



MARTIN GEORGIEV's artistic activity connects the fields of composition, conducting and research in a symbiosis. As a composer and conductor he has collaborated with leading orchestras and ensembles, such as the Brussels Philharmonic, BBC Symphony Orchestra, Bulgarian National Radio Orchestra, Heidelberg Philharmonic Orchestra, Sofia National Philharmonic Orchestra, National Orchestra of Belgium, Azalea Ensemble, Manson Ensemble, Cosmic Voices choir, Isis Ensemble and Ensemble Musiques Nouvelles. More recently he was Composer in Residence to the City of Heidelberg - 'Komponist für Heidelberg

2012|13", featuring the orchestral commission *The Secret* which premiered in 2013 with the Heidelberg Philharmonic Orchestra conducted by the composer. Since 2013 he works as Assistant Conductor for the Royal Ballet at ROH Covent Garden, London, where he is involved with a number of world premieres. In 2010-11 he was *SAM Embedded Composer* with the BBC Symphony Orchestra, London. He has completed a PhD doctorate in Composition at the Royal Academy of Music, University of London (2012), in which he developed his Morphing Modality technique for composition. He also holds Masters' degrees in both Composition and Conducting from the Royal Academy of Music and the National Academy of Music 'Pancho Vladigerov', Sofia, Bulgaria. Born in 1983 at Varna, Bulgaria, he is based in London since 2005, holding both Bulgarian and British citizenship. He is a laureate of the International Composers' Forum TACTUS in Brussels, Belgium, where his works featured in the selection in 2004, 2008 and 2011; the Grand Prize for Symphonic Composition dedicated to the 75th Anniversary of the Sofia National Philharmonic Orchestra in 2003; the UBC Golden Stave Award in 2004; orchestral commission prize in memory of Sir Henry Wood by the Royal Academy of Music, London, in 2011; he was a finalist of the Hindemith Prize of the Schleswig-Holstein Music Festival in Germany in 2011 and a recipient of 15 prizes from national and international competitions as a percussionist. Amongst conductors and performers of his music are Michel Tabachnik, Fabien Gabel, Rossen Milanov, Jessica Cottis, Pascal Rophé, Vania Moneva, Franck Ollu, Gary Walker, Jacques Cohen, Stankov Ensemble, Sarah Mason, Berten D'Hollander, Valia Dervenska, Ivo Varbanov.

Percussion Concerto No.3 'Genesis' was commissioned by the Municipality of the City of Varna, Bulgaria, in 2011, for the prominent Amsterdam-based virtuoso Tatiana Koleva, winner of the Gaudeamus Interpreters Prize and Darmstadt Kranichsteiner Musikpreis and professor in Marimba/Percussion at the Rotterdam and Groningen Conservatoires. Koleva and Georgiev are both Varna-born and graduates of the National High School of Arts 'Dobri Christov' in their native city, and they both share particular relationship with the Marimba, which was also Georgiev's main instrument. The world premiere of the concerto was given by Tatiana Koleva and the Varna State Opera Symphony Orchestra conducted by the composer, on 26 October 2011, which accidentally coincided with the 55th birthday of composers' father, to whom the concerto is dedicated. The concerto is composed with Georgiev's signature technique for composition, Morphing Modality, which he developed within his PhD research in Composition at the Royal Academy of Music, University of London (2012). The technique is a systematic approach to key aspects of the process of music composition, integrating fundamental principles from the theory and practice of Bulgarian-Orthodox and Byzantine Chant, inspired by the technique of 'morphing images' from the visual arts, and informed by music psychology, perception and cognition. It involves a particular approach to 'modality' where the *monophonic horizontal harmony* and modulation from the theory and practice of Eastern-Orthodox Chant interacts with particular kinds of *morphing texture*, inspired by micropolyphony, heterophony, linear polyphony and aleatorics, creating fluid *morphing modal harmony*. The Concerto is contemplation on 3 biblical verses in their complex polysemantic, multidimensional plethora of notions, ideas, atmospheres and memories. Each of the 3 interconnected movements is titled after a biblical verse, the first two from Genesis and the last from the Gospel of St John - 1. ...and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters 2. And God said, Let there be light 3. And the light shineth in darkness; and the darkness comprehended it not. The musical lexis in its complexity of opposing historical and geographical references, integrates intonations from Bulgarian and Byzantine Orthodox Chant holistically throughout the work. Instrumentally, the work showcases the unusual combination of features that the Marimba offers as an instrument - the refined singing lines, typical of strings, winds and voices on one hand, and the polyphonic capabilities of keyboards on the other. Other central features in the Marimba part are the use of string bows, the 6 mallet sections and a significant variety of mallet types and their nuances. The present recording, produced by the Bulgarian National Radio features Tatiana Koleva and the Bulgarian National Radio Symphony Orchestra, conducted by the composer.