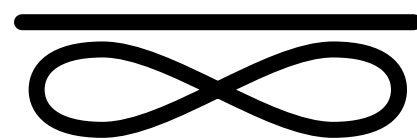


Harris Lev Gegich

# **A Landscape of Doom**

For four cellos, electric  
guitar, percussion and  
prepared piano



## **Commentary on « a landscape of doom »**

I wrote the piece "*a landscape of doom*" between April and May of 2022. The title and the whole idea for the piece were inspired by a look on a landscape I always have when watching out of my window.

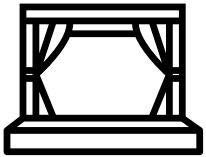
Since I can remember, I have seen- and sometimes visited- this landscape, and it has always had a great impression on me. Over the years, it became a very personal and emotional bond for me. Whenever I needed personal and artistic inspiration, I just had to look outside my window. The landscape is dark on the one hand, but on the other, it is big, and its aura of mystery is extraordinary and indescribable.

I used the technique of graphic notation because it would allow me to trace precisely the line of the landscape I see, and it would be exact for me to notate the musical idea I had in my mind.

Before starting the compositional process, I decided to use the following instrumentation: four amplified cellos, an electric guitar, a prepared piano, and a percussion set. I chose that because it would fit my inner musical ideas as I watched the landscape from my window. In the beginning, I first traced the outline of the landscape. Then- for the first cello- I put two accidentals between the line because from the start, I knew that the cellos only had to play one note which would be altering between a semi-tone. So I took the same line but mirrored it differently and put it between the two accidentals for the other cellos. Finally, I took one segment of the original line I used for the first cello for the remaining three instruments, stretched, cut, and put it on the score as they would only be playing in a non-pitched way. Before finishing the piece, I realized that it also needed some dynamics. So I decided to create my own dynamic symbols because the piece's individuality, as well as its origin, demanded it.

Since the public would not see the score, I finally wanted to have a visual component illustrating the piece for them in a different way. So I decided to put a painter on the stage who would react freely to the work by using the techniques of temporary calligraphy.

## Details about the performance



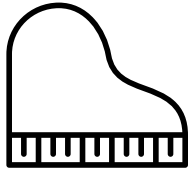
- The speakers of the cellos are put above the public
- For the remaining instruments, they are put on the floor
- All musicians perform on a small stage behind the public
- On the stage, a painter reacts to the music by painting on paper using only a brush, water, and a draw board made of water vaporizing material. A visualizer visualizes the act.



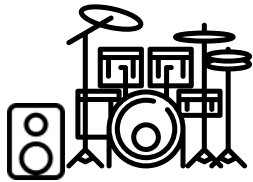
- The cellos are amplified and tuned to a shallow pitch.
- Effect pedals are distortion, fuzz and delay
- Tuning is the same for all players or different
- Only one note is played for the whole piece
- The pitch is approximately decided by the closeness of the line to the accidentals
- Symbols(“clouds”) above the line are the dynamics. The bigger the louder the note is to be played but should never extend a “middle-“loud range



- The electric guitar is tuned to a shallow pitch.
- Effect pedals are distortion, noise generator and delay
- Played in a non-pitched way



- The piano is played in a non-pitched way on the inside at the lower end by using various items



- The percussion set is entirely chosen by the performer, and the part is played in a non-striking way

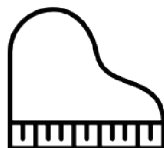
**The tempo is very low and can vary between performers**

Duration: 7 min. approximately

# Stage-set-up

Painter

Audience



## A LANDSCAPE OF DOOM

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