

# Gloria Damijan / Günther Albrecht : ESCHATA

You can hear scraping, swishing, rustling, throbbing, ringing, cracking, hissing, sizzling – in their duo „Eschata”, **Gloria Damijan & Günther Albrecht** move at low volumes through freely improvised sound landscapes, in which sometimes even music seems to shimmer through.

The two musicians first met participating at the project 'Ears Wide Open' at V:NM Festival Graz 2015. Since then, they have played many rehearsal / recording sessions and concerts: Nadalokal / smallforms, P&B / Strenge Kammer, Setzkasten, DerBloedeDritteMittwoch #66@rhiz a.o. – the recording of the first Duo concert at Signalzirkus can be heard here: <https://soundcloud.com/gwalbrecht/signalzirkus/s-WHub2>

Their first release with recordings from the Smallforms Session can be found at iTunes & iMusic: <https://itunes.apple.com/at/album/eschata-ep/id1250781237>, Microsoft / Groove Music <https://www.microsoft.com/de-at/store/music/artist/eschata/34efa500-0200-11db-89ca-0019b92a3933>, Amazon / Unlimited [https://www.amazon.de/Eschata/dp/B0735MKTBV/ref=sr\\_1\\_1?ie=UTF8&qid=1499237754&sr=8-1&keywords=eschata](https://www.amazon.de/Eschata/dp/B0735MKTBV/ref=sr_1_1?ie=UTF8&qid=1499237754&sr=8-1&keywords=eschata) sowie Deezer <http://www.deezer.com/album/4336239> und Spotify <https://open.spotify.com/album/0pNaw9oOOkPKrE4bnIGLv2>



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## *Gloria Damijan : Extended Toy Piano*

First born out of the need to have an alternative for a piano, as that is only present very seldom at improvised music venues, playing the Toy Piano was much inspired by the works of John Cage. To extend the tonal space of the instruments by its inner life, the soundboard was removed and it was combined with other sound generating objects. So this brought up a momentum evolving into the direction of a self-built sound box. <http://www.echoraum.at/bios/gdamian.htm>

## *Günther Albrecht : (Dirty) Electronics*

Center of the current work are the single board synths by John Richards (<http://dirtyelectronics.org>). They combine easy transport and configuration with spontaneous operation / control by touch, in a way that moves the act of playing near a performance. Causing, at least partly, unpredictability of the generated acoustic events, they need constant awareness and quick response, thereby preventing a main sin of improvised music: Professionally repeating musical clichés. <http://www.echoraum.at/bios/galbrecht.htm>  
<http://soundhome.mur.at/>