

Not-the-L8Nite Performance

**Eco-Concerto for Piano, Eco-Piano ModEkAI and Prometheus-Cave  
How music may be restored to its primitive, natural essence?**

Sound, and music are part of the Earth's ecosystem. Therefore, research on their positive and negative impact is important for a clean and healthy environment. That's why a new discipline of musicology has emerged in modern musicology - ecomusicology, which studies the processes of interaction in the music, society and environmental system. It was by imitating nature that man learned to create instruments, and over time, based on instrumental modifications and various artificially created rules, he developed a variety of sounds. Music moved away from its real environment and, as a result of the formation of aesthetic norms, was separated from the general sound of the universe. Some composers of the twentieth century tried to use the resources of the sound of nature to create music, studying the sounds of the biosphere and using them in their works. Since it has become possible to record natural sounds, music gained new fresh sounds. Recording of ambient noise and using it as the main musical material gave birth to a new direction of music - 'Musique concrète'. Starting from "L'Arte dei Rumori" by Luigi Russolo and up to the present day, the study of the phenomenon of noise and the possibility of including it as musical material in a work of art is a topical issue.

The *Eco-Concerto for Piano, Eco-Piano ModEkAI, and Prometheus-Cave* is the result of two artistic research projects. On one hand, Eco-piano ModEkAI was constructed in 2022 by the Georgian composer Eka Chabashvili within the artistic research project *Piano of the 21st Century and its Future Perspectives* aimed at presenting new perspectives on the piano. An upright piano was modified based on approaches characteristic of contemporary musical thinking and ecomusicology that resulted in an eco-friendly piano. During the modification process, Chabashvili incorporated into the tuning process the natural sound characteristics and chose the harmonic sequences of fundamental tones as the main source for the tuning. On the other hand, the Concerto was composed for another ongoing artistic research project *Specifics of Composing and Performing Eco-music Works Created for 'Sound Oasis* which studies the Georgian music ecosystem. Within the project, the composer-researchers, advised by the famous American ecomusicologist Aaron S. Allen, select alternative concert locations, called "Sound Oases" and compose musical works to be performed in those locations. Ambient sound is included as a component of the works' sound.

The Concerto was composed for Prometheus-Cave - a karst cave located in West Georgia which, according to researchers' expedition outcome, has features of a "Sound Oasis". In the version offered for Not-the-L8Nite Performances the pre-recorded sounds of the ancient cave and ModEkAI "compete" with the sounds of "artificially created" piano trying to answer the question asked by Ferruccio Busoni a century ago - how music may be restored to its primitive, natural essence?

**AEC European Platform for Artistic Research in Music (EPARM) 2024**  
**Academy of Music, University of Ljubljana (Ljubljana, Slovenia)**

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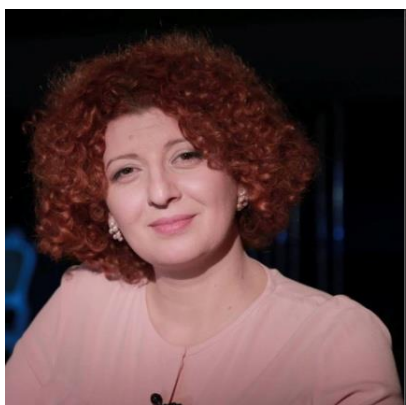
**Eka Chabashvili**

**Vano Sarajishvili Tbilisi State Conservatoire (Tbilisi, Georgia)**

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Composer, DMA, Associate Professor, Secretary of the Dissertation Board. Her compositions are performed worldwide and she is frequently invited to international festivals. Chabashvili's works grasped the attention of K.Stockhausen who noted that her compositional technique is original and interesting. As a researcher, Chabashvili studies problems of musical genetics and syncretism of

visual and music; she is the author of the multi-topophonic composition technique and atomic-nuclear music system – issues covered in Georgian and foreign publications. She also developed a concept of a new music instrument KHMA (combination of wind, string and percussive instruments). Within the framework of the artistic research project *Piano of the 21st Century and its Future Perspectives*, she conducted together with pianists N.Jvania and T.Zhvania, she developed a modified piano – eco-piano ModEkAI. Currently, she leads the artistic research project financed by Rustaveli National Science Foundation *Implementation of Ecomusicology Research Methodology for the Study of the Georgian Music Ecosystem*.



**Nino Jvania**

**Vano Sarajishvili Tbilisi State Conservatoire (Tbilisi, Georgia)**

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Pianist, PhD, Associate Professor. After graduating from Tbilisi Conservatoire, she went to Germany to study at the R. Schumann-Hochschule-Düsseldorf. Her interest in contemporary music led her to participations in Stockhausen-courses and prizewinning performances at the Orléan International Piano Competition of the 20th Century

Music. She was the grant holder of the International Ensemble Modern Academy. Her interest in contemporary music determined also her research activity: she is the author of several scholarly works and a monograph on contemporary piano performance. 2010 and 2013 Nino was a visiting professor and scholar at New England Conservatory and New York University. 2019-2022 she led a research project financed by Rustaveli National Science Foundation, conducting together with composer E.Chabashvili and pianist T.Zhvania the first artistic research in Georgia *Piano of the 21st Century and its Future Perspectives*. Its final result - the book (incl. DVD) "Artistic Research: Philosophy and Practice" was published in 2022.



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Name of the performer/s –Eka Chabashvili (speaker, presenter), Nino Jvania (piano, speaker)

Institution - Vano Sarajshvili Tbilisi State Conservatoire