



EDISON DENISOV

THE FIRST CONCERT IN THE USSR

GRAND HALL OF THE MOSCOW CONSERVATORY, FEBRUARY 6, 1990

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Диск 1

Эдисон Денисов

1 Вступительное слово	11.05
2 «Живопись» для большого оркестра (1970)	9.43
3 Вступительное слово	8.10
Концерт для флейты с оркестром (1975)	
4 I. Adagio	7.06
5 II. Allegro agitato	4.31
6 III. Andante.	3.48
7 IV. Adagio.	4.58

Общее время: 49.26

Дмитрий Денисов, *флейта* (4–7)
Государственный симфонический оркестр
Министерства культуры СССР
Дирижер – Геннадий Рождественский

Диск 2

Эдисон Денисов

1 Вступительное слово	5.31
Симфония для большого оркестра (1987)	
2 I. Lento	20.59
3 II. Tranquillo	8.51
4 III. Agitato	3.17
5 IV. Adagio.	13.39
6 Бонус: Фрагмент репетиции	11.26

Общее время: 63.48

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CD 1

Edison Denisov

1	Introductory remarks	11.05
2	<i>Peinture (Painting)</i> for orchestra (1970)	9.43
3	Introductory remarks	8.10
Flute Concerto (1975)		
4	I. Adagio	7.06
5	II. Allegro agitato	4.31
6	III. Andante.	3.48
7	IV. Adagio.	4.58

Total time: 49.26

Dmitri Denisov, *flute* (4–7)

The USSR Ministry of Culture Symphony Orchestra

Conductor – Gennady Rozhdestvensky

CD 2

Edison Denisov

1	Introductory remarks	5.31
Symphony (1987)		
2	I. Lento	20.59
3	II. Tranquillo	8.51
4	III. Agitato	3.17
5	IV. Adagio.	13.39
6	Bonus: Fragment of a Rehearsal	11.26

Total time: 63.48

The USSR Ministry of Culture Symphony Orchestra

Conductor – Gennady Rozhdestvensky

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1990 год – знаковый год для Эдисона Денисова. В этом году он становится одним из руководителей Союза композиторов – организации, которая с 60-х годов в той или иной форме препятствовала его деятельности. В январе того же года он воссоздал Ассоциацию современной музыки, объединившую наиболее ярких представителей поколения отечественных композиторов. После преподавательской деятельности сначала на военно-дирижерском факультете Московской консерватории, а затем на кафедре инструментовки Денисову, наконец, разрешили преподавать и композицию. Также в этом году стали возможными поездки за рубеж и давно задуманная стажировка в Парижском институте IRCAM.

Однако среди всех этих и многих других событий, которые свидетельствуют о признании композитора как на родине, так и за рубежом, выделяется авторский концерт из симфонических произведений Денисова, состоявшийся 6 февраля 1990 года в Большом зале Московской консерватории. За пультом Государственного симфонического оркестра Министерства культуры СССР (сегодня – Государственная академическая симфоническая капелла России) выдающийся дирижер и многолетний соратник Эдисона Денисова – Геннадий Рождественский, солист – Дмитрий Денисов (флейта).

Необходимость издания этого диска обусловлена не только желанием вписать в документальную историю выдающееся событие отечественной музыкальной жизни. Это и приношение большим художникам – Эдисону Денисову и Геннадию Рождественскому, которых уже нет в живых. Для любителей музыки и профессионального сообщества эта запись «Фирмы Мелодия» предоставляет возможность ощутить атмосферу концерта и стать сопричастным эмоциональному состоянию, которое является составляющей любого подлинно художественного

события. Для этого в программу диска включены фрагменты репетиции и вступительное слово композитора. Однако, несмотря на исключительную ценность этого издания как исторического документа, его публикация ориентирована на современного слушателя. По прошествии почти трех десятилетий музыка Денисова в интерпретации замечательных музыкантов не перестает воздействовать на внимательного слушателя своей чистотой, профессионализмом, поэтикой и необыкновенной чистой красотой.

Неутомимый просветитель и апологет современного искусства Геннадий Рождественский неоднократно дирижировал премьерными исполнениями музыки Денисова. Уже в 1963 году дирижер впервые исполнил посвященную ему Симфонию для двух струнных оркестров и ударных. Однако настоящей точкой отсчета творческого союза Денисова и Рождественского стало исполнение кантаты «Солнце инков», которое состоялось в 1964 году в Ленинградской филармонии лишь благодаря смелости и бескомпромиссности дирижера. Премьера сочинения, в котором Денисов обрел свой стиль и заложил основы для дальнейшей эволюции своего музыкального языка, вызвала резкую критику официальных культурных учреждений СССР и не осталась без последствий и для дирижера. Исполняя сочинения, премьера которых состоялась под управлением других дирижеров, Рождественский проявлял талант подлинного интерпретатора, способного открыть новые перспективы и новые глубины произведения. Причем предложенные им трактовки подчас позволяли композитору найти новые черты в своей музыке. Сравнивая исполнение своей Симфонии Баренбоймом и Рождественским, Денисов говорил, что «*утонченная пластичность*» трактовки Баренбойма и эмоциональная наполненность версии Рождественского вполне допускают аллюзии на симфо-

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низм Брукнера и Чайковского соответственно. В беседе с Дмитрием Шульгиным композитор так отозвался об исполнении Рождественским авторского концерта 6 февраля 1990 года: *«Это был один из самых больших и радостных для меня дней, потому что исполнение было действительно безупречное и вдохновенное. И я видел, что то, что он играет, ему нравится: и Симфония, и Флейтовый концерт, и “Живопись”»*. (Шульгин Д. И. «Признание Эдисона Денисова»: по материалам бесед. М.: Композитор, 2004)

Созданию этих оркестровых произведений предшествовали годы работы композитора преимущественно в камерных жанрах. Именно в этот период наиболее отчетливо прослеживается становление индивидуального стиля и утверждение точности высказывания. Индивидуальность Денисова – это, прежде всего, удивительная музыкальная интуиция художника, побуждающая искать новые средства, новые пути соприкосновения с центральным элементом творчества – многогранным, сложным, но одновременно цельным и непосредственным явлением – музыкальным звуком. *«Прорыв к себе»* – так метко и образно характеризуют этот период творчества Денисова В. Ценова и Ю. Холопов. (Холопов Ю. Н., Ценова В. С. *«Эдисон Денисов»*. М.: Композитор, 1993. С. 52.) К этому можно добавить, что прорыв становится еще и шагом в неизведанное. Изучение новых для своего времени техник работы с музыкальным материалом стало для автора способом творческого исследования процесса композиции, возможностью соотнести ее логику и законы с собственными представлениями. *«Точность высказывания»* – это в первую очередь способность придать логическую форму музыкальному образу, идее, мысли. В этом смысле индивидуальность композиторского языка Денисова раскрывается в постоянной эволюции стиля.

Написанное в 1970 году произведение *«Живопись»* стало первым обращением автора к большому оркестру после десятилетия исследований возможностей камерных составов. Сочинение связано с творчеством художника Бориса Биргера, которому оно и посвящено. Первоначально композитор планировал создать трехчастный цикл, посвященный современным художникам, однако реализовал свой план лишь частично, ограничившись сочинением *«Живописи»*. При создании произведения Денисов стремился найти такие музыкальные средства и принципы организации материала, которые позволили бы провести параллели с искусством живописной композиции полотен Биргера. При этом пьеса не является иллюстрацией какого-либо живописного образа – в музыке нет никаких прямых «сюжетных» ассоциаций с конкретными работами художника. Задачей Денисова было установить и передать слушателю глубинные сущностные и структурные связи между двумя видами искусства. В поисках нового качества композитор комбинирует оркестровые тембры, подобно тому как художник смешивает отдельные краски, сопоставляет их и подчиняет центральному смысловому элементу композиции. Оркестр здесь мыслится не просто как совокупность инструментальных функций, но в первую очередь как неисчерпаемая палитра тончайших нюансов, то разрозненных, то переливающихся красок, отдельных тембровых пятен и стройных хоральных построений. *«Живопись»* – это глубоко личное произведение, в котором переданы ощущения композитора от работ Биргера. Драматургия сочинения объединена мелодией, которая присутствует то незримо – в виде отдельных точек, линий, расщеплений самой себя, то складывается в кульминации сочинения и растворяется в нежных красках струнных, устремляющихся вверх. По словам Денисова: *«У него [Бориса Биргера – С. Ч.] всегда, в каждом полотне есть это желание схва-*

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тить, передать все то самое неуловимое, самое тонкое, что есть в человеческой душе». Попытаться почувствовать это неуловимое, сформировать его музыкальными средствами и было основным импульсом при написании сочинения.

Концерт для флейты с оркестром (1975) был написан по просьбе швейцарского флейтиста Ореля Николе и ему посвящен. Здесь композитор продолжил исследования жанра, словно проверяя традиционную концертную форму на наличие потенциала для решения актуальных художественных задач. Четыре части произведения образуют модель для взаимодействия солиста и оркестра, которое лежит в основе принципа концерта. Эту модель композитор трактует индивидуально в соответствии с конкретным художественным замыслом. Части концерта объединены мотивной разработкой двенадцатитонового ряда – серии. При этом элементы серийной техники используются максимально свободно и для усиления выразительности сочетаются то с алеаторикой, то с микрохроматикой. Интересна интерпретация Денисовым формы концерта: принципы формообразования первой части как бы проецируются на все сочинение. Стремительная вторая часть становится одновременно второй разработкой первой, а четвертая часть выполняет как функции финала, так и репризы (первая и четвертая части начинаются одинаково). Элегическое хоральное звучание третьей части напоминает о том, что во время работы над сочинением композитор получил известие о смерти Дмитрия Шостаковича. И хотя сам Денисов не указывал на это, некоторые исследователи предлагают считать этот канон посвящением старшему коллеге, столь много сделавшему для него.

Симфония (1987) написана по заказу Даниэля Баренбойма к двадцатилетнему юбилею *Orchestre de Paris*, которым он руководил. В произведении сложно обнаружить традиционный симфонический драматизм, выраженный представлением и развитием структурных

элементов. Вместо этого Денисов обращается к самим истокам драмы, противопоставляя светлое начало (отраженное в партии струнных) темному (низкие инструменты, медь). Однако было бы сильным упрощением свести весь драматизм цикла к простому контрасту тембров. Композитор использует живописные техники композиции: игра пятнами тембров, работа с перспективой, уплотнение и наложение голосов, прореживание фактуры и высветление отдельных красок. Как и в сочинении «Живопись» Денисов трактует оркестр как палитру, причем пластичная работа с этими красками ложится в основу структуры произведения. Уже в первых тактах Симфонии из плотной звуковой массы проступают темные, но четко очерченные линии. Их развитие подчиняется экспрессии личного переживания, а не законам мотивного или серийного строения. Глубоко личностный характер работы с материалом создает ощущение высокого лиризма и одновременно трагической сущности музыки. Сила двух основополагающих начал подчеркивается необычными приемами исполнения на инструментах. Разнообразные шумовые эффекты, призвуки, игра кластерами, нестабильными аккордами и другие техники игры, ставшие уже традиционными в камерной музыке, приобретают совершенно новую окраску и рождают новые звуковые смыслы в оркестровом письме. Композитор сочетает необычные сонорные эффекты с полифонией, характерной для старинной музыки, а также использует необычные функциональные решения. Из полноты палитры большого оркестра выкристаллизовываются отдельные группы тембров-красок, которые в свою очередь создают микро-оркестры.

Как и многие другие сочинения Эдисона Денисова, Симфония проникнута стремлением к Свету, поисками абсолютной непорочной красоты. В финале партитуры волны, точки и линии, мазки пятна, мелодии, предстают еще раз, словно с перспективы небесного звучания струнных.

Сергей Чирков

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The year 1990 was a landmark year for Edison Denisov. That was the year when he became one of the leaders of the Union of Composers, an organization that, in one way or another, had hampered his activities since the 1990s. In January of the same year, he recreated the *Contemporary Music Association*, which brought together the most prominent representatives of the generation of Russian composers of those times. After a teaching career, first at the Military Conducting Department of the Moscow Conservatory and then at the Instrumentation Department, Denisov was finally allowed to teach composition. In the same year, trips abroad and a long-planned internship at IRCAM, the Institute for Research and Coordination in Acoustics/Music in Paris became possible.

However, among all those and many other events that testify to the composer's recognition both at home and abroad, Denisov's symphonic recital held on 6 February 1990 at the Grand Hall of the Moscow Conservatory was an outstanding one. The State Symphony Orchestra of the Ministry of Culture of the USSR (now the State Academic Symphony Capella of Russia) was led by Gennady Rozhdestvensky, an outstanding conductor and Edison Denisov's long-term associate, with Dmitri Denisov playing the flute.

The need for this release is not only conditioned by the desire to add that important event in the national musical life to the documented history. This is also an homage to the great artists – Edison Denisov and Gennady Rozhdestvensky, who are no longer alive. For music lovers and the professional community, this Firma *Melodiya* release provides an opportunity to experience the atmosphere of the concert and get connected with the emotional state that is a part of any genuine artistic event. For this purpose, the programme of the disc includes fragments of the rehearsals and the composer's introductory remarks. However, despite the exceptional value of this release as a historical document, it is oriented to the modern listener. After

almost three decades, Denisov's music interpreted by the wonderful musicians does not cease to affect the attentive listener with its purity, professionalism, poetics and extraordinary pure beauty.

Gennady Rozhdestvensky, a tireless enlightener and apologist of contemporary art, repeatedly conducted the premiere performances of Denisov's music. As early as in 1963, the conductor premiered the symphony for two string orchestras and percussions dedicated to him. However, the actual reference mark for the creative union of Denisov and Rozhdestvensky was the performance of the cantata *The Sun of the Incas*, which took place in 1964 at the Leningrad Philharmonic Society only through the conductor's courage and uncompromising attitude. The premiere of the piece, in which Denisov found his own style and laid the foundation for the further evolution of his musical language, caused scathing criticism of the Soviet official cultural institutions and took a toll on the conductor. When Rozhdestvensky performed pieces premiered by other conductors, he showed the talent of a genuine interpreter capable of discovering new perspectives and new depths. Moreover, his interpretations sometimes enabled composers to find new features in their music. Comparing two performances of his Symphony, one by Barenboim and the other by Rozhdestvensky, Denisov said that the "subtle plasticity" of Barenboim's interpretation and the emotional fullness of Rozhdestvensky's version entirely admitted references to Bruckner's and Tchaikovsky's symphonism, respectively. Speaking with Dmitri Shulgin, the composer commented on Rozhdestvensky's performance on 6 February 1990: "It was one of the biggest and most joyful days for me, because the performance was really impeccable and inspired. And I saw that he liked what he was playing: the Symphony, and the Flute Concerto, and Peinture" (Shulgin, D.I. *Edison Denisov's Confession*: based on interviews. M.: Kompozitor, 2004).

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The creation of these orchestral works was preceded by years of work in predominantly chamber genres. It was the period when the formation of the composer's signature style and accuracy of expression was most clearly seen. Denisov's individuality was, first of all, an amazing musical intuition of the artist that prompted him to look for new means, new ways of contact with the central element of creativity – a multifaceted, complex, but at the same time integral and ingenuous phenomenon – musical sound. *“The Breakthrough to Myself”*, as Valeria Tsenova and Yuri Kholopov aptly and figuratively described that period of Denisov's activity (Kholopov, Y. N., Tsenova, V.S. *Edison Denisov*. M.: Kompozitor, 1993. P. 52). What we can add is that the breakthrough also becomes a step into the unknown. The study of innovative approaches to musical material became for the composer a way to creatively explore the process of composition, an ability to relate its logic and laws to his own ideas. “The accuracy of expression” is primarily an ability to give a logical form to a musical image, idea or thought. In this sense, the individuality of Denisov's language as a composer is found in the constant evolution of style.

Written in 1970, *Peinture* was the composer's first turn to a big orchestra after a decade of research into the possibilities of chamber line-ups. The piece is associated with the work of the painter Boris Birger to whom it was dedicated. Initially, the composer planned to create a three-movement cycle dedicated to contemporary artists, but he fulfilled his plan only partially, limiting himself to the composition of *Peinture*. When Denisov was composing the work, he sought to find such musical means and principles of material organization that would allow him to draw parallels with the art of pictorial composition of Birger's paintings. At the same time, the piece is not an illustration of any pictorial image – the music lacks any direct “storyline” associations with any specific works of the painter. Denisov's task

was to establish and convey to the listener the deep essential and structural links between the two types of art. In search of a new quality, the composer combines orchestral timbres, just like a painter mixes individual colours, compares them and subordinates them to the central semantic element of the composition. The orchestra is conceived here as not a mere set of instrumental functions, but primarily as an inexhaustible palette of subtle nuances, sometimes scattered and sometimes iridescent colours, individual timbre spots and slender choral constructions. *Peinture* is a deeply personal work, which conveys the composer's sensation of Birger's works. The drama of the piece is united by the melody, which is sometimes present invisibly – in the form of separate dots, lines and bits of itself, or sometimes it takes shape in the culmination of the piece and then dissolves in the tender colours of the uprushing strings. According to Denisov, *“His [Boris Birger's – S. C.] every canvas always has this desire to grab, to convey all those elusive, the most subtle things that exist in the human soul”*. The attempt to feel those elusive things, to shape them with musical means was the main impetus when the composer was writing the piece.

The Concerto for flute and orchestra (1975) was written at the request of the Swiss flutist Aurèle Nicolet and dedicated to him. Here, the composer continued to study the genre, as if he tried to make sure that the traditional concerto format still had a potential for solving current artistic problems. The four movements of the piece form a model for the interaction between the soloist and the orchestra, which lies at the heart of the concerto's principal. The composer treats this model individually in accordance with the specific artistic intent. The movements of the Concerto are united by the motive development of a twelve-tone series. At the same time, elements of serial technique are used as freely as possible and combined with aleatorics or microtonality to enhance expressiveness. Denisov interprets the concerto

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format in an interesting way: the principles of shaping the first movement seem to be projected onto the entire composition. The impetuous second movement simultaneously becomes the second development of the first movement, and the fourth movement performs the functions of both the finale and the reprise (the first and fourth movements have identical beginnings). The elegiac choral sound of the third movement reminds us that the composer heard the news of Dmitri Shostakovich's death when he was working on the Concerto. Although Denisov did not point it out, some researchers suggest that this canon should be a dedication to the senior colleague who had done so much for Denisov.

The Symphony (1987) was commissioned by Daniel Barenboim for the twentieth anniversary of the Orchestre de Paris directed by him. The work hardly reveals a conventional symphonic drama expressed in the representation and development of structural elements. Instead, Denisov turns to the very origins of drama, opposing light (reflected in the string part) to dark (the low instruments, the brass). However, reducing the entire drama of the cycle to a mere contrast of timbres would be a great simplification. The composer uses pictorial techniques of composition: the play of timbre spots, the use of perspective, more dense and overdubbed voices, a thinner texture and highlighted individual colours. Just as it was in *Peinture*, Denisov interprets the orchestra as a palette, and the flexible treatment of these colours forms the basis of the work's structure. Already in the first bars of the Symphony, dark yet clearly outlined lines show through a dense acoustic mass. Their development is subordinated to the expression of personal experience rather than the laws of motive or serial building. The deeply personal nature of material treatment creates a sensation of high lyricism and, at the same time, a tragic essence of the music. The strength of the two fundamental principles is emphasized by uncommon methods of instrumental performance. A vari-

ety of sound effects, overtones, the play of clusters and unstable chords and other techniques that have already become traditional in chamber music acquire a completely new colouring and give rise to new sonic meanings in orchestral writing. The composer combines unusual resonant effects with the polyphony typical of old music, and also uses unusual functional solutions. Separate groups of timbre-colours crystallize out the complete palette of the big orchestra, creating micro-orchestras in their turn.

Like many other Edison Denisov's works, the Symphony is imbued with aspirations for *Light* and search for absolute immaculate *Beauty*. The waves, dots, lines, strokes, spots and melodies appear once more as if from the perspective of the celestial sound of strings.

Sergei Chirkov

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Introductory remarks to the recital:

G. Rozhdestvensky: Edison Vasilievich Denisov, the hero of our programme, is here with us tonight. I would like to welcome him on-stage. Let him tell us a little about his works, what he thinks about them.

I would like to ask you, Edison Vasilievich, how your *Peinture* was born. What kind of works are they? Well, it's on the programme, I guess, it's there if you have it. Don't you have it?

E. Denisov: This work is quite important to me. Why? Because when I graduated from the conservatory, I had a feeling that I still had a lot of learning to do despite the fact I was taught by the wonderful teacher, Visarion Yakovlevich Shebalin. It was the time when the composers such as Bartók, Stravinsky were banned, and I didn't know much. After the conservatory, I didn't write anything for orchestra for ten years, and continued to study and experimented a lot in the field of chamber music. And *Peinture* for orchestra was the first piece I wrote after my studies. It's a small piece, about eleven minutes long, but it's important to me for two reasons. First, because it somehow synthesized what I was looking for in the '60s. Besides, it's the first piece written for orchestra, and it has long internal threads towards everything I did later. In particular, you can hear it well in the second part of the recital – the symphony I wrote about two years ago. For me, painting is very important in my life in general. I said in an interview that I had learnt even more from the painters than some composers. Because it seems to me that of all kinds of art, painting is probably the closest thing to music. It's no coincidence that one of the most musical painters to me is Paul Klee. He's a man who graduated from a conservatory and was a professional musician at the same time.

This is a long foreword of mine because I mean to say that here in Russia there's a wonderful painter – a big friend of mine who I love so much and whose paintings are part of my life – it's Boris Georgiyevich Birger. He has lived a little longer than me, he's four or five years older than me, I guess. And for the first time this year, this is my first ever recital at the Grand Hall of the Conservatory, and he had his first exhibition at the New Tretyakov Gallery for a month in January. His paintings were exhibited for the first time here. He's here in the audience and I want you to greet him...

G. Rozhdestvensky: In this context, I have a few questions about the links between the *Peinture* score and Boris Birger's works. Is there any specific connection between any of his certain paintings and this score, or are these more general connections?

E. Denisov: They are more general connections. In general, I don't like descriptive music proper... Once, when Shostakovich came to our youth section, I asked him a question: "Dmitri Dmitriyevich, what do you think about descriptive music?" And he said, "To me, any good music is descriptive". In my opinion, this is the most precise attitude to descriptive music. I think that music must speak its own language, it doesn't have to be that explanatory and so on. You can find some description here, too, internal description is quite important. There's a couple of bits that are connected with two of Boris Birger's works for sure. They are not so much connected with his painting, maybe, but with his manner, when he puts a dab of one paint first, then another, as if a piece is born, and then he mixes the colours – mixtures, and an expression is here. Light is particularly important on Birger's paintings, and light is also a significant part in my music, and those mixtures that emerge – light and sound ones – in the beams of light they play a very important role.

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G. Rozhdestvensky: This is what I wanted to ask you about – **phopnsia**, that is the phenomenon of colour hearing. Do you have associations between certain keys and certain colours?

E. Denisov: No.

G. Rozhdestvensky: Not at all?

E. Denisov: No. Not at all! Although I admit that... I guess yes...

G. Rozhdestvensky: And such a problem as, say, **timbre and colour, not key and colour, it's timbre?**

E. Denisov: Timbre and colour are very much connected, that is for me, a certain timbre not height of pitch has a certain meaning. Let's say almost all of my works are built around D, and you'll hear, for instance, that the first and last movement of the flute Concerto starts from D, *Peinture* ends in D, and D (a D major chord) is a central place, a focal point of the entire symphony. The first appearance of the D major chord in the *Requiem* coincides with the first organ intro. This piece is written in four languages. And the D major chord enters when the word "light" appears in all four languages: свет, Licht, light, lumière. There's a quote from Christ's Sermon on the Mount: *"I am the light of the world. Whoever follows me will have the light of life"*. There comes the D major chord again, and it re-appears in the end, when the tenor sings liturgy for those who walk the road of truth and justice in this life. It means that some of the chords and keys have a great semantic and symbolic meaning to me.

G. Rozhdestvensky: And why does it have to be D? Why D major, not, let's say, C major and D major – "light". Does it mean a synaesthetic sensation is there?

E. Denisov: It might be there, but it's more like a personal thing, maybe. I just had it happen and then I started to apply D major conscientiously in certain places.

G. Rozhdestvensky: And another question about the composer's sense of time. I do believe it's a very important one. We often see that a composer indicates the running time in parentheses on the sheet music, in the score – a piece lasts as long as his internal hearing believes it should last, and, perhaps, when he sums up the running time upon completion. And very often these numbers are nothing like reality – the piece either gets compressed or extended when it's composed. It means that there must two sorts of running time – the creator's one and the performer's one, or may be three times. The third one is total.

E. Denisov: It's possible! Because we do have real time and musical time, and they've got absolutely different meanings. Because music (musical information) can be either concentrated (maximum amount of information per unit of time) as it is the case with, say, Webern's music. Or, quite the contrary, it can be deconcentrated in space when the so-called common forms of motion play a big role – as it's the case with Shostakovich. Therefore, sometimes a long piece is perceived by the audience as a short one, or vice versa. This is a secret of musical art, which is, in my opinion, one of the strongest sides of music.

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G. Rozhdestvensky: Well, is there anything you want to ask me about?

E. Denisov: I could ask Gennady Nikolayevich a lot of questions. The more so because I have to say at once: this recital for me has a special meaning because my first not in Moscow, when I was a post-graduate student, was performed in an orchestra conducted by Gennady Nikolayevich, an old friend and one of the most loyal performers of my music. It was, I guess, in 1957, when we all at once were not allowed to play on small or big stages. And then, Gennady Nikolayevich, with his typical chivalrous persistence rammed such a concert. It was 1972, wasn't it? My *Peinture*, Gubaidulina's violin concerto with Oleg Kagan, and the music for *The Census List* – Alfred Schnittke's "Taganka" music. That concert struggled through with a big scandal. I why I'm saying it now, because it was Gennady Rozhdestvensky who played *Peinture* on stage for the first time. My first and really serious piece was played here.

G. Rozhdestvensky: Since our conversation is changing the course, I suggest we play this piece...

G. Rozhdestvensky: Edison Vasilievich, come here... Please tell us about the flute concerto. Once again, what do you think of it? Why did you choose such a strange instrument?

E. Denisov: And why did Mozart choose such a strange instrument, who wrote two wonderful flute concertos in the eighteenth century and, for example, before Mozart, in the previous era, the violin, piano, flute and oboe were as highly rated, and the performers didn't see any difference. Now, in this country, they don't let flutists, oboists and clarinetists perform like Pletnev, Grindenko or others act do. Unfortunately, the wind instruments are not enjoying proper equality in this country. In Europe, the wind instruments are going through renaissance, and there are high-class musicians all over the world now. When the Swiss flutist Aurele Nicolet came here for the first time, for whom I wrote this concert, together with the Munich orchestra, I told my wife then that, apart from Richter, I hadn't heard such a reception.

G. Rozhdestvensky: Will you speak a bit slower? I just can't keep up with your thought.

E. Denisov: You can't? Keep up with it because it's kind of jumpy. First of all, I just wanted to say that I really love the wind instruments and I have written, in addition to the flute concerto, which I wrote in 1975, an oboe concerto with orchestra, a double concerto for flute and oboe concerto with orchestra, a clarinet concerto with orchestra, and a concerto for bassoon and cello with orchestra. So I have concertos for the wind instruments.

Back to the concerto ... The last thing I want to say in this foreword is that this concerto was written for the wonderful flutist Aurele Nicolet, who,

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in general, commissioned this concerto, but it was not a contract, but a friendly commission. Like many of my commissions, *“a commission with no money”*. But I did it with great pleasure, because I like to write for such big musicians. The premiere took place in Dresden with the Dresden Philharmonic. It was a “classical” program: Brahms’s Haydn Variations, a Haydn symphony and my flute concerto. And Gennady Nikolayevich was the first to perform this concerto in the Soviet Union. He played it at the House of Composers with Valentin Zverev, when you couldn’t really play contemporary music at other places. By the way, this concert is officially performed for the first time tonight, I mean in concert, and we will record a normal philharmonic program, and so on. With ticket sales.

G. Rozhdestvensky: Regarding Aurele Nicolet... Regarding Aurele Nicolet with whom I also played this concerto in Germany several times, there’s story to tell... He showed me his solo flute part, and it was impossible to understand the musical notation, because everything was worn down with an eraser. I asked him, “How do you play with this sheet music?” And he said, “The matter is every conductor who conducts this piece by Denisov has its own approach to the second movement, each offers its own scheme. And every time I have to erase what the previous one said and write down what the current conductor says now”. And why does it happen after all? The matter is that the second movement of the flute concerto is barless music, that is, it has no bars. Let’s say so... There are no bars there and you have to improvise. That’s why all those who will listen to the second movement of the flute concerto tonight... And, it will not be played like that anymore, it is performed differently every time. It is very difficult – all the efforts that I made to talk the composer into making the music with bars – to write bar

lines, were in vain. Totally. That’s why we rehearsed this movement, one of the four-movement flute concerto, for a huge amount of time, which naturally should be beneficial as it seems.

And one more question about the flute concerto. Here is the third movement. The third movement – by intuition I feel, well, some kind of Tyutchev melancholy in the harmony, in the intonation structure of this third movement. I don’t know why, but the sensation comes immediately, and I’m sure that the audience will feel something like that... How did you come up with this movement?

E. Denisov: I wrote this concerto, like almost everything that I wrote, I wrote it during holidays because I cannot work in any other time. I wrote it in Sortavala, Karelia, and when I was there, then, indeed, Gennady Nikolayevich is right that there might be is some special movement there, but usually nobody knows about it, even some of the musicians who are in the house tonight who know this concerto. Just when I heard the news of Dmitri Dmitriyevich Shostakovich’s death, and I loved him so much and of course I took the news so hard ... I got to know about it right after I finished the second movement, before the third one. In general, the polyphonic chorale and the sound of such a quiet and talking flute, I had that “homage” to Shostakovich inside of me, a tribute to the great master and the great, wonderful and very kind person.

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G. Rozhdestvensky: And my final question about the flute concerto. The musical material of the first movement returns in the finale. But it returns in a different capacity. What is more important, when this material returns, the formal task is to create a certain frame around the whole work, or, plus, some kind of personal experience?

E. Denisov: In general, both. You see, all the concertos... I tried to... take many concertos... not all of them have been played, but I wrote twelve concertos, many concertos ... I wrote. And for each concerto has its own concept and form... There are one-movement concertos and multi-movement ones. This is a four-movement one, and it really has that completely conscious arch. The first movements and the fourth one have exactly the same beginnings. Only the harp's D sounds two octaves lower in the beginning of the finale. But I generally dislike reprises in music, that is I always avoid direct repetitions. In most of my works, I don't have any exact repetitions at all, that is the texture constantly changes and nothing returns as it was stated previously. In music, this principle probably the closest to me, but this concerto is one of the few concertos with not even a reprise, but such a deliberate arch, it is also a semantic arch, because the first phrase of the flute is the harp's D. They mean a lot to me here, well, even in a human way.

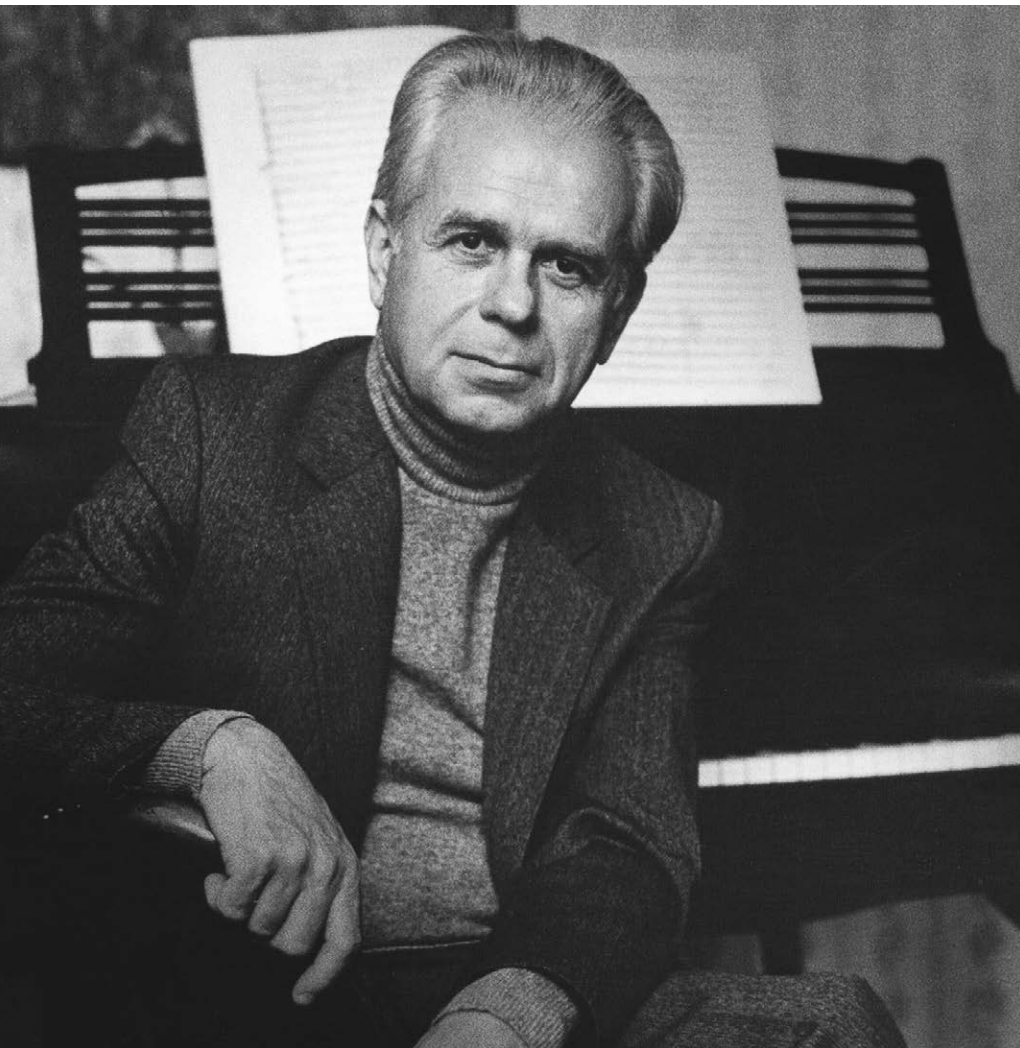
G. Rozhdestvensky: Thank you.

E. Denisov: ...Gennady Nikolayevich does not want to make any foreword himself, although he spoke about my music better and more accurately than I did. It's very difficult to talk about your own music in general. And I don't think it is really necessary. But I would like to say a few words about the symphony. Because I have very few compositions for orchestra proper. I have two pieces – *Peinture*, which you've heard, and a piece, which was played here on 8 June, *Bells in the Fog*, for orchestra, and a symphony, actually just three compositions for orchestra. All the rest of my compositions are concertos for various instruments.

It took me about six months, or seven to eight months to write the symphony. I finished it on 15 December '87. As you can see, my only symphony was written quite recently. Therefore, I wanted to say a few words. In general, I have long been drawn to large genres, but I had a feeling that nowadays there are genres that have died. The genres such as, for example, fugue, which culminated in Bach's works, or symphony, which culminated in Mahler's works, for me. I didn't want to model anyone's style and manner of cycle interpretation. For a long time it seemed to me that it was impossible to write symphonies these days, that this would be a model of something. And I decided to do it only in '87. Daniel Barenboim's request was the impetus to write a large-scale symphony in terms of both time (it's about an hour) and large orchestra line-up. The symphony was written for the twentieth anniversary of the Paris Orchestra, and he was then its artistic director. He is in Chicago now, the chief conductor. The symphony was first performed on 2 and 3 March at the Salle Pleyel in Paris, in a very good program for me. As for me, I love Russian music very much, and it was a very pleasant programme for me: Scriabin's *Dreams*, Pyotr Ilyich Tchaikovsky's violin concerto, which I love very much, and my symphony. Two days in a row. And the first performance of the symphony here in Moscow was con-

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ducted by Gennady Nikolayevich Rozhdestvensky in November '88 at the Tchaikovsky Hall, as part of the *Moscow Autumn Festival*. And I don't want to talk about the music itself. But there is a very important element – the second, third and fourth movements go without a break. For some reason, the first movement is always very important in a symphony, but what was omitted in it found its completion in the next three movements, and in general, they are like that one very large movement split by the third movement in the middle – a short, sharp intermezzo, which formally performs the function of a scherzo in classical symphony, but it's not a scherzo.

G. Rozhdestvensky: Who's your favourite French poet?

E. Denisov: It's hard to say. I have favourite Russian poets – there are three of them. These are Pushkin, Blok and Vvedensky. And it's harder to say who my favourite French poet is. Maybe it's Charles Baudelaire. Because, maybe by chance, my only composition written for voice that has never been performed in the USSR, although it has been performed virtually throughout Europe, is *The Autumn Song* for soprano and grand orchestra written to the lyrics of Charles Baudelaire. Perhaps, he's my most favourite French poet. Although I love Boris Vian very much now. The Perm Opera brought my opera *The Foam of the Days* based on his novel. But Vian is not only a poet. I don't think poetry is his strongest side. He's more of a personality, you know, just like Volodya Vysotsky. You cannot take him separately as an actor, separately as a composer, separately as a poet, he was one whole. The same holds for Vian, he was everything! And he was a jazz musician, and a chansonnier, and an author of wonderful novels, and a poet, and a movie actor, and a painter – anything at all. He was just a bright personality, you can't split him. Charles Baudelaire for me is a poet.

G. Rozhdestvensky: Thank you.



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