



29 JUNE 2010
Russian State Library
Pashkov Dom

PRATUM
INTEGRUM
ORCHESTRA



Artistic Director:
Pavel Serbin (cello)

Concertmaster:
Sergey Filchenko (violin)





Part I

Anton Ferdinand Tietz (1742–1810)

Quartet in C major for two violins, viola and cello
Dedicated to Senator Alexei Teplov

Allegro
Allegretto
Romance
Rondo

Dmitry Sinkovsky (violin), Sergey Filchenko (violin),
Sergey Tischenko (viola), Pavel Serbin (cello)

Georg Philipp Telemann (1681–1767)

Orchestral suite in A major for strings
and basso continuo (TWV 55:A1)

Ouverture
Branle
Gaillarde
Sarabande
Réjouissance
Passepied
Canarie





Part II

Georg Philipp Telemann (1681–1767)

Orchestral suite in G minor for strings,
basso continuo, two oboes
and bassoon colla parte (TWV 55:g1)

Overture
Napolitaine
Polonoise
Mourky
Menuet
Musette
Harlequinade

Concerto in E minor for flute, violin, strings
and basso continuo (TWV 52:e3)

Allegro
Adagio
Presto
Adagio
Allegro

Soloists:
Olga Ivusheikova (flute)
Dmitry Sinkovsky (violin)





PRATUM INTEGRUM ORCHESTRA

Pratum Integrum ('unmown meadow' in Latin) specialises in early music. It is the only orchestra in Russia in which all the groups of historic instruments are represented: strings, wind and percussion, and moreover all the instruments were made in the 18th to 19th centuries or copied from period examples. The orchestra was founded in Moscow in 2003 with sponsorship from the company Essential Music, immediately gaining a reputation as an extraordinary, outstanding and highly professional group of musicians with a predilection for fast tempos and vivid, fresh interpretations. Using authentic performance techniques, Pratum Integrum has played concerts with leading European musicians and specialists in the field: Trevor Pinnock (UK), Sigiswald and Wieland Kuijken (Belgium), Alfredo Bernardini (Italy), Paul Esswood (UK), etc. Pratum Integrum has taken part in the Russian premiere of Lully's ballet *Les Saisons*, a unique performance of Fomin's melodrama *Orpheus* (with the Russian Horn Orchestra) and concert performances of such operas as Gluck's *Orfeo ed Euridice*, Purcell's *Dido and Aeneas*, and Traetta's *Antigone*. Since its inception Pratum Integrum has recorded more than ten albums for the Caro Mitis label. Among them are monographic albums featuring composers known only by music scholars until recently: Anton Ferdinand Tietz, Antonio Rosetti, Joseph Wölfl and Giovanni Benedetto Platti. Most of these albums have been highly rated by important foreign music magazines (*Diapason*, *Toccata-Alte Musik aktuell*, *Le Monde de la Musique*, *Positive Feedback Online* and others).





*Moscow P. I. Tchaikovsky Conservatory
Small Hall*

**50 years
of the Russian Avant-garde**

“Studio for New Music” ensemble

**Artistic director – Vladimir Tarnopolski
Conductor – Vladimir Gorlinsky**

July 1. 2010 20.00

Sofia Gubaidulina

Meditation on I.S. Bah's choral for a harpsichord and a string quintet (1993)

Edison Denisov

String Trio (1969)

Faradzh Karaev

«Monsieur Bee line— eccentric» (2005)

Vladimir Tarnopolsky

Impression-Expression. Hommage a Kandinsky for ensemble (1989-1996)

Alfred Schnittke

Serenade for violin, clarinet, piano, contrabasse and percussion (1968)
(Senze tempo; Lenso; Allegretto)

Sofia Gubaidulina

Meditation on L.S.Bach's choral for a harpsichord and a string quintet (1993).

Meditation on Bach's choral «Vor deinen Thron tret ich hiermit» (BWV 668) – «I embark on Your throne» – is one of many compositions of the XX-th century reviving a genre of choral variations. Returning to it was demanded, on the one hand, by new voice-frequency conditions; on the other hand– the reference to Bach's material often has program or culturological character (for example, in Alban Berg's Violin concert or Vladimir Tarnopolskiy's choral prelude «Jesu, deine tiefe Wunden»). Gubajdulina treats Bach's choral in such cultural-philosophical key, placing Bach's chords and an ancient choral melody in fancifully sounding texture demanding new coloristic possibilities of string tools, sometimes transparent, sometimes condensed to a limit. The composition was created by request of the Bahovsky society in 1993 and then it was executed.

Fedor Sofronov

Edison Denisov

String Trio (1969)

[Composition] is one-part, lasts for about ten minutes. The material is very concentrated in the information relation — aspiration to concentrate the musical information in small space, to increase value of each microcell of a musical texture - all this is in many my compositions. And my music starts to live really only when the performer does not make separate intonations, does not run in vain forward, but tries to live and comprehend each of them. If you play it as «pure notes» music loses any meaning. Only maximum concentration on each sheaf of notes, on extremely exact intonation, on game of each sound, each duration, dynamics and so on — only all it together will allow to hear each microstructure, a micromelody as an element with the big inner meaning. Practically, you will not even find here what you got used to hear in a musical texture with vast melodic lines, the wide unfolded and smooth invoice. The whole maintenance here is and the maintenance of each microintonation separately, and all these intonations in absolute unity. Everything is interconnected. Remove one detail — and the building seems deformed. A writing manner is difficult (...), but the composition turned out to be effective enough. In essence this is a concert Trio with three soloists. And though as a whole the composition is lyrical in the dramatic art, but there are some bright dramaturgic explosions, and all structure of a texture in general is absolutely uneasy.

By the way, in my opinion, I used here such direct allusion to the music of Schoenberg for the first time (at that time I already knew him well enough). And though his late compositions as a whole are pleasant to me much less, than the others, nevertheless, his String trio op. 45 («Trio with a prick in heart») was always pleasant to me. This is a composition surprising by its expressiveness, depth, enlightenment. It, in my opinion, even absolutely somehow drops out of his late period. I would say that this is very subjective composition, deeply experienced, "endured". (...)In memory of him and as a sign of the unconditional respect for this composer I included into the text of the Trio two small citations from his composition. Certainly these are just allusions and no more. And, besides, they are not perceived as an alien material as I tried both to include and to deduce them approaching to the material as much as possible. However the approach to the same first citation — tremoling flageolets - it reminds of the character of a material, its sounding from the Schoenberg's Trio.

For the first time the Trio was performed in Paris «Trio a cordes de Paris».

Edison Denisov, was written by D.I.Shulgín.

Faradz Karayev

"...monsieur bee line - eccentric" (2005). This play can be considered as one more attempt – among infinite – of merges of a jazz to the academic music. Remarque «the tipsy collective farmer plays a jazz on an accordion» serves not only as an original key to an author's plan, but adds a fair share of irony both to the music, and to the play name.

Faradz Karayev, www.karayev.net

Under the names «Monsieur Bee line— eccentric» in creativity of Faradz Karayev exist some versions of the same play originally written for the Dutch pianist Marseill Vorms in 1997. Besides there are versions for a violin solo, for chamber ensemble, for a flute and a piano, for a flute, a bass clarinet and a piano. Thus there are some distinctions there, the general plan remains invariable. The introductions to the play are initial times of the well-known prelude of Debussy «General Ljavin — eccentric», written in a genre of kek-uoka. The form of the whole play —is the original rondo, which refrain is based on alternation of the "blues" chords conditionally forming blues chorus and creating the effect of «bad infinity».

Episodes are filled not only by allusions from Debussy's prelude (we will note growth of value of a grace note opening the play), but also a fragment of prompt movement from the ending sol major piano concert of Ravel. Closer to the end jazz quasi-improvisation acts, and in a final of a refrain we hear real jazz riff. We can see typical for Karayev's style culturological collage where portraits of the great French composers interested in musical art of the black appear among the patterns of early jazz tradition. As it often happens in Karayev's works, the composition «Monsieur Bee line— eccentric» is filled by absurdity, surrealist comparison of the incompatible. However, the variety of the senses underlying the play, is not settled only by it. As jazz improvisation actualise those or other melodic properties of a chord, and so Karayev's play at each execution and, especially, new tool "dress" actualise the most various cultural, social and political senses.

Fedor Sofronov

Vladimir Tarnopolsky

Impression-Expression. Hommage a Kandinsky for ensemble (1989-1996).

12 heterogeneous elements serve the material for the piece and represent the sound projections of the abstract elements of Vassily Kandinsky's art dots, lines, zigzags, colour patches, etc. - a kind of a "musical zodiac". In the process of development the elements begin to interact, making, as in a kaleidoscope, different patterns, sometimes dispersing in musical space, sometimes concentrating into dense sound clots. The appearance of each of them, which at first is regulated only by probabilistic laws, is gradually included into a strict syntactic structure. Some elements remain unchanged during the entire composition, while others receive intensive development, painting the piece in dramatic tones.

From the interview with the author:

...In the work process, the most important things for me were: to listen carefully to the spontaneous explosions of the unconscious, to address a pure, but not yet reflexing expression, to record a kind of "musical psychogramme".

Alfred Schnittke

Serenade for violin, clarinet, piano, contrabasse and percussion (1968)

Serenada – is one of the first polistylistic works of Schnittke, where citations (from the pianoforte and violin concerts of Chaikovsky, the theme of Shemahanskaya Tsarisa from "Golden Cockerel" by Rimsky-Korsakov and music "Pateticheskaya Sonata" by Bethoven) combine with serial technique, apeotoric and pop music.

Schnittke said about Serenada: "It was the help in working about the First Symphony as one of the first polistylistic styles, and its technique – for example, the polyphony of times in the second part – prepared the Symphony. All tools play extracts from my different works... there are elements of jazz or any Jewish wedding orchestra".

Fedor Sofronov