



Boris
TISHCHENKO
(1939–2010)

Harp Concerto, Op. 69

To My Brother, Op. 98
Testament, Op. 96

Ionella Marinutsa, Harp

Anara Khassenova, Soprano
Artem Naumenko, Flute
Anna Homenya, Organ

International Parisian
Symphony Orchestra

Mikhail Sugako



**Boris
TISHCHENKO**
(1939–2010)

Complete Works for Harp

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|----------|--|--------------|
| 1 | To My Brother, Op. 98 for soprano, harp and flute (1986)
Text: Брату (Bratu) by Mikhail Lermontov (1814–1841) | 6:39 |
| 2 | Testament, Op. 96 for soprano, harp and organ (1986)
Text: Завещание (Zaveshchaniye) by Nikolay Zabolotsky (1903–1958) | 4:07 |
| | Harp Concerto, Op. 69 (1977) | 42:27 |
| 3 | I. Moderato | 10:30 |
| 4 | II. Allegro con moto | 11:04 |
| 5 | III. Moderato | 7:30 |
| 6 | IV. Intermezzo | 4:44 |
| 7 | V. Andante | 8:39 |

Ionella Marinutsa, Harp

Anara Khassenova, Soprano **1** **2** **6**

Artem Naumenko, Flute **1**

Anna Homenya, Organ **2**

International Parisian Symphony Orchestra

Mikhail Sugako **3–7**

Boris TISHCHENKO (1939–2010)

To My Brother, Op. 98 · Testament, Op. 96 · Harp Concerto, Op. 69

Often considered the direct heir to the legacy of Shostakovich, Boris Ivanovich Tishchenko was born in Leningrad on 23 March 1939. Studies with Galina Ustvolskaya, the one-time pupil of Shostakovich, and at the Leningrad Conservatory, led to him taking a postgraduate course with Shostakovich during the years 1962–65. Active as a pianist, both as a soloist and in chamber music, he taught at the St Petersburg (formerly Leningrad) Conservatory from 1965, becoming a professor there in 1986. He died in St Petersburg on 9 December 2010.

With a list of over 150 works to his credit, Tishchenko was a highly prolific composer who contributed to all the significant genres. Folk and ethnic music played a part in his musical thinking, along with composers as diverse as Monteverdi and Mahler, resulting in an idiom whose undogmatic approach to tonality won him the approval of Shostakovich early in his career. This is evident particularly in his *Third Symphony* (1966), which the older composer singled out for the 'richness of its emotions, its clarity of thought and its structural logic', and his *First Cello Concerto* composed for Rostropovich in 1963 though re-orchestrated by Shostakovich for more conventional forces in 1969. This empathy duly reached its apogee in the *Fourth* and *Fifth Symphonies*, composed respectively before then after the death of Shostakovich in 1975, where an avowedly public discourse is pursued in large-scale terms.

After these, Tishchenko turned increasingly to chamber and instrumental music (writing eleven piano sonatas and six string quartets) along with various choral works. He only returned to orchestral symphonic music with his *Seventh Symphony* (1994) [Naxos 8.557013] whose free though resourceful approach to symphonic form parallels that found in Shostakovich's later symphonies and string quartets. Tishchenko went on to write five *Dante Symphonies* inspired by the Italian author's *Divina Commedia*, and these were followed by his *Eighth Symphony* (2008) [8.573343] which functions as an intriguing completion of Schubert's *Unfinished*. A *Ninth Symphony* was begun in 2009 only to be left unfinished at his death.

The three works on this album all feature the harp in either a primary or supporting role (which are by no means mutually exclusive). Of the two vocal items, *To My Brother* was written in 1986 and inscribed in memory of the untimely death of the composer's brother, the scientist Mikhail Tishchenko. Its text is a poem by Mikhail Lermontov (1814–1841) entitled *Testament*.

Alone with you, brother,
I would like to stay;
In this world, they say, there's not
Much more for me to live!
You will soon be riding home:
Look... What? My fate,
To tell the truth, is really
Not of interest to anyone.
And if anyone asks...

Well, who would ask anyhow?
Tell him, that I was wounded
By a bullet through the chest;
That I died honestly, for the Tsar,
That our doctors are no good,
And that I give a bow
To my homeland.

Most likely, you won't find
My father and mother among the living...
And frankly, it would be a shame
To sadden them [with the news];
But if one of them is still alive,
Then say that I'm too lazy to write,
That my regiment was sent on a campaign
And that they shouldn't bother waiting for me.

They have one neighbour...
As you recall, we are long
Separated!... About me,
She'll never ask... Anyway,
Just tell her the truth,
Take no pity on an empty heart;
Let her cry...
It means nothing to her!

Over a regular harp accompaniment, the flute intones a plaintive theme which is soon taken up and elaborated by the soprano. As this piece unfolds, soprano and flute exchange phrases in what becomes a dialogue between equals with the latter taking off in graceful arabesques. An unexpected discord (around 4:45) on harp brings a sudden halt to proceedings, before the soprano continues alone until joined by the two instruments in a far from reposeful ending. Tishchenko had that

same year already written *Testament* – setting a poem with the same title by Nikolay Zabolotsky (1903–1958) and which, despite its author's reputation as an adherent of Modernism in Soviet literature, yields an air of nostalgic regret not unlike that of Lermontov:

When in declining years my life runs dry
And, putting out the candle, I depart
For that unbounded world of
misty transformations,
When millions of new generations
Fill this world with the sparkle of wonders
And complete the building of nature...

I will not die, my friend.
In the breath of flowers
I will manifest myself in the world...

Translation: Ionella Marinutsa

Here soprano unfolds the text against punctuating chords from the harp, heard over a stealthy accompaniment on organ. The expressive range is more demonstrative than in the preceding piece, not least when harp and organ unite in a hypnotic ostinato whose rising intensity takes over from the voice. At length the soprano continues through to a brusquely rhetorical close.

Much the lengthiest piece featured here, the *Harp Concerto* was written in 1977 and dedicated to the harpist Irina Donskaya (the composer's third wife), who also gave the premiere with the Leningrad Chamber Orchestra and Edward Serov. There is a prominent cyclical element, the five movements playing without pause and united

by common themes or motifs. Although concertos for harp were by no means a rarity in the latter 20th century, Tishchenko's is notable for seeking to extend the harp's expressive range rather than merely its technical resources. That said, the soloist is required to alternate between two harps – one a modern instrument that can be re-tuned by the pedals during performance, and the other an older instrument with no pedals and played according to a pre-arranged tuning system. This is a facet of the concerto's virtuosity, for all the composer is anxious to avoid wanton display. Rather the music focusses on psychological acuity, played out in an essentially inward drama.

The first movement launches with cryptic gestures on piano, answered alternately by clarinet and harp. Their responses get lengthier and more elaborate but remain unaccompanied, until strings then woodwind insinuate themselves into the frame and soon assume the foreground. The remainder of this movement is a lively and often edgy discourse between the soloist and various instrumental groups, leading to a chordal cadenza for harp then an easeful close with strings.

The second movement begins with animated unison gestures on lower woodwind and brass, answered by upper woodwind with harp contributing a pulsating chordal pattern. This latter duly migrates to other instruments, only to be taken up by strings in an energetic discourse with timpani strokes and glissandi from the soloist. The harp then embarks on a lengthy cadenza that utilises all the material previously heard, as well as drawing on its full compass, until the orchestra re-enters with forceful unison gestures.

This provokes a waspish response from the harp, with the emerging confrontation heading towards an unexpectedly ambivalent ending.

The third movement opens with the skeletal interplay of xylophone and woodblock, soon to be countered by harp and woodwind then strings with piano – the differentiated instrumental groups continuing to undercut each other until a cymbal crash introduces the whole orchestra for the first time. The music now takes on a menacing air, countered by a chorale-like theme, before a return of the initial gesture brings about a quiet winding-down from the woodwind.

The fourth movement is also the briefest, woodwind duly picking up where it left off with a pensive melody taken up by soprano in a wordless *cantilena* over a gentle accompaniment on harp. This unfolds at length, its wistful demeanour enhanced by the delicate countermelody from glockenspiel which subsequently continues alone for what becomes an ethereal close.

The final movement commences with the re-entry of harp, its methodical discourse initially unaccompanied though ultimately joined by strings then the remainder of the orchestra in what builds to an intensifying apotheosis of plangent impact. Having reached its emotional apex, this gradually dies down – leaving the harp to muse on half-remembered ideas while strings sustain a tranquil if poignant backdrop as the music regretfully recedes into silence.

Richard Whitehouse

Ionella Marinutsa

Born in St Petersburg in 1992, Ionella Marinutsa is a Paris-based professional harpist, regularly performing in Europe and in her home country, Russia. She has collaborated as a soloist with several orchestras such as the symphony orchestra of the Sorbonne University, the philharmonic orchestras of Samara, Yekaterinburg, Volgograd, and Togliatti among many others. As an orchestral musician, Marinutsa often plays with the Orchestre Philharmonique de Radio France and Opéra national de Paris. She is a major prizewinner in international harp competitions, including First Prize of the 89th International Leopold Bellan Competition (France), the Special Jury Prize of the Second International Harp Competition (Hungary), and the First Prize of the Symphony Competition (Russia). In January 2017 she created a project of acoustic research of harp sounds in partnership with the Institute for Research and Coordination in Acoustics/Music (IRCAM), and the ATIAM course. The Institute is linked with the Centre Georges Pompidou in Paris. The harpist regularly gives recitals, appearing at the Salle Cortot in Paris among others. As a guest soloist she performed at the Debussy Festival in 2017, at the International Music Festival of Alba (Italy), and in 2018, she gave the world premiere of Anthony Girard's *Double Concerto* for violin and harp with the orchestra of the CRR de Paris. The performances were a great success among the audience and were praised by the local press. Moreover, since 2015 Marinutsa is a soloist for the French association Jeunes talents ('Young talents'), as well as a soloist for the association Music House of St Petersburg since 2010. She has graduated from the École Normale Paris A. Cortot and the Pôle Supérieur de Paris PSPBB and today continues her studies in the Master's programme at the Conservatoire National Supérieur (CNSMDP) in Paris under the tutelage of Isabelle Moretti. Since 2018 Ionella Marinutsa is supported by SAFRAN Foundation in Paris.



Photo: Mikhail Sugako

Anara Khassenova

Paris-based soprano Anara Khassenova is originally from Kazakhstan. She was selected to participate in the prestigious Academy Jaroussky, and studied at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt under Anne Constantin, receiving a dual Bachelor's degree in singing and musicology from the Pôle Supérieur de Paris Boulogne-Billancourt and Paris-Sorbonne University respectively. In 2015 she was awarded First Prize by the City of Boulogne-Billancourt for her performance of contemporary music, and three years later was selected for the Fondation Royaumont's masterclass, specialising in Medieval and Renaissance performance. Stage

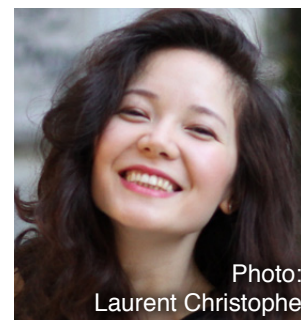


Photo:
Laurent Christophe

appearances include numerous recitals at the Salle Cortot, La Seine Musicale, Salle Gaveau, the Royal Chapel at the Palace of Versailles, the Philharmonie de Paris, Opéra de Massy, and various festivals. She has also interpreted a number of leading roles including Susanna (*Le nozze di Figaro*), Constance (*Dialogues des Carmélites*) and Baroness (*La Vie parisienne*). Upcoming and recent engagements include *Acis and Galatea* at the Fondation Royaumont, and *L'Étoile* at the L'Atelier lyrique de Tourcoing.

Artem Naumenko

Artem Naumenko was born in 1992 in Saratov, Russia. He studied at the Central Music School, Moscow, the Moscow Tchaikovsky State Conservatory and the Conservatoire National Supérieur de Musique et de Danse de Paris. He has been awarded prizes at numerous musical competitions and festivals including the Gold Medal at the 2003 Delphic Games, and has performed at the Copenhagen Summer Festival and at concerts organised by UNESCO, Paris. He regularly performs in the woodwind quintet Apalone and Brazilian samba-funk group Agora. Naumenko has appeared with the Orchestre de chambre de Paris, the National Philharmonic Orchestra of Russia and the Czech Philharmonic among others, and has frequently been invited to perform as First Flute in the Moscow Virtuosi State Chamber Orchestra. He also composes and arranges music as well as teaching and organising concerts. Naumenko has received support from the Vladimir Spivakov International Charity Foundation, the Meyer Foundation, Bourse du Gouvernement Français and Fonds de Tarrazi.



Photo: Samuel Cortès

Anna Homenya

Born in Mogilev, Belarus in 1986, Anna Homenya studied at the Minsk State College of Music and the Rimsky-Korsakov St Petersburg State Conservatory. In 2017, she completed her organ studies with Christophe Mantoux and harpsichord studies with Noëlle Spieth at the CRR (Conservatoire à Rayonnement Régional) de Paris. She regularly gives concerts and performs in churches across Europe, and in May 2019 participated in the opening concert of the Festival Paris des Orgues. Homenya was among the five finalists of the 2017 Dudelange organ competition. She currently works as an organist at Saint-Albert-le-Grand, and teaches at the École Russe des Arts, Paris. Homenya plays continuo in ensemble Quadrivium, and performs in the harpsichord duo Le spectacle des mains with Tatsiana Khaleva and



Photo: Sophie Leleu

alongside Camille Déruelle in an organ duo, recently appearing at the Heures d'Orgue Festival in Annecy. She has also been invited to teach young organists and perform at the St Andrews Organ week 2019.

Mikhail Sugako

Born in Minsk in 1991, Mikhail Sugako began studying the chromatic accordion at the age of seven, and sang in the children's choir of the Minsk National Opera and Ballet Theatre. In 2007 he began studies at the State Music College, going on to focus on conducting at the Conservatoire de Paris with Alain Altinoglu in 2015. During 2018–19 he embarked on an exchange programme via Erasmus+ through which he studied at the Sibelius Academy in Helsinki with Atso Almila, and the Conservatorio di Musica 'Giuseppe Verdi', Milan with Vittorio Parisi. Sugako has conducted ensembles across France, such as the Orchestre Philharmonique de Radio France, Orchestre national d'Île-de-France and Ensemble intercontemporain, as well as several orchestras in Hungary, Venezuela, Finland and Italy. Between 2016 and 2018 he was chief conductor of the wind orchestra in Clichy. In March 2018, Sugako successfully conducted his first opera performance, Handel's *Giulio Cesare in Egitto*. Sugako is currently studying for a Master's degree at the Conservatoire National Supérieur de Musique et de Danse de Paris.



International Parisian Symphony Orchestra

The International Parisian Symphony Orchestra (IPSO) was founded in December 2018. Based in Paris, the orchestra unites professional musicians from all over the world, many of them prizewinners of international competitions. Founded by conductor Mikhail Sugako, the IPSO aims to introduce the public to rare music, perform new works, and rediscover famous composers from a new perspective. The *Harp Concerto* by Boris Tishchenko with Ionella Marinutsa featured on this album marks the orchestra's debut recording.

Boris Tishchenko, often considered to be the direct musical heir of Shostakovich, maintained a prolific output across all genres. The concise vocal trios – one written in memory of the composer's brother – are alternately plaintive and urgent. The five movements of the *Harp Concerto* are played without pause, and the work is significant for expanding the harp's expressive range and requiring the soloist to alternate between two instruments.



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Ionella Marinutsa, Harp
Anara Khassenova, Soprano • Artem Naumenko, Flute
Anna Homenya, Organ



International Parisian Symphony Orchestra
Mikhail Sugako



A detailed track list can be found on page 2 of the booklet. Sung in Russian.

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at the Auditorium of CRR de Paris, Paris, France

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