

*re***Musik**.org

VI SAINT PETERSBURG
INTERNATIONAL
NEW MUSIC FESTIVAL

ARTISTIC DIRECTOR:
MEHDI HOSSEINI

21 — 25 MAY, 2019



facebook.com/remusik.org
vk.com/remusikorg
youtube.com/user/remusikorg
twitter.com/remusikorg
instagram.com/remusik_org

*re***Musik.org**

Санкт-Петербургский центр современной
академической музыки

SPONSORS & PARTNERS



МАРИИНСКИЙ ТЕАТР



СОЮЗ
КОМПОЗИТОРОВ
РОССИИ

НОВАЯ ГОЛЛАНДИЯ
КУЛЬТУРНАЯ УРБАНИЗАЦИЯ

MILANJ
DIAMONDS

Ceammc



институт
культурных
программ

Санкт-Петербург

ЛЮМБЕРХОЛЛ // КРЕАТИВНОЕ
ПРОСТРАНСТВО

МУЗЫКАЛЬНАЯ
ЖИЗНЬ

газета
МО
музыкальное обозрение



РОССИЙСКИЙ
МУЗЫКАЛЬНЫЙ
СОЮЗ



МАСТЕРСКАЯ
АНИКУШИНА



Библиотека Маяковского
Центр искусства
и музыки
на Невском, 20

PETERBURG2



St.Petersburg Official City Guide
Visit Petersburg

GENERAL PARTNERS



ПРАВИТЕЛЬСТВО
САНКТ-ПЕТЕРБУРГА

швейцарский совет по культуре
prohelvetia

INSTITUT
FRANÇAIS



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Embassy of Switzerland in Moscow and
Consulate General in Saint-Petersburg
Посольство Швейцарии в Москве и
Генеральное консульство в Санкт-Петербурге



Генеральное консульство
Федеративной Республики Германия
в Санкт-Петербурге



Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

AMBASSADE DE FRANCE
EN RUSSIE



Consulat Général de Belgique
à Saint Petersburg

A POINTERS SECTION

2019

The Organizing Committee would like to express its thanks and appreciation for the support and assistance provided by the following people:

Eltje Aderhold, Karina Abramyan, Anna Arutyunova, Vladimir Begletsov, Alexander Beglov, Sylvie Bermann, Natalia Braginskaya, Denis Bystrov, Olga Chukova, Evgeniya Diamantidi, Valery Fokin, Valery Gergiev, Regina Glazunova, Andri Hardmeier, Alain Helou, Svetlana Ibatullina, Maria Karmanovskaya, Natalia Kopich, Roger Kull, Serguei Loukine, Anastasia Makarenko, Alice Meves, Jan Mierzwa, Tatiana Orlova, Ekaterina Puzankova, Yves Rossier, Tobias Roth Fhal, Olga Shevchuk, Yulia Starovoitova, Konstantin Sukhenko, Anton Tanonov, Hans Timbremont, Lyudmila Titova, Alexei Vasiliev, Alexander Voronko, Eva Zulkovska.

- 1 Mariinsky Theatre Concert Hall
Dekabristov St., 37
mariinsky.ru
- 2 New Stage of the Alexandrinsky Theatre
Fontanka River Embankment 49, Lit A
alexandrinsky.ru
- 3 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
Glinka St., 2, Lit A
conservatory.ru
- 4 Masterskaya M. K. Anikushina
Vyazemsky Ln., 8
vk.com/sculptorstudio
- 5 "Lumiere Hall" creative space
Obvodnogo Kanala emb., 74A
lumierehall.ru
- 6 The Concert Hall "Jaani Kirik"
Dekabristov St., 54A
jaanikirik.ru



FESTIVAL CALENDAR

TUESDAY / 21.05 19:00 Mariinsky Theatre Concert Hall
ensemble für neue musik zürich (Switzerland)

WEDNESDAY / 22.05 13:30 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
Composer meet-and-greet:
Katharina Rosenberger (Switzerland)

16:00 Lumiere Hall
Marcus Weiss, Saxophone (Switzerland)
Ensemble for New Music Tallinn (Estonia)

20:00 New Stage of the Alexandrinsky Theatre
Around the Corner (Spain, Switzerland)

THURSDAY / 23.05 12:30 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
Composer meet-and-greet:
Vladimir Tarnopolsky (Russia)

16:00 Lumiere Hall
A&C Quartet (Russia)

19:30 New Stage of the Alexandrinsky Theatre
Ensemble for New Music Tallinn (Estonia)

FRIDAY / 24.05 13:00 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
Composer meet-and-greet:
Alexander Knaifel (Russia)

15:00 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
Composer meet-and-greet:
Oscar Bianchi (Switzerland)

19:00 Masterskaya M. K. Anikushina
The Museum of Urban Sculpture
Studio for New Music (Russia)

SATURDAY / 25.05 11:00 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
The 3rd International Scientific Conference
"Music in the Age of New Media"

11:00 The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
Composer meet-and-greet:
Raphaël Cendo (France)

19:00 The Concert Hall "Jaani Kirik"
Makrokosmos Quartet (Switzerland)



Without a doubt, the music of today — a subgrouping of the greater category of art — enjoys a mutual and creative confluence with culture per se, revealing its presence in spatial, temporal, psychological and other cultural capacities. Social participation is an essential component of human growth, accountability, civic cooperation and order. Therefore, presenting a New Music Festival in St. Petersburg allows the existence of a cultivated and refined program which promotes lesser known musical works and not only creates an open platform for the current generation's musicians, but ultimately becomes part of a social phenomenon that provides the essential elements necessary for cultural dialogue and the advancement of artistic creativity. Born out of a social phenomenon, reMusik.org not only avails the new generation of musicians with an open platform - it sets up and promotes the very elements foundational to the advancement of new ideas and cultural initiatives.

To make new music evaluated and understood, it is necessary to bring together various cultural aspects that take the audience into the zone of hearing, where they concentrate on their own thoughts and internal research. In this sense, the program of the sixth festival continues the journey started in the previous years in order to attract renowned performers of new music. We have made every effort to present premieres of works by different generations of composers, who are in constant search for unique ideas, and to show the features of their musical dialects as fully as possible.

The ongoing process of the development of music in the twenty-first century, in particular of those areas that are presented at reMusik.org, reflects many recent musical languages created by the new generation of composers and is, from the point of view of its geographical coverage, a reflection of the general situation in connection with the current state of human society, which is constantly evolving, experiencing the impact of important political, economic, social and cultural changes that take place around the world.

Moreover, the composers, being a part of the civil society, also have an impact on these global trends, consciously or unconsciously capturing them in the works they create.

Consequently, the type of content, the forms and expressions of such musical compositions are the result of combining parameters that are very different from an aesthetic point of view, and the audience (in the case of aural and/or visual perception) may first find it obscure and have many questions. However, one of the key ideas and aims of the festival is to create a platform to facilitate open dialog between composers, musicians and the audience who are interested in new trends in the art of sound.

As in the previous years, it would be impossible to plan and deliver the Sixth reMusik.org Festival without the energetic assistance of many people, which is why I would like to extend my warmest thanks to the team of the festival and all my colleagues at the concert venues.

I am especially grateful to Valery Gergiev, the Artistic Director of the Mariinsky Theatre, for his invaluable support of the festival, Aleksey Vasilyev, the Rector of the Saint Petersburg Conservatory, and Valery Fokin, the Artistic Director of the Alexandrinsky Theater, for their assistance and support of festival events.

I must also express special gratitude to the government of Saint Petersburg, in particular, to Konstantin Sukhenko, Chairman of the Saint Petersburg Committee for Culture, for their assistance to and support of reMusik.org. Without additional support, which in some cases was decisive, from institutions like the Swiss Arts Council Pro Helvetia, the French Institute, and the Polish Institute, we would not be able to implement the wide range of concert and educational activities that we can offer this year.

I wish all the participants, guests and concertgoers an exciting and fruitful time at the reMusik.org Festival.

— Mehdi Hosseini
Composer and Artistic Director
of the St. Petersburg International
New Music Festival



Tuesday, 21 May 2019
Mariinsky Theatre Concert Hall
19:00

ensemble für neue musik zürich (Switzerland)
Conductor: Sebastian Gottschick (Germany)

The program:

Cécile MARTI (*1973)
Dancing Spectra (Russian Premiere, 2019)
for violin, flute, clarinet, cello, percussion and piano

Svetlana LAVROVA (*1979)
Jitter (Russian Premiere, 2019)
for flute, clarinet, violin, cello, percussion and piano

Katharina ROSENBERGER (*1971)
Blur (Premiere, 2019)
for bass flute, bass clarinet, percussion, violin, cello and piano

Martin JAGGI (*1978)
Enga (Russian Premiere, 2018)
for bass flute, clarinet/bass clarinet, violin, cello and piano

Hanspeter FREHNER (*1953)
Clutter (Russian Premiere, 2018)
for flute/piccolo, clarinet, violin, cello, piano and percussion

Alexander RADVILOVICH (*1955)
Brouillage (Russian Premiere, 2019)
for clarinet solo and ensemble

Performers:

Hanspeter Frehner, flute
Nicola Katz, clarinet
Philipp Meier, piano
Lorenz Haas, percussion
Annina Wöhrle, violin
Nicola Romanò, cello

Founded in 1985 as a sextet, the ensemble für neue musik zürich is dedicated exclusively to contemporary music. The musicians plan and design their programs on their own and invite guest conductors. If necessary, the basic ensemble formation is expanded to include singers or instrumentalists. Every project, every artistic decision and all financial marketing risks are shared by the musicians.

Among the special concerns of the ensemble für neue musik zürich is the promotion of not yet established, young composers from Switzerland and other countries as well as cooperation with sound artists at the edges of the scene. In addition to more than 300 world premieres by composers from over 30 different countries, most of which were dedicated to or commissioned by the ensemble, the program also includes composer portraits by George Crumb, Liza Lim, Noriko Hisada, Hanspeter Kyburz and Franz Furrer-Münch, Dieter Ammann, Johannes Harneit, Jochen Neurath, Elliott Carter, Ysang Yun, Hans Joachim Hespos, Bruno Stöckli, Lukas Langlotz, etc., and thematic concepts like "Memento mori" and "ZUHOEAN" by Christoph Coburger and Sebastian Gottschick.

In the art context, they organize "Kunsthalle-Specials" in the Kunsthalle Zürich, "Josephsohn" in the La Congiunta in Giornico and work together with Peter Regli. In the jazz field, they collaborate

with Lucas Niggli, Nik Baertsch, Chris Wiesendanger, Daniel Riegler, Matthias Spillmann, Philipp Schaufelberger, and many others. Numerous radio recordings were made at SRF2Kultur, Radio Kiev, Radio Odessa, Hong Kong RTHK, BR, WDR, etc., and many CD productions were made at Hat Hut Records Ltd. and music scene Switzerland / Grammont.

The ensemble made an international name for itself with its "theater department" dieSZENEzürich through projects by Peter Maxwell Davies ("Mad Queen, Mad King"), Daniel Mouthon ("Finnabout", "L'empire des choses", "Ghostdriver", "Air à l'en verre" and "Liquid Crystal Display"), Daniel Fütter ("Rise of the Swing Broom" and "Trout Stanley") and "Keyner nit" by Mathias Steinauer. Through successful cooperation with Joachim Schlömer, Herbert Wernicke, Albrecht Hirsche, Sven Holm, Stefan Nolte, Anna Viebrock and many others, it has contributed to modern, contemporary musical theater.

The ensemble für neue musik zürich successfully performs in Europe, Central Asia, China, Hong Kong, Japan and Australia.

ensemble.ch



Katharina Rosenberger, born in Zurich, is a Professor at the Department of Music, University of California, San Diego. She holds a Doctor of Musical Arts in Composition from Columbia University, under the mentorship of Tristan Murail.

Her compositions, installations and interdisciplinary stage work have been featured at festivals such as the Wittener Tage für neue Kammermusik, Witten, Heroines of Sound, Berlin, KunstFestSpiele Herrenhausen, Hannover, Weimarer Frühlingstage, DE, Musikfestival Bern, Tage für Neue Musik, Zürich, Festival Archipel, Geneva, CH, Festival Les Musiques, Marseille, FR, Festival Bernaola, Vitoria-Gasteiz, ES, Felicja Blumental Festival, Tel Aviv, IL, Festival reMusik, St. Petersburg, RU, Festival Visiones Sonoras, Morelia, MX, Shanghai Electronic Music Week, Shanghai New Music Days, CN, October Contemporary, Hongkong, HK, as well as in many concert series throughout Europe and the United States.

Rosenberger is a recipient of the 2019 Guggenheim Fellowship. In the past, she has been awarded with the Hellman Fellowship, San Francisco, the Sony Scholar Award, and the Ernst von Siemens Musikstiftung Commission for her composition *Gesang an das noch namenlose Land*.

Her installation work *VIVA VOCE* and *Room V* won the "Mediaprojects Award" / Sitemapping of the Swiss Federal Agency (OFC), Berne. Her portrait CD *TEXTUREN* with the Wet Ink Ensemble, released on HatHut Records, has been awarded the prestigious Copland Recording Grant and was selected for the *Preis der Deutschen Schallplattenkritik, Bestenliste 4_2012*.

Her music can be heard on Hat Hut Records, Unit Records and Akenaton.

krosenberger.ch

Wednesday, 22 May 2019
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
13:30

COMPOSER
MEET-AND-GREET
**KATHARINA
ROSENBERGER**
(SWITZERLAND)



Marcus Weiss (*1961) — an internationally acclaimed player, he has played a crucial role in developing the repertoire for the saxophone, through his numerous premieres of a wide range of new works, as well as his teaching and through his book “The Techniques of Saxophone Playing” (Bärenreiter 2010). Aside from his work with Trio Accanto, his premieres have included works by Aperghis, Baltakas, Cage, Clementi, Furrer, Gervasoni, Globokar, Hidalgo, Hosokawa, Jarrell, Kyburz, Kôndô, Lachenmann, Lang, Netti, Pauset, Rihm, Sciarrino, Sharp, Sotelo, Stockhausen, and Zimmermann. Internationally known as a saxophone soloist, he has premiered concerti by Georg Friedrich Haas, Hanspeter Kyburz, Mauricio Sotelo and Manuel Hidalgo, as well as by Johannes Maria Staud (with percussion). He is highly active as a chamber musician, above all in his two groups, XASAX and Trio Accanto. He has also extensively played as an ensemble player and soloist with ensembles such as Klangforum Wien, ensemble recherche, Ensemble Modern and Contrechamps.

Marcus Weiss is teaching saxophone and chamber music at the University of Music Basel (Hochschule), where he also directs a Masters Program for contemporary music. He is regularly giving masterclasses at various international universities including Royal Academy of Music London, Universidad de Alcalá Madrid, Universität der Künste in Berlin, Universität für Musik in Wien, a number of universities in the USA, including in Boston, New York, Chicago, and at the Takefu International Composition Workshop in Japan. He is a regular teacher at the Darmstädter Ferienkursen für neue Musik as well as at IMPULS (ensemble academy) in Graz (Austria).

Wednesday, 22 May 2019

Lumiere Hall

16:00

Marcus Weiss, saxophone (Switzerland)
and **Ensemble for New Music Tallinn** (Estonia)

Conductor: Arash Yazdani (Iran)

The program:

Hans THOMALLA (*1975)
Fracking (Russian Premiere, 2013)
for alto saxophone and string trio

Anton TANONOV (*1977)
BAD (Premiere, 2019)
for flute, oboe, clarinet, violin, viola and cello

NADIR VASSENA (*1970)
mute materie (Russian Premiere, 2010)
for saxophone solo

Xavier DAYER (*1972)
Mais je me suis enfuis (Russian Premiere, 2006)
for flute, clarinet, viola and cello

Elis HALLIK (*1986)
Touching the first sounds (Russian Premiere, 2019)
for flute, clarinet, violin, viola, cello and saxophone

Performers:

Marion Strandberg, flute
Helena Tuuling, clarinet
Nina Kawaguchi, violin
Talvi Nurgamaa, viola
Teemu Mastovaara, cello



Around the Corner is a duo integrated by Eva-Maria Karbacher (saxophone) and Victor Barceló (percussion). Their music fluctuate between the free improvisation and the multimedia world with big influences of the techno music, electronic and jazz.

Victor Barceló is a spanish percussionist based in Basel, where he studied with Christian Dierstein, Alfred Zimmerlin and Fred Frith at the Hochschule für Musik. As performer, Victor's musical interests focus on contemporary music, techno, new media and improvisation. Several appearances in contemporary music festivals, including Lucerne Festival, Wittener Tage für Neue Musik, Darmstädter Ferienkurs, Huddersfield Contemporary Music Festival, Percussione Temporanea, Tzill Meudcan, Heidelberger Frühling, IMPULS Festival and concerts in Argentina, Chile, USA, Japan, Cuba, Poland, Italy, Germany, Estonia, Israel, Greece,

France, Austria, Hungary and Spain. These activities have led him to work with composers such as Marko Ciciliani, Simon Steen Andersen, Michael Maierhof, Jürg Frey, Georges Aperghis, Philippe Manoury and many young composers. He's also member of the ensemble This | ensemble That, neuverBand, and was a member of reConvert Project.

Eva-Maria Karbacher studied saxophone and music pedagogy at the Hochschule Luzern in the saxophone class of Sascha Armbruster and Beat Hofstetter as well as in Berlin at the Hochschule für Musik Hanns Eisler in the class of Johannes Ernst. Since September 2017 she deepens her abilities as an improviser at the Musikakademie Basel with a Master of Arts in Specialised Musical Performance in the improvisation class of Alfred Zimmerlin and Fred Frith. In addition to the interpretation of contemporary saxophone literature, free improvisation is at the core of Eva-Maria Karbacher's musical work. She performs regularly as solo improviser as well as in various formations and ensembles. Eva-Maria Karbacher is part of the KlangBang Collective which organises a monthly concert series for free improvised music in Basel.

Wednesday, 22 May 2019
New Stage of the Alexandrinsky Theatre
20:00

Duo Around the Corner (Spain, Switzerland)

The program:

Kelley SHEEHAN (*1983)
White Noise #5 A Series of Colors (Russian Premiere, 2017-18)

Around the Corner
Intro (Russian Premiere, 2019)

Simon STEEN ANDERSEN (*1976)
Next To Besides Besides # 2and4 (Russian Premiere, 2003-2006)

Around the Corner
What is like to be stuck in an elevator (Russian Premiere, 2019)

Matthias KRANEBITTER (*1980)
Concerto for saxophone and midi orchestra
(Russian Premiere, 2009)

Around the Corner
Styropor party (Russian Premiere, 2019)
Diddle-para-Steve (Russian Premiere, 2019)

Performers:

Eva-Maria Karbacher, saxophone
Victor Barceló, percussion



Thursday, 23 May 2019
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
12:30

Vladimir Tarnopolski (*1955) born in Dnepropetrovsk. He studied composition at the Moscow Tchaikovsky Conservatory with Edison Denisov and Nikolai Sidelnikov.

Tarnopolski is a frequent guest in many Western contemporary music festivals, such as: Almeida Festival London, Beethovenfest Bonn, The Berliner Festwochen, Dresdner Tage für Neue Musik, Frankfurter Musikfest, Holland Festival, Hommage aux Russes Paris, Huddersfield Contemporary Music Festival, Klangspuren festival in Austria, La Biennale di Venezia, Make Music Together in Boston, Manca festival in Nice, The Mannes festival in New York, Münchener Biennale, The Schleswig-Holstein Musikfest, Sonic Boom New York Festival, Tage für Neue Musik Zurich, Warsaw Autumn, Wien Modern, The World Music Days of the ISCM and many others.

Composer has written pieces on commission for some of the world's leading orchestras, among them the Symphonieorchester des Bayerischen Rundfunks, Ensemble Modern, Ensemble InterContemporain, Musikfabrik, Schönberg Ensemble, Ensemble of Soloists of the Bolshoi Theatre, Klangforum Wien and others. His stage works were premiered at the Münchener Biennale, Beethovenfest Bonn, Barbican Hall London, Rencontres Musicales, Contemporary Dance Festival Netherlands, Bergen Festival and others.

Tarnopolski's compositions contain a fulminantly charged musical substance fitting into a concisely articulated, well-balanced construction. Tarnopolski was one of the initiators of the Association

of Contemporary Music in Moscow (1989), which represented a group of composers, who reacted against the official Soviet cultural philosophy of "socialist realism". In 1993 he founded the Centre for Contemporary Music at the Moscow Conservatory, the first of its kind in Russia, and the Studio for New Music Ensemble.

In 1994 Tarnopolski founded the Moscow Forum, an annual International Festival of Contemporary Music, the main focus of which is the integration of contemporary Russian music with Western European contemporary music. His long-term projects "The Anthology of the Avant-garde", "Red Wheel. The Unknown Russian Music of the XX century", "Russia-Germany. Chapters of the XX Century Music History", "Freedom of Sound!", "Europe through the eyes of Russians. Russia through the eyes of Europeans" and others have obtained recognition in Russia and abroad.

Since 1992 Tarnopolski has been a professor of composition at the Moscow Tchaikovsky Conservatory. Many his students have won prizes at international competitions for young composers. Tarnopolski founded a new Contemporary Music Department in 2003. He has held numerous composition seminars in Russia, Austria, France, Germany, Great Britain, Italy, the Netherlands, Poland, Sweden, Switzerland, USA and other countries, including such universities as Harvard, Oxford, Cambridge and others. Vladimir Tarnopolski has been the first and so far the only Russian composer who was invited as a docent to the Darmstadt International Courses for New Music (2010).

tarnopolski.ru

COMPOSER
MEET-AND-GREET
**VLADIMIR
TARNOPOLSKI**
(RUSSIA)



The A&C String Quartet – where A&C stands for “Ancient and Contemporary” – was founded at the Moscow State Tchaikovsky Conservatory in 2016, when some of the most talented string virtuosos in Russia decided to unite under the flag of sheer authenticity and produce more truthful renditions of contemporary and 18th-century music .

The current line-up of the quartet includes Gleb Khokhlov (violin), Polina Babinkova (violin), Irina Sopova (viola) and Yulia Migunova (cello), who have won numerous music competitions, including the All-Russian Musical Competition and the Yuri Bashmet International Viola Competition as well as the International Musical Competition in Belgrad. Since 2017, the quartet has been especially focusing on the performance and popularization of the most innovative contemporary music, ranging from Minimalism (for example, “Different Trains” by Steve Reich which was very successfully performed recently at the Moscow Art Centre) to Spectralism. In addition, A&C aims at promoting pioneering composers such as Alexey Sysoyev, Sergej Newski, Alexander Khubeev and Nikolay Popov – perhaps the choicest selection of Russian utmost avant-garde composers.

In 2019, in collaboration with the Stanislavsky Electrotheatre and the Theatre of Nations, A&C has held two concert-cycles, “Spectral Music” and “Music of Continents”, in which the quartet has presented both Russian and world premieres of some of the above-mentioned cutting-edge musical acts.

Thursday, 23 May 2019

Lumiere Hall

16:00

A&C Quartet (Russia)

The program:

Oscar BIANCHI (*1975)
Pathos of Distance (Russian Premiere, 2017)
String Quartet № 2

Alexander KHUBEEV (*1986)
Tactile Illusions (Premiere, 2019)
for string quartet

Youshin GIM (*1997)
<Saza (2012)> (Russian Premiere, 2012)
for violin solo

Amin SHARIFI (*1993)
Mise-en-scène II (Russian Premiere, 2019)
for string quartet

Oleg GUDACHEV (*1988)
Farewell, my sweet 9th floor...
(Premiere of the new version, 2018/2019)
for cello and tape

Raphaël CENDO (*1975)
Substance (Russian Premiere, 2013)
String Quartet № 2

Performers:

Gleb Khokhlov, violin
Polina Babonkova, violin
Irina Sopova, viola
Julia Migunova, cello



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.

Since the establishing in 2012, Ensemble for New Music Tallinn has proven to be faithful to its promise of bringing about fresh and unexperienced music to the new and eager audience. 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.

Alongside commissioning new pieces to Estonian and international promising 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 and world premier performances by composers including: Klaus Lang, Helena Tulse, Toivo Tulev, Dror Feiler, Marc Sabat, Brice Catherin and many others.

ENMT has had performances and collaborations with among others Acker Stadt Palast, Universität der Künste Berlin, MIXTUR Festival Barcelona, Estonian Academy of Music and Theatre, St. Petersburg Contemporary Music Festival, Fylkingen Stockholm, Autumn Fest, Varskeheli / Fresh Sound festival, Animated Dreams Festival, PÖFF Black Nights Film Festival, Inner Sound New Arts Festival Bucharest, Tallinn Music Week, Resonanta Paris, FUGA architecture museum Budapest, AFEKT festival, Estonian Music Days.

As of 2017 the ensemble is making its own festival of microtonal music, titled Sound Plasma, in Berlin and Tallinn. The festival includes several performances, lectures, masterclasses and symposium by ensemble members and invited guests.

enmtallinn.com

Thursday, 23 May 2019

New Stage of the Alexandrinsky Theatre

19:30

Ensemble for New Music Tallinn (Estonia)
Conductor: Arash Yazdani (Iran)

The program

Alexander Schubert (*1979)
Star Me Kitten (Russian Premiere, 2015)
for free ensemble and electronics

Simon STEEN ANDERSEN (*1976)
Study for String Instrument #1 (Russian Premiere, 2007)
version for string trio

Mark APPLEBAUM (*1967)
Pre-Composition (Russian Premiere, 2003)
for 8 channel electronics

Liisa HIRSCH (*1984)
4 glides (Russian Premiere, 2014)
version for video and electronics

Yair KLARTAG (*1985)
Pros mathematikous (Russian Premiere, 2015)
for flute, clarinet, violin, viola and cello

Nikolai POPOV
ANF-93 (Premiere of the new version, 2014/2019)
for flute, clarinet, violin, viola, cello and electronics

Performers:

Marion Strandberg, flute
Helena Tuuling, clarinet
Nina Kawaguchi, violin
Talvi Nurgamaa, viola
Teemu Mastovaara, cello



Alexander Aronovich Knaifel (*1943) was born in Tashkent into a family of professional musicians. In 1961, he finished the Secondary Special Music School of the Leningrad Conservatoire where he studied the cello under Emmanuil Fishman. He continued his cello studies under Mstislav Rostropovich at the Moscow Conservatory (1961-1963) and then his composition studies under Boris Arapov at the St. Petersburg Conservatory (1963-1967).

Knaifel became known to the general public as a composer who wrote music for over forty feature films and documentaries. His creative alliance with Soviet film director Semyon Aranovich holds a distinguished place in the composer's biography. Together they worked on such movies as "Rafferty" and "Protivostoyanie" ("Confrontation").

Aside from film scores, Knaifel has produced over a hundred musical pieces of various genres. His works are premiered at the largest music festivals in Paris, London, Amsterdam, New York, Zurich, Salzburg, Berlin, Frankfurt, Cologne, Maastricht, Ferrara and other cities. Releases of the composer's works appear on reputed Russian and international labels like Melodiya, ECM New Series, Teldec Classics International, Chant du Monde and Megadisc Classics.

Alexander Knaifel was the first Russian musician to become awarded the international DAAD prize (German Academic Exchange Service). He has been a member of the Union of Composers of Russia since 1968 and of the Union of Cinematographers of Russia since 1987.

Friday, 24 May 2019
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
13:00

COMPOSER
MEET-AND-GREET
**ALEXANDER
KNAIFEL**
(RUSSIA)



Born in Milan, holding dual Italian-Swiss citizenships, Oscar Bianchi completed degrees in composition, choir conducting and electronic music at the Giuseppe Verdi conservatory of Milan. He pursued further 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 under the guidance of Tristan Murail.

“Vitality, pulsing rhythms, and virtuosity are the hallmarks of the music created by Bianchi, who reveals a sensible interest in 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, opera and staged works: 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” (Jean-Luc Plouvier, Ictus Ensemble).

Commissioned by the Aix-en-Provence Festival and Théâtre & Musique, his first opera, Thanks to My Eyes, libretto and direction by Joël Pommerat, received critical acclaim by audiences and critics alike (A masterly portrait of Melancholy, Le Monde, July 7, 2011).

His music has been performed by outstanding orchestras and soloists such as the Symphonieorchester des Bayerischen Rundfunks, Gewandhaus Leipzig, Orchestre Philharmonique de Radio France, DSO, Ensemble Modern, Klangforum Wien, London Sinfonietta, Ictus, Asko-Schoenberg, JACK, Diotima, Arditti, Les Percussions de Strasbourg, Remix, Nieuw Ensemble, L'itinéraire, Contrechamps, ICE, Alarm Will Sound, Sabine Meyer, David Grimal, Pablo Heras-Casado, Markus Poschner, Jonathan Stockhammer, KNM Berlin, Phoenix, Collegium Novum Zürich.

Upcoming projects include new works for the Symphonieorchester des Bayerischen Rundfunks, Orchestre Philharmonique de Radio France, Orchestra della Svizzera Italiana, Diotima, Accroche Note and Ensemble Modern. 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 and the Grand Prix de la SACEM. “Partendo” has been awarded with the 2016 IMC International Rostrum of composer’s prize while his first CD Portrait won the German Record Critics’ Award in 2013. As the artistic director of the International Young Composers Academy Ticino Musica, and board member of reMusik.org Festival St. Petersburg Oscar Bianchi has been a champion for a young generation of talented composers from all around the world who he fosters tirelessly.

oscarbianchi.com

Friday, 24 May 2019
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
15:00

COMPOSER
MEET-AND-GREET
**OSCAR
BIANCHI**
(SWITZERLAND)



Friday, 24 May 2019
Masterskaya M. K. Anikushina
The Museum of Urban Sculpture
19:00

Studio for New Music (Russia)
Conductor: Igor Dronov (Russia)

The program:

Alexandra PHILONENKO (*1972)
bellxtreme (Russian Premiere, 2013)
for voice and accordion

Oscar BIANCHI (*1975)
Senza (2018)
for recorder and violin

Simone CARDINI (*1986)
Deriva, in margine a una lontananza, dimentica
(Russian Premiere, 2018)
for flute, clarinet, violin, cello and piano

Jug MARKOVIC (*1987)
m-Tongue (Russian Premiere, 2016/2019)
for flute, clarinet, violin, viola, cello and piano

Kaito NAKAHORI (*1989)
Zero (Russian Premiere, 2015)
for soprano, flute, clarinet, violin, cello and piano

Annette SCHMUCKI (*1968)
Repeat one (2017)
for flute, bass clarinet, viola, cello, sampler and 6 tapes

Raphaël CENDO (*1975)
Furia (Russian Premiere, 2009-2010)
for cello and piano

Vladimir TARNOPOLSKI (*1955):
Study of a Girl Reading Pavese (Russian Premiere, 2015)
for soprano and ensemble

Performers:

Ekaterina Kichigina, soprano
Marina Rubinsteyn, flute
Eugen Barkhatov, clarinet
Vladimir Terekhov, percussion
Natalia Cherkasova, piano
Sergey Tchirkov, accordion
Stanislav Malyshev, violin
Ekaterina Markova, viola
Olga Galochkina, cello

The Studio for New Music (SNM) is the leading contemporary music group in Russia. The ensemble was founded by composer Vladimir Tarnopolski and conductor Igor Dronov in 1993. Their first concert was given in France with Mstislav Rostropovich as conductor.

Every year the ensemble performs about 50 programs in Moscow and throughout the country. Studio is a frequent guest at many Western contemporary music festivals. SNM has performed at such major venues as Berlin Philharmonie, Konzerthaus Wien, Konzerthaus Berlin, Cité de la Musique Paris, Jacqueline du Pre Concert Hall Oxford, Paradiso Amsterdam, Deutschlandfunk Köln, Schönberg Center Vienna, Festspielhaus Hellerau Dresden and many others. Ensemble has conducted a variety of workshops at the universities of Oxford, Harvard and Boston to name a few and has been the first and so far the only Russian group which was invited as ensemble-in-residence at the Darmstadt International Courses for New Music in 2010.

SNM has premiered about 900 compositions of Russian and foreign composers. In collaboration with the Ensemble Modern the group also performed the Russian premiere of Requiem by Hans Werner Henze and most recently of "...zwei Gefühle" by Helmut Lachenmann. In cooperation with many others with other ensembles Studio has first performed in Russia works by Andriessen, Boulez, Ferneyhough, Grisey, Hurel, Lachenmann, Ligeti, Murail, Rihm, Nono, Stockhausen, among others.

SNM has presented about 60 concert-portraits of the leading contemporary composers. Many of them such as Ivan Fedele, Nicolaus A. Huber, Enno Poppe, Gérard Zinsstag, Roger Redgate have written new works especially for the group. Particular attention has always been paid to all kinds of collaboration with young composers in competitions, workshops, and various other forms.

During last years Studio for New Music focuses on the projects with live electronics, video and multimedia commissioning new works from Russian and European composers. Ensemble have produced in Moscow several contemporary stage works, such as Luci mie traditrici by Salvatore Sciarrino, Le petit chaperon rouge by George Aperghis, Jenseits der Schatten by Vladimir Tarnopolski and several others. Among vast repertoire of the group, special attention is also given to the Early Russian Avant-garde (Nicolai Roslavets, Alexander Mosolov, Ivan Vyshnegradsky, Gavriil Popov and many others). One of the most important events of this kind was the world premiere of the Chamber Symphony No. 2 by Nikolai Roslavets (composed in 1934), which was recently found in an archive.

SNM is the ensemble-in-residence at the Moscow Tchaikovsky Conservatory. It is the core ensemble for the Moscow Forum Festival for contemporary music. In 2002, 2005 and 2012 Studio for New Music won the grants of the Ernst von Siemens Musikstiftung for several projects, including two-years anthological series of concerts with Russian and German music of 20th in Moscow and Russian regions. Studio for New Music won the grant of European Commission for the realization of the large-scale project "Europe through the eyes of Russians. Russia through the eyes of Europeans" with 18 new compositions by Russian and European composers commissioned.

In the concert season 2018-2019 Studio for New Music Ensemble celebrates the 25th anniversary.

www.studionewmusic.ru

Saturday, 25 May 2019
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
11:00

The distinguishing feature of new media art is digital representation of objects. Irrelevant of whether objects were computer created in the first place or digitized from analog sources, they are represented by numeric codes and are therefore digital representations.

Consequently, objects can be described mathematically and subjected to algorithmic manipulations as media become programmable. These and other multiform art transformations of the digital age will be a matter of discussion at the conference.

THE THIRD INTERNATIONAL
SCIENTIFIC CONFERENCE
**MUSIC
IN THE AGE
OF MEDIA**



Saturday, 25 May 2019
The N. A. Rimsky-Korsakov
Saint Petersburg State Conservatory
11:00

Raphaël Cendo (*1975) was born in Nice, after studying piano and composition at the École Normale de Musique de Paris, Cendo followed the composition curriculum of the Conservatoire de Paris (2000-2003), from which he graduated in composition, analysis and orchestration. He then entered the composition and computer music class of the IRCAM. (2003-2006). During his training, he will have received the lessons of Allain Gaussin, Marco Stroppa, Brian Ferneyhough, Fausto Romitelli and Philippe Manoury.

He has taught at the Conservatoire de Nanterre, the Escola Superior de Música de Catalunya of Barcelona (Catalonia College of Music), at the Darmstadt Summer School (2012-2014), at the "New Voices" composition sessions in Royaumont Abbey (2012-2016) and is regularly invited to give master classes and conferences in the United States, Russia and Europe. He is the director of the University of Altitude, a summer academy of composition that takes place every year in Saint-Martin-Vésubie.

From 2009 to 2011, he was a resident at the Villa Médicis of the French Academy in Rome. In 2007, Cendo received the Prix Espoir, awarded by the Francis and Mica Salabert Foundation, from the Orchestre symphonique de Montréal's International Composition Competition. In 2009, he received the Pierre Cardin Prize from the Académie des Beaux-Arts and in 2011 and 2015 the Hervé Dugardin and Georges Enesco Prize from SACEM. Cendo currently lives and works in Berlin.

Raphaël Cendo's music tends towards excess and saturation. He sculpts from crude masses and extracts complex sounds. Energy from the performers themselves puts this sound matter into a state of tension through a blending of timbres and a contrast of forms.

His works are performed by internationally renowned musicians and ensembles such as the Klangforum Wien, the Tana Quartet, Linea, Dal Niente, Alternance, Cairn, Ictus, Intercontemporain, Itinéraire, musikFabrik, the Nouvel Ensemble Moderne, Either/Or, Yarn/Wire, the Diotima Quartet, the Orchestre national d'Île-de-France, the Orchestre symphonique de Montréal, the Bavarian Radio Symphony Orchestra, the Munich Radio Orchestra, Les Percussions de Strasbourg, etc.

COMPOSER
MEET-AND-GREET
**RAPHAËL
CENDO**
(FRANCE)



Saturday, 25 May 2019
Concert Hall "Jaani Kirik"
19:00

Makrokosmos Quartet (Switzerland)

The program:

Wolfgang RIHM (*1952)
Schrift-Um-Schrift (Russian Premiere, 1993/2007)

Oleg PAIBERDIN (*1971)
Blur (Premiere, 2019)

Xavier DAYER (*1972)
Sous la Voûte Etoilée (Russian Premiere, 2010)

Victor BAYEZ (*1985)
N-Bit Partition (Russian Premiere, 2018)

Martin MATALON (*1958)
Spin (Russian Premiere, 2018)

Performers:

Ufuk Dördüncü, piano
Bahar Dördüncü, piano
Sergi Sempere i Ramos, percussion
Sébastien Cordier, percussion

Makrokosmos Quartet are comprising pianists Ufuk and Bahar Dördüncü and percussionists Sergi Sempere i Ramos and Sébastien Cordier — owes its name to the series of pieces for piano composed by George Crumb: the musicians played part of his cycle, "Music for a Summer Evening", in their first joint performance.

Prior to the establishment of the quartet, the four musicians gave numerous concerts in collaboration with other artists; most notably, the Duo Dördüncü were invited to perform with the contemporary music Ensemble Contrechamps. One of the Quartet's career-defining performances so far has been one of Bela Bartok's pivotal Sonata for Two Pianos and Percussion (1937).

The Makrokosmos Quartet combines percussive pianos with melodic percussion. They have been working in close collaboration with such composers as Heinz Holliger, Brian Ferneyhough and Stefano Gervasoni, and hope to enrich their repertoire with some new pieces by Philippe Hurel, Beat Furrer and Enno Poppe.

The Quartet has performed at the Label Suisse Festival in Switzerland, the Aujourd'hui Musique Festival in France with a world premiere by M. Matalon and the Concerti della Normale Festival in Italy.

makrokosmos4tet.com

THE COMPOSITION COURSE

The Composition Course is a new educational program of reMusik.org. This creative composing lab will bring together three world-renowned composers and music professors — Oscar Bianchi (Switzerland), Raphaël Cendo (France) and Vladimir Tarnopolski (Russia), along with resident ensembles and emerging composers from over twenty countries. Students will have a ten-day opportunity to attend lectures and individual classes led by composers with significant teaching experience as well as collaborate with performers of their works in the workshop format.

Alongside this, contest participants will make presentations to all interested in different trends in new music art. Young composers from around the world will present their work and run Q&A sessions.

Upon the completion of the Course, lab students will have their music compositions performed at the concerts of the VI International New Music Festival. The most salient young composers will be offered participation in the 2020 reMusik.org Festival and the opportunity to have their scores published at the publishing house Edition reMusik.org.

“The reMusik.org Festival has for a few years now been a music event of singular prominence both on a city- and nationwide scale. This year, reMusik.org takes particular pleasure in launching an educational program that aims to pave the way for many young talents from all over the world and introduce new names to the public.

I am sincerely hoping that this new experience will propel festival participants and guests towards further discoveries and achievements!

Alexander Khubeev
Curator of the Composition Course

UNION OF COMPOSERS OF RUSSIA

The Union of Soviet Composers came into being in 1932 when it brought together composers and musicologists from all over the USSR. Among its first members there were some of the most established musicians of that time: Reinhold Glière, Aram Khachaturian, Alexander Goldenweiser, Nikolai Myaskovsky, Mikhail Ippolitov-Ivanov, Vissarion Shebalin, Bolesław Przybyszewski, Alexander Goedicke and others. Through membership in the Union, composers would receive commissions, have their works published and performed, and gain access to professional and public discussions.

The First All-Union Congress of Composers was held in 1948 when the position of Chairman of the Union of Composers was accepted by Boris Asafiev. Tikhon Khrennikov was named General Secretary (subsequently First Secretary), a position he kept from 1948 to 1991.

At the end of the 1950s, the Union of Composers of the Russian SFSR was founded. It was headed by such prominent Soviet composers as Dmitri Shostakovich, Georgy Sviridov, and Rodion Shchedrin.

Today, the Union of Composers of Russia unites professional composers and musicologists from 48 regions of the country. Alexey Rybnikov has been Chairman of the Council of the Union since 2017. As a public organization, the Union continues to create new projects, support the initiatives of cultural institutions, performers and composers from Russian cities and towns.

The Union advances communication in the field of academic art by organizing concerts, contests, workshops and laboratories, such as the “Avanti” Composition Competition, the Musicological Research Contest dedicated to contemporary Russian composers, the Reading Sessions for emerging composers (in association with the Moscow Contemporary Music Ensemble), #нелекторий “Peter and the Wolves” at the Sergei Prokofiev Museum.

In 2019, the Union of Composers of Russia lends support to the CoOPERation workshop, the Moscow Autumn Festival and the International Festival of Chamber Music “Five Evenings” in Moscow.

In addition to it, the Union provides young composers with education grants and financially supports contemporary music festivals, the likes of “Other Space” under the artistic direction of Vladimir Jurowski and the Multimedia Festival “Gallery of Actual Music” in Moscow.

This year, the Union of Composers of Russia has offered its support to the Composition Course, an education program launched by reMusik.org, and awarded scholarships to three young composers: Oleg Gudachev (St. Petersburg), Oleg Krokhalev (Perm/Moscow), and Dmitry Remezov (Ekaterinburg/Moscow, member of the Union of Composers of Russia).

INTERNATIONAL ASSOCIATION OF YOUNG MUSICIANS “MOLOT INTERNATIONAL GROUP” OF THE RUSSIAN MUSICAL UNION

MoIot International Group, originally named the Youth Department of the Union of Composers of Russia (MoIot), was founded in 2009 by composer Yaroslav Sudzilovsky and musicologist Yaroslav Timofeev. The organization has welcomed many new members over the last decade.

Since 2017, MoIot has been actively involved in the international activities of the International Association of Young Composers and Musicologists affiliated with the Russian Musical Union.

MoIot does not only perform extensively both in Russia and abroad but also holds educational events, master classes, presentations, etc., aimed to advance and promote Russian contemporary music.

Alongside this, MoIot organizes a symphonic seminar that provides young musicians with the opportunity to create scores for the symphony orchestra and have their compositions performed. In 2016, a system of seminar-based education for young composers, performers and musicologists, known as the MoIot International Creative Workshops, was reintroduced via MoIot branches throughout all of Eurasia. MoIot also released a collection on the works of Russian composers under 35 years of age titled “Young Russian Composers” (Compozitor Publishing House, 2010) and a music anthology of modern composers on two CDs (FANCYMUSIC record label).

MoIot places significant importance on the contemporary music ensembles under its auspices. The most prominent among them is the MoIot Ensemble of Saint Petersburg performing under the artistic direction of Artur Zobnin in Russia and abroad.

Artistic Director Mehdi Hosseini
Executive Director Stanislava Evtushina
Development Director Andreas Kameris
Head of Science & Research Projects Svetlana Lavrova
Curator of Education Projects Alexander Khubeev
Curator of Multimedia Projects,
Technical Director Nikolay Popov
Artistic Advisers Franck Bedrossian
Oscar Bianchi
Timothy Dunne
Dmitri Kourliandski
Vladimir Rannev
Sergej Tchirkov
PR Director Anastasia Grib
Coordinators Elina Andrianova
Alexandra Korableva
Sergey Stroykin
Editors, Translations Elina Andrianova
Mary Cheminava
Timothy Dunne
Tatiana Savushkina
Sound Engineer Ilnur Gabidullin
Videographer Dmitry Fedulov
Sound Recording Anna Kuznetsova
Photos Vladimir Kornev
Natalia Krivtsova

reMusik.org

Санкт-Петербургский центр современной
академической музыки

Tel. +7(812)9519426 Tel/Fax +7(812)9519413 contact@remusik.org www.remusik.org
Address: Galernaya Street 4, Lit. A, Pom. 1-N, St. Petersburg, Russia, 190000

ST. PETERSBURG
INTERNATIONAL
NEW MUSIC FESTIVAL