2003-11-16

Sixth annual Russian Festival of the Educational Bridge Project: Days of Russian Culture at Boston University; Fifty Years After Stalin's Death, The History of Soviet Russia in Sounds

BOSTON UNIVERSITY
College of Fine Arts
School of Music

SIXTH ANNUAL RUSSIAN FESTIVAL
of the EDUCATIONAL BRIDGE PROJECT
Days of Russian Culture at Boston University

Fifty Years After Stalin's Death
The History of Soviet Russia in Sounds

Sunday, November 16, 2003 at 8:00 p.m.
Concert Hall at College of Fine Arts
855 Commonwealth Avenue

EDUCATIONAL BRIDGE PROJECT

Studio New Music Ensemble

Igor Dronov, conductor

SHOSTAKOVICH arr. Soifer and Kourliandski	Preludes op.34 (1933)
ROSLAVETS	Chamber Symphony (1927)
ZHIVOTOV	Fragments for nonet (1929)
DESHEVOV arr. Soifer	Rails (1926)
MOSOLOV	Zavod (Factory) for ensemble (1926)

INTERMISSION

SCHNITTKE	Hymn I (1974)
VUSTIN	Music for 10 (1991)
USTVOLSKAYA	Symphony #4 "Prayer" (1985-87) Penelope Bitzas, mezzo-soprano
TARNOPOLSKI	Cassandra (1991)

STUDIO NEW MUSIC ENSEMBLE

Svyatoslav Golubenko, flute
Philipp Astapenko,oboe
Oleg Tantsov,clarinet
Evgueni Varavko, clarinet
Inna Shegay,bassoon
Alexey Karpets, horn
Sergey Dorokhov, horn
Nikolay Kamenev, trumpet
Mikhail Olenev, trombone
Ivan Gabov, tuba
Andrei Vinnitski, percussion
Andrey Nikitin, percussions
Mikhail Doubov, piano
Anastasia Alfyorova, harp
Maria Khodina, violin
Zhanna Nekrich, violin
Danila Galochkin, viola
Andrey Berezin, cello
Nikolay Gorshkov, bass

THE STUDIO FOR NEW MUSIC ENSEMBLE

The Studio for New Music Ensemble, Russia's most active contemporary music group, was founded by composer Vladimir Tarnopolski and conductor Igor Dronov, in 1993. The first concert was given in France with Mstislav Rostropovich as conductor. The main aim of the ensemble is to integrate Russian music into the contemporary Inter-European musical and cultural developments. The ensemble consists, for the most part, of graduate students of the post-graduate program of Tchaikovsky Conservatory, Moscow.

The ensemble specializes in 20th century and contemporary music; among the vast repertoire of the Studio special attention is given to the Russian Avant-garde of the 1920's (Sergei Prokofiev, Gavriil Popov, Nicolai Roslavets, Alexander Mosolov, Arthur Lourie, Leo Golyshev, Ivan Vyshnegradsky, Alexei Zhivotov, Leonid Polovinkin, Vladimir Shcherbachiov, Michail Gnesin) as well as compositions by contemporary composers, written especially for the group. Another particular interest is given to all kinds of collaboration with young composers in competitions, workshops, masterclasses and various other forms.

Studio for New Music regularly presents concerts in some of the most famous concert halls of Moscow, and frequently goes on tours within Russia, in the former Soviet republics and in Europe. During the eight years of its existence the ensemble gave nearly two hundreds concerts, on a monthly basis, each time with new programs; it also took part in numerous international festivals of contemporary music in Russia, Austria, Azerbaijan, Belgium, Czech Republic, France, Germany, Great Britain, the Netherlands, Portugal, Finland. It has recorded works for various foundations and radio stations, and produced several CDs by Russian and foreign contemporary composers, including series of CD-portraits by most famous Russian contemporary composers on the Belgian label MEGADISC.

Studio for New Music is the basis ensemble of the "Moscow Forum" Festival of contemporary music, which is organized by the Centre for Contemporary Music of the Tchaikovsky Conservatory. The Ensemble has the exclusive right for Russian premieres of chamber works by some of the principal Russian composers, such as Alexander Vustin, Faradj Karaev, Vladimir Tarnopolski as well as a number of the most interesting young and upcoming composers currently based in Russia.

Most recently Studio for New Music was awarded the prestigious Ernst von Siemens Music Prize (2001)

VLADIMIR TARNOPOLSKI, director

Vladimir Tarnopolski (1955) was born in Dnepropetrovsk. He studied composition at the Moscow Tchaikovsky Conservatoire with Nikolai Sidelnikov and Edison Denisov and music theory with Jury Kholopov. His graduation work, a *Cello Concerto* (1988), was selected by G. Rozhdestviensky for a circle of the concert programs "From the history of the soviet music". Tarnopolski is a frequently seen guest at many western festivals of contemporary music, including The Frankfurter Musikfest, The Schleswig-Holstein Musikfest, The Berliner Festwochen, The Munchener Biennale, Wien Modern, Tage fiir Neue Musik Zurich, Almeida festival, Huddersfield, Make Music Together Boston U.S.A., San Diego Arts Festival, Aktive Musik Dortmund, Hommage aux Russes Paris, Rencontres Musicales d'Evian, World music days of the ISCM in Warsaw and the Holland Festival. Famous Russian conductors such as Gennady Rozhdestviensky, Mstislaw Rostropovich, and Alexander Lazarev have conducted his works.

Tarnopolski was one of the initiators of ACM, the Association for Contemporary Music in Moscow (1989), a group of composers, who reacted against the official Soviet cultural philosophy (the so-called socialist realism). In 1992 he became a professor of composition at the Tchaikovsky Conservatoire in Moscow. Tarnopolski held numerous composition seminars in Germany, Austria, Netherlands, Switzerland, etc.

In 1993 he has organized the Russian department of ISCM and was one of the founders of the ensemble "Studio New Music" which performed a lot of premieres of works of Russian Avangarde 20th and 90th years. Since 1994 Tarnopolski has organized the new annual International Festival of Contemporary Music in Moscow – "Moscow Forum" – the main idea of which is the integration of contemporary Russian and East-European music.

Works by Tarnopolski has been awarded the Dimitry Shostakovich Prize (USSR 1991) and the Paul Hindemith Prize (Plon 1991)

PENELOPE BITZAS, mezzo-soprano

Mezzo-soprano Penelope Bitzas is an Associate Professor of Voice and the former Chair of Voice Department at Boston University. She received a Bachelor of Music degree from Ithaca College, magna cum laude, and a Masters of Music degree from the New England Conservatory of Music. Ms. Bitzas has performed in a wide variety of musical venues including opera, contemporary music, solo recitals, orchestral performances and Greek music. She has appeared as a soloist under such notable conductors as Kurt Masur, Seiji Ozawa, Luciano Berio, Robert Page, Gustav Meier, Richard Westenberg and George Tsontakis. She has performed roles with the Minnesota Opera, Midwest Opera Theater, Little Orchestra Society of New York, Boston Concert Opera and Ithaca Opera. Ms. Bitzas has performed abroad in Germany, Greece, Cyprus, Turkey and Venezuela. She has been heard in concert at Alice Tully Hall, Merkin Hall and Jordan Hall in performances of new music and Greek music and in world premieres of these repertoires.

In the New England area she has been a soloist with the Bangor Symphony Orchestra in El Amor Brujo, Alea III, Back Bay Chorale, Just in Time Players, the MIT Chorale and Orchestra, First Monday Concerts at Jordan Hall and Time's Arrow. She has also been the guest conductor of the Metropolitan Greek Chorale in New York City.

Ms. Bitzas was a national semi-finalist in the Metropoltian Opera National Council, a performing member of the Minnesota Opera Studio, the New Music Ensemble at the Banff Centre in Canada, the Blossom Music Festival as well as a recipient of two fellowships to the Tanglewood Music Center. Her students have been winners of several competitions including the Metropolitan Opera Auditions, the NATSSA competition, the Poulenc Competition, the MacAllister Awards and the Gerdna Lissner Foundation, to name a few. They have also performed roles with the New York City Opera, Florida Grand Opera, Santa Fe Opera, Des Moines Opera, Boston Lyric Opera, Minnesota Opera, Sarasota Opera, Opera Colorado and others. In addition they have participated in summer apprenticeships including Opera North, Santa Fe, Glimmerglass Opera, the Merola Program and Western Opera Theater, Des Moines Opera, Opera Theater of St. Louis and Wolf Trap.

Dmitry Shostakovich
Preludes (op.34)

Shostakovich began writing the *24 Preludes* on December 30, 1932, just two weeks after completing his work on his opera *Lady Macbeth of the Mtsensk District*. They were the first pieces he had written for piano for nearly six years, during which time he had concentrated almost exclusively on narrative and/or text-based media: music for film, for theatrical productions, ballet and opera (and two symphonies with texts). Indeed Levon Atovmyan, who arranged several of Shostakovich's suites from his ballet and film scores, recalled the composer indicating his desire to give up composing and return to concert performance, shortly before writing the Preludes. Shostakovich did in fact begin performing his own works once more from this time on, giving the first complete performance of all 24 preludes in May 1933, followed by his First Piano Concerto, which he premiered in December of that year. Whilst the reasons for his decision to withdraw from more public and collaborative composition projects for a time are unclear- perhaps his tiring of the production-line work on film music, the difficulty of finding projects that were acceptable to critics and the Party, or his need for a more reliable and less risky source of income after marrying in May 1932 - he continued to return to the piano and to chamber music throughout his life, often as a more private means to express himself.

Nikolay Roslavets
C[illegible]mber Symphony

[illegible] a powerful inner impulse - by no means a desire to "be original"... that led me to break with academic traditions and techniques and to concentrate on my own independent search for new forms.

'And so, in the course of a whole year's unremitting toil, I succeeded in alighting intuitively upon a series of harmonic progressions which, when I applied them, eventually yielded sonorities approximating to those mymusical consciousness had incessantly dreamed of...

'My earliest works resulted from these initial investigations.... When I analyze their harmonic structure today, I see clearly that at the time mymusical consciousness was groping to find a path through a range of independently self-sufficient sonic agglomerations - synthetic chords, so to say - from which the entire harmonic plan of the work ought by rights to have emerged. These "synthachords", each consisting of six to eight - and some cases even more - sounds... were plainly destined to take upon themselves in the overall structural design of the work not merely the external role of providing aural coloration, but also the profound internal responsibility of replacing tonality itself....

'The result of all my work was, towards the end of 1919, the emergence of a complete, finished basis for .. .a "new system for the organisation of sounds." This system is, in my opinion, destined to replace the old classical system, whose resources we have now finally exhausted. In this way the new system provides a stable underpinning to the "intuitive" (essentially deeply anarchistic) composition methods employed by the majority of composers today when, having cast off from the old ways they find themselves rudderless and blindly adrift on the uncharted waves of elemental music.

Nikolay Roslavets
from his article On Myself and My Art

The *Symphony*, which should probably bear the date of 1927, remained unfinished and has come down to us only as drafts in the form of detailed piano scores. The work was recreated by Aleksandr Raskatov at the end of the 1980s, on the basis of a meticulous study of the composer's sketches. Raskatov orchestrated the work, his only addendum being a brief coda based on thematic material taken from the body of the work.

For many years the *Symphony* was believed to be Roslavets' only work in this genre to have survived. Then in the early 1990s Mark Belodubrovsky discovered a second symphony, previously thought to have been lost, in the archives of the State Central Glinka Museum of Musical Culture. The world premiere of the *Second Symphony* was given onthe 23rd of March, 2002, in Roslavets' birthplace of Bryansk by the Ensemble "Studio for New Music" as part of the XVII Nikolai Roslavets and Naum Gabo International Contemporary Arts Festival.

Alexander Zhivotov
Fragments for Nonet

This work is unique in Soviet music, combining as it does the aesthetic of Constructivism with the form of a miniature. Parts of other constructions, suggesting elements of altogether different kinds of music, are brought together and assembled in the overall framework of the work. *Fragments* vividly embodies several favourite ideas of the Constructivists, such as interchangeable details and constructions that undergo continual transformation; in this respect Zhivotov's piece is one of the most representative of Russian Constructivist compositions.

Vladimir Deshevov
Rails

Deshevov created this strikingly urban composition by recycling one of the numbers he wrote fc theatre play *The Rails* (based on the novel by Pierre Ampe). It was later published separately as a piano piece under the title *Rails, Op. 16*, becoming one of the first incarnations in Soviet music of the romantic idealization of the machine.

Aleksander Mosolov
Factory

Composed at the end of the 1920s, the symphonic study *Factory* was one of four movements of a ballet entitled *Steel*, commissioned by the Bolshoi Theatre. However the production of the ballet was cancelled, and the Factory section took on an independent existence. This example of 'machine music' brought fame to Mosolov at home and abroad as an apologist for Constructivism. With *Factor* the composer became one of the first to embody in music the spirit of the age in which 'wings became arms of steel, the heart replaced by the fire of the engine.' The compositional technique of *Factory* does indeed convey to a remarkable degree the impression of a gigantic mechanism at work. Serving as thematic material is the orchestral background itself, gradually accumulating its contours through tiny fragments of texture, while the fundamental organising principle lies in an ostinato based on an aggregation of microthematic motivic elements.

As a critic of the time remarked, "This brilliant overture, yielding to nothing in its inventiveness, has made itself into a potent hymn to the power of the machine." It is noteworthy that after a performance of *Factory* in a workers' auditorium in Paris, two thousand people rose to their feet and demanded an encore.

Alfred Schnittke
Hymn I

Hymn I for cello, harp and timpani is based on the three-voice hymn "Blessed Father", transcribed by M. Brazhnikov. But the original melody is hidden deep within the piece, at its "inner core". The piece, in fact, represents movement towards this core, its prolonged "becoming", and symbolically reflects the complex way in which our consciousness searches for and achieves spiritual harmony.

In emotional terms, *Hymn I* reminds one of the psychological atmosphere of A. Tarkovsky's film "Andrey Rublyov" - reverberating empty space and arduous creation of the masterpieces of art. In accordance with the vocal nature of its source, *Hymn I* contains six stanzas-variations, separated by instrumental ritournelle (arpeggiato), with the theme appearing only in the fifth stanza.

The paucity of means, in comparison with the abundance of the tonal colors in the previous stanzas, appears to raise the theme above its context, emphasizing its authenticity. But already in the next stanza, the sixth and last variation, the theme for timpani in glissando dissolves once again into the humming noise, into non-being. The last three chords resemble an ellipsis ("the curtain is closed ").

Alexander Vustin
Music for ten

Right up to this very day, Wustin's opera *The Infatuated Devil* has not yet been staged. It is entitled 'Scenes for Voices and Instruments'. *Music far ten* proposes an analogous scene and was commissioned by the Schonberg Ensemble from Amsterdam and the Holland Festival. Dedicated to its director at the time, Elmer Schoenberger, this composition uses a text from a Russian edition of the "Fantastiques Nouvetles" by Jean Francois Laharpe (1739-1803). Apart from being a dramatist and literature critic, he also witnessed the French Revolution and the violent death of Jacques Cazotte, author of the fantastical and allegorical novel *The Infatuated Devil*, who was guillotined in 1792. Here Wustin adapts one of Laharpe's short stories, viz. "La Prophetie de Cazotte" (Cazotte's Prophecy). A group of young citizens is playing cards and having a discussion on the eve of the storming of the Bastille (14 July 1789). All of a sudden, Cazotte's voice rises above the mishmash to announce that revolution is imminent. He prophesies the deaths of Condercet and Chamfort, who respectively prefer poison and the razor to the scaffold. Others, however, cannot escape destiny: anatomist Vieq d'Azyr and lawyer Chretien de Males-Herbes and, finally, the King himself. Consequently, the musicians rise to their feet and the piece ends with the repeated murmuring of Kyrie Eleison.

As implied by the title of the piece, this composition calls upon ten interpreters, the tenth one being the conductor of the ensemble, who guides the scan by hitting his music stand with a pencil. The musicians also dispose of a microphone, as it is also their task to recite the text, based on the indications of the score.

Galina Ustvolskaya
Symphony No.4 "Prayer"

This work is one of a series of single-movement symphonies by Ustvolskaya, characterized by their brevity (only the second Symphony is longer than fifteen minutes), and unusual instrumentation. By using the voice in a way that is closer to speaking than to singing, these symphonies are more like sonorous rituals than straight-forward concert works. This is confirmed by the instructions on the score, where the role of the performers is detailed right down to the black suit of the narrator-singer and the absence of jewelry for the soprano. The words for the second, third and fourth Symphonies were taken from an anthology of medieval Latin literature, published inMoscowin 1972 - Ustvolskaya appears to have been inspired by the strange character of Hermanus Contractus de Reichenau (1013-1054). The texts themselves are not the point of interest of these 'symphonies' and neither is their influence on the musical discourse - indeed, the texts are often the very antithesis of the music because of the violence of the musical accents. Most of the time, the words present themselves as a murmured complaint or an insistent supplication, in contrast to the cosmic indifference of the music.

Vladimir Tarnopolski
"Cassandra"for large ensemble

The piece 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," a[illegible]uasi-electronic, quasi-muzzy multiphonics, to hard polychordal constructions of homophonic t[illegible]re 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.

BOSTON UNIVERSITY SCHOOL OF MUSIC
UPCOMING EVENTS AND PERFORMANCES

Tuesday, November 18, 6:00 pm

Sixth Annual Russian Festival
of the Educational Bridge Project
Studio New Music Ensemble
Moscow Conservatory
Composers Workshop with BU student-composers
Concert Hall

Tuesday, November 18, 8:00 pm

Ellalou Dimmock
Honor's Recital
Kendall Lima, soprano
Alex Boyer, tenor
Matthew Larson, pianist
Works by Rachmaninov, Mascagni, Schumann and Turina
Concert Hall

Thursday, November 20, 8:00 pm

Boston Univer[illegible]ty
Chamber Orch[illegible]
Samuel Pascoe and Sergey Khanukaev, conductors
Tsai Performance Center

Monday, November 24, 8:00 pm

Boston University
Symphony Orchestra, Symphonic Chorus,
and Chamber Orchestra
Benjamin Britten *War Requiem*
Ann Howard Jones and David Hoose, conductors
All Saints Choir of Boys, Ashmont
Jeremy Bruns, conductor
Kelly Kaduce, soprano
Mark Goodrich, tenor
William Sharp, baritone
Symphony Hall, Boston

Monday, December 1, 2003, 8:00 pm

Muir String Quartet
Beethoven *Quartet in A Major, Op. 18, No. 5 and*
Quartet in Bb Major, Op. 130
Tsai Performance Center

Wednesday, December 3, 2003, 8:00 pm

Percussion Ensemble Concert
Dan Bauch, assistant director with Ayako Yoda, piano
Works by Harrison, Van Brink, Pape, Mulhly, and Cage
Concert Hall

Monday, December 8, 8:00 pm

ALEA III
Lament for John
Colleagues and friends of Professor John D[illegible]
composed and perform new works dedicated to his mem[illegible].
Artists include Amlin, Zazofsky, Papdakis, Ruske, and Bisesi
Tsai Performance Center

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