

RUSSIAN MUSIC

2.0

2.1



FANCYMUSIC

In 2020, the Aksenov Family Foundation initiated “Russian Music 2.0”, a project in the field of contemporary academic music aimed at developing and renewing the traditions of the national composer school and showcasing its best achievements in Russia and abroad. The first concert of the project, aimed at building an ecosystem with optimal conditions for composers to create new works, was successfully held in 2020. The first eight premieres of the project’s composers were performed for the first time by the Moscow Contemporary Music Ensemble (MCME) and the Questa Musica ensemble during a concert at the Meyerhold Centre (Moscow). The second concert, the result of two years of work and an expert analysis of opinions in 2021, was held at the Tchaikovsky Concert Hall, where the compositions were performed by the MCME and the Russian National Youth Symphony Orchestra under the direction of conductor Fyodor Lednev. The album “Russian Music 2.0 / 2.1” is the logical result of the first two years of the program, capturing the general dynamics of change observed in the recent history of Russian academic music.

Aksenov Family Foundation is a dynamic platform that initiates and supports projects aimed at the development of culture and intellectual innovation. The Foundation stimulates cultural dialogue, the exchange of ideas and increases the degree of involvement in the development of culture at the public and private levels.

Russian Music 2.0

Moscow Contemporary Music Ensemble

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|---|-------|
| 1. Alexander Khubeev - Don't Leave the Room | 13:10 |
| 2. Dmitry Burtsev - Revisit  | 08:15 |
| 3. Boris Filanovsky - aria tutti | 13:19 |
| 4. Oleg Gudachev - Before You Slip Into Unconsciousness | 10:22 |
| 5. Mark Buloshnikov - Morendo | 11:00 |
| 6. Daria Zvezdina - Angel | 12:14 |
| 7. Alexey Sysoev - Don't Whistle, Masha! | 19:45 |

Total Time: 1:28:05

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Recorded by: Mikhail Spassky [1-3, 5], Sergey Kochetkov [4, 6, 7], CineLab SoundMix, Moscow, March-June, 2021
Mixed by: Mikhail Spassky [1-3, 4, 5], Sergey Kochetkov [6, 7]
Mastered by: Mikhail Spassky



Alexander Khubeev

(b. 1986, Perm)

Composer, curator, lecturer.

Alexander graduated from the composition department in 2011 and completed his post-graduate course at Moscow State Tchaikovsky Conservatory in 2014. Alexander is an artistic director of the International Academy of Young Composers in Chaykovsky city, co-founder and curator of the composition courses of the Center for Contemporary Academic Music reMusik.org in St. Petersburg, lecturer at Moscow State Tchaikovsky Conservatory. Scholarship recipient of the international courses in Darmstadt (Germany, 2014), winner of the Gaudeamus young composers competition (The Netherlands, 2015), Fellow of the Academy of Arts in Berlin (2018), resident of the International Confederation of Electroacoustic Music – CIME (2019), winner of the Europäischer Komponistenpreis (Berlin, 2021).

Don't Leave the Room

Alexander Khubeev: "The text of Joseph Brodsky's famous poem hasn't lost its relevance over time at all. The piece uses the poet's text in an unusual capacity: the soloist reads the poem in Russian Sign Language (RSL) translation. The musical material develops in many ways from the word, similarly to vocal music, but ultimately the composition and its dramaturgy are based on various interactions of the musical material not only with the text, but also with the performer's gestures and video. This combination creates additional allusions and metaphors through which this poem acquires new meanings".

Ivan Bushuyev – flute
Oleg Tantsov – clarinet
Andrian Printsev – trombone
Maria Sadurdinova – synthesiser
Alexander Suvorov – drums
Gleb Khokhlov – violin
Yulia Migunova – cello

Dmitry Burtsev

(b. 1992, Moscow)

Composer, sound artist, improvisationist.

Dmitry Burtsev graduated from Moscow State Tchaikovsky Conservatory in 2017 (class of Prof. Vladimir Tarnopolsky). Studied with composers Oscar Bianchi, Fabien Lévy and Carola Bauckholt at the International Academy of Composers in Chaykovsky city in 2016.

Winner of the 2nd International Creative Laboratory of Contemporary Composers Open Space (2017), organised by the Memorial Museum of Cosmonautics and the Lyudmila Zykina State Academic Russian Folk Ensemble "Russia".

Dmitry is the author of interdisciplinary musical performances which combine performativity with free improvisation, collage combinations of contemporary academic and popular music, and field recordings. Most of these performances are the result of collaboration with the Vadim Sidur Museum (Moscow). As a composer Dmitry has worked with various theatres throughout Russia including the Chekhov Moscow Art Theatre, the Mayakovsky Theatre, the Norilsk Polar Drama Theatre and others. Currently the music composed by Dmitry Burtsev has been performed by such professional ensembles as: Studio for New Music (SNM), Moscow Contemporary Music Ensemble (MCME), russian post-contemporary art music ensemble KYMATIC, Lyudmila Zykina State Academic Russian Folk Ensemble "Russia", etc.

Revisité

Dmitry Burtsev: "This piece began as a fun experiment: what would happen if one placed oneself within the rigid structural and stylistic framework of French baroque music? The pieces by Antoine Fourcre and Jean-Philippe Rameau served as models. Gradually the intellectual experiment turned into a sensual one. It turned out that the rigid framework did not constrain at all – on the contrary it helped emotions to reveal themselves. The title of the piece can be translated into Russian as "Seen anew" – this is the pure truth".

Ivan Bushuev – flute
Oleg Tantsov – clarinet
Mikhail Dubov – piano
Roman Mints – violin
Olga Demina – cello

Boris Filanovsky

(b. 1968, Leningrad)

Composer and curator.

Boris Filanovsky graduated from St. Petersburg State Rimsky-Korsakov Conservatory in 1995. From 2000 to 2012 Boris was artistic director of the Pro Arte Institute's eNsemble project. He is currently a member of the composers' group Resistance Material. Since 2005 he has been performing as an extreme vocalist/reader.

The winner of the IRCAM Reading Panel'97. Laureate of the Irino Prize international composition competition (Toko, 2003). Scholarship holder of the Berlin Program for Artists (2013–2014).

Boris Filanovsky's music has been performed by the MusicAeterna Orchestra, Unitedberlin Ensemble, KNM Berlin, Ensemble Mosaik, Schoenberg Ensemble, Nieuw Ensemble, Orkest de Volharding, Avanti! Chamber Orchestra, Doelen Ensemble, MCME, etc.

aria tutti

Boris Filanovskiy: ““aria tutti” is J.S. Bach's authorial subtitle for the final chorus of the cantata, also known as *Köthen Funeral music* (Klagt, Kinder, klagt es aller Welt). This chorus is best known as the final number of the *St. Matthew Passion*. It is noteworthy that the meaning of this final number is ambiguous due to the initial conflicting genre definition.

Aria is a genre of vocal music for one voice with accompaniment, i.e. it is something inherently personal and individual. The tutti, on the other hand, is the opposite of a solo. The tutti belongs to everyone and is expressed by everyone. I generally like to be between choir and solo, affect and structure, contrast and likeness, etc. In these grey areas, questioning the very existence of the poles, I tried to conduct my piece like a “submarine”.

Ivan Bushuev – flute

Anastasia Tabankova – oboe

Oleg Tantsov – clarinet

Mikhail Olenev – trombone

Roman Mintz – violin

Gleb Khokhlov – viola

Olga Demina – cello

Grigory Krotenko – double bass

Fedor Lednev – conductor

Oleg Gudachev

(b. 1988, Leningrad)

Composer, art historian, clarinetist and multi-instrumentalist improvisationist.

Oleg graduated from the Composition and Conducting department of St. Petersburg State Rimsky-Korsakov Conservatory (2014) and the post-graduate course at Vaganova Academy of Russian Ballet (2018). Oleg Gudachev holds a PhD in Art History (2020). He defended his dissertation on “Spatial composition in new music in the late 20th and early 21st century”. He was a student of the 5th and 8th International Academy of Young Composers in Chaykovsky city (2015, 2018) and the first composition courses of the Centre of Contemporary Academic Music reMusik.org in St. Petersburg (2019). Two-time winner of the Symphony of Siberia composers’ competition (2017, 2018). Composer-in-residence at The Gallery of Actual Music Ensemble / GAMEnsemble (2019). Composer-in-residence at the European Centre for the Arts Hellerau (2020). Laureate of the Russian Music 2.0 programme of the Aksenov Family Foundation (2020) and the Notes and Quotas composer commissions programme in the nomination “Great Ensemble” (2021). He has written music for productions at the Alexandrinsky Theatre, Tovstonogov Bolshoi Drama Theatre, the Lensoviet Academic Theatre, the Old House Theatre and others.

Before You Slip Into Unconsciousness

Oleg Gudachev: “The piece appeared in a few bars of the song The Crystal Ship by The Doors. The instrumental basis of the composition embraces the harmony of the song’s bars, the electronic part of the piece contains its derivative elements, as well as a certain soundscape heard outside the window at the moment of creation”.

Ivan Bushuev – electric guitar
Oleg Tantsov – bass clarinet
Andrian Printsev – trombone
Gleb Khokhlov – bass guitar
Olga Demina – cello

Mark Buloshnikov

(b. 1988, Dzerzhinsk)

Composer.

Mark completed his postgraduate studies at Glinka State Conservatory in Nizhny Novgorod (class of Prof. Boris Getselev). He is currently a senior lecturer at the composition department at Glinka State Conservatory in Nizhny Novgorod. Chairman of the Nizhny Novgorod Russian composers' union. Artistic director and pianist of the NoName ensemble – the first contemporary music ensemble in Nizhny Novgorod. Initiator and coordinator of the “School” – the first program of master classes in contemporary music in Nizhny Novgorod (2013).

Laureate of the 5th International Competition of Composers Step to the Left, laureate of the 6th P.I. Jurgenson International Competition of Young Composers. The opera Marevo, created together with the composer Kirill Shirokov, was performed at the Golden Mask Festival and was awarded by the jury.

Morendo

Mark Buloshnikov: “When some time passes after completing a musical score, there is a suspicion that you – as an author – forget the piece. When you write, you know, and then it lives on by itself. Listening to the piece now, I kind of retrospectively note in it the coexistence of the anonymous and the personal, the obscure, the mysterious and the almost explicit. In Morendo, unfortunately, there is also a sense of a certain tragedy lurking. I didn't aim to reflect reality in my music, but in the process of writing it was as if the environment didn't give me a chance to hide. This gave rise to a desire, if not to stop the instant, then at least to try to hear its movement, to slow it down”.

(“Slow down, evening, don't make haste” – Fyodor Tutchev).

Andrian Printsev – trombone

Mikhail Dubov – piano

Andrei Vinnitsky – drums

Marina Katarzhnova – viola

Olga Demina – cello

Grigory Krotenko – double bass

Ivan Bushuev – conductor

Daria Zvezdina

(b. 1990, Chelyabinsk)

Composer, improvisationist.

From 2011 to 2013 Daria studied at Urals State Mussorgsky Conservatory (class of Prof. Olga Viktorova). From 2013 to 2018 – at Moscow State Tchaikovsky Conservatory (class of Prof. Yuri Kasparov and Alexei Syumak). Daria studied at the 4th and 8th International Academy of Young Composers in Chaykovsky city. Daria also studied at the Kalvfestival Composers Academy (Kalv, Sweden). She has participated in numerous composition workshops.

She has won national and international prize competitions. Daria Zvezdina's compositions have been performed by various Russian and foreign music ensembles and major artists, including: cellist Anton Lukashevich, Moscow Contemporary Music Ensemble (MCME), New Music Studio, Mimitabu Ensemble, Wandelweiser Group and others.

Since 2014 Daria has been an active participant in the Moscow improvisation scene. In 2019 together with Andrei Guryanov she created the duo "logs".

Angel

Daria Zvezdina: "I have long been feeling that any object can be looked into as into a rabbit hole, and in this hole there is no bottom to be seen, only fluidity and versatility. Depending on the angle of the refracted rays, there will always be different things illuminated in the darkness. We can place them one after another and look through them into the retracted light. They will be of different shape and density, their outlines being in constant motion. That process will be endless and will never yield any result. I have always wanted to find the point at which the "difference" falls into the hole and only the "meaning" remains. "Angel" is an entity that knows only the "meaning". It travels endlessly through, finds and immediately loses itself. It recognizes and ceases to recognize, carrying in its bosom a countless number of its versions, which merge in their infinity".

Mikhail Dubov – piano
Ivan Bushuev – flute
Yuliya Migunova – cello

Alexey Sysoev

(b. 1972, Moscow).

Composer, performer, improvisationist.

Graduated from Moscow College of Improvised Music. In 2011 Alexey completed his postgraduate studies at Moscow State Tchaikovsky Conservatory. Alexey has given concerts as a jazz pianist and has taken part in a number of jazz, electronic and experimental music projects. As an improvisationist he has collaborated with such musical artists as: Vladimir Tarasov, Toshimaru Nakamura, Boris Balchun, etc.

Alexey is the author of music for theatre productions by Kirill Serebrennikov, Filipp Grigoryan, and the dance company Gay&Rony Club (Netherlands).

Laureate of the Russian National Theatre Award Golden Mask (2013) in the nomination “Best Composer in Musical Theatre” (*Full Moon*, directed by Philipp Grigoryan, 2012). Opera *The Sverlians. Episode IV* is in the repertoire of the Stanislavsky Electrotheatre (directed by Boris Yukhananov).

Не свисти, Маша!

Alexei Sysoev: ““Don’t whistle, Masha!” is a phrase from Chekhov’s *Three Sisters*.

All the other texts in my performance piece come from the same play.

The wildy ecstatic three “zombie” sisters are accompanied by an orchestra of electromechanical objects acting as orchestrators: musicians as mechanical objects as well as electronics, lights and visuals”.

Ivan Bushuev – flute, percussion, voice
Oleg Tantsov – bass clarinet, percussion, voice
Mikhail Dubov – piano, percussion, voice
Maria Sadurdinova – synthesiser
Yulia Migunova – typewriter, voice
Olga Demina – typewriter, voice



Russian Music 2.1

The Russian National Youth Symphony Orchestra
Moscow Contemporary Music Ensemble
Fedor Lednev conductor

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|--|-------|
| 1. Alexandra Filonenko - Memory Code | 11:47 |
| 2. Oleg Krokhaev - Catcher | 08:43 |
| 3. Vladimir Rannev - Stärkere | 11:02 |
| 4. Vladimir Gorlinsky - Terracotta | 27:20 |
| 5. Alexander Chernyshkov - SPOKOYNO | 48:43 |
| 6. Anton Vasilyev - How I Spent My Summer | 15:16 |
| 7. Elena Rykova - X Is Where I Am | 11:28 |
| 8. Marina Poleukhina - A Hovering Heart Stretches The Page Until It Floats | 18:00 |

Total Time: 2:32:19

Recorded by: Pavel Lavrenenkov, Victor Osadchev, Pavel Stetsunyak
Tchaikovsky Concert Hall, Moscow, November 22, 2021
Mixed by: Ruslan Zaipold
Mastered by: Ruslan Zaipold



Alexandra Filonenko

(b. 1972, Moscow)

Composer.

Graduated from Moscow State Tchaikovsky Conservatory (class of Edison Denisov and Vladimir Tarnopolsky). Fellow of the Academy of Arts (Berlin, Germany), Solitude Castle (Stuttgart, Germany), Künstlerhof Schreyahn Art Residence (Wustrow, Germany), Musikakademie Rheinsberg (Rheinsberg, Germany) and Casa Baldi (Ravenna, Italy).

Winner of international competitions: Händelfestspiele, Arbeiten mit Arditti, Deutsche Oper Berlin, Zeitgenössische Oper Berlin, Young Euro Classic. In 2016, NACKT's first authorial CD was released on the FANCYMUSIC label.

Alexandra Filonenko's compositions have been performed at various festivals: Ultraschall, MärzMusik, Klangspuren, Moscow Autumn, Diaghilev Festival, etc. Performers have included Ensemble Ascolta (Stuttgart, Germany), Ensemble Aleph (Alfortville, France), Kairos Quartett (Berlin, Germany), Arditti Quartett (London, UK), Neue Vokalsolisten (Stuttgart, Germany), Solisten der Deutsche Oper Berlin (Berlin, Germany), New Music Studio (Moscow, Russia), Maulwerker (Berlin, Germany), eNsemble (St Petersburg, Russia), KNM (Berlin, Germany). Lives and works in Berlin.

Memory Code

Alexandra Filonenko: "*Memory Code* is a piece attempting to capture fragments of memories of the by-gone 20th century, being filtered by our memory. Memories existing both in personal and global contexts (cultural, social, political and technological). Existing in dialogue with the events of macro- and microhistory, the emerging memories are closely intertwined with syntactic and dramatic material of the piece. Thus, the orchestral fabric of the piece is in dialogue with other musical material which is like a tape playing along as an orchestral background. Merging, they form a new homogeneous timbro-musical dramatic complex. One of the reflections of the "musical memory" of the piece is a state of the total reset of the interrupted memory (hence a complete withdrawal from the usual sound production in strings). We hear only the frequent gripping of the sound, its exhaustion by means of gripping a string, its existence in a noisy space as if "on the edge". The other side of the work is a total immersion into the artistic and musical events of the 20th century, which absorb and build a dramaturgically complex fabric of the whole piece. Thus, the two ideas, "on the edge" and the "total reset", coexisting in the piece, form an absolutely new synthetic material: on the one hand, the material of the tape is in dialogue with the percussion, and on the other hand, it heralds the development and the finale of the piece. Its at this very moment that the static of the pure sound nature comes into the foreground".

Oleg Krohalev

(b. 1992, Perm)

Composer.

Oleg graduated from Moscow State Tchaikovsky Conservatory (class of Prof. Vladimir Tarnopolsky). He is currently studying at Robert Schumann University in Dusseldorf (class of Prof. José María Sánchez-Verdú).

Curator of the Festival Club of the International Diaghilev Festival (Perm, 2022). Oleg has taken part in projects: SOTA of the Institute of the Russian National Theatre Festival Golden Mask, Submission (concert series at Trekhgornaya manufactory, Moscow), Underground Improvisation (Academy of Arts, Berlin), Suedseite Nachts (Stuttgart), Open Space (Ensemble "Russia" and Memorial Museum of Cosmonautics), Dostoevsky. Opera (Theatre of Nations, Moscow).

As a coordinator and student, Oleg took part in the II-VI Academy of Young Composers in Chaykovsky city, where he attended lectures and master-classes of such composers as: Peter Ablinger, Carola Bauckholt, Antoine Beuger, Klaus Lang, Beate Führer, Chaya Czernowin and others. Oleg Krokhalev's compositions have been performed by such ensembles and soloists as: N'Caged, MCME, Studio for New Music (SNM), Neue Vocalsolisten Stuttgart, State Symphony Orchestra "Novaya Rossiya", Lyudmila Zykina State Academic Russian Folk Ensemble "Russia", Ivan Bushuyev, Maria Kolesnikova, and others.

Catcher

Oleg Krohalev: "In Catcher the orchestral piece turns out to be a "testing ground" for further transformation. The material I offer the musicians is a lingering and little-changing story that always sounds on an extremely quiet dynamic. That is, what we hear in the hall and on the headphones is not exactly what the orchestra actually plays. Inside the orchestra there are eight microphones, which alternately transmit sound through speakers into the hall, bringing the instruments closer and further away from the spectator. This action has its own rhythm and its own strategy which we work out separately with musician and improviser Felix Mikensky. Catcher is a kind of sculpture that is alternately illuminated by eight lanterns-microphones. After this idea had occurred to me, my friend Sasha Yelina told me about experiments of Leopold Stokowski, who once, instead of performing a symphonic concert, simply put speakers on stage and, sitting in the cabin, broadcasted live a real orchestra concert, which took place in another hall and in another city. I initially just wanted to try to make some threads from the stage to the audience".

Felix Mikensky – live-mixing

Russian National Youth Symphony Orchestra

Vladimir Rannev

(b. 1970, Moscow).

Composer, lecturer at St. Petersburg State University.

Graduated from composition department of St. Petersburg State Rimsky-Korsakov Conservatory (class of Prof. Boris Tishchenko) and from the Higher School of Music in Cologne (class of Prof. Hans Ulrich Humpert).

Scholarship recipient of the Gartow-Stiftung (Germany, 2002). Laureate of the Salvatore Martirano Award at the University of Illinois (USA, 2009), the Gianni Bergamo Classic Music Award (Switzerland, 2010), the Russian National Theatre Award Golden Mask (Best Composer nomination, 2019), and the Russian Opera Prize Casta Diva for the opera *Prose* (Stanislavsky Electrotheatre, Moscow, 2017). Winner of the Grand Prix of the Sergey Kuryokhin Contemporary Art Award (Russia, 2013). Vladimir Rannev lives and works in St. Petersburg.

Stärkere

Vladimir Rannev: "It's a new and strange experience for me to write different music to the same lyrics. A year and a half ago, director Evgeniya Safonova and video artist Mikhail Ivanov and I made a series for the "BDT Digital" platform, a "quarantine" project of the Tovstonogov Bolshoi Drama Theatre. It includes six episodes from Thomas Bernhard's *Ereignisse*. More episodes from Bernhard's cycle will be used in an upcoming work for the vocal ensemble Neue Vokalsolisten Stuttgart. There is a place for the Strongest throughout, but these are three very different pieces of music. The reasons for this attachment were nicely laid out for me by my colleague Anton Svetlichny at Colta.ru in an article about our project for "BDT Digital". Suffice it to quote Anton: "*Music is a function of the environment of everyday life, a way of seeing this environment as unequal to itself, of finding hidden resources of expression and meaning within it. In those periods when the space of life narrows, music begins to explore this inner space in every respect, to examine its properties: enclosure, narrowness, statics, sensory deficits, impoverished communication, shifts in scripted behaviour, mental processes, etc.*"

Arina Zvereva – voice

Russian National Youth Symphony Orchestra

Vladimir Gorlinsky

(b. 1984, Moscow).

Composer, improvisationist, author of spatial compositions and sound installations.

Vladimir graduated from Moscow State Tchaikovsky Conservatory (class of Prof. Vladimir Tarnopolsky). There he also taught at the department of contemporary music. Attended master classes by composers Beat Furrer, Peter Ablinger, Brian Ferneyhough, Raphaël Cendo, Fabien Leroux, and Georges Aperghis. He completed an internship at the Impuls Academy (Graz), at the Darmstadt Summer Course (Darmstadt), and at the International Ensemble Modern Academy – IEMA (Frankfurt am Main). Laureate of the Interregional Open Competition for Composition named after A.G. Schnittke (Moscow, 2002), the P.I. Yurgenson International Competition for Young Composers (Moscow, 2007), Pythian Games (St. Petersburg, 2008), Rostrum Competition (Dublin, 2008), YouTube Orchestral Competition Prize (Moscow, 2010), Impuls Academy competition (Graz, 2011), and Open Space competition (Moscow, 2015). Vladimir lives and works in Moscow.

Terracotta

Vladimir Gorlinsky: “While writing Terracotta I had an idea of the orchestra as a huge field of sound tensions, where from the outside we can observe the action of very concentrated forces. It is like watching a thunderstorm: a constantly changing “theatre of natural action” unfolds in a huge space. In Terracotta, the visual performative component is important. The play is imbued with a lively, in some places “explosive” energy. In the process of working on it I didn’t think that this kind of piece should be performed by youth orchestras in which musicians, I believe, can more easily imbue themselves with unusual ideas. There is a piece in Terracotta that I call after the Austrian architect and artist, “Hundertwasser”. The association with his work is intuitive for me: I am rather drawn to him as a symbolic “object of presence”. At least I didn’t write anything about it in the score – that’s my inner kitchen”.

Arina Zvereva – voice

Olga Rossini – voice

Russian National Youth Symphony Orchestra

Alexander Chernyshkov

(b. 1983, Omsk)

Composer, performer and director.

Alexander graduated in classical and electroacoustic composition from University of Music and Performing Arts Vienna (professors: Chaya Czernowin, Karlheinz Essl, Clemens Gadenstätter). Creates instruments of acoustic and mechanical origin and experiments with engines and motors as sources of vibration. Founder of the performance collective Error Theatre, exploring the boundary between musical theatre genres. Participant of festivals: Wien Modern, Pythian Games, Platforma, Musiktheatertage Wien, Biennale di Venezia, Steirischer Herbst, and others. As a composer and director he has worked in theatres such as: Hamburg State Opera, Opera Halle, Opera Bremen, Stanislavsky Electrotheatre, Orpheo – Steirischer Herbst, Teatro alle Tese. Alexander lives and works in Vienna.

SPOKOYNO

Alexander Chernyshkov: “The first work for musical theatre – the opera *Transcription of a Mistake*, first performed at the Venice Biennale in 2016 – was the starting point for my collective Error Theatre. Then the “germ” of a new musical language emerged, repelling from the situation itself and giving birth to an intimate meta composition. The situation of the music, its performer and listener, right down to the occasional laugh - all of this becomes the building material for the piece and is fixed in the score. So *SPOKOYNO* is not really concert music, but rather a hybrid of musical theatre, concert music and performance. But in spite of its pronounced performative edge and its incessant failures and mishaps, it is all united here by the very logic of music: you can listen to it, not just watch it. In fact, it’s a piece about how a piece is made: how the composer writes the music, how people come to listen to it and how, in the version proposed here, the Tchaikovsky concert hall becomes your “listening head”, from whose different sides you experience the “whole””.

Andrey Emelyanov – performance

Ivan Bushuev – flute

Oleg Tantsov – clarinet

Maria Sadurdinova – piano

Dmitriy Vlasik – drums

Gleb Khokhlov – violin

Olga Demina – cello

Grigory Krotenko – double bass

Anton Vasilyev

(b. 1984, Cherepovets)

Composer, media artist, performer.

Anton studied at Moscow State Tchaikovsky Conservatory, Bauman Moscow State Technical University, and Higher School of Arts in Bremen. Scholarship recipient of the Berlin Senate (2019). Participant in festivals: Klangwerkstatt Berlin (Berlin), Biennale Aktueller Musik (Bremen), Gaudeamus Muziekweek (Utrecht), 11.11 Neue Musik in Delmenhorst (Delmenhorst), Platforma (Moscow), Randspiele (Berlin).

Anton Vasilyev's compositions have been performed by Ensemble Mosaik (Berlin), Neues Kollektiv München (Munich), Ensemble MaNNAUS OBST (Berlin), Ensemble New Babylon (Bremen), KLANK (Bremen), Echtzeit-Ensemble (Stuttgart).

He lives and works in Berlin.

How I Spent This Summer

Anton Vasiliev: "How I Spent This Summer is a reflection on the past and the present, on what your home is, on the perspective from which you look at yourself, at what surrounds you and what you are connected to. The title of the play accurately reflects the circumstances of its creation and, in a sense, its content. I'm not often at home – the places where I spent my childhood. But this summer I was in Cherepovets again. And everything is the same there: the market, Lenin, the park and a lot of TV. The play is autobiographical. It is an accumulated memory of the past and the present, of the loss of home. One of the most important heroes of the work is a video, which combines a digitised artefact from the home archive of a quarter of a century ago – a VHS recording made during the summer holidays in 1996 with the material, which was filmed in Cherepovets in July 2021. Work on the piece started in the summer in Russia, and was finished in October already in Berlin".

Ivan Bushuyev – flute

Margarita Galkina – flute

Oleg Tantsov – clarinet

Ignat Krasikov – clarinet

Mikhail Dubov – piano

Dmitry Vlasik – drums

Gleb Khokhlov – violin

Sergei Poltavsky – viola

Olga Demina – cello

Grigory Krotenko – double bass

Федор Леднев дирижер

Elena Rykova

(b. 1991, Ufa)

Composer and performer. Works in the genres of ensemble and electroacoustic music, interdisciplinary composition and musical performance.

Graduated from the Moscow State Tchaikovsky Conservatory (class of Prof. Yuri Kasparov), The Cologne University of Music (class of Johannes Schöllhorn) and Harvard University (class of Chaya Czernowin and Hans Tutschku). Elena is a lecturer at Harvard College and at the International Ciel Academy of Young Composers (France, 2022).

Elena Rykova's compositions have been performed at festivals such as: ECLAT (Stuttgart), Wittener Tage für neue Kammermusik (Witten), Klangspuren (Schwaz), WIEN Modern (Vienna), Darmstadt Music Festival (Darmstadt), Klang (Copenhagen), Radiofrance (Paris), Vertixe VIGO (Vigo), Summer Academy Schloss Solitude (Stuttgart) and Tzliil Meudcan Festival (Tel Aviv). She lives and works in Boston.

X Is Where I Am

Elena Rykova: "*X is where I am*" is an intimate statement of interweaving chants, lamentations, misty memories, dreams, warmth, fragility and silent words. At the centre of the piece is a female voice whose latent facets are highlighted by a particular amplification. The voice is connected by an invisible thread to the piano, which transforms and colours the voice into new timbre colours, thus expanding the instrumental possibilities of the ensemble, which in turn becomes a single meta-instrument occupying the entire space of the hall. In a way, *X is where I am* is an exploration into yourself, into your own psychology, through which you begin to look differently at what's going on around you, outside yourself. I think this choice was certainly influenced by my interest in Internal Family Systems (IFS) therapy, which understands the human being as a plural phenomenon, consisting of different sub-personalities, each with its own role and behaviour, its own desires and reasons. The sub-personalities have a different relationship to each other, but they all communicate through one central Self. I hear the sound and relationship of the sounds of the instruments in a similar way. Therefore, in my notation I explain in detail how to extract a certain sound (especially if it concerns an elaborate preparation of an instrument or a gesture). The performativity in *X is where I am* is first and foremost subject to the musical idea of moving sound in space".

Ivan Bushuev – flute
Oleg Tantsov – clarinet
Mikhail Dubov – piano
Vitaly Kondratenko - accordion
Dmitry Vlasik – drums
Gleb Khokhlov – violin
Olga Demina – cello
Olga Rossini – voice

Marina Poleukhina

(b. 1989, Leningrad)

Composer and improvisationist.

Graduated from Moscow State Tchaikovsky Conservatory (class of Prof. Vladimir Tarnopolsky) and from the University of Music and Performing Arts in Graz (class of Clemens Gadenstätter). Participant of such festivals as: Impuls (Graz), Ultima (Oslo), Wien Modern (Vienna), Time of Music (Viitasaari), Etcetera (Santiago de Compostela), Platforma (Moscow), and Pythian Games (St Petersburg). Finalist in the Gaudeamus competition (2014). Marina Poleukhina's music has been performed by such ensembles as Nadar, MCME, Airborne extended, Zwerm, Ensemble Nostri Temporis, Pro Arte, Vertixe Sonora, Platypus, and others. Marina's music was released by such labels as: PanYrosas, Topot, da_sein_rec etc. Organiser of the Real time music concert series, dedicated to improvised music. Co-author of the play In the Woods (Meyerhold Centre, Moscow). Lives and works in Vienna.

A Hovering Heart Stretches The Page Until It Floats

Marina Poleukhina: "A *Hovering Heart Stretches The Page Until It Floats* is a piece that explores the principles of communication and the process of making music together. In this sense, the rehearsal process is very important for me: each of our meetings with the ensemble must be a creative meeting, opening up new possibilities of interaction with each other and with the musical material. The piece itself is very personal – the score of the piece exists, but it is not capable of conveying everything that I mean.

The material itself is extremely fragile: it is something that escapes concreteness, born on the borders of sound, silence and gesture. In essence, the tools here are not only objects, but also situations that we study during rehearsals. Furthermore, the improvisationalism that I put into this new work comes from my own experience. I am approaching a new and interesting stage where things that are totally non-musical at first sight begin to acquire a musical logic. Light and video work in my pieces in that role – not as introduced from the outside but realised as musical material".

Ivan Bushuev – electric guitar, voice

Dmitry Vlasik – expressive objects

Gleb Khokhlov – expressive objects

Olga Demina – expressive objects

Marina Poleukhina – voice, video, objects



Российский
Музыкальный

Moscow Contemporary Music Ensemble

Moscow Contemporary Music Ensemble (MCME) is an independent professional group that brings together leading Russian musicians-experts in the field of contemporary performing arts. Created in 1990 by composer Yuri Kasparov with the direct participation of the leader of the Russian avant-garde Edison Denisov, MCME became the first Russian ensemble aimed at promoting the music of the 20th and 21st centuries and supporting contemporary composers. He has more than 1000 Russian and world premieres, projects in 85 cities of the Russian Federation and 30 countries. He conducts a wide educational program in the Russian regions, initiated the creation of the International Academy of Young Composers in the city of Tchaikovsky, the Performing Workshop of Contemporary Music in Moscow. Performs at the largest Russian and foreign festivals, including the DiaghilevFest (Russia, Perm), Maerzmusik-Berlinerfesrspiele (Germany), Gaudeamus music week (Netherlands), Klangspuren (Austria), Warsaw Autumn (Poland), Radio-France presences (France) and Collaborated with such conductors as Beat Furrer, Yurien Hempel, Teodor Currentzis, Enno Poppe, Fyodor Lednev and others. Laureate of the ACTION award (2009), the national theater award "Golden Mask" (2013), the Moscow Art Prize (2021) .

The Russian National Youth Symphony Orchestra

The Russian National Youth Symphony Orchestra - Symphony Academy is a unique musical group and the largest youth project in the field of Russian orchestral culture. It was created in September 2018 with the support of the Presidential Grants Fund and the Ministry of Culture of the Russian Federation and is being developed as part of the national project "Culture". The Moscow Philharmonic is acting as the curator of the project. In its creative work, the orchestra combines Russian musical traditions and world experience, solving three fundamental tasks - artistic, educational and educational. This combination of functions, none of which are auxiliary, is unparalleled.

Executive Producer: Sergey Krasin
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