ISSN 3034-3836 (Online)

Contemporary Musical Art

Interview
UDC 78.071.1
https://doi.org/10.56620/RM.2025.1.061-070
EDN: YRBUAV

Yuri Kasparov — a Versatile Composer, Musical Activist and Faculty Member at the Moscow Conservatory (Interview)

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Abstract. The following is an interview with the famous Russian composer Yuri Kasparov, who lives in Moscow, is a student of Edison Denisov, a faculty member of the Moscow Conservatory, and the former artistic director of the Moscow Contemporary Music Ensemble. Yuri Kasparov is a representative of the modernist trends in contemporary Russian music, having been a member of the Association of Contemporary Music (affiliated with the Russian Composers' Union) from the time of its inception. In this interview the composer shares his musical experience and his thoughts about contemporary music with our readers.

Keywords: Yuri Kasparov, contemporary music, musical composition, Edison Denisov, Moscow Conservatory, Association of Contemporary Music, Moscow Ensemble of Contemporary Music

For citation: Rovner A. A. Yuri Kasparov — a Versatile Composer, Musical Activist and Faculty Member at the Moscow Conservatory (Interview). *Russian Musicology*. 2025. No. 1, pp. 61–70.
https://doi.org/10.56620/RM.2025.1.061-070

Anton Rovner: *Yuri, could you tell our readers how you began your path as a composer? Where did you study and with whom, and what composers have influenced your musical style?*

Yuri Kasparov: Just as most musicians, I began my music studies at the age of five. At approximately the age of six, having mastered the grammar of music, I started composing and writing down my first musical "oeuvres." After that, similar to many other musicians, I studied in a parallel manner in two schools — a general educational and a music school. However, upon completion of my studies at the music school, I departed from the "well-trodden path." I was planning to study at a musical college, but at home my plans were treated with great opposition. My parents tried to convince me that the profession of a musician is a sure path towards death by starvation and even provided a whole set of frightening and, thence, convincing examples of this. After a number of lengthy arguments, I agreed with my parents upon the following compromise: first, I complete studies at some prestigious educational institution, where I learn some essential and useful profession, after which I do whatever I wish. So said, so done!

I graduated from the Moscow Power Engineering Institute, where I studied at the Department of Automation and Computing Technology, and after that I completed studies at a music college during the course of two years and began my studies at the Moscow Conservatory, starting from the second course. My composition teacher was Mikhail Ivanovich Chulaki, who was well-known not as much as a composer as the director of the Bolshoi Theater, under whose direction the latter became famous throughout the entire world. Mikhail Ivanovich had no affinity towards contemporary music and absolutely no knowledge of it, but he was a true musician and an exclusively wise man. He asked me about the ideas I wanted to realize, then found similar realized ideas in the music

of previous epochs (everything develops in spirals, and this should not be forgotten) and provided them for me as specimens for study. This was very useful for me! In addition, Mikhail Ivanovich was a most experienced practitioner. His profoundest knowledge of the symphony orchestra and various chamber ensembles impressed people endowed with the bravest imaginations. I am very happy that he conveyed to me so much that was important and useful in this sphere, as well, which is so indispensable for any composers, — the things he taught were not available in any textbooks or compendiums.

When I was studying at the third course, Dmitri Smirnov, one of the most brilliant representatives of the Soviet compositional underground, introduced me to Edison Vasilyevich Denisov, and from that time I began to study informally with Edison Vasilyevich. Thanks to him, I was able to study many of the significant works by the Western 20th century classics and, generally speaking, to acquaint myself with contemporary Western music. It must be reminded that I was a student during the Soviet period, during the sadly known "period of stagnation," when in our country, which was stranded "beyond the Iron Curtain," there was absolutely no information available about what was happening beyond its

borders. My acquaintance and communication with Denisov provided me with the unique opportunity of "catching up" with world progress and of fitting into it at a certain moment.

Towards the end of my period of study at the conservatory, I was able to form my musical tastes and perceptions, and the features of my own individual musical style were gradually shaping. At that time, I was "omnivorous" and studied the music of the most diverse composers who demonstrated the most varied trends of contemporary music. However, already by the time I was writing my diploma composition, I knew that the main "authoritative" masters for me were Arnold Schoenberg, Charles Ives, Edison Denisov and Witold Lutoslawski. Of course, my musical formation was influenced by a much greater quantity of composers, and not only contemporary ones — for example, Palestrina and Gesualdo, among them — but I always name Schoenberg, Ives, Denisov and Lutoslawski as my primary influences.

A. R.: *Please tell us about your studies with Edison Denisov and his influence on your musical formation.*

Yu. K.: It is very important to note that both Denisov and I entered the sphere of music, already having degrees in higher education and professionally knowing mathematics, physics and other exact sciences. Denisov studied at the Physics and Mathematics Department of the Tomsk State University, while I graduated from the Moscow Power Engineering Institute. The composers who are endowed with such knowledge are very distinctly different from their other colleagues. Such composers in Europe were Pierre Boulez, Iannis Xenakis and Pierre Schaeffer… Upon their examples, we are able to see how strongly their artistic methods and the results of their creativity differ from the principles of the work and the artistic products of the overwhelming majority of composers. Those masters who are professionally engaged in mathematics think in a much more structural, logical and clear manner, and they base themselves on the concepts of mathematical space, on the work of functions stemming from existent arguments, on the mathematical principles of organization of architectonics, and not on "nebulous" sensual-romantic principles, turbid pseudo-philosophical considerations, or literary scenarios. While studying with Denisov, I came to the conclusion that the first and foremost conception in music is that of the integral pitch system. It is insufficient to know which expressive means of the chosen musical material are capable of generating a formal system. In other words, a composer must understand, what coordinates are inherent in the musical space in which he or she is working. Incidentally, at the present time, there are dozens, if not hundreds of integral pitch systems in existence, and in many of them, the pitches we are accustomed to already do not form a coordinate in themselves. The second exclusively important and also universal concept is that of harmony. First of all, it is necessary to understand that harmony is a system of connection of form-generating elements. And that already presupposes that harmony is a type of logic connecting all the elements of writing. Thanks to it, a sturdy type of "musical construction" emerges.

A. R.: *Could you elaborate in greater detail on what you have said about the inherent connection between the pitch system and the formal system present in a musical composition? Do they always coincide in every work? And if harmony is a system connecting elements generating for, then which particular musical elements did you presume may be connected together by harmony?*

Yu. K.: Any respective pitch system, meter-rhythmical system and many other means of expression organized into a system are, essentially, one-dimensional systems. They may be compared with straight lines, which consist of only one dimension each. Different composers possess different tonal or pitch

systems, since they work in different musical dimensions. For example, the musical space in Bach's music is two-dimensional, since only the elements of pitch and meter-rhythm generate musical systems. Neither dynamics, nor agogics, nor timbre, nor either element form any coordinates in Bach's compositions. On the other hand, in the works of the mid-20th century musical structuralists, Boulez, Stockhausen and Nono, each expressive means is brought into a system and becomes a system-generating, since it turns into a coordinate of musical space. The musical space created by the structuralist composers possesses the highest number of coordinates and, as such, is endowed with the most complex type of musical organization. At the present time, each composer, depending on the "building material" chosen by him or her, decides independently, which coordinates would comprise the musical space in which he or she would work with the chosen musical material. More and more often in our days, we observe that the role of pitch becomes greatly reduced, in contrast to the other musical elements. In the baroque, classicist and romanticist eras, it was unfathomable even of thinking of such a state of affairs! However, the years go by, and newer means of expression, appearing in the art of music, gradually supplant the old ones. The new discoveries in the spheres of timbre and texture, for which we are indebted to the Polish avant-garde composers active between the 1950s and the 1970s, have led to the concretion of these two conceptions, and in the 21st century, we already incorporate the term "timbre-texture." It developed extensively in a very short period of time to such a degree, that soon it began to supersede and replace the element of pitch with itself.

As for the question, which elements may comprise those generated by the element of harmony, they could be any of the musical elements we know, provided that they possess the ability of being brought to a single system. The present-day musical space presents the possibility of combining what could never have been combined in past days.

A. R.: *Could you describe for us the chief components of your language and how they manifest themselves in particular compositions of yours?*

Yu. K.: If one is to speak of "timbre-texture," — which became one of the most important coordinates of musical space after the flourish of avant-garde music from the 1950s to the 1970s, in many cases, having superseded and supplanted the realm of pitch with itself — here what becomes especially important for me is the structuring of musical strata by means of the newest means of playing on musical instruments. They are frequently labeled "extended techniques." Of course, writing music on the basis of such "timbral-textural" strata pertain to the field of sonoristics — in all likelihood, the most prospective direction in present-day music. And here I would like to highlight one circumstance that is very important for me. All music is based upon signs. This is true in regard to any directions and all conceivable and inconceivable conceptions. After that, every composer interprets them differently. Some of them do not consider it important to provide the listeners with any cues about what signs they are incorporating, how they are to be deciphered and understood. These are adherents of esotericism, for whom the reactions of the auditorium of listeners are of no importance. On the contrary, I attempt to facilitate to the maximal degree for the listener the perception of my music, so I make use of such signs that are deciphered alike and momently virtually by everybody, — that is, while they listen to my music. Such "socialized signs" are called symbols, and from hence I arrive at the conclusion that musical symbolism is one of the important trends for me, with which I have been closely connected for a lengthy period of time.

Nonetheless, whether we wish this or not, we all, — and I am no exception to this, — are also compelled to write in tempered pitch scales, and it is hardly always that circumstances allow us to make use of the aforementioned "extended techniques." For this reason, as far back as starting from the late 1980s I began working on "musical graphics." And this led to the creation of my unique compositional technique. The smallest primary unit or "building block" for me is not an isolated note, but a twelve-note sequence. Moreover, I make use of not simply a series, but mutations along the cycles of fourths and fifths of itself, their inversions and their 12 rotations, carried out by following a particular very simple rule. Thereby, I work with an immense quantity of twelve-note sequences that are closely related to each other. Such a technique has many advantages, and I shall provide one example, in order to illustrate what I have stated. In our times it is impossible to invent a new intonational melodic turn, or a new succession of sounds. This was already spoken of by Nikolai Rimsky-Korsakov back in the 19th century, and particularly this circumstance compelled musical Europe to begin its search of a new integral pitch system (as we all know, the dodecaphonic pitch system became the latter). But it is also not proper to reject expressive intonations. They are still "operative" and continue to remain a bright means of expression. My system itself produces such intonations, which, while not generating any rigid systems, organically fit into the musical texture. It turns out that I am not reinventing the wheel and am not composing what has been composed long before me, while, at the same time, I am not rejecting the active use of these expressive elements.

A. R.: *I would like to hear about the evolution of your musical language. As far as I know your music, in some of your compositions, you turn to the twelve-tone technique, many of them are endowed with bright sonoristics, while some of them even demonstrate tonal centricity and the presence of attributes of a more traditional, romantic musical language, albeit, not to the full degree.*

Yu. K.: Let me emphasize immediately: the dodecaphonic technique is one of many twelve-note pitch systems; moreover, after having emerged, it was deposited in the archives, since it was not able to replace the homophonic two-mode tonal system — the one that formed the foundation of Western music during the course of three centuries. The chief objective for creating the dodecaphonic system was so that the musical world would understand how it could and should reevaluate the fundamental concepts of music. After the composers of the Second Viennese School, twelve-tone techniques began to be developed by the structuralists — the young Boulez, Stockhausen and Nono. They were the innovators who replaced the conception of the new "tonality" with an even newer one, already created by themselves. After them, virtually every composer, after having comprehended and "digested" what had occurred, began working on his or her own deeply individual pitch system, and by the end of the 20th century, we had already obtained dozens of new integral pitch systems.

Nonetheless, at the very beginning of my compositional career, I really wrote several exercises in the dodecaphonic technique, following Arnold Schoenberg's templates precisely. This was very helpful, since it enabled me to develop my compositional technique and inspired me to many important and stimulating ideas, which subsequently lay at the foundation of my compositional technique. Having been engaged in the search for my own deeply individual twelve-tone integral pitch system, I experimented broadly. In particular, I connected the twelve-tone writing with sonoristics. It is curious to observe that in these cases, the twelve-tone series helped me merely neutralize the parameter of pitch, so that it

would not divert me from events taking place in the timbral-textural sphere.

"Tonal centricity and the presence of attributes of a more traditional, romantic musical language," as you have expressed it, occasionally appear in my music as derivatives from the work in my particular harmonic system — and I have spoken of this earlier. Just as in the music of the Viennese classics the musical character rises over the form, as steam does over boiling water, so in my music all the expressive functions of the music of previous ages appear as a side product of the work of my individual system.

A. R.: *Please describe for us your involvement in the creation of the Association for Contemporary Music in 1990 and about your subsequent participation in this group since then.*

Yu. K.: The idea of reviving the Association for Contemporary Music, which had existed in Soviet Russia in the 1920s and was destroyed by Stalin in the early 1930s, was conceived of by composer Dmitri Smirnov. Moreover, this idea came to him rather spontaneously. This took place in January 1990, during a congress of the Moscow Composers' Union, when another attempt was made to exclude us, the non-conformist composers, from the musical life of the Composers' Union and, as a result of that, from the musical life of the whole country. Once again, the threat hung over all of us that our music would cease from being performed, and we, ourselves, yet again, having been declared to be ideological enemies, would be denied any social or artistic support... It was then that Smirnov suggested us to depart from this assemblage and to come to his house and that of Elena Firsova, his wife, also a famous composer, and to discuss the idea of reviving the Association of Contemporary Music. So this is what we did at their house. That same evening, we wrote our manifesto and our invocations to the Russian mass media. The following day, a substantial number of reputable newspapers published our manifesto, concurrently having taken interviews from some of our colleagues. And still one day later, the telephone of the receiving office of the Composers' Union was literally bursting from incessant calls, primarily, from other countries — from Germany, England, France, Italy… They were asking: "What has been going on with you?" These were very unpleasant days for the directorate of the Composers' Union. I was assigned to engage in concert activities, which is why in March 1990 I organized the Moscow Ensemble of Contemporary Music, designed to perform 20th century music.

Unfortunately, the tragic car accident that happened with Edison Denisov in 1994, which led to his death in 1996, as well as the massive departures of our colleagues from post-Soviet Russia (Nikolai Korndorf left for Canada, Leonid Hrabovsky — to the United States, Dmitri Smirnov, Elena Firsova and Vladislav Shoot — to England, Alexander Raskatov — to Germany...) led to the fact that the Association's activities dwindled to a much more modest level. But the composers who remained in Russia — Victor Ekimovsky, Faradzh Karaev, Alexander Vustin, Vladimir Tarnopolsky and I — continued working, and during the decade of the 1990s, generally speaking, we have accomplished a considerable amount of achievements. However, in the 2000s, the activities of the Association have gradually faded away. Virtually, the year of its demise could be established as 2008, when I left my work at the Moscow Ensemble of Contemporary Music due to the immense load of pedagogical work at the Moscow Conservatory.

A. R.: *We would like to hear about the time you were the director of the Moscow Ensemble of Contemporary Music. When and how was the ensemble created?*

Yu. K.: Let me repeat that I created the Moscow Contemporary Music Ensemble in March 1990 especially for the promulgation

of the works of our progressive composer-colleagues in the Soviet Union and the best examples of Western music, first of all, the 20th century classics. At first, the basis of the Ensemble was formed by brilliant musicians from the USSR State Symphony Orchestra of Cinematography. At that time, this was a great orchestra in which superb musicians worked, who could play any type of music, even the ultra-avant-garde type. Then other well-known performers joined the Ensemble, including bassoonist Valery Popov and pianist Victor Yampolsky, to name only two examples… Our base for rehearsals was on Sretenka Street, where the Orchestra of Cinematography was based, and very soon we entered into advantageous contracts with the British recording company "Olympia" and the French companies "Harmonia Mundi" and "Le Chant du Monde," and starting from the fall of 1991 we started to tour Europe actively with concerts. The Soviet unofficial music turned out to be so much on demand in the West, that our travel and lodging expenses were regularly paid for, we were given per diem expenses, and, added to which, we were paid very substantial honorariums. The start was swift and promising, and the Ensemble's career turned out to be brilliant, matching its bright start!

It is necessary to state that the Moscow Ensemble of Contemporary Music became the first Russian chamber symphony ensemble. Dozens of such first-rate ensembles had already existed by that time in the West, while in our country before 1990 many people had not even heard about such performing ensembles. What is a chamber symphony ensemble? It is an ensemble in which each group of symphony orchestra is represented only by one instrument. An exception is provided only by two performers playing percussion instruments. The basic amount of people involved in such an ensemble is 16 musicians. It turned out to be fairly easy, and for a lengthy period of time I maintained written correspondence with Western countries, as well as various Russian regions (sometimes we gave concerts throughout Russia, although not too frequently), got in touch with performers, setting up rehearsals, and, generally speaking, carried out all the administrative work. The job of the inspector of the ensemble was immediately taken up by horn player Igor Vasilyev, who helped me with all of these tasks, when it was necessary.

A. R.: *Where did the ensemble perform, and what repertoire did it play?*

Yu. K.: We performed numerous times in virtually all the European festivals and were participants in many well-known festivals devoted to contemporary music, and simultaneously our musicians gave master classes to young performers. Of course, we played many concerts in Moscow at the best concert stages. Not a single contemporary music festival could dispense without us. It regularly happened that we combined our forces with some Western contemporary music ensemble and played together. Such concerts aroused special interest among audiences.

Very soon we started performing not only the 20th century classics, but also intriguing works by composers from Western countries including young talents. In addition, the palette of Russian composers also expanded significantly. We were interested in all the existing trends in contemporary classical music, so we took all sorts of music into our repertoire — it was extremely interesting and very useful for us.

We considered our main goal to be the promotion of Russian music abroad and the familiarization of Russian musicians and the fans of our activities with what was going on in the West musically.

A. R.: *In some of your compositions you have turned to various literary sources. Please share with us, which poets and writers are most akin*

to you and to whose texts you have composed music? How did their poetics and literary styles affect your musical language in some of your compositions?

Yu. K.: I have composed music to the texts by Edgar Alan Poe — for example, the mono-opera *Nevermore!* based on his poem *The Raven*. I have written music to texts by Paul Verlaine — for example, my composition *Impressions of the Night* set to his poetry was awarded the Grand Prix at the international Henri Dutilleux Competition in 1996. Incidentally, I am proud of the fact that during the century-old history of this well-known and established competition, I was the only composer to have received the Grand Prix. But my special fascination is reserved for the poets of the Russian Silver Age, which happened in the early 20th century. I created what is possibly my best composition *The Angel of Catastrophes* as a setting of poems by Vadim Shershenevich. I have made musical settings of poems by Zinnaida Gippius, Georgy Ivanov, Nikolai Gumilyov... And I plan to continue this. I dream of finding the time to write an extended composition setting it to poems by Feodor Sologub.

Of course, I have my own perceptions of how to work with poems, when you connect them with music in the hope of obtaining a certain new quality. It is very important not to become led by the rhythm and the form of the poem a composer sets to music, since in this case we limply and obediently follow the text of the poem or long poem, and as the result the music becomes a certain dispensable appendage the poem, something resembling a beautiful gold-plated framework to a visual art work. One time, I had an intriguing experience working on a few sonnets by Shakespeare — this was upon a commission of one Moscow-based theater. I wrote a few stylizations of English ballads, in each case, adhering to the appropriate character of each poem, and then in counterpoint to this I added the vocal part. What turned out was something very curious: something very remote from the banality and the customary cloying standards, and at the same time Shakespeare remained to be Shakespeare. Nonetheless, there does not exist any universal way to work with poems, and each time it is necessary to invent something new, which would correspond to the artistic goal.

A. R.: *A number of your compositions possess various philosophical content and worldview developments. In which of your musical works is your philosophical and worldview position developed to the greatest degree?*

Yu. K.: My worldview position is developed primarily in those compositions of mine the subject matter of which deals with World War I and II. Those include my First Symphony *Guernica* for an immensely large symphony orchestra, the *Prayer of the Great Watchman* for chamber chorus set to poems by Jean-Pierre Calloc'h, the *Seven Illusory Images of Memory* for a chamber symphony orchestra, i.e., for sixteen performers... Most likely, my piece for six performers *Wind, Ash gloomy and Rain after the last battle*, commissioned to me by the international festival "KlangZeit" in Münster especially for the commemoration of the centennial anniversary of the end of World War I must be considered to be my most substantive work. In the English title of my composition, meant for international use, the cryptographic reading of initial letters of the words "Wind," "Ash" and "Rain" comprise the word WAR! Thereby, the title of the work emphasizes the thought that war continues even after the cessation of the last battle — unfortunately, it never ends!

It can hardly be said that my worldview position coupled with philosophical subject matter is present only in the aforementioned works. More likely, it pertains to the greater part of my compositions. They undoubtedly include the aforementioned work *The Angel*

of Catastrophes, which dwells upon the tragic theme of the Russian revolution of 1917, as well as my Third Symphony *Ecclesiastes*, my Fifth Symphony *Kafka*, my compositions *Con moto morto* and the *Idyll of Parallel Reality*...

A. R.: *You have taught at the Moscow Conservatory for many years. Please tell us about your teaching activities. Do you have students with artistic potentials?*

Yu. K.: Yes, it is indeed fortunate that Russia has always abound with talented young people, and they are plenty of them in existence nowadays, too. Each year, very intriguing and prospective young musicians from the most diverse regions of Russia enroll into the Moscow Conservatory.

I have an immense class, which includes students, graduate students and students from the Advanced Training Department, as well as those who study composition as a secondary subject... Officially, I instruct 14 people, but many students of other teachers, as well as those who study in other Moscow-based educational institutions and student performers come to me for professional consultation in the sphere of composition... In other words, there are considerably more students aspiring towards musical knowledge.

Wherein do I see my primary task? It is to teach professionalism or, if you will, craft. Talented young people constantly find vivid, unusual and intriguing thematic material. But this is only the beginning of their work. As for the task of making a work of musical art of this material, creating artistic form capable of transmitting the initial ideas — the students must be taught all of this, and this is particularly what I am engaged in. During my lessons I explain how to analyze one's own "building material," according to which coordinates of musical space it must be developed, how it should be developed, which principles and techniques are appropriate here, and which ones, on the contrary, would only hamper the work and lead to a dead end... Of course, my tasks are not limited to the aforementioned, and on a regular basis I explain the principles of orchestration in writing for orchestra, for chamber symphony ensemble and for "small" chamber ensembles, and also I instruct the most recent instrumental techniques.

I am proud of the fact that during the years of my work at the conservatory, my students have received dozens of prizes of winners of international competitions, many of which are famous and authoritative. I am very happy that the music of most of my students is regularly heard in many festivals at the best concert venues in the countries. Among my students, special mention must be made of such accomplished young composers as Alexander Khubeyev, Andrei Besogonov, Elena Rykova, Stanislav Makovsky, Maxim Babintsev, Tatiana Gerasimyonok, Elizaveta Zgirskaya, Yegor Savelyanov, and Alexander Perov.

A. R.: *Where does your music get performed, and what kinds of musical activities have you been engaged in during recent years? Do you participate in festivals, competitions or any other types of activities?*

Yu. K.: I am a most fortunate person — my compositions are performed rather frequently by orchestras, chamber ensembles and soloists. In recent years I have had six authorial concerts devoted entirely to my music, which also gladdens me. One of the two most significant concerts among these took place in Novosibirsk in 2021 within the framework of the festival "March Code," while the second happened in the Grand Hall of the Central Cinematographers' Building in the previous year, 2024. The first concert was performed by the Novosibirsk Academic Symphony Orchestra under the direction of Rustam Dilmukhametov, while the second was performed by the "Studio for New Music" ensemble under the direction of Igor Dronov.

I continue to participate in contemporary music festivals, and this is very important for me. I give master-classes more seldom, due to a lack of time. My participation in competitions takes form only when I am the chairman or one of the members of a jury. Many years ago, I received the First Prize at the Guido d'Arezzo International Musical Competition in Italy (in 1989) and the Grand-Prix and the Henri Dutilleux International Competition in France (in 1996). This has turned out to be sufficient for an exclusively successful development of my career.

A. R.: *We would love to hear about your recent compositions, about where thy have been performed, and about your ongoing plans to write other musical compositions?*

Yu. K.: The previous concert season has witnessed a number of world premieres of my works that were very significant for me. The season began with the world premiere at the Grand Hall of the Conservatory of my *Implacable Dance* performed by the Symphony Orchestra of the State Academic Symphonic Cappella of Russia under the direction of Valery Polyansky and finished with the premiere at the Tchaikovsky Philharmonic Concert Hall of the sound fresco *Time has Stopped!* set to poems by Zinnaida Gippius, which was performed by a vocal group from the ensemble "Questa musica," musicians from the Russian National Youth Symphony Orchestra, and conductor Filipp Chizhevsky. Both premieres took place thanks to the existence of the "Notes and Quotes" program of the Russian Composers' Union. A number of other premieres happened between these two. The Orchestre de Flûtes Français played the world premiere of my piece *Soft pipes, play on*, while the Spanish cellist Juan Aguilera Cerezo performed my massive Suite for Solo Cello and recorded it on a compact disc. Also in Moscow, the world premieres of my pieces *Question — Answer* for solo double-bass, *Recitative and Chorale* for solo oboe, *Canto doloroso* for oboe and piano and *Weekdays for Birds* for Woodwind Quintet were performed. The latter composition became mandatory for performance at the International Competition for Performance on Wind and Percussion Instruments organized annually by the Moscow Conservatory. Already I cannot count how many "ordinary" performances of my works have taken place recently.

And I continue composing! Presently, I have commissions to compose a string quartet, a composition for harpsichord, and a 20-minute orchestral work. I am certain that while I am working on these compositions, other commissions would follow these. The most important thing is to have enough strength to carry out all of this work!

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Received: 18.03.2025
Revised: 10.04.2025
Accepted: 14.04.2025