

Center for New Music.
35th concert season
David Gompper, director

Russian Contemporary Music Festival

Фестиваль современной русской музыки.
Университет штата Айова.
Организатор - центр новой музыки.

Thursday, September 28-
Sunday, October 1, 2000

The University of Iowa, School of Music, Iowa City, Iowa

FESTIVAL SCHEDULE

Thursday, September 28

Film Screening of *Theremin—An Electronic Odyssey*, a documentary by Steven M. Martin on the life of Leon Theremin, held in Room 101, Samuel Becker Communications Building.

3:30 pm—35 mm film screening (87 mins)

5:00 pm—Live demonstration of a Theremin by Lawrence Fritts, director, Electronic Studios

Friday, September 29

Lectures to students and faculty, held at Museum of Art, Lasansky Gallery.

1:30 pm—Welcome and Introductory Remarks by Kristin Thelander, director, School of Music

1:40 pm—Elena Dubinets: *Contemporary Russian Music: Problems, Directions, and Representatives*

2:00 pm—Roman Ledeniov: *Who Teaches at the Moscow Conservatory*

2:40 pm—Vladislav Agafonnikov: *The Problems of Training and Educating a Young Composer*

3:20 pm—break

3:30 pm—Marina Frolova-Walker: *Music from Russia or Russian Music?*

4:15 pm—Svetlana Savenko: *Post-Soviet music: Between Tradition and Avant-Garde*

5:00 pm—reception

Saturday, September 30 (Room 101 Samuel Becker Communications Building)

10:00 am—Screening of Vladimir Tarnopolski's opera, *Wenn die Zeit über die Ufer tritt*

12:00 pm—lunch

1:00 pm—Elena Dubinets: *Russian Minimalism - Is It Minimalism At All?*

1:30 pm—Presentation by Nikolai Korndorf on his music

2:15 pm—break

2:30 pm—Dmitry Oukhov: *Beyond 'De Profundis'—In Search of Experimental Music in Russia*

3:00 pm—Sergei Zagny: *Structure and Wish*

3:30 pm—break

3:45 pm—Louis Pine: *Leon Theremin's and Joseph Schillinger's Work in Electronic Music*

4:15 pm—Dmitry Oukhov: *The Conservatory Strikes Back (The Theremin Center and Electro-acoustic Music in Russia)*

5:00 pm—dinner break

8:00 pm—**Concert I, Center for New Music Ensemble**

Sunday, October 1 (Clapp Recital Hall)

1:00 pm—Panel Discussion (Young Composers)

2:00 pm—Elena Dubinets, Svetlana Savenko: *Russian Religious Music* with illustrations from *Joyful Light* by A. Vustin, a soprano solo piece in the *Russian chant* scale.

3:00pm—**Concert II, Organ Concert**, Leonid Karev, *organist*

8:00pm—**Concert III, Center for New Music Ensemble**

Acknowledgements

Many people and departments contributed to this special event:

*Arts Humanities Initiative•International Programs•Office of the Vice President for Research•
The Institute for Cinema and Culture•CIVIC•CREEES•Department of Russian•Humanities Iowa*

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Svetlana Sigida, and her original contact with Hancher Auditorium who unknowingly set us in motion,
and Richard Taruskin and Glenn Watkins as special guests to the festival.*

DKG

Concert I

Saturday, September 30, 2000
8:00 p.m., Clapp Recital Hall

program

Suite for flute, oboe, clarinet, horn and bassoon

Lauren Panfili, *Flute*
Megan Weiss, *Oboe*
Chelsea Kimpton, *Clarinet*
Carmen Borchardt, *Bassoon*
Jeremy Hansen, *Horn*

Vladislav AGAFONNIKOV

Ulari Udila

Tape alone

Vladimir NIKOLAYEV

Les Vitrages

Antonio Guimarães, *Flute*
Megan Weiss, *Oboe*
Joan Blazich, *Clarinet*
Karen Kress, *Bass Clarinet*
Corinne Puchalla, *Bassoon*
Erin Bueno de Mesquita, *Horn*
Bryan Umlah, *Trumpet*
Matthew Ertz, *Trombone*
Samuel S. Grummonds, *Tuba*
Pamela Weest-Carrasco, *Harp*
Yun-Pai Hsu, *Piano*
Jon Donald, *Percussion I*
Adam Grosso, *Percussion II*
Anna Skogman, *Violin I*
Miki Yuasa, *Violin II*
Mary Kelly, *Viola*
Giovanna Cruz, *Violoncello*
Anton Hatwich, *Double Bass*

Olga RAYEVA

Intermission

Four Images

Roman LEDENIOV

Antonio Guimarães, *Flute*
Megan Weiss, *Oboe*
Karen Kress, *Clarinet*
Joan Blazich, *Bass Clarinet*
Corinne Puchalla, *Bassoon*
Erin Bueno de Mesquita, *Horn*
Jon Donald, *Percussion*
Pamela Weest-Carrasco, *Harp*
Yun-Pai Hsu, *Piano*
Miki Yuasa, *Violin I*
Anna Skogman, *Violin II*
Mary Kelly, *Viola*
Giovanna Cruz, *Violoncello*
Anton Hatwich, *Double Bass*

Kassandra

Vladimir TARNOPOLSKI

Antonio Guimarães, *Flute*
Megan Weiss, *Oboe*
Karen Kress, *Clarinet I*
Joan Blazich, *Clarinet II*
Corinne Puchalla, *Bassoon*
Erin Bueno de Mesquita, *Horn*
Bryan Umlah, *Trumpet*
Matthew Ertz, *Trombone*
Samuel S. Grummonds, *Tuba*
Jon Donald, *Percussion I*
Adam Grosso, *Percussion II*
Pamela Weest-Carrasco, *Harp*
Yun-Pai Hsu, *Piano*
Mei-Hung Chen, *Synthesizer*
Miki Yuasa, *Violin I*
Anna Skogman, *Violin II*
Mary Kelly, *Viola*
Giovanna Cruz, *Violoncello*
Anton Hatwich, *Double Bass*

please join us for a reception in the lobby following the concert

Concert II

LEONID KAREV
ORGAN RECITAL

Sunday, October 1, 2000
3:00 p.m., Clapp Recital Hall

program

Polyphonic Concerto

Counterpoint No. 4 for organ solo

Counterpoint No. 7 for organ and piano

Tranquillo molto, a fragment from *Ricercare***

Yuri BOUTSKO

G... (fragment from *Impromptus-Dedicaces*)

Leonid KAREV

The Quiet Lake**

Roman LEDENIOV

Autumn for organ and violin

Stephen Shepherd, *violin*

Mikhail KOLLONTAY

In the Backwoods, from the cantata *Simple Songs***

Andrey GOLOVIN

White Music

Jon Donald, *percussion*

Aleksander VUSTIN

Apocryphal Pictures

Leonid KAREV

** indicates works arranged by Leonid Karev

Concert III

Sunday, October 1, 2000
8:00 p.m., Clapp Recital Hall

program

The Lug of Days to Come

Poems by Daniel Haberman

Loitering Hill

The Time

The Accurate Sky

No More

I am Dead...

The Lug of Days to Come

Irina DUBKOVA

John Muriello, *Baritone*

David Gompper, *Piano*

Incantation

Tape alone

Albina STEFANOU

Are You Ready, Brother?

Anna Skogman, *Violin*
Giovanna Cruz, *Violoncello*

Yun-Pai Hsu, *Piano*

Jon Donald, *Percussion*

Nikolai KORNDORF

Intermission

Magic Starts

Sergei Zagny, *Piano*

Sergei ZAGNY

Postludium II

Anna Skogman, *Violin I*
Miki Yuasa, *Violin II*
Mary Kelly, *Viola*
Giovanna Cruz, *Violoncello*
Anton Hatwich, *Double Bass*
Yun-Pai Hsu, *Piano*

Faraj KARAYEV

Berceuse (premiere)

Antonio Guimarães, *Flute*
Karen Kress, *Clarinet*
Dmitry Riabtsev, *Piano*
Anna Skogman, *Violin I*
Miki Yuasa, *Violin II*
Mary Kelly, *Viola*
James Ellis, *Violoncello*

Dmitri RIABTSEV

Composer Biographies and Work Lists



Vladislav Agafonnikov (b. 1936) is a composer and head of composition at Moscow Tchaikovsky Conservatory of Music. He has been awarded the high rank of People's Artist of the Russian Federation. He serves as vice-president of the

All-Russian Union of Composers and is the Shostakovich Prize Laureate of the All-Russian Union of Composers. He has been a member of the European regional group of the International Music Council (ERG) since 1986.

Agafonnikov is the author of four operas, two ballets and many symphonic, chamber, choral and vocal compositions. His style is very lyrical, for it combines Russian folk and quasi-folk melodic and harmonic structures and forms unique to Russian music, like the variation.

Agafonnikov's music has been performed in all major music festivals in Russia and other countries of former USSR as well as in many foreign countries.

Suite for flute, oboe, clarinet, horn and bassoon was composed in 1988 and dedicated to the memory of the Professor of the Moscow State Conservatory, Eugeni Golubev. There are 5 parts in this Suite: 1. Beginning; 2. Lamentation; 3. Melody; 4. A folk-tune; 5. Conclusion. The musical material of parts one and five is based on old-church songs. Part two is based on the tunes of Russian crying-women. Part three are polyphonic variations while part four is a picture of Russian people performing on different wind instruments. In October 1997 the Suite was performed in the USA, on a concert of "The Chamber Players of the Greenwich Symphony."

List of major compositions:

The Operas:

Anna Snegina (1968)

Yuri Dolgorukii (1995)

As If By Magic of the Pike (1997)

Van'ka Zhukov (1999)

The Symphony dedicated memory of V. Shebalin (1983)

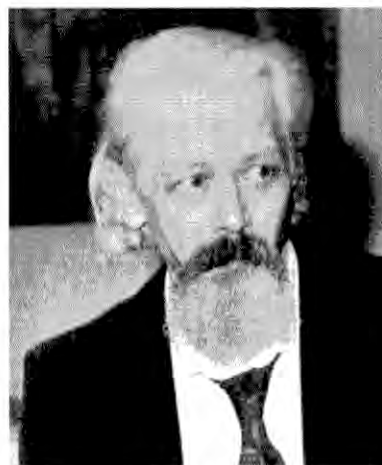
Concerto for Piano and Symphony Orchestra (1982)

Capriccio *Vladimirskii Lubok* (1982)

Suite for a Quintet of wind instruments in memory of E. Golubev (1988)

The Liturgy of St. Iohn Chrysostom (1995)

Vespers (2000)



Yuri Boutsko (b. 1938) has devoted his life and art to adapting the old Russian chant (called "znamenny rospiev") to modern times, while at the same time preserving its context and religious meaning. The znamenny chant is interpreted by Boutsko as "the

ideal of spiritual perfection, a goal to be constantly pursued." He has constructed an original system determining the "method of working with znamenny chant." The underlying principle of the system is based on a melodic scale extracted from znamenny chant (the ancient Russian tone-row). Although the scale is limited by the compass of a human voice, Boutsko extends it by adding tri-tones [or trichords] above and below until the initial starting pitch is restored. The system is open and contains twelve tones. Boutsko describes it as a kind of Russian dodecaphony, applying a twelve-tone row extracted from Russian material. Boutsko's religious approach determines specific qualities of his music: extended durations, a continuous elaboration of each image or motive, and an absence of sharp contrasts. The ever intense *tone* and the need to shape an exhaustive statement generate the quality of *extended time*, sometimes to the extent of meditation.

Boutsko's music has been widely performed in Russia and many other countries.

Polyphonic Concerto (1968-1969) is a composition for four keyboard instruments: organ, piano, harpsichord and celesta. This composition is the first in contemporary Russian music in which the themes of medieval Russian church ("znamenny") chants are used, as well as its scale, extended to the full diapason of the keyboard instruments. The movements of the concerto alternate according to the following principle:

solos for all the instruments, followed by six counterpoints for various pairs of instruments, then four different trios, followed again by four solos, and finally, by the counterpoint tutti. The keyboard sound is thickened in the final section by three kinds of bells, a tam-tam and a male choir ad libitum which produces a greater "mass of sound."

Ricercare (or Concerto #2 for Cello and Orchestra) is a story of the last days of Jesus Christ on earth (Lent) with the following parts: Entry to Jerusalem, the first sermon to the people, Treachery, Desecration and Punishment, Death and Resurrection. When listening carefully and embraced by the mind, it is possible to discern details in this literary-historical set, like the shouts "Hosannas" and then "Crucify;" in the episode of death "gnashing of one's teeth," with the soloist's knock on the rib of the cello. Leonid Karev will perform a fragment of this concerto in his own arrangement for organ.

List of major compositions:

seven symphonies
five genre symphonies
three chamber symphonies
four operas
two ballets
six cantatas
six concertos for solo instruments and orchestra
two Quartets, two Trios, a Trio-Quintet, etc.
Chamber compositions, including sonatas for different instruments
I2, a vocal cycle to the texts of A. Block
Loneliness, a vocal cycle to the texts of V. Khodasevich



Irina Dubkova (b. 1956) is a composer who works in the international office of the Moscow Tchaikovsky Conservatory of Music as well as in its department of composition. She is a former student of Roman Ledeniov, and is the author of

two symphonies and other symphonic compositions, ballets, chamber works, choral and vocal pieces as

well as compositions for children. Her music is very lyrical, delicate and impressive.

Dubkova's symphonic, chamber and vocal music has been performed across Russia (in St. Petersburg, Ekaterinburg, Briansk, Novgorod, Kaluga, Yaroslavl, Ulan-Ude, Smolensk, Pskov, Vitebsk, and Moscow). Her music has also been heard in France, Germany, Austria, Switzerland, Holland and Finland. Her compositions have been regularly performed in the annual International Music Festival *Moscow Autumn*.

The Lug of Days to Come is a vocal cycle for baritone and piano on the texts of Daniel Haberman, dedicated to the memory of the poet. This is a reflection about Life. The cycle has six movements: 1. Loitering Hill; 2. The Time; 3. The Accurate Sky; 4. No more ...; 5. I am dead; 6. The Lug of Days to Come. The main contrast between the movements is determined by the contrast between the greater tension of dramatic sections and the resolved and brighter sonorities. The dramatic aspect should be expressed internally rather than externally: that is, without excessive gesture, simply, but with deep feeling.

List of major compositions:

Two Symphonies (1982,1990)
Ballet *Danko* (1980)
Piano Sonata (1990)
Slavic, triptych for Piano (1993)
Songs of the Earth, a concerto for mixed choir a cappella on the poems of Mikhail Lermontov (1993)
Ich will dir mein Herze schenken..., a concerto for soloist, mixed choir, string orchestra and piano on the text of St. Matthew (1995)
Bagatelles for violin and piano (1998)
The Lug of Days to Come a vocal cycle on the texts of Daniel Haberman for baritone and piano (1999)
String Quartet in four parts (2000)



Andrey Golovin (b. 1950) graduated from Moscow Conservatory in 1976 and studied composition with Prof. E. Golubev and instrumentation with Prof. Y. Phortunatov. He

graduated from the Post-Graduate Course of Moscow Conservatory in 1979 and has been teaching composition at the Gnessin Academy of Music in Moscow.

After a period of writing music influenced by Messiaen and Jolivet, he consciously proceeded to a more traditional Russian style. Based on the preservation (not the destruction) of the existing cultural strata, his recent works are more tonal and melodic, allowing him the freedom to concentrate less on formal issues and more on content. Golovin's music has been performed in major music festivals in Russia and other countries.

In the Backwoods, the final part of the cantata *Simple Songs* on verses of N. Rubtsov is arranged for organ by Leonid Karev with permission of the author. This piece was originally written for bass and piano. This work is a good illustration of Golovin's aesthetic and ethical principles.

List of major compositions:

Four Symphonies (1976, 1981, 1986, 1992)
 Opera *First Love* (1996)
 Poem for violin and orchestra (1979)
Simple Songs, cantata on verses of N. Rubtsov (1988)
Music for Strings (1988)
Two songs without words for soloists ensembles (1993)
 String Quartet (1982)
 Sonata for viola and piano (1979)
Two pieces for flute and piano (1981)
Two poems of E. Baratynsky for mezzo-soprano and piano "The Twilight" (1995)



Faraj Karaev (b. 1943) studied at the Baku Conservatory (1961-1971) with his father, a famous Soviet composer Kara Karaev. He taught composition and the theoretical courses there and at the Moscow State Conservatory. He organized a

number of orchestras and music festivals in Baku and Moscow. As an avant-gardist and a member of ASM (Association for Contemporary Music), Karayev

developed his own style of musical expression, including elements of instrumental theater as well as painting, literature, dramatic and the plastic arts. He often uses "mobile" and "open" forms, and quotations from the music of different composers including the music of his father.

Karayev's music has been performed at important music festivals in Azerbaijan, Russia, France, the United Kingdom, Germany, and Switzerland.

Postludio II is based on the anagram of a woman's name. A quotation of the piano piece by E. Grieg *I know one little girl* introduces notes of sad tenderness into the general color of the piece.

List of major compositions:

Piano Sonata No. 2 (1967)
Morning of the Third Day ("Orpheus and Eurydice"), opera after Jean Anouilh's play (1975)
 Sonata for Two Players (two pianos, prepared piano, bells, vibraphone, magnetic tape) (1976)
Journey to Love, monodrama for soprano and Chamber Orchestra, verses of 20th century poets (1978).
La Quinta del Sordo ("Goya"), symphony (1979)
Tristessa I, Parting Symphony for chamber orchestra (1982)
I Bade Farewell to Mozart on the Karlov Bridge in Prague, serenade for full symphony orchestra (1982)
In memoriam, suite for string quartet dedicated to A. Berg (1984)
A Crumb of Music for George Crumb, for chamber ensemble (1985)
Alla Nostalgia, chamber concerto for eight instrumentalists (1989)
Small Music of a Sad Night for chamber ensemble (1989)
Der Stand der Dinge for ensemble and magnetic tape (1991)
Fifteen Minutes of Music for the Town of Forst for two pianos (1992)
Ist es Genug? for ensemble and magnetic tape (1993)

Leonid Karev (b. 1969) is a composer and organist, and has lived in France since 1992. He has continued the Russian tradition by adapting the old Russian chants to contemporary music. He attempts to retain the context of such chants—their religious essence. Karev is a student and follower of Yuri Boutsko. His music is defined by its nature: it is often heavy and dark and yet revealing its sincere character, its



author's "Russian soul." Karev works mostly with chamber, vocal and organ music.

Karev is the Prizewinner of the International Tournament of Music of Rome (1999/2000), First Prize winner of "Marcel Dupré" organ competition (1998), and the First Prize of

Honor winner given by the unanimous l'U.F.A.M. jury, Paris, France (1996).

Apocryphal pictures is a suite for organ in five pieces, which freely rest upon the Old-Russian Apocryphal text, "Descent of the Virgin into Hell." There are four authentic tunes of znamenny chant in the piece as well as one newly composed piece. The materials in this work observes certain rules and laws (as in Boutsko's principles of iconography, etc.) At the same time, an inevitable subjective interpretation and non-church predestination of the suite opens the way to the relatively free search of its components.

Impromptus-Dedicaces are devoted to several prominent musician-friends of the composer. The work searches for a combination of improvisational and constructive principles and for the organization of tonality (from 12 tones) around a central tone—the dedication (G; B; D...) represents a technical expression of the artistic task, in search of a "genetic code" of individual inspiration.

List of major compositions:

- Sonata for two pianos (1990)
- Sonata for violin and piano (1991)
- Sonata for cello and piano (1991)
- Sonata for organ (1991)
- Sonata for viola and piano (1992)
- Two impromptus* for strings (1992)
- Sonata for piano (1994)
- The Apocryphal Pictures*, suite for organ (1995)
- String quartet *Amoroso* (1999)
- Impromptus-Dedicaces* (2000)



Mikhail Kollontay (b. 1952), a composer and pianist, is the author of many large symphonic, choral, and chamber pieces. His music is highly lyrical, full of sonority and emotion. The main principle of his compositional

technique is the detailed accuracy by which he executes his ideas, structurally, formally, and notationally. Kollontay thinks and works polyfunctionally, polyphonically—in large dimensions. The composer's pieces are extremely complicated for performance. However, these scores sound extraordinarily bright and clear—the visual heaviness of the musical texture stratifies into graphic lines of a vocal type.

In 1981 Mr. Kollontay became the winner of the All-Union Competition of Pianists, and in 1982 he participated in the Tchaikovsky International Competition where he was awarded a diploma and a prize for the best performance of the compositions by Tchaikovsky. His concerts sent him to many European countries, as well as the U.S. and Japan. Currently Mr. Kollontay is a Professor of Piano at the Moscow State Conservatory. His compositions have been performed in the USA, Germany, England, Scotland, France, Austria, Australia, Sweden, The Czech Republic, Slovakia and other countries.

Autumn (from the cycle "The Biblical Sonatas")

(Song of Songs, 7, 2 - 14; 8, 3 - 7, 13 - 14) *The Spirit and the bride say, "Come!"*

(Revelations XXII, 17)

There are two parallel books in the Old and New Testaments: the only prophecy book of the New Testament, *Revelations* and the *Song of Songs*. But if the inaccessibility of *Revelations* for our full understanding is clear to everybody, then *Song of Songs* is for some people an Eastern love poem, which many believe entered the Bible by mistake.

Song of All Love Songs.

It is possible that my title *Autumn* is too brave. An analyst noticed that different parts of this biblical text related to different seasons. I touch the latest

chapters, time of gathering harvest, time of the highest delight. In reading these poems, why do we feel something which resembles it? I know only that the simple words—

*Come, my lover, let us go to the countryside
His left arm is under my head and his right
arm embraces me*

and

Love is as strong as death
express the desire of each of us. And who can define where there is a desire of the joy of the body, where there is God-is-Love, giving His loving arms to me and to the Holy Church? I do not want to understand where that border is, or can it be at all? Instead of risking the attempt to formulate it, would it not be more correct to hope for the Celestial City, where Beatitudes are prepared, the outline of which is so exciting and comforting as in the *Song of the Groom and Bride*.

List of major compositions:

Viola Concerto (1980)
Piano Concerto (1985)
Eight Sacred Symphonies for 9 strings (1975)
Four Pictures of a Rural Summer for piano (1975)
Sonata for violin (1978)
From the Poetry of Ancient Egypt for soprano and harp (1979)
Trio-Symphony for organ (1986)
Praise to the Virgin (1988)
CATECHISES Symphony (1991)
Partita-Testament for violin (1993)
Mussorgski's Ten Words on the Death of Victor Gartman for violin, cello and piano (1993)
Ode of a Traitor for flute and organ (1993)
Feelings of an Evil-doer at Christmas Eve for cello and piano (1994)
Let This Cup Pass from Us (1995)
The Captain's Daughter, opera (1998)



Nikolai Korndorf (b. 1947), one of the most prominent Russian composers of his generation, has lived in Canada since 1991. His music combines different styles and techniques, various musical materials (the medieval chorale, elements of modern rock

music, folk music and 'underground' music) and contains the characteristic features of romantic music, European vanguard music, instrumental theater and American minimalism. All this is not mixed up simply in his compositions but very thoughtfully organized into an emotionally deep and philosophically serious whole, within distinct structures and forms. The composer's music discusses the problems of spiritual life, of beauty and ugliness, of a person's relations with the surrounding world. Korndorf started as an avant-garde composer, writing atonal and expressive music. Around 1980 he turned towards tonal music in order to achieve more stability in his compositions and express a single major emotional state in each of them. He has created a Russian kind of minimalism, which employs a very deep, conceptualistic meaning, capturing the atmosphere of a national Russian sound.

Korndorf's music has been widely performed in Russia, Germany, Canada and other countries.

Are You Ready, Brother?

Trio for piano, violin, and violoncello *Are You Ready, Brother?* (1996) has a title that is transformed from a typical phrase of American spirituals (*I am ready, brother, I wanna be ready* etc.). There is nothing from Afro-American music in the piece except for a general image. The major (diatonic) scale and natural harmonic scale are used as constructive material for the composition. There are no accidentals in the entire work.

There are four sections in this composition:

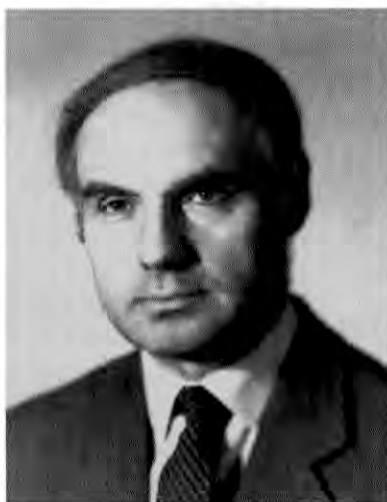
- 1) introduction-exposition;
- 2) slow and quiet section;
- 3) main section: violin and violoncello sing the text on one note, as in a psalm. It is here that minimalistic principles are carried to an extreme, that is, to one pitch;
- 4) a coda, gradually becoming silent.

List of major compositions:

four symphonies (1975, 1980, 1989, 1996)
three "Hymns" for full symphony orchestra (1987, 1987, 1990)
Yarilo, for piano and a tape (1981)
Yes!!, a ritual for three singers, chamber ensemble and tape (1982)
Con sordino, for sixteen string instruments and harpsichord (1984)
In Honor of Alfred Schnittke (AGSCH), trio for violin, viola and violoncello (1986)
Continuum, for organ and a tape (bells, gongs and tam-tams) (1991)
Quartet for 2 violins, viola and violoncello (1992)

"...si muove!," play for an instrumental ensemble, actors and dancers (1993)

Get out!!!, for any four or more instruments (unlimited) (1995)



Roman Ledeniov (b. 1930) writes beautiful, highly lyrical music without any overt exhibition or willingness to attract its audience. He used to compose in the New Viennese style, but beginning around 1972 he returned to a more traditional

Russian style, using Russian folk and quasi 19th-century neo-romantic music within a minimalistic texture. He has simplified his musical language and uses clear melodies, diatonic scales, strong rhythms, the technique of "simple details" in order to create a natural mood and logical clarity in his compositions. The majority of his works are symphonic, choral, vocal and chamber.

Ledeniov is the Secretary of the All-Russian Union of Composers, the People's Artist of Russia, is a Laureate of the Russian State Prize, and is currently a Professor of Composition at the Moscow Tchaikovsky Conservatory of Music. His music has been widely performed throughout the world.

Four Images, Op. 23 (1972)

Four musical images present four psychological moods capturing the different times of the day: morning, noon, evening, and night. This piece was composed specially for the Chamber Ensemble of Budapest (Andras Mihaly, director).

The four sections are titled:

1. The Dawn.
2. The Noon.
3. The Evening Shadows.
4. In the Moonlight.

The Quiet Lake is an organ transcription (by Leonid Karev) of a work for two pianos from the cycle of children's music. This is a poetical picture, which illustrates a direction of Russian "simple" music and originated from G. Sviridov. Behind a slightly naïve landscape the deeper background can be guessed: the major motive clearly addresses *Dies Irae*.

List of major compositions:

Violin Concerto (1966)

A Tale of Green Balloons, ballet (1967)

Concerto-Elegy for cello and orchestra (1980)

Concerto-Romance for piano and orchestra (1980)

The Seasons for chorus and ensemble (1990)

Rus the Green and Snow-White, symphony (1991)

Metamorphoses on a Bach Theme for viola and chamber orchestra (1993)

A Curtsey, concert-stück on a theme of Bach's prelude for clarinet (or violin), viola, piano and chamber orchestra (1999)

The Contrasts for string quartet (2000)



Vladimir

Nikolayev (b.

1953) has experimented with different genres within academic, electro-acoustic and theater music. Formally and motivically, his compositions are very strictly systematized, and this organization can be distinctly

heard in the music. At the same time, his music is often based on the mysterious transformations of noise into strange sounds, of simple verbal-syllabic combinations into something similar and yet approaching a new and beautiful language. The composer does not like to comment on his compositions because he believes his music speaks for itself: it's very warm, comfortable, and vivid.

Nikolayev is a laureate of the First International Witold Lutoslawsky Competition, Warsaw (1991), and received the First Prize Laureate of the Lili Boulanger Memorial Fund (Boston, 1992). He is a permanent participant of the international festivals of contemporary music in Moscow and other cities in Russia as well as abroad.

Ulari Udila

The Dmitry Pokrovsky Ensemble, for which this piece was specially written, has actively performed the compositions of contemporary composers in the past few years. But as long as the folklore was and has been a foundation of their art, I have tried in my compositions to create new musical ideas, to find new colors, new sounds, while at the same time not breaking radically with the tradition close to the performers.

The score of the “real” sound of the ensemble is complemented with the sound on a tape, on which the singing of the same performers with certain computer elaboration is recorded. The ensemble should be heard as if in two spaces: it sings itself and it listens to itself. Contemplating the problem with text gave me a clue to its solution. The words, which are very important to me, were invented not before nor after, but simultaneously with music and, it’s possible to say, is a indissoluble part of the work. However, beyond the phonic sounding of the text, unclear and fuzzy associations in meaning often appear.

List of major compositions:

Poem for piano and orchestra (1981)
Concerto for orchestra (1982)
Autumn Fantasy for string orchestra (1984)
Melancholic Construction for chamber orchestra (1991)
JD-diptych (electronic music) (1994)
Antique Relief for cello and tape (1995)
Noctambulant roundelay for 7 violins and electronics (1995)
FM-stuck for tape and orchestra (1995)
Ulari Udila for vocal ensemble and tape (1997)
Quick Amokus for seventeen (1997)
Molto espressivo (voice, cello, electronic music) (1997)
Valentina’s night songs (voice, electronic music) (1997)
Devil’s skill (cello, electronic music) (1998)
Paraskaz, music play after A. Pushkin tales for vocal ensemble (1999)
19 Spades for thereminovox and string quartet (1999)
Giraffe for voice, clarinet and tape (2000)



Olga Rayeva (b. 1971) graduated from the Moscow State Tchaikovsky Conservatory (1994) with Prof. E. Denisov (Composition & Orchestration) and Prof. Dr. Yu. Cholopov (Music Theory). In 1994-1996 she attended postgraduate courses with

Professors E. Denisov and V. Tarnopolski. Since 1993 she participated in a number of seminars for

composition in Germany under prominent German professors, such as P. H. Dittrich, G. Staebler, and M. Spahlinger. Rayeva has been a member of the Moscow Composers’ Union and the Russian Contemporary Music Association since 1995. Rayeva is the first prize winner of the “Goffredo-Petrassi” Competition for orchestral compositions in Parma (1997), and a Laureate of the International Composers “Forum ‘98” in Montreal, Canada.

Her compositions have been performed in a large number of international music festivals in Russia and other countries such as: Moscow Autumn, Moscow-Modern, Muzicki Biennale Zagreb, Music Bridge (New York), Heidelbergisches Internationales Festival für Neue Musik, NovAntiqua (Cologne), Vom Grunde des Leidens (St. Pölten), Moscow Forum, Alternative, Gaudeamus Musik Week, Moskauer Kuenstler in Berlin, Festival for Russian Music (Gent), “Kremerrata Musica” (Lockenhaus), ISCM World Music Days (Seoul), Dresdner Tage für zeitgenössische Musik, Wiener Tage für russische Musik, and Russische Musikwoche Bern.

Les vitrages

The piece was written in 1992. One of the major ideas is based on timbral contrast on different grades of sound imagination, which is accomplished with the help of various comparisons: “clear” and mixed timbres, overtones and undertones, sounds with definite pitch and “noise” sounds.

List of major compositions:

String quartet (1992)
Vitrages und Schatten for large Ensemble (1992)
Amphora for orchestra and piano solo (1993)
Largo (Trio I) for clarinet, cello and piano (1994)
Seven children pieces for piano (1995)
Feralia for flute, clarinet, harp and string quartet (1996)
I have been here before... for violin, cello and piano
After the poem of D.-G. Rosetti (1996 -)
Istallationen for piano (1996)
Autumn garbage for flute, bass clarinet and piano (1997-98)
Entwurf mit dem darstellenden Engel for piano (1999)
les escaliers for ensemble (1999)
Relief in den Klarinettenfarbtoenen for clarinet solo (2000)



Dmitri Riabtsev (b. 1969) is the author of many chamber, vocal and orchestral music, including compositions for the orchestra of Russian folk instruments, for the theater and cinema. Riabtsev is the adherent of a kind of “new simplicity” and “new tonality”

using post-minimalism elements. At the same time, the composer has worked out a special system using a 24-tone row, which is employed inside tonal or modal structures. A special element of his system is rhythm, which uses the regular metrical schemes displaced against bar lines as well as other rhythmic irregularities. His compositions are usually very expressive and lyrical. The composer has a bright melodic gift, that's why his music is always full of polyphony, each voice of which is distinct and has a unique color. His instrumental canvases are notable for the faultless listening of the timbres and the clearness of the textures.

Riabtsev's music has been performed in the festivals of contemporary music in Moscow, St. Petersburg, Novosibirsk, Israel and other venues.

Berceuse

This *Berceuse* was specially composed for the Russian Contemporary Music Festival at the University of Iowa.

There are two sections in this piece. The first one is a quasi-minimalistic “engine” whose working leaves you exhausted by the end of the section. However, the short motives (the common minimalistic “fuel”) are not neutral, they are colored with emotion, which leads to several “breaks” – for example, when the piano unexpectedly appears with an old-fashioned melody. Slipping into the second section reminds me of everyday's switching from one person to another, when you speculate your own duality. This section comes with a “lyric voice” (piano), who longs for peace (in Bulgakov's sense of this word). The desire to find consolation anywhere is interrupted at the end of the piece, so the whole seems to be a sleepless sleep, or a lullaby that cannot lull.

List of major compositions:

- It rains* for mixed chorus and piano (1988)
- Sherlok Holmes*, children's musical (1990)
- Letters from the North* for flute, trumpet, and ensemble of Russian folk instruments (1991)
- Sonata of the parting* for violin and piano (1992)
- Quintet for flute, oboe, clarinet, bassoon and piano (1993)
- Double variations* for two pianos (1994)
- Quintet for two violins, viola, cello and piano (1995)
- Mermaids*, a round dance for the orchestra of Russian folk instruments (1995)
- Concerto for flute, piano and symphonic orchestra (1996)
- String Quartet (1996)
- Four poems* on texts of the symbolists poets (1997)
- Concerto for violin and string (or chamber) orchestra (1997)
- Sonata with epigraph* for harp and woman's voice, by the text of O. Mandelstam (1998)
- Call Me Petchorin*, music to the Nina Sadur play (1999)
- Berceuse* for piano, string quartet, flute and clarinet (2000)



Albina Stefanou (1969) is a composer and sound designer. She studied composition at the Tchaikovsky State Conservatory in Moscow (she finished her post-graduate studies in 1995). Since 1993 Albina has been experimenting with electro-acoustic

music at Theremin-Center in Moscow, continuing her education in computer music at Dartmouth College, N.H. (completing a M.A. in 1997). Her compositional style varies from avant-garde computer music to funny pseudo-Russian songs for kids, from lyrical symphonic music to impressionist chamber ensembles. A very special instrument for her is the human voice used in her pieces as speech, vocalize, song, sprechstimme and the basis for text-sound compositions. Multi-media is another important attribute in her thinking.

Her music has been performed at a number of festivals: Moscow Autumn (Moscow, Russia),

Alternativa (Moscow, Russia), Retrospective-Perspective (Ekaterinburg, Russia), Synergien (Berlin, Germany), Swarthmore Music and Dance Festival (Swarthmore College, PA), Downtown Arts Festival (New York, NY), as well as in Poland, Cologne, and (Canada).

Incantation (1996)

This text-sound composition is based on a fragment of a poem by Daniil Kharms. While attempting to translate *The Evening Song to the One Existing by My Name*, Albina Stefanou learned that most of the words used in the poem revert to ancient Indo-European roots. Thus many of English words chosen for the translation corresponded not only in the meaning but also in the phonemic structure to the original text. Fascinated by the magic and nonsense of *Evening Song...*, Albina created a sound reflection assembled entirely from a reading of the Russian text.

List of major compositions:

- String Quartet (1988)
- Night Poem* for soprano and piano to the words of the author (1990)
- Reflections*, 5 pieces for piano (1991)
- Poem (Vague Dreams)* for soprano and symphony orchestra to the text of the author (1993)
- A-Trills* for clarinet, violin, cello and piano (1994)
- Biriulki*, electronic composition (1994)
- The Three Angels of Death* for cello solo, clarinet, trombone, two violins, viola and three dancers, using fragments of text by T.S.Eliot (1995)
- Skazka pro Duraka Volodiu*, sound track for animation film, SoyuzMultfilm Studios (1995)
- Incantation*, text-sound composition based on a fragment of a poem by Daniil Kharms (1996)
- The Daemon*, text-sound composition based on a fragment of a poem by Mikhail Lermontov for tape and a dancer (1997)
- Rifmologion* for soprano and piano to the text of Simeon Polotsky (2000)

Vladimir Tarnopolski (b. 1955) studied composition with N. Sidelnikov and E. Denisov and musicology with Y. Cholopov at the Moscow State Conservatory (1973-1978, postgraduate course 1978-1980). He has been teaching composition there since 1992.

Tarnopolski is a representative of postmodernism, which is the opportunity to create new hierarchies, relations, techniques in each composition according to its own individual plan. He writes music in the avant-garde tradition, with clear structures, highly refined textures, and well thought-



out details. Although his music combines elements of different stylistic sources (dodecaphony, collage, minimalism) and sonoristic effects with a delicate quality of sound material, Tarnopolski's pieces seem to be very concrete in the use of images and even

characters. He often gives poetical titles to his compositions, but without literary programs. The sound of his works is intense and expressive. Tarnopolski is also a devoted advocate of Russian music in the world. He is the founder of the Studio for New Music at the Moscow Conservatory. He organizes the Moscow Forum Festival of Contemporary Music and is a board member of the Association of Contemporary Music in Russia (ASM).

Tarnopolski's music has been widely performed throughout the world, including the most prominent music festivals in Europe.

Kassandra for large ensemble was written in 1991 on the commission of *Ensemble Modern*. The idea of the obstinate prophecy of Cassandra is realized in the piece by means of constant returning to the same brightly expressive chord complex. On this basis is built a set of episodic-variations, imperceptibly "flowed" from one to another. With that, different forms of sound materials – from vague, indistinct "rustles," from quasi-electronic, quasi-muzzy multiphonics – to hard polychordal constructions of homophonic type, - are built as the stages of one unbroken process. The main principle of material development is a kind of "incantation": its repetitions with gradual accumulation of little changes, which lead to formation of new textural-harmonic variants. This pulsation of the phases of merging and stratification of the sound-materials determine the rhythm and plastics of the whole form.

We thank Mr. Rarichs, director of C. F. Peters (Frankfurt) publishing house for kindly giving us the rights to perform this piece at our festival.

List of major compositions:

- Psalmus poenitentialis*, Concerto for violin, chorus, organ and percussion (1986)
 Choral prelude *Jesus, Your Deep Wounds* for string trio, ensemble and percussion (1987)
Three Graces, opera-parody in three scenes. Libretto by Carl Maria von Weber (1987)
Brooklyn Bridge or My Discovery of America, cantata for soprano, tenor and orchestra (or chamber ensemble) on text by V. Mayakovsky (1988)
Impression-Expression for piano (1989). Version for piano and ensemble (1992)
The Echoes of a Passed Day for clarinet, cello and piano (1989)
Cassandra for large ensemble (1991)
This Crazy World for the recitalists and large ensemble. Texts by Kurt Schwitters (1993)
The Breath of Exhausted Time for large orchestra (1994)
Landscape after the Battle on reading of Duineser Elegien by R. M. Rilke for large ensemble, bass solo and bass chorus ad libitum (1995)
Scenes from Real Life for soprano, flute, French horn and piano. Texts by Ernst Jandl (1995)
...Wind of the words which he had not time to say for cello and orchestra (1996)
When the time overflows its banks, an opera on motives of A. Tchekhov (1999)



Aleksander Vustin

(b. 1943) is a composer of mostly chamber music, although he has written some symphonic works and an opera. He follows the post-Webernian style of composition and has developed a special 12-tone technique in which he combines the strong 12-time

influenced (twelve tones repeated) organization and the diatonic structure of Russian medieval chant. With the help of this technique he tries to attain perfection and integrity in his compositions. Vustin's music maintains an original sense of time, with clear and beautiful motivic relations. It brings a very special sensation of intimacy, openness of expression-cordiality. While the composer does not attempt to

make his music attractive, nor does he promote it, it always finds its way to the hearts of the listeners.

Vustin has participated in many important music festivals, including Sergei Prokofiev Festival, the Festival of New Russian Music in Duisburg (Germany), ACM Festival in Paris (France), Moscow Autumn and Alternativa in Moscow.

White Music (1990) for organ is the first attempt of the author to combine dodecaphony with the "scales of Yuri Boutsko," which are the joined tetrachords extended to the entire keyboard of the organ. In the field of musical time there is a transference of the principle of the 12-time repetitions (dodecaphony in time) from the percussion, as it was in the compositions of 70s-80s, to the whole texture, in this case, for the organ. In the second part of this short piece there appears a bass drum.

Vox Humana (1992) is the second part of the unrealized triptych *White Music - Vox Humana - ?*. In essence, this is a small fantasy on a cantus firmus (a timbre vox humana). In contrast to *White Music*, the author aims at a more traditional sound on the organ.

List of major compositions:

- The Word* for winds and percussion (1975)
Memoria 2 for percussion, keyboard and strings (1978)
Homecoming for baritone and ensemble on a text of Schedrovitsky (1981)
Dedication to Beethoven for percussion and orchestra (1984)
Festivity for chorus and orchestra (from Russian church song books) (1987)
Blessed Are the Poor in Spirit for a child's voice and ensemble (1988)
The Devil in Love, opera (1989)
Heroic Lullaby for ensemble (1991)
Agnus Dei for chorus, percussion and orchestra (1993)
Music for an Angel (1995)
Fantasy for violin and orchestra (1996)
Trio for piano, violin and cello (1998)
Veni, Sancte Spiritus for chorus and ensemble (1999)
A Praise to the Earth for children's voices and chamber orchestra (1999)
Sine Nomine for orchestra (2000)



Sergei Zagny (b. 1960) is a radical experimentator and conceptualist. He has worked in almost every possible direction of composition: minimalism, electronic music, instrumental theater, happenings, verbal, other non-notated music and even structuralism. His compositions are

often influenced by mathematics and are always very logical, even in the “free” genres. Most of his compositions are diatonic and built as multivariated structures, giving to the performer the freedom to choose (the simultaneous working-out of an adequate system of notation). In his pieces, Zagny tries to cognize the cosmos in its whole. Zagny is a performer of improvised music playing piano and nontraditional instruments.

Zagny’s music has been performed in Moscow, St. Petersburg, as well as other cities in Russia; in Italy, Germany, USA, England, France, Switzerland, on the festivals Alternativa, Unrecognized Movement (Volgograd), Bang on a Can (New York), European Media Art Festival (Osnabrück, Germany), The Third Mikhail Chekhov’s Festival (Forrest Row, England), OPERATIVES Künstlerfest (Berlin), Kykart (Tzarskoye Selo), Edinburgh International Festival (Edinburgh), Seminar with Tom Johnson (Saint Germain les Angles), Moscow Autumn (Moscow), and Mental Landscapes (Frauenfeld/Neuchâtel/Zürich, Switzerland).

Magic Stars, tables for piano or any appropriate instruments.

The work is based on a six-point magic star. It is a mathematical object consisting of 12 vertices: 6 outer (corner) and 6 inner (cross) ones. Each vertex corresponds to a natural number from 1 to 12, and none of them are repeated. Every four numbers that belong to any of the six sides of a star make the same sum (26); the same value makes the sum of all six corners.

The principle of the magic star is similar to a magic square, but the six-point magic star has 12 different elements—which is musically important—while magic square has 9 (3x3), 16 (4x4) or 25 (5x5) etc.

Altogether there are six different stars (if one does not take into account the mirror or rotationally symmetric variants). All six of them are used in the score. A set of natural numbers from 1 to 12 corresponds to the 12 pitch classes from E to D sharp, in ascending chromatic order. Each table or its fragment may be performed separately, or may follow in any way, with omissions or reiterations. Notes may be read not only left-to-right but any other way as well. The notes of each fragment may be played simultaneously, as a chord, or sequentially, as a melody or an arpeggio. The duration of every note or their combination is free.

Thus, one can see that while a spatial structure is well determined, a time structure is not determined at all. To compare, it seems it is possible to say that in a certain sense a normal score relates to one of this type in a similar way as painting relates to a mandala.

List of major compositions:

- Four Canons*, violin, cello, (1981)
- Claviermusik aus XVII-XVIII*, organ or/and clavier (1978–1982)
- Sonata*, piano (1990)
- Piece No.4*, piano (1991)
- VOCES ORGANALes*, organ (1984 –)
- Electronic Music No.3* (Korg Music) (1993–1994)
- Electronic Music No.5* (Piano Concerto) (1995–1997)
- Symphony No.2*, instrumental ensemble or reading (1995)
- Sonata Reconstructed from Fragments the Order of Which is Lost*, electronic music (1998)
- Anthems, Requiem*, electronic music (1998)
- Piece No.5*, for piano (1999)
- New Year Music* (2000)
- Magic Stars*, tables for piano or any appropriate instruments (in process).

FESTIVAL LECTURERS



Elena Dubinets received her M.A. and Ph.D. (1996) from the Moscow Conservatory. She also studied and conducted research at Swarthmore College, USA, Jerusalem Academy of Music and Dance, Israel, and at the Utrecht University, Netherlands. She has lived in the USA

since 1996, lecturing in music history in New York, Boston, Seattle and Cornell University. Dr. Dubinets' primary research interest is in the theory, composition, and notation of twentieth-century music (Russian, American and worldwide). She has many publications, including two books, on the history and theory of music in different aspects in leading Russian, Israeli, French and American journals and newspapers.

Marina Frolova-Walker was educated at the Moscow Conservatory. She has lived in the United Kingdom since 1994, lecturing in music history in London, Belfast and Southampton. She has just been appointed to the Music Faculty at the University of Cambridge. Dr. Frolova-Walker has published a number of articles on Russian and Soviet Music and is currently completing her book "Russia: Music and Nation" for Yale University Press.



She is a specialist in music of romanticism and Schumann in particular, and also lectured on the history of Russian music. She has many publications in the UK and some in Russia; she has been participating in many music conferences and festivals.



Dmitry Oukhov is a musicologist, musical critic and a radio commentator. He is a Laureate of the European Broadcasting Union (2000). He is a specialist in practically all fields of contemporary classical, folk and contemporary music, including

jazz and non-academic streams. He has served as professor of music history at the Gniessin Academy of Music in Moscow. He worked as a visiting professor at Berklee College of Music (Boston) in 1994. He has published many articles and several books on different problems of contemporary music (in Russian and in English). Since 1993 he has been a producer of the annual festival of contemporary music Alternativa in Moscow, one of the major events of musical life in Moscow.

Louis Pine is an adjunct instructor of music at Kirkwood Community College in Cedar Rapids, Iowa. He received his B.Music and M.A. (1989) from the University of Iowa. His primary research interest is in Joseph Schillinger's life and work. His bibliography on



Schillinger is available on the Schillinger Home Page that the Peabody Institute of Johns Hopkins University has established on the Web. An annotated version of this bibliography will appear in the forthcoming book, Joseph Schillinger: Two Lives, ed. A. Bretanitskaja, published by "Kompozitor" Publishing House in Russia. Recently, he presented a paper entitled "The Forgotten Work of Joseph Schillinger" at a conference on Russian music at Goldsmiths College in London.



Svetlana Savenko graduated from the Moscow State Conservatory in 1969 and received her PhD in 1978. She is professor of Russian Music at the Moscow State Conservatory, a researcher at the Institute of the Arts in Moscow, and author of more than 100 publications on the prob-

lems of Russian and contemporary music (including several books) in Russian, English and German. The major fields of her specialization are Russian music, music of the twentieth century and problems of musical avant-garde. She has lectured on different aspects of Russian music in Switzerland, England and Germany. Dr. Savenko is also a soprano and has performed many contemporary vocal compositions including *Pierrot Lunaire* at many festivals of contemporary music, including "Alternativa" and "Moscow Autumn."

Elena Dubinets

Contemporary Russian Music: Problems, Directions, Representatives

The Russian Contemporary Music Festival at the University of Iowa is a unique event in terms of design and scale. The program includes three concerts and many lectures, seminars and master-classes. Thirteen former and current professors of the Moscow State Conservatory named after Piotr Ilyich Tchaikovsky, as well as its students and recent alumni, will actively participate in the proceedings. There has been no similar festival of the Moscow Conservatory anywhere in the world, including Russia.

Why does this festival focus on composers who teach or have studied at the Moscow Conservatory? For two reasons. First, the Conservatory for many decades has proudly maintained a reputation as one of the best music educational institutions of the world. Second, because of the post-perestroika economic status of Russia, many of Russia's most important or promising composers have moved to Moscow and found themselves affiliated with the Moscow Conservatory in one way or another. Before perestroika there existed institutions created by the state, such as the Composers' Union of the USSR, which sustained the state ideology and subsidized at

least the art of those composers meeting the criteria of the official ideology. After perestroika, with substantially reduced governmental involvement, support remained in the educational sphere and partly to finance public concerts.

If the musical life of Moscow and other large Russian cities is more or less similar to that of any city in the West, imagine the state of affairs in provincial cities and rural towns with no musical life as such. In Russia today there is a lack of basic infrastructural support. Poor telecommunications, dilapidated roads, and the exorbitant cost of transportation, the lack of systematic informational journals and newspapers, the absence of electricity and telephone connections make it difficult to work. Furthermore, the musical conditions in the capital cities are not very favorable. For instance, the price of a regular CD in relation to the salary of a middle class worker is such that buying a CD is similar to acquiring a luxury item. The situation applies to other items: sheet music, instruments, etc. In the whole of Russia, there is only one classical music radio station, "Orfeo," and it is in a sad state of disrepair. This channel, as well as the TV channel "Culture," is broadcast to a limited number of locations.

The music libraries of Russia are deficient, especially in holdings of Western editions, are poorly systematized (there is still no computer database even in the library of the Moscow Conservatory), and typically do not allow users to check out the materials. The availability of the scores and recordings of contemporary music in Russia is virtually zero.

With the opening of the Russian borders, interest in new music, which in former times was not encouraged and/or was prohibited by state ideology, has increased considerably in the years of *perestroika*. This music, which was previously impossible to hear, has begun to gain popularity in the Russian musical scene, especially with music from abroad.

Fifteen years ago there were only two performing groups of contemporary music: the Chamber Ensemble of the soloists of Bolshoi Theatre Orchestra and the Mark Pekarski Percussion Ensemble. Now in addition to these two celebrated ensembles there are many others specializing in new music. Two ensembles come to mind, the group 4' 33', named after the famous work by John Cage, and a relatively new organization "Opus Posth" under Tatiana Grindenko. Two participants of this festival, Professors Svetlana Savenko and Sergei Zagny, are members of the Ad Hoc Group of live interactive music, where the composers perform music of their own and of other colleagues. It is interesting to note that one of the three concert halls of the Moscow Conservatory, Rachmaninoff Hall, has become one of the major

centers for presenting these musical experiments. And the brightest Russian performers and advocates of new music — the percussionist Mark Pekarski and pianist/harpsichordist Alexei Lubimov — have become professors at the Moscow Conservatory, teaching authentic and contemporary performance practice.

There are two ensembles specializing in performing contemporary music at the Moscow State Conservatory: Studio New Music, directed by I. Dronov, and founded by one guest of our festival, Professor Vladimir Tarnopolski, and "New Studio," led by the clarinetist Alex Morogovski, whose wife and composer Olga Rayeva is also a guest of our festival. Other, non-conservatory ensembles, also include a number of former conservatory students. Among these groups the most important is the ASM Ensemble, part of the Association for Modern Music (ASM) about which I will talk later.

Nevertheless, none of these ensembles are able to commission new compositions from composers. State financing of composers has stopped, and there is no system similar to grants, stipends, and commissions awarded by theatres, orchestras or festivals found in the West. This price has been paid by Russian musicians for freedom from ideological influences. As a result, many composers have had to emigrate from Russia, mostly for economic reasons. Some composers return to hear their works performed in Russia, but many of them have no desire to return to their homeland.

You will notice that some participants of this festival are musicians living abroad. The composer Nikolai Korndorf lives in Vancouver, Canada, the composer and organist Leonid Karev lives and works in Paris, France, and composer Albina Stefanou (Stoianova) lives in New York. The musicologist Marina Frolova-Walker is a newly appointed professor at Cambridge University, and the musicologist Elena Dubinets is from Seattle, Washington. So much more valuable is the opportunity provided by the University of Iowa and Center for New Music, which has been able to invite a considerable number of composers and musicologists residing in Moscow. Among them are the professors of the Moscow Conservatory Roman Ledenyev, Vladimir Tarnopolski, Sergei Zagny, Vladislav Agafonnikov, Irina Dubkova, the recent alumnus of the conservatory Olga Rayeva, the post-graduate student Dmitry Riabtsev, as well as the musicologists Professor Svetlana Savenko and Dmitry Oukhov.

Thus, ten composers will attend the performance of their compositions and will discuss their music during the proceedings. Additionally, the chamber pieces of six other composers, all of whom

have worked or studied at the Moscow Conservatory, will be heard during the festival's concerts. Four leading Russian and one American musicologists will introduce the contemporary state of Russian music culture and the music of the most prominent living Russian composers.

In addition, the audience will have an opportunity to find out about the process of the education in the composition department of the Moscow Conservatory. Its director, Professor Vladislav Agafonnikov, will talk about the work with students of the department, and Professor Roman Ledeniov will introduce the other teachers within the department.

A number of great Russian composers served as the professors of composition at the Moscow Conservatory: P. Tchaikovsky, S. Taneyev, N. Miaskovsky, D. Shostakovich, and E. Denisov. As well, many famous composers were students there, including A. Skriabin, S. Rachmaninov, G. Sviridov and others. These composers brought Russia into music history, and their music is easily recognizable from the beginning measures as a message of the great North country with its powerful cultural and folk traditions. Questions persist. How do contemporary Russian composers feel about their nationality, and what makes contemporary Russian music "Russian"? Is it Russian music or music from Russia? These and other questions will be answered in the lecture of musicologist Marina Frolova-Walker.

All three current generations of Russian composers are represented in the program of festival concerts: the eldest (R. Ledeniov, V. Agafonnikov and Y. Boutsko), the middle generation (F. Karayev, V. Tarnopolski, S. Zagny, M. Kollontay, I. Dubkova, the former professor N. Korndorf, including former students A. Vustin, A. Golovin and V. Nikolayev) and the youngest (the post-graduate student D. Riabtsev and the recent alumni O. Rayeva, A. Stefanou and L. Karev).

A particular feature of the festival is that practically all existent stylistic and technical directions of contemporary Russian music will be represented at the concerts and lectures.

The most important of them is related to one of the Soviet leaders of the avant garde, Edison Denisov, former professor of the Moscow Conservatory, who passed away in 1996. He helped to initiate the creation of the organization Association for Modern Music (ASM). This Association borrowed its title from a group of Russian composers living in the 1920s which included the most important composers of that time — N. Roslavets, A. Mosolov, D. Shostakovich and N. Miaskovski. It was disbanded by the Stalinists in the beginning of the 1930s. Almost all of the ASM-2

members are the most prominent of Russian composers. Two of them are present here at this festival, N. Korndorf and V. Tarnopolski, and the music of two others, A. Vustin and F. Karayev, will be heard at the concerts.

All of these composers went through post-modernist stylistic searches in the 1980s, trying to find their own identity and voice. The association is a mere shadow of its former self, having lost its influence as an organization. However, its members still represent the major field in Russian music—German-oriented structuralism, post-modernism and the avant garde. The leading Russian musicologist Svetlana Savenko, a specialist in problems of avant-garde and contemporary music, will lecture on the features of this direction.

Traditionalism is still an important wing of Russian music. It has been developing based on the combination of academic, a routine composers' technique and the use of folk elements. During the Soviet years, this style was almost the only musical form subsidized by the state. All well-known Russian composers of the Soviet period turned to this direction in one way or another. Today the interest in this direction continues, and its representatives at the festival are V. Agafonnikov and I. Dubkova.

The music of composers who have joined their lives to the Russian Orthodox Church speak in terms of "Russian-ness." Despite their different creative methods, they are united by one spiritual tendency: the picture of the contemporary world as seen by some composers through the prism of philosophical contemplation. Orthodox art is distinct from Catholic art. The eastern tradition entails the continuous unfolding and combination of all that has been discovered during the period when Christian beliefs were being established. In the last quarter of the 20th century, after many years of prohibitions and persecutions, the traditions of old Russian church singing were adopted by some of the Russian composers, including Y. Butsko, M. Kollontay, L. Karev and A. Golovin. Their organ music will be performed on the Sunday afternoon organ recital by Leonid Karev. Before his concert, the musicologist Elena Dubinets will speak on the principles of Russian religious music.

In the same concert, as well as Saturday night, the pieces by Roman Ledeniov will be heard. His art stands separately in the history of contemporary Russian music. The composer can be called a neo-romantic, a traditionalist, and even partly a minimalist. Having mastered the dodecaphonic technique, he turned to a diatonic language, a "new simplicity," using the folk elements. One of the youngest disciples of this kind of style in Russian music is

Dmitry Riabtsev, whose work "Berceuse" has been especially written for this festival. As with Ledeniov, Riabtsev makes simple decisions adequate to the task without resorting to minimalistic primitivism and an oversaturated texture.

Minimalism took root in Russian musical life very late, a quarter of a century after its headlong flourishing in America. Adding in Russia to its history several typical examples of the repetitive specimens, minimalism has changed, absorbing the traditional Russian characteristics: the depth of expression and conceptualism of the problems. In her lecture, Elena Dubinets will discuss Russian minimalism and its major representatives – alumni of the Moscow Conservatory V. Martynov, S. Zagny, A. Batagov, and P. Karmanov. After this, the presentation by Nikolai Korndorf, one of the most original followers of this direction, will take place.

Experimentalism and all that is related to the non-academic environment in Russia (multi-media, happenings, jazz, instrumental theater) will be discussed in the lecture of the Russian music critic and radio-commentator Dmitry Oukhov, a brilliant expert in all fields of contemporary music and the producer of the *Alternativa Festival for New Music* in Russia. After his lecture, one of the most radical Russian experimentalists, the composer Sergei Zagny, *John Cage First Russian Prize Laureate*, will tell about his creative methods.

The final direction represented at the festival is electroacoustic music. It's possible to say without overstatement that the development of the world of electroacoustic music began in Russia, when in the early 1920s the famous physicist and inventor Leon Theremin demonstrated his experiments with the first important electronic musical instrument called theremin or thereminovox. Rather quickly this instrument spread throughout the world. On Thursday, the documentary film "Theremin—An Electronic Odyssey" will be shown as background to the history of electronic music and its geopolitical context, followed by Lawrence Fritts, director of the Electronic Music Studios at the University of Iowa, who will demonstrate how the theremin works. The American musicologist Lou Pine (an alumnus of the University of Iowa) will lecture on the theorist and early historian on thereminovox—a collaborator with Leon Theremin—the Russian composer and teacher Joseph Schillinger. He developed his own system and school of composition in the USA (among his students was G. Gershwin). After this lecture, Dmitry Oukhov will talk about the development of electroacoustic music in Russia today, about the activity of the Theremin Center for electro-acoustic music at the Moscow State

Conservatory, about the course that teaches students how to play the thereminovox (lead by L. Theremin's grand-niece Lydia Kavina), and about other Russian phenomena in this direction. On one of the concerts the recording of Vladimir Nikolayev's piece "Ulari Udila" for the Dmitry Pokrovsky ensemble of Russian folk singing will be heard as well as Albina Stefanou's electronic composition.

The Russian Contemporary Music Festival will present the audience an opportunity to bring Russian music up-to-date, the music of a culture which is one of the most important musical civilizations in the world.

Roman Ledeniov

Who Teaches at the Moscow Conservatory

Every nation has its own culture, and in many states there are national composers' schools. A composers' school is a conglomerate of certain features peculiar to this national culture and its folk music, as well as the contributions of its prominent artists. There is a Russian School of composers, whose most prominent exponents are Glinka, Mussorgsky, Borodin, Tchaikovsky, Rachmaninov.

Originally, there were two musical centers in Russia—Moscow and St. Petersburg. Each can be considered a school because, in addition to their common features, there are also considerable differences. The theatrical brilliance and the showiness of the musical material, and the virtuosity of the orchestra pertain to the St. Petersburg School. We can hear it in the works of Rimsky-Korsakov, Liadov, Stravinsky, and partly in Glinka and Mussorgsky.

The Moscow School, by contrast, is noted for its profound psychologism. The musical material is based on long melodic formations, as in the music of Tchaikovsky and Rachmaninov. Another example, Taneev was a first-rate figure in the musical world, although less as a composer than as a theorist and pedagogue. In the twentieth century the most important representatives of the Moscow school, in addition to Rachmaninov, were Mjaskovsky, Alexandrov, Shebalin, Shaporin, Shostakovich and Sviridov (the last two, however, are St. Petersburg composers by training). In my own case, I had an opportunity to study with A. N. Alexandrov, whose mother, a pianist, was a Tchaikovsky student.

Of course, there also existed original composers who pursued their own paths, for instance Skriabin. During the Soviet years, the Russian School decisively trained many musicians from the national republics (in some measure this also occurred before the revolution, taking into account the historic multi-

nationality of Russia itself). In the Soviet period, however, new national schools appeared under the influence of a central Russian school. Moreover, musicians from the socialist countries of Eastern Europe studied at the Russian conservatories. Thus, in the Moscow Conservatory of today, one can observe not only the teaching traditions of the Moscow School, but also the clear influences of global tendencies.

In recent years, a number of young teachers have appeared, all of whom work in a modern idiom and pass their knowledge and skills to young composers. It's very typical that young composers, who pass very quickly through their academic training at the pre-conservatory level, then enter the conservatory and rush toward the most modern idiom. Their comprehension of form, thematic treatment and its development is simply insufficient. They prefer an improvisational method of art—an easier technique that stands quite apart from the basic principles of musical composition. Schoenberg's compositional technique, for instance, was grounded in a deep understanding of classical music and in his long-standing experience as a teacher. In short, such a method is not only important but fundamental.

The traditions of the Moscow School are alive in the teachings of the conservatory, which bears the name Tchaikovsky. If students were not in a hurry to become excessively modern composers so early in their education, they might emerge as stronger and more interesting composers.

In my youth, my ideas of innovation in music were based on my impressions of Prokofiev and Shostakovich, as well as those of Stravinsky and Bartok. Familiarity with Schoenberg's direction evoked a strong reaction in our social medium. I was especially interested in Webern, and this is reflected in several of my chamber works.

This passion was short-lived, brought to an end by a newer interest in melody, one not dispersed motivically but representing a serious mood nonetheless. I wanted to re-established links to older traditions of Russian art, which exist in abundance in our culture.

Most recently substantial changes have occurred in composers' perspectives and in their musical language, all of which coincides with my own conception.

A composer is a synthetic phenomenon. Besides the natural musical ear and the bright talent, a composer in our times cannot consider himself a true creator if he does not have a serious training in many music disciplines, such as music theory, solfege, harmony, counterpoint, orchestration, musical form, music history, and piano any other instrument.

D. Shostakovich was absolutely right when he divided all members of the Composers' Union into those we consider to be real composers and those who merely write music. In the Moscow Conservatory, a separate composers' department has been functioning since June 1977. The department has two sub-faculties: composition and instrumentation. The composition classes are led by professors T. Khrennikov, L. Bobylev, A. Nikolayev, K. Batashov, T. Chudova, R. Ledeniov, Y. Vorontsov, A. Kobljakov, A. Tchaikovsky, V. Tarnopolski, and the author of this paper. These composers are the "grandsons" of the founder of the Moscow composers' school Nikolai Mjaskovski. In their time these composers passed through this rigorous school in the classes of the prominent teachers of the Moscow Conservatory, such as A. N. Alexandrov, E. Golubev, M. Chulaki, D. Shostakovich, R. Schchedrin, N. Sidelnikov, A. Pirumov.

Within the department of composition, the major music-theoretical subjects are led by Y. Vorontsov (music form), A. Kobljakov (harmony), L. Bobylev and S. Zagny (counterpoint). The classes in score reading, instrumentation and orchestration are led by the members of the orchestration department: K. Khachaturjan, G. Salnikov, E. Botjarov, Y. Boutsko, V. Kikta, K. Umanski, S. Golubkov, and E. Schcherbakov.

An important factor of a young composer's training and education is the regular concerts of compositions of the student-composers, which are conducted by the department of composition at the Maly and Rachmaninov Halls of the Moscow Conservatory, and the students often participate in the performances of their own works. Also, important for the future composer is a diploma concert, where, along with the chamber pieces, the orchestral compositions of the students are performed by the Moscow symphony orchestras.

Apart from the rehearsals, student-composers must write out the orchestral parts, which is also fundamental to their professional training.

Demonstration of several diploma works will follow this presentation.

The history of new Russian music began in 1991, the year of the collapse of the Soviet Union and Russia's transition to the new social and economic realities. The conditions for the development of music, as in art in general, have also changed, owing primarily to the cuts of government funding. On the whole, the development of music hasn't changed—we are witnessing slow evolutionary changes rather than as a burst.

Throughout the history of Soviet music, classical traditions have meant a great deal. There are reasons for this situation; we can mention only one, namely, the ideological condition of the Soviet state where traditions of the past helped to counter the decline of both art and social life. Owing to classical traditions, Soviet music and art as a whole preserved connections with the values of humanism. Soviet composers wrote in traditional forms and genres such as the sonata and symphony. Such music will be performed this weekend.

The avant-garde also meant something more than a pure artistic movement in Soviet music. The Soviet avant-garde of the late 1950s and 1960s symbolized spiritual freedom and real creativity. It represented the new generation of composers, and among them are three of the most famous names: Edison Denisov, Sofia Gubaidulina, and Alfred Schnittke. In our understanding, the term "avant-garde" has two principal meanings. First, avant-garde is a type of artistic work that implies novel ideas and rules in the composition and performance of music when a work turns into an existentialistic action as well as a musical gesture. Secondly, the avant-garde presumes an intensive, explosive-like movement in the sphere of musical language without disrupting the conventional rules of musical expression. This second meaning of the term has established a more stable tradition: avant-garde innovations and discoveries have moved, in a sense, into the mainstream of modern serious music.

Many post-Soviet avant-garde composers belong to ASM-2, the Association of Modern Music that was organized in 1990 in Moscow. Such creative members of the ASM include Vladimir Tarnopolski, Faraj Karayev, Alexander Vustin and the younger Ivan Sokolov, Olga Rayeva and Alla Kesselman.

Music from Russia or Russian Music?

The Western concept of Russian music as a distinct and organic phenomenon is less than a hundred years old. It dates back no further than 1907, when Diaghilev held the first Russian concert in Paris; this was a great victory for the 19th-century nationalists, although most did not live to see it, and the category of Russian national music became established thenceforth across Europe and then the New World. But do Russian composers today still work under the rubric of Russian Music? Although the composers of Russia and the Russian diaspora have recently written music spanning a great many diverse styles, music critics and audiences both in the West and in Russia continue to scrutinize the evidence for signs of an underlying unity which they believe should be present; implicit in this quest is their faith in a mysterious Russian soul which would guarantee this unity. There are several avenues they take. Some look for traditional markers of musical nationality such as the use of folk music or Russian Orthodox chant. Others extend the perceived Russianness of an influential composer such as Shostakovich to his disciples in the next generation. Others again rely on stereotypes: this music is Russian, they say, because it conveys the extremes of human emotion, or because it evokes an austere holiness, or because it displays an uncompromising seriousness. Is this anything more than wishful thinking or obscurantism?

In the present paper I shall argue that Russian musical nationalism is the ghost of 19th-century culture, lingering in the minds of many listeners, but playing little or no role in the thinking of composers. Nationalism was once the dominant ideology of the Russian intelligentsia and its influence pervaded all aspects of Russian culture; but today, although varieties of nationalism are to be found in post-Soviet Russia, especially at the political extremes favoring xenophobic reaction and the restoration of Soviet-style hegemony, the Russian intelligentsia has so far dissociated itself from such thinking. Likewise, composers and other artists have not generally expressed the more anti-Western mood of the last few years, but instead retain the more open, pro-Western outlook of the perestroika period and the early 90s. They believe the end of Soviet cultural isolation is to be celebrated rather than deplored, and continue to enjoy the liberal freedoms which allow them to travel abroad freely to promote their music as they see fit, and also to perform in Russia whatever Western music interests them most. Artists who remain in Russia

have not weathered the economic frustrations of recent years particularly well, but the attractions of freedom and diversity have not yet worn off. The absence of a dominant ideology and the loss of patronage from the institutions of the state means that composers are now masters of their own fate; accordingly, they form individual artistic identities, rather than subordinating themselves to any national school.

Vladimir Tarnopolski

*Comments on the opera
Wenn die Zeit über die Ufer tritt
(When Time Overflows)*

The opera, *Wenn die Zeit über die Ufer tritt*, was written in 1999 and commissioned by the Münchener Biennale, the festival of contemporary music theater. The opera is based on separate situations and motives of the well known short stories of Anton Pavlovich Chekov (1860-1904) – *Three Sisters* (1901), *The Seagull* (1895), *Uncle Vanya* (1900) and others. However, the libretto does not follow any of these pieces but creates a new metatext, as if extracted from Chekov. At the same time, the impulse for the development is not the plot, which would be typical for a literary opera, but based on the principle of confrontation of the same situation (a party) in the three scenes of the opera. During the first scene, the action occurs at the turn of the 19th and 20th centuries in a Russian province. In the second scene, the action occurs in our time, at the turn of the millennium in a certain cultural center. In the third scene, an indefinite future is projected in a certain virtual space. According to each of the three eras (past, present and future) and the three mentalities (a Russian province, a world capital, and a place “above-the-planet”), the topics of conversation change: love (first scene), art (second scene), death (third scene). For all the contrast of the entourage it turns out that the existential problems of man are the same: the impossibility of communication and of mutual understanding, loneliness and absence of a sense of life. It seems these problems are not solved but are redoubled in the course of the development of civilization.

This immutability is reproduced in a special construction of the opera: three scenes represent, as a matter of fact, three free variations with a recurring structure. The same text begins each of the scenes—“Today is Sunday”—an episode of three sisters that nostalgically dream about something. Then two male characters appear and present the major theme of each of the scenes: love (scene one), art (scene two) or death (scene three). Finally, after the ostinato culmi-

nates, two more characters, a bass and a counter-tenor, switch from lofty talks to grotesque parody. Each scene finishes with an episode of the “clock,” the inexorable counting of time that refers to the title of the opera, *When Time Overflows*. Such a construction of the opera, which is based on a principle of triple repetition of the same structure, connects with a special understanding of the phenomenon of time. Time is not a vector here (there is practically no action in the opera), but is like the yearly ring of the wood, each of which is a variant of a previous one.

Along with the immutability, there is an opposite principle, that of a progressive deconstruction throughout the opera that applies to a quality of sound texture. Thus, as the opera progresses, the instruments use different “non-classical” techniques that serve to “alienate” in producing their sound: for example, multiphonics in the winds, half-sounds or “senza tone” in the strings, etc. In the most obvious way this deconstruction is shown in the evolution of the only leitmotiv of the opéra—the motive of time. Appearing as if from sudden rustles, it gains a bell-like character in the first scene, losing its determinacy more and more and dissolving into glissandos and turning to gnashing clusters. No less radically, the principle of deconstruction is shown in the evolution of the vocal line: if a complicated cantilena prevails in the first scene, Sprechstimme follows in the second—the singing on consonants and the fragmentation of the text playing a more important role. Finally, in the third scene, the words themselves deconstruct into separate sounds, which are distributed between different characters. A type of vocal line in some episodes is written graphically: a vibrato turns to a choking tone and other non-classical types of singing.

The individual descriptions of the characters, which still can be guessed in the first scene, also undergo deconstruction: the characters gradually lose even their names (in the second scene they are marked only with the first letters of their names, and in the third one with neutral numbers). The absence of true characters leads one to omit solo arias, which is why the composition is considered an opera-ensemble. The principle of the ensemble became a clue in this work: three sisters sing together and represent a certain unified trio.

The number three is another important organizational element of the opera. The three sisters are accompanied by a string trio. Three themes (love-art-death) determine the content of three scenes, which embody three eras and three places. In the three climaxes, Latin is sung “three times” when the characters scan “clue” words in each of the scenes. In the final scene, the librettist includes into the text a death appeal to the members of the self-murderers’

religious sect “Sun Gate.” This unexpected and shocking (with regard to Chekov) idea turns out to be, curiously enough, very organic for the opera, for the text has unexpected and deep literal (!) coincidences with some of the maxims of Chekov’s characters. It acts to enclose the opera’s ring of plot and marks the “timeless” archetypal nature of the age-old problem of our short existence, discovered by the genius of Chekov.

Elena Dubinets

Russian Minimalism: Is it Minimalism at All?

It is well known that minimalism flourished in the United States based on an interest of the music of the Far East. It evolved as an antithesis to the European avant-garde, in opposition to its sonic overload, its chaotic character, and multileveled state of dissonance. However, gaining popularity and moving to the European continent and to Russia, minimalism could not help but be influenced by various traditional European approaches. To be more accurate, minimalism assimilated the European traditions and absorbed its major features. Russian minimalism as a whole, with all its diversity, embodies in itself the depth and importance of Russian spirituality. In this lecture, the principles of Russian minimalism will be demonstrated with examples of music of several prominent Russian composers.

Vladimir Martynov feels that such minimalist principles have helped him to avoid the personification in music in order to better celebrate the artistic idea of the religious service. With the help of minimalist techniques, Martynov comments on the whole cultural mass of the past and present, using it as the basis for religious meditation and at the same time removing himself from it.

Nikolai Korndorf does not make use of repetitive techniques. Rather, his minimalism is sonoristic and non-repetitive, and creates a condition by which it is possible to move from one gradation to another; naturally, there are inner contrasts and even dramatic developments. Pure minimalist music avoids disclosing anything as a means of communication. In Russian minimalism, and particularly in Korndorf’s music, there is always a formal logic in the construction of the works.

Speaking about a specific type of minimalism, composer Dmitry Riabtsev uses the term “psychological minimalism.” This is a very definite characteristic of Russian minimalism as a whole. Minimalism can be oriented not only to commercial accessibility, but also can be very lyrical, sensitive, suffering and

compassionate. It can touch the soul and disturb the subconscious. Many wonderful examples of the psychologization of minimalism can be found in the music of Sergei Zagny. His music is interlaced from the half-real threads, gripping all life-space: in such a way the contradicting voice-remiscences, the whisper-thoughts, the picture-dreams reveal themselves to people.

Anton Batagov writes mostly for electronic media, not wishing to have musicians participate in performing his music. He also adheres to the idea of avoiding the personification in music, basing it on the principles of Buddhism. One of the youngest Russian minimalists, composer Pavel Karmanov returns us to a more pure, optimistic minimalism.

Like American minimalists, Russians limit their music with simple elements. But these elements are not always separated from a historical context, as it should be in pure minimalist music. There are some traditional associations in many examples of Russian minimalism, including simple tonal and harmonic relationships, obvious and beautiful melodic patterns, stylistic definiteness and resemblances, bright images, dynamic and definite structures. That is, "purity" and an independence from associations, which is the most important feature of genuine minimalism, is darkened in Russian minimalism with the help of semantic connections, meaningful allusions and the sensible depth of substance. The minimalist music of Russia does not serve as a sonic background for relaxation, but a poetical and meaningful method to experience ideas.

Nikolai Korndorf

Hymn II is one of three works with the same name. As these works are not part of a cycle, they should not be performed together. They represent three different views on the same material. *Hymn II* was completed in 1988. This 20-minute piece is written for a large orchestra with woodwinds in three, eight horns, five trumpets, three trombones and tuba, nine percussion including a set of gongs, and strings. I intended to write a real hymn in a sense of a glorification. Most of the piece is written in B major without accidentals. In the part where chromatic tones are used, all chords are constructed using only major triads. The form of the piece can be identified in two parts: the second section repeats the material of the first but at a louder dynamic. This recording was made by the BBC orchestra (London), Alexander Lazarev, conductor. It was released by the Sony Classical as my personal CD by name "A New Heaven" together with the *Hymn III*.

Primitive Music was written for an ensemble of 12 saxophones in 1981. This is merry music, and the ensemble consists of sopranino, two sopranos, three altos, three tenors, two baritones and bass. The piece is made up of two movements: Appeal and Competition. The first movement is performed off-stage in the concert hall by eight musicians (without sopranino, third alto, third tenor and bass), and the second movement is performed on the stage by the whole ensemble.

The second movement is a competition between 4 groups of identical instruments (two sopranos, two altos, two tenors, and two baritones) and between instruments within each group. The other four performers come to the stage from the concert hall 4 minutes after the beginning of Competition, as if they were members of the audience. This group does not take a part in the competition. Rather, the competition is switched from one group to another, from one section of the musical form to another, changing from one key to another. The entire work is written without any accidentals.

The piece has some theatrical traits. In the first movement eight musicians are placed in the hall surrounding the audience, with only one or two of them on stage. In the beginning of the second movement all of them gather on the stage. Playing their music, they stress and accent motives with the motion of their body similar to jazz musicians. Polyphonic elements like imitations and canons become visual and not only audible for the audience. The performers also dance, which gradually becomes more and more visible. At the end they stop suddenly and simultaneously with the music. After a very short rest and a calm chorale phrase, they start to perform popular children songs of various European nations (each performer plays his/her own song) and, while dancing in the character of each song, they leave the stage.

The simple materials that evoke the primitive character of music belies the technical difficulties of the music itself. Unhappily, the recording that will be played is of poor quality because it was captured by an inexpensive tape recorder and microphone. This situation was typical in the former Soviet Union, for at that time the opportunities to record modern music were almost non-existent.

Dmitry Oukhov

Beyond 'De Profundis' - in search of experimental music in Russia

One could speak about two sources of Russian experimentation:

1. The scientific-futuristic trend as a part of the global avant-garde, which had transformed into constructivism, and

2. The Post-Scriabin occultism discussed in Nikolai Kulbin, Wassily Kandinsky's book "Concerning the Spiritual in Art" and others. At least one name should be well known, namely that of Arthur Lourie, who became an American citizen in 1947.

There exists an exclusively Russian trait, which for the sake of simplicity I have called the "exhibition mentality." Various artistic objects, meant for mass usage have frequently been made in a run of only one example, meant for exhibition, and often the activity with it does not go on any further, which by itself turns some of the simplest objects for consumer use into unique works of art. As in the entire culture of the 20th century, the "artistic manifesto" program begins to play a special role. In Russia, though, the phenomenon of the conception, which exists without any further manifestation becomes a thing in itself, while the famous discourses of intellectuals in the kitchen turn almost into an independent artistic genre.

After the 1920s a lengthy hiatus follows. The experimental arts of performance, if they exist at all, they exist only in the underground. Conceptions do not become realized, for the most part they are preserved only in the form of verbal description, which quite organically fulfills the basic principle of conceptualism.

The only domain where it was possible to experiment not as much within music as with music or over music, was the domain of electro-acoustic music. It is noteworthy to mention that the period of latent experimentalism finds an appeal both among the artists of the older generation – as soon as an opportunity appears for public performance (Edison Denisov "The Ship sails past the harbor") – as well as in the "generation of perestroika," even in the cases when the composers work abroad (Anna Ikramova "I magnify my voice").

Out of a dearth of publicity, we have a tendency toward greater development not of instrumental theater or happening but rather of "performance-art." Still, everything contains a flavor of the style of social-art: a post-modernist usage of Soviet realities and images as a "camp" and for bringing them to the level of absurdity (Dmitri Smirnov, Ivan Sokolov). Another feature which also extends towards the

underground and coincides with the world tendency towards multi-media artistic forms is a close collaboration between representatives of different art forms, as well as with professional musicians and those who approach music from a purely sonic aspect (Pshenichnikova-Vinogradov, Batagov-Rubinstein, Aigi-Makarov). The most exemplary collaboration – one that essentially outlived the status of the underground – is the collaboration of the kinetic architect Vladislav Kolehuk with composer Stanislav Kreichi. The controversies and paradoxes of Russian life lead to the fact that Russian conceptualism carries a post-modernistic, poly-stylistic, collage-like character and not a reductionistic-minimalistic character. Examples of orthodox reductionism and even repetitivism, as in the works of Sergei Zagny and Anton Batagov, are exceptions which confirm the rule.

Until the end of the 1980s, the Russian experimental trend did not have a tribune, after which the *Alternativa* appeared in Moscow and the "Sound Ways" appeared in Leningrad/St. Petersburg. There is a temptation to compare the *Alternativa* Festival with the Down-town trend, however in its musical component it features a prevalence of professional musicians. One accomplishment of the *Alternativa* Festival is that it has created a number of musical ensembles, such as the 4:33 Ensemble, the Russian-German Composers' Quartet and the Ad Hoc Ensemble, the latter having been created initially for performing the graphically notated music of New York composer Daniel Goode, and later having evolved into an independent ensemble of "interactive acoustics."

Sergei Zagny

Structure and Wish

... The music text is written so that the performer, while playing, can at certain points make choices following his inner feeling: to continue playing the section or to go to the next one, to skip an episode or maybe to return a little and to pass a part of the way once again—in the same manner or a little differently, to play this note or that. Different performances, if notated conventionally, would appear as (somewhat) different compositions. The structure is as if it were striving to meet the desire of a human, as the desire exists at that present moment, and through this meeting to discover more of its own possibilities. The human, in turn, strives to meet that which is capable of answering his desires, and through such meeting to understand better the nature of the latter...

... Comparison. Classical work is a unidirec-

tional path, while variable work is a park or forest...

... Another comparison. Variable work is a four dimensional object, while one particular performance is its three dimensional projection...

... Possible angle. To create a work—to try boundaries. Things could seem unapparent. To perceive work—to try our own imagination of boundaries of our own and of the universe...

... Another possible angle. To believe Numbers—to believe God.

Louis Pine

Leon Theremin's and Joseph Schillinger's Work in Electronic Music

Many people may not know that Russians played a significant role in the early years of electronic music. This paper concentrates on two Russians, Leon Theremin and Joseph Schillinger, who were important in understanding the history of the electrification of sound, and presents a historical introduction to the current situation of electronic music in Russia today.

Both men have been called the “Father of Electronic Music.” Explanation will be presented for concluding that, of the two, Theremin is more deserving of the designation, whereas Schillinger could be more accurately called a “Prophet of Electronic Music.” Each man’s activities will be discussed to explain why he was called this. Theremin invented one of the first electronic musical instruments; it provided composers a way to play microtones, which opened a new quantity of sounds, required a new language, and inspired new musical possibilities. Schillinger advocated the use of electronic musical instruments as early as 1918 and accurately predicted future developments in electronic music.

Dmitry Oukhov

The Conservatory strikes back (The Theremin-Center and Electro-Acoustic Music in Russia)

The history begins officially with Leon Theremin, who combined the two main tendencies of experimentalism (see the author’s other presentation) – the constructivistic and the late-romantic. The importance does not even lie in what came first—the security alarm system or the musical instrument.

Instead, what is most important is that Theremin himself worked with both fields.

Incidentally, the connection between both tendencies was foretold by the older contemporary of Theremin the inventor – the great futuristic poet Velemir Khlebnikov. Serious research had been carried out with the Musical Acoustical Laboratory,* which was part of the Moscow Conservatory. It was the Conservatory’s first attempt to conquer the territory, which was discovered by the scientific-technological revolution.

Even before World War II several electronic instruments had already been constructed. All of them comprised in the 1950s, together with the theremin, the basis of the Ensemble of Electronic Instruments of the All-Union Radio. Alas, nothing except accompaniment for two or three odious pop songs was ever achieved with it. A link between the constructivist epoch and the modern period has been the ANS synthesizer, but the irony is in the fact that the inventor had to cover his invention up with the initials of a composer of a seemingly contrasting direction, namely A. N. Scriabin, because the only venue which was willing to give a shelter to the inventor was the museum-apartment of the great composer.

In 1938 Evgeny Murzin began constructing a new device – virtually a synthesizer, which was based on the principle of photo-optical method of sound recording, similar to that utilized in cinema soundtracks. Murzin, however, worked on this project during the time free from his ordinary job, which is why exactly 20 years had passed before the active model was ready and the instrument itself was nearly completed. In essence the ANS presents itself as the analogue precursor of the digital synthesizer UPIC – the invention of the composer Iannis Xenakis. Murzin gathered around himself a group of devotees – first of all, musicians who have been completely converted to the electronic faith – Eduard Artemiev, Stanislav Kreichi and others; secondly a rather bright group of experimentators with diverse interests, who were interested in new achievements in technology for their own sake—among them I could name myself as well as, finally, such avant-garde composers for whom electronic music was a temporary diversion: electronic music was, just like, for instance, for John Cage or Luciano Berio. Already a new school had started to appear, which had gone through the experience of art-rock (such as Vladimir Martynov), however the Electronic Studio was dissolved at that time. Meanwhile the compositions had not been published or released for twenty years (an intermediary attempt had been made in the early 1980s). Only in 1990 some of this music had been released in my series “Electronic

music,” and last year it was re-released on CD in Germany without any great success.

The contemporary age of electronic music is connected with the name of Andrei Smirnov. The changes which had taken place in the country in 1991-2 led to the situation that the Laboratory of Musical Acoustics, which had been affiliated with Moscow Conservatory, virtually ceased to exist. Smirnov breathed a new life into it, turning it into the Studio of Electro-acoustic Music and subsequently a center for multi-media. For this reason the name Theremin Center had been attached.

The professor of composition Albert Leman has received the idea of electronic music sympathetically, and Andrei has begun to teach elective courses for composition students at the Theremin Center. The pro-rector Alexander Sokolov, an author of several serious scholarly books on music theory, also greatly supports the work. Some of the students started to specialize in this field – Valery Beluntsov has even defended his dissertation on it. Other composers use the services of Andrei Smirnov as a sound producer (among those I could name Iraida Yusupova).

Another musician who frequently collaborates with the Theremin Center is Lydia Kavina, the most famous performer on and promoter of the theremin. Many composers from various countries write for her – from the previously mentioned Vladimir Nikolayev (“19 Spades”) to the repatriate from the USA, a student of Milton Babbitt Anton Rovner (“Movements in the Air” for clarinet, theremin and dancer).

With the development of computer technology, electronic music is already being created in a domestic environment, and the activity of the Theremin Center is now concentrated on the newest interactive musical genres as well as multi-media. A new generation of multi-media artists appears, who, similar to the time of the Electronic Studio in the Scriabin Museum, come from the most diverse artistic spheres. The days of the Theremin-Center are a necessary part of the Alternativa Festival. Andrei Smirnov is a necessary participant in some of the most important international meetings of the Computer Music Society.

Elena Dubinets

Russian Religious Music

The Orthodox art went its own way, distinct from the Catholic. It created its own traditions and laws, based on the general Christian doctrine. The eastern tradition has entailed a continuous unfolding and combination of all that was discovered in the period when the Christian belief was establishing itself, without any drastic alterations (e.g., the various

modes of the Russian chant have been combined but maintained intact). In this paper, a history of using the *znamenny* chant in Russian academic music will be discussed.

In modern Russia, numerous choral pieces based on the material of the chants and in their style were composed in 1988, when Russia celebrated the 1000th anniversary of its Christian church. Among the most remarkable are compositions by V. Martynov.

Instrumental pieces based on the *znamenny raspev* are quite different in character. The texture of the chant is changed. In most cases the *znamenny raspev* is ruled by the norms of symphonic (or some other) development and is transformed in accordance with the composer’s intention, according to the capacity of the instruments employed and according to the principles of instrumental writing.

The most productive and consistent use of the *znamenny raspev* was made by Yuri Boutsko, who adapted the old chant to modern times, while at the same time preserving its context and religious meaning. Boutsko has been the first Russian contemporary composer who started to work with the *znamenny* chant. His major composition, in which he approached the *znamenny* chant—Polyphonic Concerto for four keyboard instruments—was written in 1968-69, 20 years before perestroika started and the Russian people turned to religion after the decades of the state prohibition.

As a rule, the authentic old Russian themes are a little altered in Boutsko’s music. The composer found appropriate means of expression and constructed an original system and determined what he called a “method of work with the *znamenny* chant.” The underlying principle of the system is the initial scale of the *znamenny* chant (the ancient Russian row) limited by the compass of a human voice and extended in accordance with its structure—by adding trichords up and down, until the initial version is restored: the circle is completed. The system is open and has twelve tones, therefore Boutsko describes it as Russian dodecaphony, a twelve-tone row extracted from the Russian material.

There has been a whole generation of the contemporary Russian composers who decided to follow Boutsko in their music. Some of them have simply used his system of “Russian dodecaphony,” others work totally in the field of religious music. Some composers try to keep the atmosphere of the religious depth in their music, to retain the religious essence even when not using the Boutsko’s scale system.

The Center for New Music

The Center for New Music (CNM) is a performing organization devoted to 20th century repertoire and is the focus of contemporary composition and performance at the University of Iowa. The Center, like the internationally renowned Writers' Workshop, embodies the institution's commitment to the vital role of the creative arts at the frontiers of human experience.

The CNM was originally funded by a \$100,000 matching grant from the Rockefeller Foundation in 1966. From the start, the Center sparked the composition of new works expressly for the ensemble, and it brought exciting professional realizations of both local and international repertoires to the University community as well as to tour audiences throughout the state of Iowa and beyond. The Center functions as a laboratory and performance extension of the School's composition area and as a repertory ensemble for the creation and presentation of new music in general. The Center also serves as the locus of activities for guest composers whose visits range from a few days to entire academic terms.

As the Center enters its 35th year, it remains an advocate of contemporary music performance. The Center's programming reflects the eclectic range of compositional styles currently being written, as well as what is considered classic repertoire from the 20th century. The quality of performance is based on working with a core ensemble, grounded in solid repertoire over an extended period of time. The Center seeks to build new and more diverse audiences through outreach concerts, and to establish a professional reputation through CD recordings as well as through the invitation of guest composers and performers nationally.

Director

David Gompper

Performance Associates – 2000-2001

Joan Blazich, *clarinet*
Giovanni Cruz, *cello*
Jon Donald, *percussion*
Antonio Guimaraes, *flute*
Yun-Pai Hsu, *piano*
Mary Kelly, *viola*
Karen Kress, *clarinet*
Anna Skogman, *violin*
Miki Yuasa, *violin*

Advisory Board – 2000-2001

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Mark Weiger, *Oboe*

The image displays a handwritten musical score for a large ensemble. It consists of multiple staves, each with complex notation including notes, rests, and dynamic markings. The notation is written in ink on a grid of five-line staves. The score is organized into systems, with some measures circled or numbered. The handwriting is clear and professional, typical of a composer's manuscript. The score includes various musical symbols such as clefs, time signatures, and dynamic markings like 'f' (forte) and 'mp' (mezzo-piano). The overall layout is dense and detailed, reflecting the complexity of contemporary music notation.

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