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## Andrei GOLOVIN

LIGHT UNAPPROACHABLE: SYMPHONY No. 4  
CONCERTO-SYMPHONY FOR VIOLA AND CELLO WITH ORCHESTRA  
(SYMPHONY No. 1)  
CANZONE FOR CELLO  
AND STRING ORCHESTRA

Mikhail Bereznitsky, viola  
Alexander Rudin, cello  
Andrei Golovin, Anatoly Levin,  
Alexander Rudin, conductors

FIRST RECORDINGS



# ANDREI GOLOVIN: AN INTRODUCTION

by Igor Prokhorov

Andrei Golovin was born in Moscow on 11 August 1950. His mother, Galina Alexandrovna Golovina, was a respected figure among several generations of Russian musicians: she taught solfège in the Gnessin School of Music in the city for some fifty years. Andrei Golovin himself studied composition and orchestration at the Moscow State Conservatoire with Evgeny Golubev<sup>1</sup> and Yuri Fortunatov,<sup>2</sup> graduating in 1976 and receiving his post-graduate degree three years later. Since 1975 he has taught composition at the Gnessin State Musical College, and since 1989 he has also been a professor in the composition and instrumentation department of the Gnessin Russian Academy of Music. Among his pupils there are such composers as Petr Klimov, Ksenia Prasolova, Stanislav Prokudin and Sergey Sirotkin. Golovin has been a jury member of a number of competitions, among them the 'Masterprize' composing competition in London (1998 and 2001) and the Tchaikovsky Symphony Orchestra International Composing Competition (2005).

Golovin's diploma work – the *Concerto-Symphony for Viola and Cello with Orchestra* (which is also his Symphony No. 1) of 1976 – was awarded the Second Prize of the Russian All-Union Competition in 1978 and in 1979 was included in the touring programme of the Moscow Symphony Orchestra conducted by Veronika Dudarova and performed at the Berlin Biennale and in Dresden, with Yuri Bashmet and Joseph Feigelson as soloists. Two more works have resulted from the creative collaboration between Golovin and Bashmet: the *Sonata breve* for viola and piano in 1979 and the *Sinfonia concertante* for viola, piano and orchestra (Golovin's Symphony No. 2) in 1981.

Golovin has also enjoyed a long creative friendship with the cellist and conductor Alexander Rudin. Rudin has played Golovin's *Elegy* for solo cello (1979) many times, not least in the Wigmore Hall in London in 2005. It was for the 30th anniversary of Rudin's Musica Viva Chamber Orchestra that Golovin wrote his *Canzone* for cello and string orchestra (2008). For Rudin and Musica Viva Golovin created a version for cello and strings of the Bach-Gounod *Ave Maria*, performed in 2004 at the Great Hall of the Moscow Conservatoire and issued on Cello Classics in 2007. As a conductor, Rudin was the first performer of Golovin's *Eight Poems by Count Vasily Komarovsky* for soprano and orchestra (2006).

<sup>1</sup> Evgeny Golubev (1910–88), a student of Nikolay Miaskovsky, was a prolific composer, his worklist including seven symphonies, three piano concertos, 24 string quartets and ten piano sonatas.

<sup>2</sup> Yuri Fortunatov (1911–98) was a composer and musicologist as well as a widely respected teacher. His other students included the Estonian Veljo Tormis and Israeli-born Benjamin Yusupov.



Recorded on 25 April 2014 in the Great Hall of Moscow Conservatoire (*Light Unapproachable*; live recording); on 28 November 2009 at Studio 1, State House of Broadcasting and Sound, Moscow (*Canzone*); and on 10 January 2013 in the Great Hall of Moscow Conservatoire (*Concerto-Symphony*).

Recording engineers: Svetlana Spasskaya (*Light Unapproachable*); Vadim Ivanov (*Canzone*); Vladimir Koptsov (*Concerto-Symphony*).

Mastering: Ilya Dontsov

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Musica Viva has attracted and collaborated with some of the world's most outstanding musicians, including the conductors Sir Roger Norrington, Christopher Hogwood and Vladimir Jurowski, flautist Andras Adorian, pianist Robert Levin and singers Joyce DiDonato, Annick Massis and Susan Graham, and it has performed with the Collegium Vocale, Ghent. Its regular partners include pianists Boris Berezovsky, Alexei Lyubimov, Nikolai Lugansky, Denis Matsuev, Eliso Virsaladze, cellists Natalia Gutman and Ivan Monighetti, soprano Khibla Gerzmava and violinist Isabelle Faust. Together with the Chapelle Musicale Reine Elizabeth in Brussels, Musica Viva has organised the appearance in Moscow of young prize-winners of major European musical competitions. Musica Viva regularly participates in international musical festivals and tours to many countries of Europe and Asia as well as throughout Russia. The orchestra has recorded more than twenty CDs, for such labels as Russian Seasons, Hyperion, Tudor, Fuga Libera and Melodiya.

The **Moscow Conservatoire Concert Symphony Orchestra** was created in 2007 on the initiative of Gennady Rozhdestvensky and Tigran Alikhanov, rector of the Moscow Conservatoire. Anatoly Levin has been the chief conductor and artistic director of the Orchestra since its foundation. In its few years of existence the Orchestra has already built up a wide repertoire of music. Many well-known soloists have performed with the Orchestra, too, among them Tigran Alikhanov, Sergey Antonov, Igor Gavrysh, Natalya Gutman, Vladimir Ivanov, Alexey Lubimov, Nikolay Petrov, Alexander Rudin, Eliso Virsaladze and Dina Yoffe. Gennady Rozhdestvensky frequently conducts the Orchestra, and among the guest conductors are Vladimir Ashkenazy, Juozas Domarkas, Eri Klas, Mikhail Pletnev, Aleksandr Rudin, Saulius Sondeckis and Maxim Vengerov. In 2009 the Orchestra participated in Plácido Domingo's concert in 'Luxury Village' Concert Hall near Moscow and performed in another concert with him in 2010.

Among other leading musicians who have performed music by Golovin are the conductors Mischa Damev, Vladimir Fedoseyev, Valeri Polyansky, Vladimir Verbitsky and Igor Zhukov, the violinist Maxim Fedotov, the pianists Mikhail Muntian and Olga Solovieva, the flautist Alexander Golyshev, the singers Natalia Burnasheva, Luana Pellegrineschi, Mlada Khudolei and Ekaterina Godovanets, and the Prokofiev String Quartet and Arpeggione Quartet. His music has been performed in many countries outside Russia, including Austria, Finland, France, Germany, Italy, Poland and the UK.

Of all genres Golovin prefers symphonic and chamber-instrumental music, although he has also written a number of vocal works. In addition to those already mentioned, his catalogue includes *Bambi: Little Musical Pictures to Felix Salten's Tale* for ensemble of soloists (1980), *Two Pieces* for flute and piano (1981), a String Quartet (1982), *Symphony No. 3* (1986), *Plain Songs*, a cantata to verses by Nikolai Rubtsov for mezzo soprano, bass, piano and chamber orchestra (1988), *Music for Strings* (1988), *Distant Past* for piano (1990), *Quiet Light* for mixed choir (1991), *Two Songs without Words* for ensemble (1993), *Twilight*, a setting of two poems by Evgeny Baratynsky for mezzo soprano and piano (1995) and *Canto d'attesa* for violin and orchestra (1999). Golovin has also composed an opera, *First Love* (1996), based on Ivan Turgenev's novella; in 1998 it was awarded the City of Moscow Prize. *First Love* was commissioned by Evgeny Kolobov<sup>3</sup> and staged by him in 1997, with the composer conducting. He has also written a good deal of incidental music, including music for films. In 2004 at the Russian film festival 'Kinotavr' he was awarded the prize for 'Best Film Music' for the score to the film *About Love*, produced by Sergei Soloviev.

Andrei Golovin has been conducting his own music since 1994. In addition to the Novaya Opera Theatre Orchestra, he has conducted – both in concert and in recordings – the Russian State Symphony Orchestra, the State Symphony Capella of Russia, the Tchaikovsky Symphony Orchestra, the Musica Viva Chamber Orchestra, the Bolshoi Soloists' Ensemble and the Moscow Contemporary Music Ensemble. In 2003 Alexander Rudin invited him to conduct a recording of the Myaskovsky Cello Concerto with the Musica Viva Chamber Orchestra; it was released on Cello Classics in 2004, and in November of that year he conducted a performance of the Concerto in the Great Hall of Moscow Conservatoire.

His compositions are published by Muzyka, Sovietyky Kompozitor, Editio Supraphon, Zen-On, Alphonse Leduc, Éditions Musicales and Musikproduktion Höflich. His works have been recorded and issued on CDs by such labels as Melodiya, Russian Disc, Cadenza, Relief and Boheme Music.

*Igor Prokhorov has been chairman of The Boris Tchaikovsky Society since 2003. He is an organiser of musical events, including Irish-Russian festivals in Moscow, and has co-ordinated CD recordings for Toccata Classics and for Naxos. He reviews for a number of Russian musical magazines.*

<sup>3</sup> The conductor Evgeny Kolobov (1946–2003) was also the creator and artistic director of Novaya Opera Theatre in Moscow.



# ANDREI GOLOVIN'S ORGANIC SYMPHONISM

by Fedor Sofronov

This recording opens with Andrei Golovin's Fourth Symphony, the latest of his large-scale compositions: the premiere took place only on 25 April 2014, and was recorded live for this CD. The final composition on the disc is a composition from 1976, written by the composer in his mid-twenties as his diploma work at the Moscow State Conservatoire: the *Concerto-Symphony for Viola and Cello with Orchestra*, which is also Golovin's Symphony No. 1. They are separated by the laconic *Canzone* for cello and string orchestra, written in 2008. Golovin feels that all the tracks of this compact disc – the two large movements of the Fourth Symphony, the *Canzone* and the five short movements of the *Concerto-Symphony* – can be heard from beginning to end as an integral whole, even though it means listening to them 'in reverse direction', so to speak.

Obviously, the Fourth Symphony, composed over a period of four years, on and off, and finished in 2013, (with a dedication to Bernard Haitink) overshadows the other two compositions in its scale and the concentration of the musical features. The title of the Fourth Symphony, *Light Unapproachable*, is taken from the Epiphany kontakion of the festive Orthodox Christian liturgy (this combination of words came into the text of the liturgy from 1 Timothy 6:16) – although it is rare that Golovin reveals the sources of his inspiration. Indeed, the listener brought up in the Orthodox tradition may find an intonation close to that used in the church singing during the celebration of the Baptism of Christ, which is where words of the title are from. It is especially noticeable in the second movement, although a western listener might miss this reference entirely.

Just as the entire ritual succession of the liturgy is based on a very small quantity of chants, corresponding to one of eight intonation structures called *glas*, so Golovin's Fourth Symphony is based on a very limited set of melodic and harmonic elements. They do not present melodies in the usual sense of the word. The harmony, by contrast, notwithstanding its seeming simplicity, has no relation either to neo-tonality or to modality, although in both movements the remarkable static quality of its development can still lead to immense climaxes. In the first, headed *Largo di molto* [1], the beginning is a long, chant-like introduction, leading to the first climax. It is followed by a more animated episode, contrapuntal in character. The contrapuntal fabric becomes heavier, gathering weight like a snowball. In the second, shrill culmination it disintegrates completely, and this part ends with a quiet, short conclusion. The second movement, *Moderato* [2], starts from a solemn chant, developing in intricate rhythmic patterns. It also has two climaxes, but they are placed differently: the first appears as the result of the development of the initial material, and the second comes at the very end of the movement. A powerful *tutti unisono* grows out of this conclusion, mixing the sounds of the celesta with celestial high trumpets.

In 1930 Alexander Orlov became the first director of the Orchestra, followed by Nikolai Golovanov (1937–53), Alexander Gauk (1953–61) and Gennady Rozhdestvensky (1961–74). Since 1974 the Chief Conductor and Artistic Director has been Vladimir Fedoseyev, a 'People's Artist of the USSR'. The Orchestra has premiered works by Kabalevsky, Khachaturian, Myaskovsky, Prokofiev, Shostakovich, Sviridov and Boris Tchaikovsky. Among its distinguished guest conductors have figured Hermann Abendroth, André Cluytens, Yevgeny Mravinsky, Kurt Sanderling, Leopold Stokowski and Carlo Zecchi, and it has performed with such outstanding soloists as Irina Arkhipova, Szimon Barto, Yuri Bashmet, Emil Gilels, Dmitry Hvorostovsky, Gidon Kremer, Leonid Kogan, Elisabeth Leonskaja, Misha Maisky, Oleg Meisenberg, Elena Obraztsova, David Oistrakh, Vadim Repin, Victor Tretyakov and Maxim Vengerov.

The Orchestra tours extensively: its musicians have performed throughout Russia, and engagements abroad have included appearances in Frankfurt, Geneva, London, Milan, Munich, Oslo, Paris, Prague, Rome, Stockholm, Tokyo, Vienna and Zurich. It is also an active participant in festivals, among them the Tchaikovsky Festival in Munich and Frankfurt, the Bregenz Festival, the Scriabin Festival in Graz, Russian festivals in London, the Festival of Modern Music in Paris, the Festival of Prokofiev and Russian Modern Music in Germany, the Jeunesse Festival in Vienna, the Grieg Festival in Bergen and the Edinburgh Festival. In 1990 the Tchaikovsky Symphony Orchestra became the first Russian orchestra to perform at the Salzburg Festival.

Vladimir Fedoseyev and the Tchaikovsky Symphony Orchestra have recorded extensively for a variety of labels including Ariola, JVC, Musica, Philips, Chandos, Pony Canyon, Relief and Sony Classical. This is the orchestra's first appearance on Toccata Classics.

The **Musica Viva Chamber Orchestra** is a versatile musical collective, performing works from the chamber, symphonic and operatic repertoire. Depending upon the programme, it varies in size from an ensemble of Baroque proportions to that of a full-scale symphony orchestra of the era of Beethoven, Mendelssohn and Schumann. The Artistic Director of Musica Viva is Alexander Rudin. Under his direction, Musica Viva has achieved an extraordinary standard of performance, assimilated a large and varied repertoire and received considerable international recognition. Musica Viva regularly premieres the works of such contemporary composers as Vyacheslav Artyomov, Arvo Pärt, Aulis Sallinen and Valentin Silvestrov. Among its successful ventures have been the Russian premieres of oratorios and operas by, *inter alios*, Haydn, Mozart, Weber, Schumann and Vivaldi. In collaboration with Christopher Moulds, the orchestra has also presented the Russian premieres of Handel's operas *Orlando* and *Ariodante* and his oratorio *Hercules*.



**Anatoly Levin**, Professor of Opera and Orchestral Conducting at the Moscow State Tchaikovsky Conservatoire, was born in Moscow in 1947. In 1972 he graduated from the Conservatoire *cum laude* as a violist and in 1973 as an opera and symphony conductor (from the class of Leo Ginsburg). In 1973 he received an invitation from Boris Pokrovsky, artistic director of the Moscow Chamber Musical Theatre, to join his team and worked at the Theatre for 34 years.

Since 2002 he has been the artistic director and chief conductor of the Youth Symphony Orchestra of the Volga Region, CIS and Baltic States, and since 2003 he has been the artistic director and conductor of the Symphony Orchestra of the Moscow State Tchaikovsky Conservatoire. Since October 2007 he has been the artistic director and chief conductor of the Moscow Conservatoire Concert Symphony Orchestra. He is an 'Honoured Artist of the Russian Federation'.

He has conducted many of Russia's finest orchestras, including the Russian State Academic Symphony Orchestra, the Moscow State Philharmonic Symphony Orchestra, the Russian State Symphony Orchestra of Cinematography, the Musica Viva Chamber Orchestra, the New Russia Orchestra and the Moscow State Symphony Orchestra. In January 2007 he was a guest conductor with the Symphony Orchestra of the Yale Philharmonic in the USA.

The musicians with whom he has worked include Valery Afanassiev, Dmitry Bashkirov, Kolja Blacher, Melanie Diener, Natalia Gutman, Dietrich Henschel, Liana Issakadze, Alexei Lyubimov, Denis Matsuev, Alexander Rudin and Eliso Virsaladze.

His discography features operas by Bortnyansky, Kholminov, Mozart, Stravinsky, Taktakishvili and others. A CD with works for bass and chamber orchestra by Shostakovich, released in 1995 by Russian Seasons, received a 'Diapason d'Or' award in France and the top rating of the magazine *Monde de la Musique*.

The **Tchaikovsky Symphony Orchestra** was founded in far 1930 as the official orchestra of Soviet radio and television. Over the years the Orchestra has been known as the Moscow Radio Symphony Orchestra, the Large Symphony Orchestra of All-Union Radio and Large Symphony Orchestra of USSR TV and Radio; since 1993 the Orchestra has had the official title of 'State Academic Grand Symphony Orchestra named after Peter Tchaikovsky', and so is known in English as the Tchaikovsky Symphony Orchestra.

The same type of development can also be observed in the much smaller *Canzone* [3], which is permeated by two memorable motives of three or four pitches, which either follow each other successively or move in counterpoint, creating a sensation of endless, total melody. The dedicatees, Alexander Rudin and the Musica Viva Chamber Orchestra, gave the *Canzone* its first performance in 2009 and have performed it again on several later occasions, with Rudin as soloist and conductor.

The *Concerto-Symphony*, written in 1976, could be considered the beginning of Golovin's mature style. Its first movement, *Allegro vivace* [4], forms a prelude, based on a catchy theme that brings forth other, contrasting, themes, including those which lay the foundation of the *Presto* [5] which follows without an interval. Here, and in the third movement, *Largo* [6], which adheres to the neo-romantic tradition – it even contains some allusions to Brahms and his orchestral style – the rudiments of classical symphonic writing can still be discerned. The fourth movement, *Cadenza* [7], follows the rules in bringing all the themes together. Only in the slow, clear fifth movement, *Andante* [8], does Golovin's personal style reveal itself, free from classical norms.

Wherein lies the secret of the impact of Andrei Golovin's music? He creates his own world not from readily recognisable melodic shapes but by dissolving the object of his work to such a degree that only the slightest hints, the shortest possible combination of sounds, suddenly remind the listener of familiar musical figures used by the masters of the past. They are so small, and their succession so unpredictable, that the 'conscious' ear can barely grasp them – although it can somehow discern recapitulations and other appearances of the musical material. These minute elements, grasped intuitively, determine the flow and development of the form – which is why all these compositions seem to be broken off upon a half-word. In the *Concerto-Symphony*, for example, the same material (the first theme, for instance), is developed across the first four movements more or less in the manner of the symphonic tradition of the nineteenth and twentieth centuries, but at the concluding movement it seems to be rebuilt anew, in a different musical time and space.

*Fedor Sofronov, PhD, born in Moscow in 1971, is assistant professor in the Department of Contemporary Music, Moscow Tchaikovsky Conservatoire, and also works with the ensemble Studio for New Music. From 2004 to 2009 he was chief editor of the classical archive series for the Melodiya record label. His studies embrace contemporary music, jazz and acoustics, and he works also as composer, arranger and music journalist.*

**Mikhail Berezniitsky**, an ‘Honoured Artist of Russia’ and Associate Professor at the Moscow State Conservatoire, was described by the composer Rodion Shchedrin as ‘one of the most brilliant violinists in the world’. He was already a reputed violinist, experienced as soloist, ensemble player and leader of a number of outstanding chamber ensembles and orchestras, performing standard repertory, new music and rock, when at the age of 26 he realised that the sound and style of the viola lay much closer to his heart and, after a month of study, he made his debut as violist in the Small Hall of the Moscow Conservatoire. With a training as violinist at the Conservatoire at the hands of such distinguished teachers as Maya Glezarova and Nadezhda Beshkina and experience in ensemble-playing with such musicians as Alexander Bakhchiev, Valentin Berlinsky, Mikhail Kopelman and others, he soon mastered the viola, and in half a year he enrolled at the Conservatoire as a postgraduate viola student in the class of Yuri Bashmet. During these years he was active as both violist and violinist, often playing both instruments in the same concert.



photo: Danil Ivanov

Already a winner of International Bellini Chamber Ensembles Competition in Italy in 1990, he then began to prepare for solo competitions. In 1997, after eighteen months of study, he became a laureate of the prestigious Lionel Tertis International Viola Competition on the Isle of Man, the first Russian prize-winner at that competition since its establishment in 1980. Later he won the Yuri Bashmet Moscow International Viola Competition.

Since then he has performed in all of the world's major venues, and with some of its most outstanding musicians, among them Yuri Bashmet, Kolja Blacher, Natalia Gutman, Gidon Kremer, Alexei Lyubimov, Aleksander Rudin and Naum Shtarkman. The festivals at which he has appeared include December Nights in Moscow, Moscow Autumn, Berliner Festwochen, the Oleg Kagan Musikfest in Germany, the Bath International Music Festival and Gaudeamus in the Netherlands.

Mikhail Berezniitsky has given the first Russian performances of works of York Bowen, Mikhail Bronner, Morton Feldman, Pavel Karmanov, Michael Nyman, Nino Rota, Efrem Podgaits, Valentin Silvestrov and others, and some of the leading Russian composers of the day have dedicated viola works to him.

**Alexander Rudin** – a ‘People’s Artist of Russia’, recipient of a State Prize of Russia and a Prize of the City of Moscow, laureate of international competitions and professor at the Moscow State Conservatoire – ranks among the most versatile of today’s musicians, with degrees in cello and piano from the Gnessin Russian Academy of Music and in orchestral conducting from the Moscow State Conservatoire.

As cellist, Alexander Rudin is one of the few Russian musicians who have mastered the different styles of the Baroque, Classical and Romantic eras, and he plays not only on the contemporary cello but also on the viola da gamba. His repertoire is unusually broad. In addition to the classical repertoire, he devotes considerable attention to contemporary music and has taken part in the world and Russian premieres of works by such composers as Vyacheslav Artyomov, Andrei Golovin, Arvo Pärt and Valentin Silvestrov.

In his 25 years leading the Musica Viva Chamber Orchestra, he has shown himself to be a subtle interpreter of the music of different eras and an indefatigable researcher, thanks to which many previously unknown works have been heard in Russia for the very first time. In many of his concerts, Rudin appears as both soloist and conductor.

In the international arena he has appeared as soloist and conductor at Les Pianos Folies and La Folle Journée in France, Vivacello in Russia, and other festivals in Spain and Japan. He has played solo concerts in a number of other countries, including Finland, Germany, Hungary, The Netherlands, Slovenia and Turkey.

As guest conductor, Rudin has appeared with such distinguished ensembles as the St Petersburg Philharmonic Orchestra, the Russian National Orchestra, the Tchaikovsky Symphony Orchestra and the Svetlanov State Symphony Orchestra of Russia, as well as with symphony and chamber orchestras in Finland, Norway and Turkey.

He has recorded several dozen CDs for the Naxos, Russian Seasons, Olympia, Hyperion, Tudor, Melodiya and Fuga Libera labels. This is his first recording for Toccata Classics.



photo: Danil Ivanov