

*re***Musik.org**

Saint-Petersburg Contemporary
Music Center

SAINT-PETERSBURG
2016

FESTIVAL CALENDAR

20th – 25th May, 2016
www.remusik.com

Friday, May 20th 2016	19.00	Festival Opening Day Erarta Stage Ensemble for New Music Tallinn (Estonia)
Saturday, May 21st 2016	11.00	The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory Meeting with Oscar Bianchi (Switzerland)
	13.00	The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory The Second “Issues of Contemporary Music Analysis” Scientific Conference: The topic of the conference is “Sound Space in New Music”
	18.00	Concert Hall Jaani kirik Mondrian Ensemble (Switzerland)
	20.00	Concert Hall Jaani kirik Ensemble for New Music Tallinn (Estonia)
Sunday, May 22nd 2016	11.00	The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory Meeting with Dmitri Kourliandski (Russia)
	14:00	The Centre for Art and Music of the Vladimir Mayakovsky Library Open Space
	16.00	Tkachi Creative Space Experimental improvised & electroacoustic music concert: Tomas Korber (Switzerland), Ilia Belorukov (Russia)
	20.00	Erarta, Museum and Galleries of Contemporary Art Moscow Contemporary Music Ensemble (Russia)
Monday, May 23rd 2016	11.00	The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory Meeting with Dieter Ammann (Switzerland)
	14.00	The Centre for Art and Music of the Vladimir Mayakovsky Library Open Space
	16.00	Mesto vstrechi Kazanskaya, 7 UmeDuo (Sweden)
	19.00	St. Petersburg State Philharmonic, Glinka Hall Quatuor Diotima (France)
Tuesday, May 24th 2016	11.00	The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory Meeting with Karolina Öhman (cello)
	14.00	The Centre for Art and Music of the Vladimir Mayakovsky Library Open Space
	20.00	Erarta Stage ensemble mosaik (Germany)
Wednesday, May 25th 2016	19.00	Mariinsky Theatre Concert Hall Talea Ensemble (USA)

In putting together the fourth festival, we have tried to present all the events as part of a constantly developing creative process. In this way, the organizers, guest performers and composers become part of a collective, live composition, laid out in its own version of a musical score. But for this score to truly come alive and resonate participants are necessary, and part of the responsibility falls to the audience. As a result, the following article is not only a word of welcome, but also a guide for the listening participant and one of many possible interpretations of the festival events.

The primary materials for the festival “score” are compositions which will be performed for the first time. Those who have attended previous festivals will certainly remember that they included many works that received their St. Petersburg, Russian or world premieres. But this year all compositions will be either Russian or world premieres, and the festival organizers are continuously committed to presenting as many pieces by Russian and St. Petersburg composers as possible. This year’s composers include: Arman Gushchyan, Dmitri Kourliandski, Svetlana Lavrova, Oleg Paiberdin, Nikolai Popov, Marina Poleukhina, Olga Raeva, Vladimir Rannev, Elena Rykova, Boris Filanovsky, Marina Khorkova. The attention to premieres is intentional, an opportunity for participants to experience firsthand the contemporary composition process in Russia and the world. Listeners will also see how new compositions interact with each other, as well as with already written and “tested” works.

These more traditional works exhibit various creative interactions of a generation of composers, touching on the influences of the abstract school and how tradition affects the development of an artistic language. This year’s festival program furthermore shows composers’ reflections on different musical styles, ranging from a civil dialog to antagonism and hatred. Often in contemporary art it is difficult to separate purpose from context, and clarity can be evasive outside a composition’s original environment. For this reason the festival organizers have formulated the program so that compositions clearly contrast each other: the idea is to allow the listener to decide for himself what is essential or non-essential and how it reveals itself. Again, the listener is not only an active participant but also a performer; the score here is the entire festival program, in which one performed gesture has as much importance for the entire form as an individual composer’s statement.

Such a statement, formulated through a composition, can begin to live a life in its own in a festival such as “reMusik.” A repeat performance given by the same ensemble in a different concert environment may encourage listeners to allow new

interpretations; the environment itself may be a stimulus to examine a known compositional style from a different angle. In this spirit, Livre pour quatuor révisé (author’s edition 2015) by the recently deceased post-war avant-garde maitre Pierre Boulez will receive its Russian premiere, performed by quartet Diotima (France) as a tribute to the memory of one of the most important figures in recent musical history. Their program will also include compositions by Helmut Lachenmann — a living legend who recently celebrated his eighth decade and whose creativity and energy could be envied by conservatory students. The same can be said about Gerard Pesson and Boris Filanovsky — the latter whose works have been performed regularly in St. Petersburg since the early 2000s.

It’s very logical for St. Petersburg, as seat of the Baltic region, to become a point of intersection for neighboring countries: Sweden’s musical landscape will be presented by UmeDuo, a duet of sisters Karolina and Erika Öhman, and Estonian collective Ensemble for New Music Tallinn will act as an ensemble-in-residence at the festival this year. Additional concerts will allow listeners to take a journey inside sound, led by improvisator Tomas Korber (Switzerland) and Ilia Belorukov (Russia), who for the first time at the festival will present a program of experimental improvisation and electroacoustics. A German-Swiss program by Berlin’s ensemble mosaik fill out the festival score. Finally, as a finale to this complex and many-voiced score, on the stage of the Mariinsky Theatre Concert Hall, Talea Ensemble (U.S.A.) under the direction of James Baker, will perform compositions by George Friedrich Haas, Timothy Dunne, Elliot Carter and Pierluigi Billone.

The counterpoint to the concert programs are creative discussions, conferences and masterclasses. A special guest to the festival this year is Dieter Ammann, renowned composer and pedagogue, and Lucerne University professor. His music will be heard in three concerts, performed by Swiss ensemble Mondrian, Ensemble for New Music Tallinn and the Moscow Contemporary Music Ensemble. The creative discussions and masterclasses with Dieter Ammann will be very informative not only to fellow composers, but to anyone interested in aesthetics, performance and practice in the realm of contemporary music.

In closing I would like to reiterate that to complete the realization of this festival “score” it is necessary for the participation of not only musical performers, composers, organizers, but also listeners. We are thankful for this creative collaboration made possible by the IV St. Petersburg International Festival for New Music “reMusik.”

Sergej Tchirkov
Chairman of the Board, reMusik.org



Ensemble for New Music Tallinn was founded in 2012, ENMT is a platform to bring about fresh and newly perceived music to new generation of public and professionals. The ensemble is made of a core of principal members, main musicians, and a larger body of collaborators or guest artists.

The main focus of ensemble is on promoting new music at its best and suggesting an alternative path for musicians, composers and public through introducing a substitute for domination of mainstream music industry and/or institutions and orchestras in general. In this regard, ENMT is proud to provide unique and daring experiences for its audience, by presenting different and less discovered aspects of new music to Estonian and worldwide public.

ENMT has so far had performances in and collaborations with among others MIXTUR Festival Barcelona, reMusik.org Festival and concert series, Fylkingen Stockholm, Autumn Fest, Varskeheli/Fresh Sound festival, Animated Dreams Festival, PÖFF Black Nights Film Festival, Inner Sound New Arts Festival Bucharest, Resonanta Paris, FUGA architecture museum Budapest, Oaar Wurm festival Berlin.

Alongside commissioning new pieces to Estonian and international promising and talented composers, ENMT has been responsible for Estonian premiers of several milestone works by Georg Friedrich Haas, James Tenney, Michael Maierhof, Alvin Lucier, Alexander Schubert among others.

THE FESTIVAL OPENING DAY

Friday, May 20th 2016

Erarta Stage

19:00

Ensemble for New Music Tallinn (Estonia)
Conductor: **Arash YAZDANI**

I.

Georg Friedrich HAAS (*1953)
ATTHIS (Russian Premiere, 2009), *for soprano, clarinet, bassoon, horn, violins, viola, violoncello and contrabass*

II.

Vladimir RANNEV (*1970)
Love's like that (Premiere, version 2016), *for female voice, chamber ensemble and live electronics. On a text from the Handwritten Girls' Story collection (Moscow, OGI, 2002)*

Dmitri KOURLIANDSKI (*1976)
7 out of 49.1 / 7 out of 49.2 (Premiere, 2016), *for a free combination of instruments and soundtrack*

Alexander SCHUBERT (*1979)
Hello (Russian Premiere, 2014), *for flexible group of instruments, live-electronics and video*

Performers:

Merje Roomere, violin I
Eva-Maria Sumera, violin II
Talvi Nurgamaa, viola
Jarkko Launonen, cello
Kristin Kuldkepp, double bass
Helena Tuuling, clarinet
Sabina Yordanova, bassoon
Jünnas Rähni, horn

Visuals and real-time animation:
Rainer Kohlberger



COMPOSER MEET-AND-GREET OSCAR BIANCHI

The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
11:00

Born in Milan, holding dual Italian-Swiss citizenship, Oscar Bianchi completed degrees in composition, choir conducting and electronic music at the Verdi conservatory of Milan. He pursued studies in composition taking part in master programs such as at IRCAM – Centre Pompidou and with a doctoral degree at Columbia University in New York.

Vitality, pulsing rhythms, and virtuosity are the hallmarks of the music created by Bianchi, who reveals a sensible inclination for new phrasings and new ornamentations, something to be expected from someone whose ears are finely attuned to the music from all corners of the globe. A vocal quality, even in his instrumental work, can strike us as a prominent feature of his music. Exuberant and intelligent, this vocal dimension plays with a refined art of accentuations in all its intermediate degrees. We know him now increasingly interested in cantata and opera: at its core, Bianchi's music continues to be guided by the challenge of dramaturgical and formal issues. The unexpected contrasts between voluble virtuosity and contemplative stasis are the driving force of his flair for dramatic gesture. His music is joyfully violent in breath and in song but may suddenly come to rest in prayer, via a specific harmony, as though struck by the noonday light.

Oscar Bianchi was a guest of the DAAD Künstlerprogramm Berlin, Pro-Helvetia in Warsaw and Johannesburg and the Atlantic Center for the Arts in Florida. He has been awarded numerous prizes, such as the Gaudeamus first Prize, the Dussurget Prize, the Asm-Stv Prize, the Aargauer Kuratorium fellowship and the Ictus fellowship.

Saturday, May 21st 2016
The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory
13:00

The conference is devoted to the issues of analysis in works and styles of contemporary music. Composers' constant innovations and alterations of new musical techniques naturally require new analytical methods, especially considering all that is inherent to a musical composition that is not expressly intended by its author. The analysis of contemporary music is an intriguing process dependent on the cooperation of both general and specific approaches. It is a creative challenge whose findings can result in theoretical ideas that, in turn, influence compositional output.

ISSUES
IN THE ANALYSIS
OF CONTEMPORARY
MUSIC
II SCIENTIFIC CONFERENCE



Saturday, May 21st 2016
Concert Hall Jaani kirik
18:00

Mondrian Ensemble (Switzerland)

I.

Alfred ZIMMERLIN (*1955)
Klaviertrio aus den “Nachtstundenstücken” (Russian Premiere, 2010-2012), *for violin, cello and piano*

Pierre MARIETAN (*1935)
Marques (Russian Premiere, 1966), *for cello and piano*

II.

Arman GUSHCHYAN (*1981)
0 degrees (Premiere, 2016), *for violin, cello and piano*

Dieter AMMANN (*1962)
Après le Silence (Russian Premiere, 2004/05), *for violin, cello and piano*

Performers:
Ivana Pristasova, violin
Karolina Öhman, cello
Tamar Kordzaia, piano

The Mondrian Ensemble’s commitment to both new and newest music is just as important as its engagement to the Classical-Romantic repertoire. The Ensemble takes particular pleasure in experimenting cross-connections that one would not notice at first glance and endeavors to link up different historical eras.

Shortly after its foundation in 2000, the Mondrian Ensemble won the Nicati Competition for the interpretation of contemporary music. Debuts at the Zürich Tonhalle, Lucerne Festival, the Musikverein in Vienna and the Wigmore Hall in London followed, as well as participation in many renowned festivals and tours.

Numerous composers have written works for the Mondrian Ensemble, which it has endeavoured to keep in its repertoire beyond their first performances. These include works by Dieter Ammann, Wanja Aloe, Jürg Frey, Rudolf Kelterborn, Detlev Müller-Siemens, Roland Moser, Felix Profos, Michel Roth, Martin

Jaggi and many others. In 2007 the Ensemble made recordings for a Grammont Portrait CD of Felix Profos, in 2010 for a portrait CD of Dieter Ammann and in 2014 for a portrait CD of Jürg Frey. All the pieces on the portrait CD of Detlev Müller-Siemens, recorded by WERGO in 2013, are played by the

Mondrian Ensemble. In 2015 the Ensemble presents music by Rudolf Kelterborn, Roland Moser and Michel Roth (NEOS) and will also contribute to a portrait CD of Martin Jaggi.

The Mondriawn Ensemble received the Swiss Ambassador Award in 2007, in 2011 the “Werkjahr” Scholarship of the city of Zürich, and in 2015 they were admitted to the partnership program of the Fondation Nestlé pour l’Art.

Saturday, May 21st 2016
Concert Hall Jaani kirik
20:00

Ensemble for New Music Tallinn (Estonia)
Conductor: **Arash YAZDANI**

I.

Xavier DAYER (*1972)

Nocturne (Russian Premiere, 2014), *for flute, oboe, violin, viola and cello*

Kevin JUILLERAT (*1987)

Jeux (Russian Premiere, 2013), *for bass clarinet and cello*

Svetlana LAVROVA (*1970)

Glass twilight (Premiere, 2016), *for clarinet and violin*

II.

Tatjana KOZLOVA-JOHANNES (*1977)

FUSION (Premiere, 2016), *for flute, violin, viola and cello*

Dieter AMMANN (*1962)

CUTE (Russian Premiere, 2011), *for flute and clarinet*

Nikolay POPOV (*1986)

re:action (Premiere, 2016), *for ensemble and electronics*

Performers:

Marion Aruvee, flutes

Riivo Kallasmaa, oboe

Helena Tuuling, clarinets

Merje Roomere, violin

Talvi Nurgamaa, viola

Jarkko Launonen, cello



COMPOSER MEET-AND-GREET DMITRI KOURLIANDSKI



Sunday, May 22nd 2016

The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory
11:00

Dmitri Kourliandski, born 1976 in Moscow, graduated from the Moscow Conservatory and completed post-graduate course led by Leonid Bobylev. His compositions won prizes at the international composers competitions, including the Gaudeamus Prize 2003, 2010 Gianni Bergamo Classic Music Award, 2011 Johann Joseph Fux opera composition competition. In 2008 he was artist-in-residence of the Berliner Künstlerprogramm and in 2010 – composer-in-residence of the 2E2M ensemble in Paris. Since 2012 he is invited to give master-classes and lectures in The Netherlands, Ukraine, France, Israel, Spain, Russia.

His chamber opera Swerlians was staged by Boris Yukhananov in 2012 and 2015 in Moscow. In 2013 chamber opera Asteroid 62 was staged in Graz (directed by Barbara Beyer) and in Moscow (directed by Kapitalina Tsvetkova-Plotnikova). Opera Nosferatu, staged by Theodoros Terzopoulos, Jannis Kounellis and Teodor Currentzis in 2014 in Perm and in Moscow.

Portrait CDs were published at the FANCYMUSIC and Col Legno labels.

Dmitri Kourliandski is the founder and artistic director of the International Young Composers Academy in Tchaikovsky city. Co-founder of the Structural Resistance group (StRes). Musical director of the Stanislavsky Electrotheatre.

He collaborated with such musicians as Teodor Currentzis, Fedor Lednev, Philipp Chizhevskiy, Susanna Mälkki, Roland Kluttig, Reinbert de Leuw, Beat Furrer, SWR orchestra, Stockholm New Chamber Orchestra, MusicAeterna orchestra, Moscow symphony orchestra, Yekaterinburg philharmonic orchestra, ensembles 2E2M, InterContemporain, KlangForum Wien, Contrechamps, Phoenix, Collegium Novum Zurich, Schoenberg/ASKO, l'itineraire, KNM, Elision, Nadar, Quatuor Diotima, MCME, Studio for New Music, N'Caged, QuestaMusica and many others. His music is heard at Donaueschinger Musiktage, Ruhrtriennale, Venice biennale, Huddersfield festival, Musica Strasbourg, Wien Modern, MaerzMusik, Acht Bruecken, Archipel, Musikprotokoll and many other festivals and concerts in Europe, South and North America, Asia and Australia. He has received commissions from many Russian and European festivals, ensembles and foundations. His works are published by Donemus, Editions Jobert and Le Chant du Monde.

EXPERIMENTAL IMPROVISED & ELECTROACOUSTIC MUSIC CONCERT

ERARTA



Sunday, May 22nd 2016

Tkachi Open Space

16:00

TKACHI
КРЕАТИВНОЕ ПРОСТРАНСТВО

Tomas KORBER (Switzerland), *prepared guitar, electronics*

Ilia BELORUKOV (Russia), *saxophone, electronics*

The emergence of a research-driven approach to music has led to new directions, methods and phenomena in the area of contemporary experimental music, all of them unified by the pursuit for something new, defying adversity through an unending quest. It is difficult to identify or even equate the resulting phenomena to anything as this limits interpretation. Instead, we can use the availability of various approaches to draw clarifying lines on the map of contemporary sound.

One of the main goals of the “reMusik” festival is to create a place that allows communication and intersection, the opportunity to present simultaneous tastes of different musical languages and explore sound spaces without regard to directional, aesthetic or stylistic focus. This depressurizing effect allows an expansion of perceptive boundaries and a greater understanding of contemporary music. This year, for the first time, “reMusik” presents a program of experimental improvisation and electroacoustics: the combined project of Swiss Tomas Korber and Russian saxophonist Ilia Belorukov.

Tomas Korber is the youngest presenter from the group of musicians which includes Andy Guhl, Jason Kahn, Norbert Möslang and Günter Müller. He began performing in the 90s, regularly releasing records on labels such as For4Ears, Cut, w.m.o/r and L'Innomable, and thus became inseparable from the history and process of the development of experimental music. Among his instruments are additive synthesis, analog and physical modeling, algorithmic compression, and extended techniques on acoustic and electric guitar. Korber will present a solo improvisational set using electronics, analog and digital methods working with sound.

St. Petersburg native and saxophonist Ilia Belorukov is known not only as a performer but also as a co-curator of one of few Russian labels specializing in experimental music — Intonema. Actively working in the direction of improvisation, electroacoustics and noise, he is involved with many projects both at home and abroad. The second half of the concert will be a collaboration between Tomas Korber and Ilia Belorukov, in which the musicians will explore the acoustics of the performance space, combining saxophone playing with analog synthesizer and electronics.

Sunday, May 22nd 2016

Erarta, Museum and Galleries of Contemporary Art

20:00

Moscow Contemporary Music Ensemble (Russia)

Marina POLEUKHINA (*1989)

in its own tempo (Russian Premiere, 2014), *for cello, violin/saw, bass flute, harmonica, toy piano/kalimba and metallophone/kalimba*

Olga RAJEWA (*1971)

Κλωθώ (Premiere, 2014), *for solo violin*

Dieter AMMANN (*1962)

The Freedom of Speech (Russian Premiere, 1995/96), *for flute, clarinet, violin, cello, piano and percussion*

Marina KHORKOVA (*1981)

VORderGRENZE (Russian Premiere, 2010), *for soprano, flute, clarinet, violin, cello and piano*

Oscar BIANCHI (*1975)

Primordia Rerum (Russian Premiere, 2003), *for soprano, flute, clarinet, violin, cello and piano*

Performers:

Ivan Bushuev, flute

Oleg Tantsov, clarinet

Vladislav Pesin, violin

Ilya Rubinstein, cello

Mikhail Dubov, piano

Dmitri Vlasik, percussion

Olga Vlasova, soprano

Moscow Contemporary Music Ensemble (Moscow Ensemble) Moscow Contemporary Music Ensemble (MCME) was founded in 1990 by Yuri Kasparov, under the patronage of the famous Russian composer Edison Denisov. The ensemble focuses on promoting 20th and 21st century music. It is Russia's foremost contemporary chamber ensemble and consists of some of the best Russian musicians specializing in modern music.

MCME has strong educational goals and works closely with both Russian and international cultural foundations to bring contemporary music to a wide range of audiences. As part of this goal, MCME has organized the International Young Composers Academy (Tchaikovsky City, Ural) to bring together both young composers and internationally recognized composers in workshops.

The ensemble's repertoire is quite extensive and has included the premiere of almost 800 different works. Particularly, they champion the music of Russian composers of the 1920's and '30's, such as Nikolai Roslavets and Alexander Mosolov. Additionally, they regularly perform music by "Shestidesyatniki" (1960's Russian) composers. MCME regularly performs in many diverse locales across Russia (80 cities) and elsewhere in the world, including Armenia, Austria, Belorussia, Czech Republic, Cyprus, Denmark, Finland, France, Georgia, Germany, Great Britain, Italy, Japan, Lithuania, Macedonia, Moldova, the Netherlands, Poland, Romania, Slovakia, Spain, Switzerland, Turkey, Ukraine, Uzbekistan and USA. MCME performed on the best concert stages, took part in the biggest international festivals such as "Moscow Biennale for Contemporary Art", "DiaghilevFest" (Russia, Perm), "Radio-France presences" (Paris), "FrankfurtFest", "Maerzmusik" (Germany), "Gaudeamus music week", "The Night of the Unexpected" (the Netherlands), "Warsaw Autumn" (Poland), "Klangspuren" (Austria) and other.



MCME has recorded more than 40 CDs for leading CD labels, including Olympia (UK), Harmonia Mundi (France), Triton (Japan), Donemus (The Netherlands), Fancymusic (Russia), etc.

Each season MCME gives around 70 concerts in Russia and abroad. The special place in repertoire is allocated for music of young Russian and foreign composers. The ensemble also takes active part in the international multimedia and theatrical projects. In 2009 MCME became the winner of the Award ACTION in support of theatrical initiatives. In 2013 MCME got the Award GOLDEN MASK.

COMPOSER MEET-AND-GREET DIETER AMMANN



Monday, May 23rd 2016

The N. A. Rimsky-Korsakov Saint Petersburg State Conservatory
11:00

Dieter Ammann was born in Aarau, in 1962, into a highly musical family. After graduating from high-school, he started his studies at the Academy for Music Education and Church Music in Lucerne; in addition, he passed several semesters at the Swiss Jazz School in Berne.

Following that, he started to perform as musician in the field of improvised music and jazz. He played as sideman as well as with bands of his own, for example at the international festivals of Cologne, Willisau, Antwerp and Lugano. Through recordings and studio sessions he came in touch with artists like Eddie Harris or Udo Lindenberg.

Subsequently he studied theory & composition with Roland Moser and D.

Müller-Siemens at the Music Academy Basle, followed by master classes, amongst others with Wolfgang Rihm and Witold Lutoslawski. In the nineties, composing became his main focus. His works for orchestra as well as his chamber music pieces received various national and international prizes such as the Aargauer Kuratorium, the main prize at the international composers' competition of the IBLA-Foundation New York, a Franz Liszt scholarship of the "Weimar Kulturstadt Europas"- Foundation; the first prize "Young Composers in Europe", Leipzig; and the sponsorship award for composition of the Ernst von Siemens Musikstiftung, Munich. In 2010 he was composer in residence at the Lucerne Festival. He is taking his time composing, which somewhat limits the number of finished pieces.

Amongst the artists who have interpreted his works for orchestra are Pierre Boulez, Jonathan Nott, Peter Rundel, Peter Hirsch and Jürg Henneberger. Dieter Ammann is professor for theory and composition at the Music Academy Lucerne and also holds a lectureship at the University of Arts in Berne.



Monday, May 23rd 2016
Mesto vstrechi Kazanskaya, 7
16:00

UmeDuo (Sweden)

Karolina Öhman, cello
Erika Öhman, percussion

I.

Elena RYKOVA (*1991)

You exist. And I am an illusion (Premiere, 2016), *for cello, prepared snare drum and objects*

Jenny HETTNE (*1977)

Bells and Tides (Premiere, 2016), *for cello and percussion*

Malin BÅNG (*1974)

arching (Russian Premiere, 2013), *for cello, acoustic objects and electronics*

II.

Julien MALAUSSENA (*1980)

Elusive voice (Premiere, 2016), *for solo cello*

Oleg PAIBERDIN (*1971)

I know I will not find out (Premiere, 2016), *for cello and vibraphone*

Esaias JÄRNEGARD (*1983)

stones - ash, ash (Russian Premiere, 2011), *for cello and percussion*

Ricardo EIZIRIK (*1985)

re / wind /re /write (fast-forward version) (Russian Premiere, 2014), *for cello and percussion*

The cello-percussion duo UmeDuo perform internationally as a contemporary music ensemble. The Swedish sisters Karolina Öhman (cello) and Erika Öhman (percussion) play together since 2008 and have performed extensively throughout Europe, in places such as Queen Elisabeth Hall London, Musikinstrumentenmuseum Berlin, Tonhalle Zürich and St. Martin in the Fields London. They have been invited to perform at several renowned festivals including Festspiele Zürich, Sound of Stockholm, Tage für Neue Musik Zürich, GEIGER Gothenburg and Meggenhofen, Austria.

UmeDuo has commissioned and premiered works by numerous composers, including André Chini, Ulrike Mayer-Spohn, Malin Bång, Ricardo Eizirik and Teresa Carrasco. In 2010 the duo was awarded the Alumni Förderpreis for artistic projects from the Zurich University of the Arts (ZhdK), and in 2011 they were admitted to the concert agency Park Land Group in London. UmeDuo won the 1st prize at the 2013 competition of the Swedish Chamber music association. Thanks to this competition they were able to realize in a one month long tour throughout Sweden during the 2014-2015 season.

UmeDuo received significant musical impulses from musicians such as Thomas Grossenbacher, Mike Svoboda and Anders Loguin.



Monday, May 23rd 2016

St. Petersburg State Philharmonic, Glinka Hall

19:00

Quatuor Diotima (France)

I.

G  rard PESSON (*1958)

Quatuor    cordes No. 2 "Bitume" (Russian Premiere, 2008)

Boris FILANOVSKY (*1968)

subito atteso (Russian Premiere, 2015)

II.

Pierre BOULEZ (1925-2016)

Livre pour quatuor r  vis   (1a/1b/V) (Russian Premiere, 2015)

Helmut LACHENMANN (*1935)

String Quartet No. 3 "Grido" (Russian Premiere, 2001)

Performers:

Yun-Peng Zhao, violin

Constance Ronzatti, violin

Franck Chevalier, viola

Pierre Morlet, cello

Founded in 1996 by laureates of the Conservatoire National Sup  rieur de Musique de Paris, the Diotima Quartet has gone on to become one of the world's most in-demand ensembles. The name reflects the musical double identity of the group: the word Diotima is a reference to German Romanticism – Friedrich H  lderlin gave the name to the love of his life in his novel *Hyperion* - while it is also a nod to the music of our time, recalling Luigi Nono's work *Fragmente-Stille, an Diotima*.

The Diotima Quartet is honoured to partner with several of today's major composers, such as Helmut Lachenmann, Brian Ferneyhough and Toshio Hosokawa, while also regularly commissioning new works from a broad range of composers, such as Tristan Murail, Alberto Posadas, G  rard Pesson, Rebecca Saunders and Pascal Dusapin. While being staunchly dedicated towards contemporary classical music, the quartet is not limited exclusively to this repertoire. In programming major classical works alongside today's new music, their concerts offer a fresh look at works by the great composers, in particular Bart  k, Debussy and Ravel, the late quartets of Schubert and Beethoven, composers from the Viennese School, and also Jan  cek.

The Diotima Quartet has performed widely on the international scene and at all of the major European festivals and concert series (such as at the Berlin Philharmonie; Berlin Konzerthaus; Reina Sofia, Madrid; Cit   de la musique Paris; London's Wigmore Hall and SouthBank Centre; the Vienna Konzerthaus, and so on). As well as touring regularly across the United States of America, Asia and South America, they are also artist-in-residence at Paris's Th   tre des Bouffes du Nord from 2012 to 2016.

Their interpretations are regularly heralded by the international media, including in Germany (for their Concerto for Quartet and Orchestra by Schoenberg), in Spain, and not least in France, where their discography has been awarded five Diapasons d'or, of which two received the Diapasons d'or de l'ann  e - for their recordings of works by Lachenmann/Nono in 2004 and works by American composers including Crumb, Reich and Barber, in 2011.

The critical and public success of the Diotima Quartet's album of the Onslow Quartets which came out in 2009 on Na  ve (including the Diapason d'or and Event of the Month in Diapason; Excepcional in Scherzo magazine) cemented the exclusive partnership between the ensemble and the record label, in a collaboration that has become long-term and hugely successful. In addition, upon the invitation of the Megadisc label, the quartet made a widely acclaimed recording of Pierre Boulez's *Livre pour quatuor r  vis  * in 2015, which received ffff in T  l  rama and the Choc de l'ann  e in Classica magazine.

In 2016, to celebrate 20 years since the quartet was formed, two recording events have been planned: firstly, a boxset dedicated to the Viennese School of Music, and secondly the release of a new series of contemporary composer portraits. The first in the collection is dedicated to the works of Miroslav Srnka, to be followed by those of G  rard Pesson, in collaboration with WDR *Symphony Orchestra*.

As well as the two recording projects, the upcoming years will be rich in engagements for the quartet, including the cycle of Beethoven-Schoenberg-Boulez works at Wien Modern, concerts in various countries premiering Enno Poppe's new string quartet (Wittener Tage f  r neue Musik, Huddersfield Contemporary Music Festival, November Music 's-Hertogenbosch, Transit Festival Leuven, Festival d'Automne    Paris), the complete Bart  k string quartets in one evening at the Th   tre des Bouffes du Nord in Paris and four international tours, across South America, Japan, the United States of America, as well as the ensemble's first tour to Russia.

The Diotima Quartet is supported by the DRAC and the R  gion Centre-Val de Loire, and regularly receives assistance from the Institut Fran  ais, Spedidam, Musique Nouvelle en Libert  , Fonds pour la Cr  ation musicale and from Adami, as well as from private sponsors.

MUSICIAN MEET-AND-GREET KAROLINA ÖHMAN



Tuesday, May 24th 2016
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
11:00

The masterclass will focus on several important aspects of contemporary music interpretation. The importance of expression, ideas and sounds in the huge variety of new music that exists today. The relevance and influence that a performer has in collaborations with composers and in the formation of new repertoire.

The Swedish cellist Karolina Öhman is an international performer of contemporary music, and has premiered numerous solo and chamber music works. She has appeared as a soloist with the Basel Symphony Orchestra, Basel Sinfonietta, Helsingborg Symphony Orchestra and the Ensemble Namascae among others, in festivals such as Archipel, reMusik St. Petersburg, Royaumont, les Jardins Musicaux and at the Société de Musique Contemporaine Lausanne.

Karolina has won several awards including the 1st prize at the prestigious Concours Nicati 2013 in Bern, an interpretation prize from the 2010 "Internationale Ferienkurse für Neue Musik" in Darmstadt, and the Domnick contemporary music "Förderprize" for cellists in 2009. She has received scholarships from foundations in both Sweden and Switzerland, including Pierino Ambrosoli Foundation, Stiftung Lyra and Ernst Göhner Stiftung, and in 2010 she became a beneficiary of the Concert Promotion Migros in Zürich.

Being a devoted chamber musician, Karolina is a member of several contemporary music ensembles including Mondrian Ensemble Basel, ensemble neuverBand Basel, Trio SÆITENWIND, ensemble SCENATET Copenhagen and the Curious Chamber Players Stockholm. She has appeared as a guest with ensembles such as Ensemble Intercontemporain Paris, Ensemble Phoenix Basel, and the Collegium Novum Zürich. In 2008, Karolina founded the cello and percussion duo UmeDuo, together with her sister Erika. The duo has appeared in renowned concert halls and festivals throughout Europe.

Karolina studied with Torleif Thedéen, Thomas Demenga and Thomas Grossenbacher and graduated with both a soloist diploma and a specialised Masters in contemporary music.



Tuesday, May 24th 2016

Erarta Stage

20:00

ensemble mosaik (Germany)

I.

Michael PELZEL (*1978)

Chant fractal (Russian Premiere, 2009), *for oboe and cello*

Jannik GIGER (*1985)

Karolina (Russian Premier, 2014), *for solo cello*

Katharina ROSENBERGER (*1971)

Gesang an das noch namenlose Land (Russian Premiere, 2013), *for violin, viola and cello*

Stefan KELLER (*1974)

Schaukel (Russian Premiere, 2015), *for violin, cello and piano*

II.

Enno POPPE (*1969)

Trauben (Russian Premiere, 2004), *for violin, cello and piano*

Michael WERTMÜLLER (*1966)

metal Blatt (Russian Premier, 2004), *for piano and electronics*

Mehdi HOSSEINI (*1979)

Inertia II (Premiere, 2016), *for oboe, violin, viola, cello, piano and electronics*

Performers:

Simon Strasser, oboe

Ernst Surberg, piano

Chatschatur Kanajan, violin

Karen Lorenz, viola

Mathis Mayr, cello

Ensemble mosaik was founded in 1997 by young instrumentalists and composers in Berlin and has developed, as an especially multifaceted and adventurous experimental formation, into one of Germany's most renowned ensembles for contemporary music. Its recognized high quality is not just based on its individual musicians' outstanding talent. Most of them are founding members, enabling them to create a profiled and unique body of sound in a long-term, intense cooperation.

ensemble mosaik's interest lies in the diversity as well as re-search into and continued development of contemporary music's aesthetic concepts and forms of presentation. Particular emphasis is placed on collaboration with young, often un-known composers and on an egalitarian working method. Close exchange between all the protagonists involved in a concert project is a preferred strategy; by opening up the work processes, creativity is concentrated and intensified. Additional emphases in the ensemble's artistic work lie in dealing with digital media in the fields of composition, interpretation and sound creation, as well as approaching performance practice in new ways - for example, by including scenic and visual elements in concert projects and testing new concert forms. The ensemble has been working with numerous composers for many years, thus making it possible to develop music over the long-term in a collective process. Multiple works have been written for ensemble mosaik. Over 200 world premieres are in its repertoire.

ensemble mosaik develops thematic programs and concert series that reflect on individual works in a larger context, focus current trends and test new ideas. In addition to thematic programs, in the including... series, ensemble mosaik invites composers to join it in developing portrait concerts that also include works by musical role models and colleagues. Artists such as Enno Poppe, Orm Finnendahl, Gösta Neuwirth, Rebecca Saunders, Sebastian Claren, Uros Rojko, Liza Lim and Harald Muenz were all presented. A series of music theater productions were also realized in which work with electronic and visual media have a central role as in Die Schachtel pantomime with music by Franco Evangelisti, Interzone (UA) with songs and images by Enno Poppe, Marcel Beyer and Anne Quirynen, Fernorchester by Daniel Kötter and Hannes Seidl, or in cooperation with the independent opera company NOVOFLOT.

The ensemble is invited in Germany and abroad to pass on its experience to young composers and instrumentalists, i.e., at the music schools in Hannover, Stockholm, Nischni Nowgo-rod/Russia or at the Harvard University in the USA. As an ensemble in residence the ensemble mosaik participated in the Young Composers in Southeast Asia festivals in Malaysia, Indonesia and Thailand. In 2015 it is invited by the Fondazione Spinola Banna Per L'Arte to Italy in order to work together with young composers.

In the context of a variety of network projects within Germany and Europe, ensemble mosaik is cooperating with other renowned ensembles for contemporary music. New Forum - jeune création was making a cooperation possible with Champs d'Action and the Ensemble Orchestral Contemporain. On a national level, ensemble mosaik developed the Ensemble Gesellschaft with the ensembles Resonanz, Recherche and ascolta, El perro andaluz and Das Neue Ensemble. In Berlin, it contributes to a common orchestra with the Adapter, Apparat and Sonar Quartett ensembles called Ensemblekollektiv Berlin. In 2015, ensemble mosaik has been invited – along with the Ictus-Ensemble – to shape the MaerzMusik opening event.

The ensemble performed in Europe and beyond at many of the most important contemporary music festivals. It has received many advancement awards from the Ernst-von-Siemens-Musikstiftung and played award-winner concerts for the Boris Blacher and Busoni composition prizes. Numerous radio recordings document its work. CDs have been published by Schott, col legno, Kairos, wergo, NMC Recordings and the edition rz, among others.



Talea Ensemble has been labeled “...a crucial part of the New York cultural ecosphere” by the *New York Times*. Recipient of the 2013 CMA/ASCAP Award for Adventurous Programming, the ensemble has given many important world and US premieres of new works by composers including Pierre Boulez, Tristan Murail, Olga Neuwirth, John Zorn, Unsuk Chin, Rand Steiger, Beat Furrer, and Fausto Romitelli.

Talea has performed at Lincoln Center Festival, Internationales Musikinstitut Darmstadt, Wien Modern, Contempuls, Newport Jazz Festival, La Ciudad de las Ideas (Mexico), Art Summit Indonesia (Jakarta), and the International Contemporary Music Festival (Peru).

Radio broadcasts of performances have been heard on ORF (Austria), HRF (Germany), and WQXR’s Q2. As an active collaborator in new music Talea has joined forces with the Austrian Cultural Forum, Consulate General of Denmark, Korean Cultural Service NY, Italian Cultural Institute, and the Ukrainian Institute. Assuming an ongoing role in supporting and collaborating with student composers, Talea has served as ensemble in residence at Harvard University, Columbia University, Stanford University, Ithaca College, Cornell University, and New York University. Talea has recorded works on the Living Artists Label, Gravina Musica, Tzadik, Innova, and New World Records. Recently commissioned composers include Anthony Cheung, Oscar Bettison, and Georges Aperghis.

The Talea Ensemble is committed to promoting new, groundbreaking music through innovative programming thereby communicating the distinctive voices of composers that deserve to be heard. By commissioning and programming these progressive works alongside the established literature of modern and contemporary repertoire, the ensemble creates a dialogue that challenges the boundaries of music and fosters a greater understanding of the works of today. Additionally, the Talea Ensembles wishes to support and advance familiarity with contemporary American works by bringing it to concert halls and venues not in only in New York but also abroad.

By developing an interactive relationship between the composers, performers and audience, the Talea Ensemble builds an environment of reciprocal inspiration that sparks the imagination of all. Essential to the Talea Ensemble is not only the process of introducing new work to the world of new music, but also introducing new music to the world. As advocates for this canon of music, the Talea Ensemble aims to increase the awareness and understanding of contemporary music through academic residencies, outreach concerts in addition to performances, projects and workshops for broad audiences. The ensemble believes that bringing people of diverse backgrounds to a common place fuels rich discourses of the arts and creativity while creating a platform for a greater understanding of each other.

Wednesday, May 25th 2016
Mariinsky Theatre Concert Hall
19:00

Talea Ensemble (USA)
Conductor: **James BAKER**

I.
Georg Friedrich HAAS (*1953)
tría ex uno (Russian Premiere, 2001), *for flute, clarinet, piano, percussion, violin and cello*

Timothy DUNNE (*1963)
for b (Oiseaux Pétrifiés) (Premiere, 2016), *for flute, oboe, clarinet, french horn, piano, violin and cello*

Elliott CARTER (1908-2012)
Triple Duo (Russian Premiere, 1983), *for flute, clarinet, piano, percussion, violin and cello*

II.
Pierluigi BILLONE (*1960)
Dike Wall (Russian Premiere, 2012), *flute, clarinet, piano, percussion, violin, viola and cello*

Performers:
Barry Crawford, flute
Sasha Shatalov, oboe
Marianne Gythfeldt, clarinet
Alexander Afanasiev, horn
Alex Lipowski, percussion
Steven Beck, piano
Emilie-Anne Gendron, violin
Elizabeth Weisser, viola
John Popham, cello

FESTIVAL ORGANISING COMMITTEE

artistic director	Mehdi Hosseini
executive director	Stanislava Evtyushina
project manager	Elizaveta Akbalkan
project coordinator	Yuri Akbalkan
educational consultant	Daniel Shutko
artistic advisers	Franck Bedrossian Timothy Dunne Wolfgang Delnui Dmitri Kourliandski Vladimir Rannev Sergej Tchirkov
pr-director	Ekaterina Grebentsova
translations, editors	Sasha Shatalov Stanislav Oporkov Yuri Akbalkan
layout design	Yulia Alimova
sound engineer	Viacheslav Meshalkin
videographer, sound recording	Igor Losev

reMusik.org

Санкт-Петербургский центр современной
академической музыки