



BRILLIANT
CLASSICS



MARTYNOV EDITION

It would be tempting to define **Vladimir Martynov** as one of Russia's leading minimalist composers. And that is exactly what music-critics and musicologists have done for the last forty years. With the same ease, many of his colleagues belonging to avantgarde or post-avantgarde circles have brushed him off as a charlatan and an unprofessional grub.

Two of the leading music-publishers to introduce Russian new music into Europe openly considered Martynov their ideological enemy and refused to accept his works. Perhaps this should be considered a back-handed recognition of Martynov's uniqueness and significance.

There was no new Diaghilev around to promote this unusual composer who refused to follow the usual stylistic trends and, on top of that, declared himself to be a non-composer. There is some resemblance here to the early careers of the Americans, John Cage, Terry Riley and John Luther Adams.

But now, at last, on the occasion of his 75th birthday, comes a moment to lay out the extraordinary details of this musician's biographical and creative journey:

- Graduate of the Moscow Conservatory and academically educated, at the age of 25 he broke with the avantgarde, which was forbidden in the USSR at the time and therefore fashionable in underground circles.
- researcher and expert in Western European music of the 14th to 18th centuries.
- traveller and explorer, collecting folk-music from various regions of Russia from the Central Strip to the Pamir Mountains.
- rock-musician, growing up under the influence of British art rock, and for several years the heart and soul of two Moscow bands, "Boomerang" and "Forpost".
- composer of numerous works from solo piano music to large-scale conceptual compositions, including secular and sacred music, and three operas. Also wrote music for films, and incidental music commissioned by the most well-known theatre-directors including Anatoly Vassiliev and Yuri Lyubimov.
- researcher and restorer of Russian liturgical chants of the 15th to 17th centuries;

professor at the Moscow Theological Academy; and author of books on the history of liturgical chant.

- seeker after ancient spiritual and metaphysical traditions, at first in Buddhism and later in Orthodox Christian theology, especially its ascetic and hesychastic practices.
- historian, exploring in his books the origins, development and expiration of composer-made music, connecting these to the flourishing and decline of Christianity.

His compositions reflect his multi-faceted but at the same time solid and consistent personality, addressing and seeking solutions to the most important philosophical problems of time, and music and its role today.

Realising that after the failure of the 20th century avantgarde, a personal artistic utterance had become impossible, Martynov turned himself away from the idea of subjective creativity, and towards principles of a depersonalised, "non-composed" music. Such principles are traditional and have existed for centuries without being created by anyone. They can be found in folk-music and music of traditional cultures, as well as in liturgical chants.

The principles are: commitment to traditional rules; modality as a constant feature of musical language; and repetitiveness as a means of immersion in states of prayer, mantra, and ritual in general.

In his works Martynov uses different compositional models – rhythmic, harmonic, modal, melodic or models associated with the music of different national traditions. He entrances the listener by leading them from the Now to No-Time, opening up the domain of latent memory. He directs the audience towards a 'Centre' located beyond audible and compositional reality. This Centre becomes the goal of a spiritual striving set in motion by the programme of each particular composition.

For Martynov, composed music is the product of a particular person and has therefore broken away from the eternal verities of universal music. Traditional

musical practices, not limited by their connection with the figure of a specific composer, are far closer to the primal musical source, the prime motion of human music. Composing his rituals, Martynov offers listeners the possibility of taking part in a rite of initiation. By going with their musical flow, the listener becomes a co-performer of the ritual.

In every one of Martynov's works the attempt to create an existential message outweighs its aesthetic appearance

Certain of Martynov's works could actually be called *Rituals*, leading us on a journey towards the apprehension of truth ("Requiem", "Night in Galicia", "Der Abschied"). Others resemble *Utopias* or visionary constructions of future spiritual worlds ("Lamentations of Jeremiah", "Singapore"). Yet others might be described as *Guides* for seekers of the truth, taking us from our human world to other realms beyond the division between life and death ("Christmas Music", "Come In!", "Dance with a Late Friend").

On every occasion, Martynov leads us on a unique journey through another chapter of his own varied biography. Each journey is enriched with allusions and the most complex numerical calculations, and always refers to a particular musical tradition or stylistic pattern.

Such work is driven by force and positivity. Martynov, like an alchemist, experiments with his materials, and mixes together in a single vessel many centuries of compositional practices with principles drawn from the traditional and sacred music of many different cultures. In the combination of his various roles as "non-composer", scholar, creator of his own rituals, provocateur to the audience, he succeeds to an astonishing degree in putting his finger on the points of pain in our time, and offers us the hope of healing through music.

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Translation: Gerard McBurney and Mikhail Shilyaev

Seven seances of retention of the transient being, or seven experiments in creating utopia.

When horses die, they sigh
When grasses die, they shrivel
When suns die, they flare and expire
When people die, they sing songs
Velimir Khlebnikov (1885-1922). Translated by Paul Schmidt

According to the futurist poet Velimir Khlebnikov, singing and music enable us to retain human existence after death. Transient being is the only true cause of all fears, apprehensions and phobias haunting us in the modern world which anticipates its salvation in a utopia of future. If in the old days the very existence of the religious, ethical and moral foundations protected us from the horrors induced by the transient being, in our time, the loss of all these foundations left us solely with a childish belief in the magic power of repetition to rely on. Ones more the same fairy tale, ones more the same game, ones more the same gesture.

The technique of repetition in minimalist music embodies that childish belief which, despite its infantilism, is unbelievably serious.

It is exactly that belief which is combined with the power of archaic ritual of incessantly repeated letters from the alphabet in "Night in Galicia"; in its final movement it brings about the morn of the new world.

In "Christmas Music", the ritual of repetition is carried out by utilising Soviet children songs from the '50s, so-called pioneer songs, with their naïve changes from major to minor, whereas in "Stabat Mater" and in "Requiem" the magic ritual of repetition is based on Baroque idiom and clichés.

Uninterrupted ramping up waves in "Dance with the Dead Friend" is being transformed into ritual knocking of a door hammer. This is in fact a reference to the Gospel quote "Knock and it shall be opened onto you" ("Come in!").

For sitting among the ruins of demolished Jerusalem prophet Jeremiah, a constant repeating of the twenty-two letters of Hebrew alphabet is resulting in an apparition of the new Jerusalem and the new Temple, in which the Messiah will enter. (“Lamentations of Jeremiah”).

The weakening breathing of a dying man is turning into an ever expanding quote from Mahler’s “Das Lied von der Erde” (“Der Abschied”).

Finally, “Singapore” represents the rituals of a modern megapolis, where, despite seemingly pointless cycles of work and leisure one could still sense the relevance of a utopic idea of Lao Tse who called for abolition of the machines, the writing and the tools. Those are the seven experiments in creating imaginary utopias.

© Vladimir Martynov

About the Music

“Christmas Music” (1976), with its symbiosis of many different styles, pretends not to include any composed material - even its initial minimalistic pattern is deliberately presented as a “non-composed”.

The cycle of eleven movements is divided in two parts -- instrumental and vocal. Part One, the “Book for Instruments”, consists of three Preludes: 1. Prelude for the Star and the Three Kings; 2. Prelude for Angels and Shepherds; 3. Prelude for Children. Part Two (“Book of Songs”) is composed on the texts taken from “The Word of Life in Spiritual Verses for Common People”, a book published in 1912 in Moscow. All eight songs are written on the same text and are variations on the same idea.

The work is scored for orchestra and boys choir, with soloists. The composer’s instruction “the children’s performance is obligatory” aims to “combine the wisdom of the Three Kings with the simplicity of shepherds”. This is in reference to the words

of Jesus: “unless you change and become like little children, you will never enter the kingdom of heaven”.

This complex, post-modern text combines children’s carols with naïve religious verses. The purity of childhood consciousness melded with the innocence of the songs makes an idealised, longed for world all the more tangible.

This layer of primitive mass culture is juxtaposed with another – the abundance of European Christmas Music from the end of the 17th century to 1976.

Variations and counterpoints on a simple chord progression are presented alternately, and display hallmarks of many different musical styles and epochs. Here we have elements of English Renaissance dances, intonations of Protestant Lieder from the time of Hans Leo Hassler, mixed with allusions to Pergolesi, Schumann, and Mahler. The musical vocabulary of Soviet children’s songs is likewise present and recognisable. This mosaic of styles and genres is then surprisingly crowned by a climactic apotheosis in style of Christian Rock music.

“Christmas Music” is a grandiosus culturological utopia which preserves the tradition of Christmas church service.

The composer, like a character from an Umberto Eco novel, is walking through a maze, in a library that houses all the music from every era. There, composers of the past exist out of time and history, locked in a mythological “forever”, equivalent to the mythological “now”. And so, in this Christmas utopia, they become contemporaries and co-creators. All of them, whilst surrounded by angels, children, the Three Kings and shepherds, address the audience with the text of the last verse: “Brothers, let us hasten to welcome the Lord, let us hasten to offer bread and salt...”. This is set to a music in which it seems impossible to recognise where Schubert begins and where his conceptual “contemporary”, the allegedly anonymous rock-musician Martynov, takes over.

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Translation: Mikhail Shilyaev

“Night in Galicia” (1996) is a setting of two poems by the Russian futurist Velimir Khlebnikov (1885-1922) - “Night in Galicia” and “Forest Yearning”.

The first poem includes Mermaid’s Songs from I. Sakharov’s collection “Russian Folk Tales” (1841). Martynov wrote: “Mermaid’s Songs are magical incantations which no longer make any sense, that is to say they are archaic formulas whose meaning has been lost. As such they correspond neatly with Khlebnikov’s concept of *zaum*’, an invented futuristic language, and therefore make a genuine conceptual fit with the text of his poem”.

“Galicia is part of Western Ukraine, a territory where some remnants of archaic consciousness still exist. In this piece there are three elements combined into one: the authentic archaic texts, Khlebnikov’s linguistic archaisms - produced by his futuristic experiments, and compositional techniques from the end of the 20th century - including minimalism and elements of pop-culture”.

“Night in Galicia” is a radically innovative work in which experiments with words turn into experiments with sounds. For Martynov, with respect to these words, sound has priority over meaning.

The structure of the composition is based on an ancient myth concerning cosmic hierarchy. It divides the universe into three worlds: the superior world, the world of gods and the human world.

The three groups of poetic texts form a cyclical construction, with each group corresponding to a particular hierarchical level: the vowels A O E I U representing the superior world, syllables representing the world of gods, and poetic verses representing the human world. This cycle repeats itself in reverse order to finish with the vowels.

In delivering the text, the music evolves from single notes, to melodic fragments of 2-4 notes, and on to actual song melodies. It then returns, in reverse order, to a single note. This cyclic textual construction metaphorically represents the development of the use of language from its origins in descriptions of reality, to its use as fictive poetic fantasy, and ultimately in a return to “the real”.

The musical cycle similarly alludes to a historical musical journey - from small particles of sound to an expansion of melodic range, with the associated reduction in value of the single note along the way. The return to a single note, with its magical qualities, aims to restore the universal harmony. “Night in Galicia” is therefore a ritual designed to reconstruct the idea that the universal order has become lost to humanity through the hustle and bustle of life.

This composition was written specially for the folk music ensemble led by Dmitri Pokrovsky. The group is equally skilled in traditional and experimental singing practices, in addition to methods of authentic folk performances such as ritual games, traditional battle games and round dances.

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Translation: Mikhail Shilyaev

Requiem (1995)

In response to a question about his approach to composing Requiem, Martynov writes:

“For composers, the Requiem is and has been the inspirational font of many successful and significant works. The greatest failings along the way, in my opinion, have been due not to the composers themselves, but to the cultural narratives of the times in which they were written. Many display the hallmarks of our modern era, that is to say, individualism and subjectivism. I felt a strong need to avoid such an approach. What is the actual meaning of *requiem aeternam* and *lux aeterna*? – It is eternal *peace* and eternal *light*. These are the concepts I wanted to investigate, and not the ideas explored by say, Mozart, Berlioz and Verdi.”

Martynov’s Requiem is an almost archaeological study of musical tradition, from its earliest manifestations to its later developments. His aim is to reveal the genuine and sacral meaning of the Requiem.

To this end Martynov’s Requiem contrasts the later tendency for the tragic with an earlier sacred variant, as exemplified by Ockeghem, Biber, and Pierre de la Rue:

“I am composing a Requiem not for the sake of the composition itself, and not because I am interested in the idea of Requiem, but because I am interested in the culturological problem of its existence”.

“I was attracted to the idea of making a stylistic journey from Gregorian Chant to Mahler, from Pérotin to Wagner’s Parsifal”. In his Requiem Martynov evades standard stylisation by employing different formal layers as symbolic signifiers of different epochs and cultural codes. His stylistic explorations cover Gregorian Chants, Franco-Flemish Polyphonic School, Viennese Classicism, Mediterranean Folk Music and Romanticism up to Mahler and early Schoenberg. No unifying stylisation means there is no stylistic inconsistency, an objective aided by the use of a Leitmotiv in a shape of jubilation. Throughout the work it emerges in many different contexts: as a fragment of a Gregorian jubilation, as a Classical embellishment or as a Romantic melodic turn.

Martynov’s own words “there are many different games” refers to the multi-layered concept of Requiem as hypertext. In the language of the contemporary art, this work could be called a conceptual object.

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Translation: Mikhail Shilyaev

“Stabat Mater” (1994) was composed for the festival “Musicarte Opus 6” in the Italian town of Ivrea. It was premiered by the Coro da Camera di Torino, and the Moscow Academy of Ancient Music ensemble under the leadership of Tatiana Grindenko.

Martynov’s composition abounds with his own unique approach to the techniques of minimalism – his musical patterns being built from stylistic idioms borrowed from different periods of musical history – archaic folk music, the Notre Dame school of polyphony, the Renaissance, the Baroque and more besides. The variety of idioms elucidates the variety of approaches taken in each particular epoch to the text of the

prayer. They seem to reflect: a collective conscience in folk music, a trans-personal conscience in early church music, the influence of the theory of affects in Renaissance music, the emotional expressiveness of the Baroque, and the non-personal dimension of contemporary music.

Archaic idioms are represented by motifs based on the interval of the fifth, reminiscent of the “calls” typical in folk music. There are two choirs, one male and one female, which engage in antiphonal singing, inspired by ritual folk games. Additionally, vocal lines with large melodic spans recall the distinct idiom of Gregorian Chant, and the use of rhythmic modes brings to mind the idioms of the early polyphony. Imitative polyphony, with affected reactions on the text of the prayer are the stylistic practises borrowed from the Renaissance. Here Martynov also applies an additive technique, gradually expanding the patterns.

Allusions to choral and operatic music by Monteverdi and Purcell are used to represent the Baroque. And the music in the last verses represents the view from our own times.

Martynov places all these elements, from all the explored styles, in a post-minimalistic repetitive environment, resulting in continuous temporal structures.

Martynov’s skill in stylisation is remarkable. His composed “quotations” are not only musicologically authentic, but possess, without parody, the sincere energy of the original. And there is always something in them that connects with our times, and truly makes them belong to the contemporary culture.

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Translation: Mikhail Shilyaev

“Dance with a Dead Friend” (2004) for piano and orchestra

“...one can certainly wage that man would be erased, like a face drawn in sand, at the edge of the sea.” – for me these words written by Michel Foucault in 1966 denote the whole second half of the 20th century.

Before my eyes the world has gradually, but increasingly, become de-humanised. This global and general devaluation of humankind has left its permanent mark on me through one particular event.

In 1966 my friend Yuri Tchernushevitch died, aged nineteen.

He was a uniquely talented composer.

One month before his death he completed his greatest work – “Madrigals on the poems of Omar Khayyam”. The text of the last madrigal immediately seemed strangely prophetic to me:

*This green, scarlet, blue world
Will all too soon be taken from you by destiny.*

*So go now and give your heart
To the one who is always, and everywhere, with you.*

I have chosen this particular madrigal as a starting point of our imaginary music making, our imaginary dialogue.

It cannot be called a composition in the strictest sense. Rather, it is an attempt to listen to the sound of the ebbing waves of time, an attempt to retain an elusive image in memory.

In this description, the composer reveals nothing about his method of creating this imaginary dialogue. The work begins with the persistent repetition of an incantation, or the summoning of an image from non-existence; next, an increasing density of orchestral motives - with characteristic Wagnerian harmonies - allude to eroticism and death; this is followed by wave-like ghoulish passages causing a gloomy sense

of prostration; and finally the dance itself, with its elements of tango; in the coda, a requiem, or lamentation, ends in disintegration, as the summoned image slips away into darkness.

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Translation: Mikhail Shilyaev

“Come In!” (1985), for violin and orchestra, recreates the style of the Romantic adagio as a metaphorical musical idyll.

Recognisable idioms drawn from the 19th century Romantic lyricism of Schumann, Mendelssohn, Saint-Saëns, Brahms, Wagner and Tchaikovsky, are treated as raw material and cliché.

They are placed within a strange and alien environment, where their free flow of intensity is interrupted by the curious knocking of a small ritual hammer and the sound of a celesta, both drawn from a quite different stylistic world (that of repetitive ‘heavenly’ music).

After a moment’s silence, the cycle begins again, six times in all, and each time the theme acquires more expressive details and becomes more and more drawn out. The strict adherence to the order of these actions creates the suggestion of another timescale, above and beyond the immediate psychological timescale of the music, and as a result of this what first appears as Romantic utterance begins to reveal other, different meanings.

In an explanatory preface, the composer says:

“An ancient ascetic once told his disciple: ‘Penetrate the inmost chamber of your ‘ego’, and you will discover the chamber of the heavenly. For the two chambers are one and the same, and entering one, you enter both. The stairway to the heavenly kingdom is within you, hidden in your soul.’”

The words of that ascetic are an exact account of what happens in this piece, which is intended as a sacred ritual. The series of six repeats can be seen as an

insistent call to climb the stairway of one's heart and knock on the door of Heaven (the little hammer). The ascent becomes harder with each attempt, but at the end the door opens, the conductor turns to the audience and speaks – “Come in!” – and the piece stops abruptly. The music is revealed thereby to be simply the preparation for something which can only take place once it is finished.

Another quite different layer to this music is the way in which it functions as a nostalgic reflection of an earlier age of Romanticism, when it still appeared possible to express one's feelings directly without needing allegories or metaphors.

Where the Romantics could unabashedly yearn for an illusory “beyond”, for a composer of the post-modern age, the “beyond” is no illusion but a cultural past that really existed.

The music that they write, therefore is an attempt to “to turn time backwards, to relive earlier musical experiences, and to make music sound without ending”, so that it becomes an endlessly prolonged coda.

In this way, the act of composing “Come In” may be seen as both detached and impassioned.

An at its heart lies a tension between the three layers of this music – the music in itself; the music as a ritualistic concept; and the music as a reflection of a former age. We can describe the difference between these three layers as: an extremely “beautiful” music; a music of ascetic practice; and music as a requiem for another music.

Or, perhaps more simply, a meditational farewell, a sorrowful homage to a beloved object that has now become an object in a museum.

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Translation: Gerard McBurney

“Lamentations of Jeremiah” (1992) was inspired by, and composed for the choral ensemble “Sirin”, a performance group specialising in the liturgical music of the Russian Orthodox Church.

Martynov explained his choice of this text from the Old Testament thus: “The modern world, as we have inherited it, lies in ruins in its every aspect -- ecological, moral, aesthetic, and creative. A historical analogy of this state might be Jerusalem following its destruction, as lamented by the prophet Jeremiah. The only possible constructive action left to us in our world would be a ritual recreation of the prophet's lamentation. Only after lamentation and repentance for our own betrayal of the world can we hope to rebuild what we have destroyed.”

The musical approach in this composition is syncretic, amalgamating as it does many religious, cultural, and philosophical schools of thought. In the programme for the theatrical performance, directed by Anatoly Vassiliev, the piece is entitled “The Book of Lamentations, by the Prophet Jeremiah, Set to Music”. In the same booklet Martynov defines his own music as “para-liturgical chant”, meaning he sees it as a non-canonical church service.

The Lamentations of Jeremiah is a book with a unique structure. It contains five chapters of twenty-two verses apiece. Each verse is headed with a letter from Hebrew alphabet: Aleph, Beth, Ghimel etc.

In addition to this alphabet, which symbolises the bricks of the world's construction, Martynov added a numeric equivalent: the number Seven, a sacred number in Christian symbolism. In Chapters I and III, the twenty-two verses are grouped as three cycles of seven - plus one. In Chapters II, IV and V, the twenty-two verses are grouped as seven cycles of three verses - plus one. The numeric and musical analogies constitute the structural core of the composition, and the entire musical texture is permeated with sacred numeric symbolism. The musical equivalent to number seven is taken to be the seven degrees of the diatonic scale. In this way sacred numbers underpin the determination of the music's intervals, melodic range, and even the number of voices.

Each verse opens with its corresponding Hebrew letter being sung through, as if to declare its title. This letter is sung in a certain mode which then determines the modality of the following verse, the number of notes, the range and the number of scale degrees in its melody. In the second chapter it goes so far as to determine the number of voices.

The driving force in performance seems to be not so much the musical rhythmic devices of physical time, but the sacral rhythm of the alternating title letters.

By charging the composition with symbolic meaning Martynov attempts to consecrate the performance space, creating an atmosphere of sacred ceremonial.

In addition, "Lamentations" is a stylistic mosaic of different liturgical chant practices. It contains elements from Old Russian chants; Gregorian monody; Russian Three-part Singing from the 16th-17th centuries; Byzantine Octoechos; Bulgarian and Serbian liturgical chants.

Martynov's composing formulas are derived from his experience with minimalism, which he here transforms into a new compositional method, one deeply rooted in medieval and folk music.

"Lamentations of Jeremiah" is an unusual piece for a concert stage.

It is a work in which singing does not directly express or depict, but instead profoundly connects with that essential "flow of energy" which, for Martynov, is present in the ancient prophet's words.

Theatre director Anatoly Vassiliev staged "Lamentations of Jeremiah" as a plastic theatre performance in his "School of Dramatic Art". The show was celebrated as the best premiere of the Moscow theatre season in 1996, and in 1997 was awarded the prestigious Golden Mask theatre prize.

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Translation: Mikhail Shilyaev

Der Abschied (2006)

Martynov wrote his work for string ensemble "Der Abschied" ("The Farewell") as a memorial for his father, Ivan Martynov, who in 2003 passed on at the age of 96. Drawing inspiration from the vigil spent at his father's side, the work is suffused with the labored breath of the dying – breath that ebbs and swells, breath that at times seems to falter only to once again inhale the air of the world. The sonic image of respiration is shaped through musical repetition. Martynov molds living breath to a metronomic pulse. And it is precisely through this hypnotic regularity that the breath of the listener merges with the breath of the dying, the breath of those keeping watch and the breath of the musicians. The world outside no longer seems to exist.

Then, faintly at first, we hear strains of Mahler: a few passages from the final movement of "Das Lied von der Erde" are repeated, varied and then extended to improbable length: "Ich sehne mich, o Freund, an deiner Seite/ Die Schönheit dieses Abends zu geniessen" (I yearn, O friend, to enjoy by your side the beauty of the evening). Ephemeral moments of ecstasy are released from the psychologically fraught narrative of Mahler's work and transformed into a prolonged state of grace. Eventually, the two musical emblems seem to fuse into a single symbol, the contours of respiration recalling the final melody sung in Mahler's symphony: "Ewig, ewig!" (Forever, forever).

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Singapore (2005)

The full title is “Singapore. Of Foreign Lands and People”. A Geopolitical Utopia, a symphony for orchestra and choir.

The impulse for commissioning this Symphony came from the Singaporean Ambassador to Moscow, Michael Tay. On first hearing Martynov’s music in 2003, he wrote to him: “I was mesmerised by a sense of a sacred space that you filled with music... Singapore is a young nation, we are still looking for symbols to represent our musical life and cultural heritage. I believe you could compose a work about Singapore which would help us find our own sacred space”.

In preparation for the project, Martynov along with his wife, the violinist Tatiana Grindenko, visited Singapore. He described the country as a “geopolitical utopia”, words that would later become the title of the work.

The Symphony makes use of two styles of text: the first movement is full of informative prose about Singapore, its geographical position and the symbolism of its flag; the second movement makes use of fragments from the classic Chinese text, *Tao Te Ching*.

The texts are incorporated into a diverse and complex musical texture, containing minimalistic and repetitive structures. It moves between declamatory choral chanting and instrumental fragments, between sober sections and colourful episodes, and between urban rhythmic images and impressionistic pastorals. Oriental elements, with their pentatonic motifs, are juxtaposed with a European one - a quotation from Schumann’s “Of Foreign Lands and People”.

In his programme notes to the Symphony’s premiere in 2005 Martynov wrote: “Singapore is an idealised state of humankind that never was, and never will be, but the mere thought of which fills you with an aching happiness”.

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Translation: Mikhail Shilyaev



In 1999, the Moscow baroque ensemble "Academy of Early Music" (director Tatiana Grindenko) was transformed into the **OPUS POSTH ensemble** created specifically for the implementation of the New Sacred Space project. It is based on the concept of the composer and philosopher Vladimir Martynov, defining both the name of the ensemble (opus posthumum - posthumous publication of a piece of music) and the current cultural situation. In this direction, the acoustical and multimedia projects were realized: "Night in Galicia", "The Seasons", "Russian-German Requiem", "Games of Angels and People", "Song of Songs", "The Seven Last Words of the Savior on the Cross", "Children of Otter". The ensemble performs works by many European, American and Russian composers of the 20th-21th centuries as well as Baroque music.



Tatiana Grindenko is a graduate of the Moscow Tchaikovsky Conservatory. Laureate of many international competitions. She has performed with such outstanding musicians as F. Bruggen, K. Masur, K. Kondrashin, M. Rostropovich, G. Rozhdestvensky, G. Kremer, A. Lubimov, A. Knyazev. Works by Schnittke, Pärt, Martynov, Nono, Silvestrov were written for Tatiana Grindenko. She has made numerous recordings and is the director of a number of theatrical productions and performances of classical and contemporary

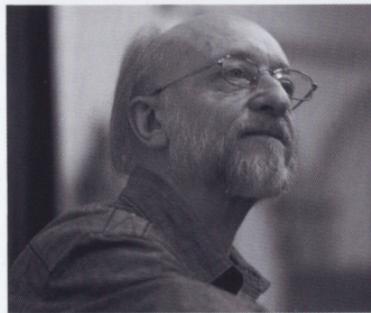


works. The artist's musical interests were never limited to academic music. She was a member of the rock groups "Boomerang" and "Forpost", and participated in various avant-garde events and festivals.

The **Dmitri Pokrovsky Ensemble** was founded by Dmitri Pokrovsky (1944–1996) in Moscow in 1973 as an experimental singing group, and it became the first professional group who began to study Russian folk music from authentic village musicians in numerous folklore expeditions. Participants of Pokrovsky Ensemble have been recording, learning and then performing very different traditions, styles and manners of folk singing, playing and dancing. Pokrovsky Ensemble became the starting point in the search for new ways to stage implementation of folk music and marked the beginning of a Russian wave in World music. The Ensemble has worked with numerous famous musicians and composers. It has performed at the American White House, Tanglewood, Carnegie Hall, Sydney Opera, Vienna, Tokyo, Los Angeles, San Francisco and Berlin Philharmonic, Benaroya Hall Seattle.

Since Dmitri Pokrovsky's death in 1996 the ensemble has been directed by Maria Nefedova and Olga Yukecheva. The Ensemble goes on tours, performs new programs of folk, sacred and modern music.





Alexei Lubimov is counted among today's most outstanding pianists. His wide repertoire, dedication to principles and musical morals make him a most welcome exception on the music scene today. He first attracted notice with his compelling performances of works by John Cage and Terry Riley. His interests were extensive, bringing him to the early music repertoire. In the 1970's, he founded the Moscow Baroque Quartet, where he was able to pioneer harpsichord and fortepiano performances in the USSR. In 1988, he founded the Moscow avant-garde festival "Alternativa." Since 1989, he has toured in many countries over the world, performing with such artists as Frans Bruggen, Roger Norrington, Vladimir Jurowski, Andreas Staier, Tatiana Grindenko, Keller Quartet etc. His numerous recordings have appeared on the labels Erato, ECM, Brilliant Classics, Outhere/Alpha, they include music from the 18th century to contemporary composers.

The ensemble of ancient Russian sacred music The SIRIN Vocal Ensemble was created in October 1989 by Andrei Kotov, a singer, choirmaster and folklorist, who for many years studied the features of authentic singing of Russian medieval music and folk songs. The name of the ensemble comes from the name of the paradise songbird that sings "unspeakable songs about saved



souls." The reason for the emergence of "Sirin" was the desire of young musicians to comprehend the ancient traditions of spiritual singing.

The ensemble performs Old Russian liturgical chants of the 15th-18th centuries: *znamenny* and *demestvenny rospev*, early Russian polyphony, monastic chants. Sirin cooperates a lot and fruitfully with composers and stage directors. Especially for the ensemble were written "Lamentations of Jeremiah" and "Beatitudes" by Vladimir Martynov, "Music for Christmas" and "Word" by Pavel Karmanov, music for the play "The Overcoat" by Alexander Bakshi and others.

The State Symphony Orchestra "Novaya Rossiya" (New Russia) was founded in 1990. Its director and chief conductor since 2002 is Yuri Bashmet. The orchestra has performed under numerous conductors of international scale.

The Vladimir Symphony Orchestra is one of the youngest regional orchestras in Russia. Founded in 1998 and led by Artem Markin, a student of the outstanding maestro Arnold Katz, the orchestra has collaborated with several outstanding conductors and soloists like Boris Berezovsky, Alena Baeva, Tatiana Grindenko, Alexander Ghindin, Alexander Kniazev.

Special thanks:

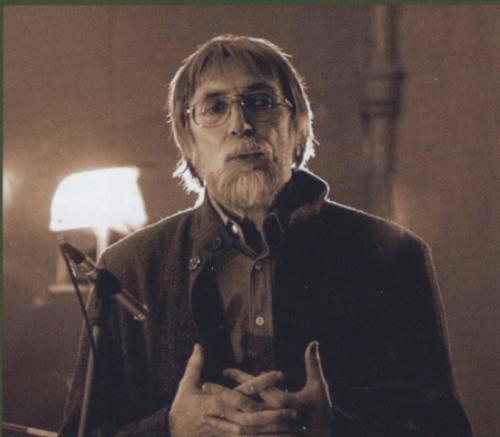
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