

FONTES

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IRCAM - MOSCOW

Michael Fingerhut¹

English Abstract

The title of this paper alludes, on the one hand, to *Paris-Moscou*, a remarkable exhibit held at the Centre Pompidou in Paris in 1979 in conjunction with a corresponding series of concerts organized by IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), and on the other hand to the ongoing *Année France-Russie 2010*.² We will discuss here three aspects of the relations between IRCAM and “Moscow” taken as a generic term for the territory ruled by Moscow in 1977,³ the year IRCAM was established, until today: concerts, residencies of composers⁴ and scientific collaborations, and their traces in the archives of IRCAM.

French Abstract

D'une part, le titre de cet article fait allusion à *Paris-Moscou*, une exposition remarquable, qui eut lieu à Paris au Centre Pompidou en 1979, en conjonction avec une série de concerts correspondante, organisée par l'IRCAM (Institut de recherche et de coordination acoustique/musique). D'autre part, le titre renvoie au programme actuel d'échanges culturels *Année France-Russie 2010*. Nous traitons trois aspects des relations entre l'IRCAM et “Moscou”, utilisé ici comme terme générique pour la région gouverné par cette ville, à partir de 1977, l'année de l'établissement de l'IRCAM, jusqu'à maintenant : des concerts, des résidences de compositeurs, des collaborateurs scientifiques et leurs traces dans les archives de l'IRCAM.

German Abstract

Der Titel dieses Artikels spielt auf der einen Seite auf die bemerkenswerte Ausstellung “Paris-Moskau“ des Centre-Pompidou aus dem Jahr 1979 an, die von einer Reihe von durch das IRCAM organisierten Konzerten begleitet wurde. Andererseits bezieht er sich auf das französisch-russische Jahr 2010. Es werden drei spezielle Aspekte der Beziehung zwischen dem IRCAM und „Moskau“ beleuchtet. Dabei wird „Moskau“ als Begriff für das Territorium verstanden, das von 1977 - dem Jahr in dem IRCAM gegründet wurde - bis heute von Moskau aus regiert wurde und wird. Untersucht werden Konzerte, Gastaufenthalte von Komponisten und die wissenschaftliche Zusammenarbeit sowie die Spuren, die diese im Archiv von IRCAM hinterlassen haben.

The long-standing and complex relation of IRCAM's founder, Pierre Boulez, to Igor Stravinsky, is well-known⁵, and predates by many years the establishment of

1. Michael Fingerhut is the director of the Multimedia Library and of the Engineering Bureau at IRCAM. Paris. This paper was presented at the 2010 IAML Conference in Moscow

2. A year-long cultural exchange program between both countries. See <http://www.france-russie2010.fr>.

3. In the 1970s, that region, known as the USSR, included what are now distinct countries. Armenia, Estonia, Latvia, Lithuania, Russia, Tajikistan, the Ukraine, Uzbekistan, and so on.

4. The spelling used for the names throughout this paper is that used by Grove Music Online where found.

5. Boulez had first met Stravinsky in December 1952 in Virgil Thomson's apartment in New York, but both composers knew of each other before, as related by American composer, Robert Craft, in his 1980 article “Stravinsky: Letters to Pierre Boulez” (*The Musical Times*, Vol. 123, No. 1672 (Jun., 1982), pp. 396–399, 401–402). In this article, he presents the rocky relations between the two strong-willed composers as reflected in their correspondence. While Boulez's view of Stravinsky's neoclassic music is best remembered due to his virulent

IRCAM⁶. In addition, as we'll see, Stravinsky has been the most performed Russian composer at IRCAM through the years⁷. Boulez had conducted *Le Sacre du printemps* at the Théâtre des Champs-Élysées in 1963 for the fiftieth anniversary of its première, and his discography is rich with references to Stravinsky's works from the 1966 LP on Nonesuch Records of *Les Noces and Other Works* (with the Chorus and Orchestra of the Théâtre National de l'Opéra)⁸ to the 2010 CSO-Resound CD of *Pulcinella* (with the Chicago Symphony Orchestra, a live recording)^{9,10}. Last but not least, IRCAM changed its formal address in 1990 from *31 rue St Merri* to *1 place Igor-Stravinsky*¹¹.

From its inception, IRCAM has been in a unique position that allowed it to bring to light, and contribute to, the evolution of avant-garde music and related technology as it emerged at the end of the 19th century in the Russian Empire, flourished around the Revolution, survived during the darker times of communism and developed after its closure. This is due to the institution being at the same time a producer of concerts both in-house and in international tours, a provider of contemporary music composition courses, a place of residence for composers and a research and development laboratory in which musicologists and scientists work.

1 Concerts; residences and tours

Almost from its inception in 1977, IRCAM's activities have regularly included a "Russian" facet: performance of works by, and/or residencies of, composers and musicologists born in the Russian Empire or in the SSSR, concert tours in the Soviet Union or in the countries which now occupy its territory.

criticisms of it, it is worth rereading his 1951 extremely detailed and profound analysis of Stravinsky's *Sacre* (reprinted as "Stravinsky demeure" in Pierre Boulez: *Points de repère I. Imaginer*, Paris: Christian Bourgois, 1995, 81–142, with corrections and identifications of the musical examples by Robert Piencikowski). In its introduction, he writes: "*Stravinsky, c'est d'abord le Sacre ; Petrouchka, Renard, Noces et Chant du Rossignol* [works which he would repeatedly conduct] *forment une constellation dont l'importance n'est pas niée, mais dont le pôle attractif reste toujours ce Sacre, hier scandaleux, aujourd'hui prétexte à quelques dessins animés* [Disney's *Fantasia*] !" He then goes on comparing the uniqueness of Stravinsky's *Sacre* to that of Schoenberg's *Pierrot Lunaire*.

6. Robert Piencikowski (Paul Sacher Foundation, Basel) provided the following information (private communication, 24 November 2010): in addition to Stravinsky and Denisov [as we'll see later in this paper], Boulez has also been in touch with other White Russian émigrés in Paris: Pierre Souvetchinky, Boris de Schloezer, Nicolas Nabokov, Alexandre Tcherepnine and Ivan Wyschnegradsky [some of whom would be later performed at IRCAM, see below], as well as with ex-SSSR kind-of dissident musicians (Maria Yudina, Andrei Volkonsky). These contacts are extensively documented at the Paul Sacher Foundation.

7. In 1977, six years after Stravinsky's death.

8. By sheer number of works, Skryabin is the first one: but all but four of those works of his which were played in the last 30 years were programmed during the *Paris/Moscou* concert series in 1979, and most were short pieces (dances, preludes).

9. It also includes *Pribaoutki, Berceuses du chat, Four Russian songs, Four Russian peasant songs*. Nonesuch number H 71133.

10. It also includes the *Symphony in Three Movements* and the *Four Etudes for Orchestra*. CSO-Resound number 901918.

11. The mobiles composing the well-known fountain which graces that piazza, designed by Jean Tinguely and Niki de Saint-Phalle, allude to several works of Stravinsky: *Circus polka, Histoire du soldat, Jeu de cartes, Petrouchka, Pulcinella, Ragtime, Renard, Le Sacre du printemps*.

Due to physical (and financial) constraints, most of the works that IRCAM has programmed through its history are written for, and thus performed by, soloists and smaller ensembles (in particular the Ensemble intercontemporain, founded at about the same time as IRCAM) and/or soloists, except on rare occasions (e.g., coproductions with large orchestras such as Radio France's).

1.1 The 1970s

The utopian vision that motivated the establishment of the Centre Pompidou and of IRCAM in the late 1970s—that of an institution¹² dedicated to contemporary arts and their interrelations—manifested itself in their early years by the organization of, exemplary large-scale, multidisciplinary events combining museum exhibits at the Centre Pompidou, concerts, and conferences such as *Passage du XX^e siècle* (January–December 1977), *Paris/Moscou* (31 May–5 November 1979), and *Paris-Paris* (September–October 1981).

While the bulk of the “Russian” works were performed during the *Paris/Moscou* concerts, two composers of note had their works played earlier, actually as early as in the first concert series of IRCAM, *Passage du XX^e siècle*: Edison Denisov¹³ and Igor Stravinsky. Edison Denisov's *Concerto for flute and orchestra* and Igor Stravinsky's *Le Sacre du printemps* and three other works¹⁴ were performed on 17 January (two weeks after IRCAM's formal opening), 20 January, 3 March and 23 April 1977.

The *Paris-Moscou* concerts, which ran from 11 June until 13 October 1979, were curated by Detlef Gojowy and Manfred Kelkel, together with Nicholas Snowman, then artistic director of IRCAM, and with the help of Lev Koblyakov and Ivanka Stoïanova¹⁵. The concerts were structured in two series:

- Series I: “La vie musicale en U.R.S.S. de 1900 à 1930”, comprised 12 distinct programs (14 concerts including the closing one), showing the intense creativity of the first third of the century: expressionism, exotism, futurism, constructivism, polyrhythm, brutism, and so on, on the one hand, and archaism and neoclassicism on the other; the invention of “new systems of sound organization” (Nikolay Roslavets), the “new

12. While IRCAM is an independent (not-for-profit, private) organization, it has the status of “associated department” of the Centre Pompidou (which is a public institution). This is also the case of the Bibliothèque publique d'information.

13. Who, as we'll see, would come to IRCAM for a residency 13 years later.

14. *Da pacem Domine* (one of the Stravinsky's reconstitutions of some of the missing parts of the *Sacrae Cantiones* of Gesualdo di Venosa), *Renard* and *Symphonies d'instruments à vent, à la mémoire de Claude Debussy*.

15. Detlef Gojowy (1934–2008), was a musicologist, author of a thesis and books on *Neue sowjetische Musik der 20er Jahre* (Laaber: Laaber-Verlag, 1980); *Schostakowitsch in Deutschland* (Berlin: Verlag E. Kuhn, 1998); *Arthur Lourié und der russische Futurismus* (Laaber: Laaber-Verlag, 1993); *Alexander Glasunow: sein Leben in Bildern und Dokumenten: unter Einbeziehung des biographischen Fragments von Glasunows Schwiegersohn Herbert Günther* (München: List, 1986), and other books. Manfred Kelkel (1929–1999) was a composer and musicologist and author of *Alexandre Scriabine, sa vie, l'ésotérisme et le langage musical dans son œuvre* (Paris: H. Champion, 1978); *Musiques des mondes : essai sur la métamusique* (Paris: Librairie Philosophique J. Vrin, 1988); *Alexandre Scriabine: un musicien à la recherche de l'absolu* (Paris: Fayard, 1999) and other works. Lev Koblyakov (born in 1948) is a musicologist and author of *Pierre Boulez: a world of harmony* (Reading: Harwood Academic Publishers, 1990); and Ivanka Stoïanova (born in Bulgaria) is a musicologist and a professor at Université de Paris VIII. She is the author of several books, including *Geste – texte – musique* (Paris: 10/18, 1978), *Luciano Berio / Chemins en musique* (Paris: Richard Masse, 1985); *Entre détermination et aventure: essais sur la musique de la deuxième moitié du XX^e siècle* (Paris: L'Harmattan, 2004) and of ca. 200 articles in French, German, Italian, English and other languages in professional periodicals and monographs. The general curator of the

linearity” (Lev Knipper, Aleksandr Mosolov), and “total chromatism” and resorting to electronic means (Nicolas Obouhow). While Arnold Schoenberg is truly the father of dodecaphonic music and serialism, other musicians before him had explored the use of the twelve tones of chromatic music. It is probably Yefim Golishev who in 1914, at the age of 17, composed the first-ever dodecaphonic work, a string trio using a *Zwölftondauer-Komplex* (A Complex of Twelve-Tone Durations), seven years before Schoenberg’s “Prelude” of his *Suite for Piano*, op. 25¹⁶. This work was performed in the first of these three concerts. The program notes for the series were written by Detlef Gojowy.

- Series II: “Alexandre Scriabine et ses contemporains”, comprised 10 distinct programs (17 concerts), that showed the precursors of Russian modernism in music, whose roots can be found not only in its folk music but also in such indirect influences as Ferruccio Busoni (who had written *Sketch of a New Esthetic of Music*)¹⁷ whose pupil, Maria Barinova, was the teacher of Arthur Lourié, to whose works one full concert of the first series was dedicated. The central figure of this series is Skryabin (with 84 works or parts thereof) whose innovations in the harmonic domain aimed at creating a total, magical art work¹⁸. The program notes for this series were written Manfred Kelkel (1929–1999).

Of the 46 non-French composers whose works were performed during these concerts, only one was still alive, Heinrich Litinsky. Ivan Vyschnegradsky had died on September 29, a few days before the first of the two concerts in which several works of his were performed (including French and world premières, on the second concert). An interview with him by Jean-Pierre Armand¹⁹ and featuring his quarter-tone piano was apparently filmed in the late 1970s (Wyschenegradsky was living in Paris at that time), but it is currently lost²⁰. However a photograph of the composer sitting next to this instrument, taken by Armand during the interview, can be found in the exhibit’s catalog (see Illustration 1); the caption indicates that this is a “*piano quart de ton réalisé avec Alois Hába*” in 1926²¹. A special concert of his works would be performed in March 1985.

The mere fact that at least 15 works were given their premières (including Stravinsky’s *Valse pour les petits lecteurs du Figaro*, from 1922²²) is an indication of the neglect into

Centre Pompidou exhibit was Pontus Hulten. Regarding music, that exhibit presented a wealth of documents, from music scores to ephemera. The catalog of the exhibit (see references) included two articles, one by Manfred Kelkel on *Musical life and the aesthetic trends in Russia during the years 1900–1932*, and one by A. Pronina, on *Music in the USSR before and after 1917*.

16. François-Xavier Szymczak, notes to the Radio France chamber music concert of October 17 2009, *1917, la Révolution ?* (available online at <http://sites.radiofrance.fr/chaines/orchestres/journal/concert/fiche.php?conc=260000058>).

17. *Entwurf einer neuen Ästhetik der Tonkunst*, Trieste, 1907 ; in English as *Sketch of a New Esthetic of Music* (New York : G Schirmer, 1911).

18. Skryabin’s sound-color synesthesia was by no means unique even among composers—one thinks e.g. of Olivier Messiaen or Salvatore Sciarrino—but its expression is particular to each creator.

19. IRCAM’s technical coordinator.

20. Source: Georges-Élie Giscard, personal communication, 2010.

21. On Czech composer Alois Hába (1893–1973) and his relation with Vuschnegradsky, see Gavin Dixon, *Ivan Wyschnegradsky: Microtonalist and Mystic*, 2009. Available online at this address: http://www.gavindixon.info/Ivan_Wyschnegradsky.htm.

22. The score, as printed in the *Figaro*, is titled *Valse pour les enfants. Improvisée au Figaro par Igor Stravinsky*. Under the title, in Stravinsky’s handwriting, the following mention appears: *Une Valse pour les petits lecteurs du « Figaro »*. Stravinsky signed at the bottom of the score and dated it *Mai 1922*.



ILLUSTRATION 1 Ivan Vyschnegradsky and his quarter-note piano. *Photo: Jean-Pierre Armand [1979]. Reproduced with the kind permission of Jocelyne Armand.*

which many pre- and post-revolutionary Russian composers had fallen in their own country²³ and elsewhere—mainly for political reasons, and secondarily for cultural ones (the perception then was that they were “too regional”)—, except for Stravinsky, Prokofiev and Shostakovich. *Paris/Moscou* was, for most of them, their first emergence from oblivion.

In the program notes to one of the concerts, Detlef Gojowy writes that “Nicolas Roslavetz . . . est sans doute le plus important des compositeurs russes oubliés des années 10 et 20.” He is presumably the composer of the first atonal music work (in 1913), the *Sonata No. 1 for Violin and Piano* (performed on the 14 September concert); he brought to the attention of the Russian public Schoenberg’s *Pierrot Lunaire*; he fought the Association of Proletarian Musicians for their wish to base socialist music on the forms of classical symphony and folksong; and at the same time criticized Schoenberg and Stravinsky as “representatives of archbourgeois tendencies”. Of his works that were performed at

23. This relative neglect continues to this day in post-communist Russia: the Glinka State Central Museum of Musical Culture in Moscow dedicates a very narrow panel to the 1900–1930 composers in its permanent exhibit.

the Paris/Moscou series, his *Concerto for Violin and Orchestra*, called by Golovy the composer's masterwork, couldn't be performed as written because the orchestra material was unavailable²⁴. It was performed in a violin and piano reduction (done by Roslavets himself).

An estimated audience of 9,000 people attended the concerts.

In a 1980 paper²⁵ dedicated to the centenary of the birth of Nikolay Roslavets, Lewis Foreman lamented the fact that his music was almost unknown and underperformed in the West. At the time of writing, he had been unaware of the IRCAM concerts, but this didn't last long. A few months later, he wrote:

Having asserted in my centenary survey of Roslavets (TEMPO 135) that 'no one has managed to generate a range of performances' of his music, I was clearly asking to be contradicted. The day after I passed the proofs for press, I was discussing the whole question of the Russian revolutionary avant-gardistes with the soprano Jane Manning, and was delighted to learn from her of a series of European performances, by her and others, during 1979 and 1980 which had included quite a number of works by Roslavets. The prime mover in this was IRCAM in Paris, whose concerts in June and October 1979 included not only songs by Roslavets, but also two violin sonatas, a cello sonata, the Five Preludes for piano, and—most interestingly of all the—Violin Concerto. Subsequently some of these works reappeared in performances on Cologne radio and in a recital at Middleburg, Holland.

This underlines my appeal for performance in the UK. There are now artists who have copies of the music and the works in their repertoires, and this encompasses not only Roslavets but also Mosolov, Lourie, Vishnegradsky (who was present in Paris, but died soon afterwards) and Obuhov. The latter's Balmont settings must have seemed very extreme when they were written, and even now, with their wild screaming, glissandi, and whistles, they make a considerable impact.

Finally, since I wrote my article, the New Grove has appeared, and one would also like to draw attention to the Roslavets article and its attendant list of works by Detlef Gojowy. Is this a case for the BBC?²⁶

Four years later, the Russian Festival (planned by Elizabeth Wilson as a central focus of the Almeida Festival²⁷) would perform some of these composers, as well as the then less-known ones, such as Sofiya Gubaydulina or Elena Firsova²⁸.

While the *Paris/Moscou* concerts were dedicated to the past, a series of three additional concerts took place on its fringes, as if it were, *En marge de Paris/Moscou: musiques soviétiques actuelles* (on 6 and 27 June, and 22 October 1979). It was devoted to "new music" in the USSR since 1960, and included 18 works, out of which 14 received their French premières. The composers whose works were performed represented the next two generations following the *Paris/Moscou* ones: Arvo Pärt (1935, Estonian), Alfred Schnittke (1934–1999), Tigran Mansurian (1939, Armenian), Aleksandr Knayfel' (1943),

24. This was actually the first of two violin concerti which Roslavets composed. It is only in 1989 that its full score was unearthed in the archives of the State Music Publishers in Moscow. Its second concerto was completed in 1936 but remained in total obscurity until its first performance in Glasgow's City Hall in January 2008. This explains why the program notes, unaware of its existence, didn't qualify the performed work as the first of the two. (Source: Presto Classical online review of the CD *Roslavets Violin Concertos*, Alina Ibragimova (violin), BBC Scottish Symphony Orchestra, Ilan Volkov (conductor), Hyperion CDA 67637, 27 October 2008, see <http://www.prestoclassical.co.uk/w/135276/Nikolai-Andreyevich-Roslavets-Violin-Concerto-No-2>.)

25. "In Search of a Soviet Pioneer: Nikolai Roslavets", *Tempo*, New Series, no. 135 (Dec. 1980), pp. 27–29.

26. *Tempo*, New Series, no. 136 (Mar. 1981), p. 13.

27. See Susan Bradshaw, "Almeida Festival", *Tempo*, New Series, no. 150 (Sept. 1984), pp. 38–40.

28. Who had also been performed at IRCAM in 1979, see below.

Elena Firsova (1950) and others. The program notes by Detlef Gojowy note that the period from 1960 on is characterized not only by a “rebirth of Webern” (due to the influence of Philipp M. Herscovici, a student of Webern, who had been living in Moscow since 1939) and of a rediscovery of ancient music but also of a non-European way to “think the music”, inherited from Shostakovich. Moreover, despite the attempts of the authorities to erase all memories of the avant-gardism of the 1910s, their traces could then still be felt.

An additional series of two concerts, on 8 and 15 October 1979, was dedicated to works of composers of Eastern Europe outside the USSR (Czechoslovakia, East Germany, Hungary, Poland, Rumania, Yugoslavia).

All in all, close to 200 works of nearly 60 composers were performed, the bulk being almost all known works by Skryabin; 15–20 works each by Roslavets, Stravinsky, Prokofiev, and Obouhow; and 5–10 works by Lourié, Vyschnegradsky, and Mosolov. Yefim Golishev (1897–1970), mentioned above, one of the most remarkable composers of that period and who was also a performer (violin) and painter, had only one work performed, his *Trio* using the *Zwölfondauer-Komplex*: this is the only work of his that his flight from Germany in 1933²⁹, where he had gone to study in 1909, on account of his being a Jew and a “degenerate artist”, and all his musical and graphic works³⁰ were lost.

Last but not least, one should first mention the 1975–1981 tenure of musicologist Ivanka Stoianova at IRCAM, mainly at its library. Although not Russian (she was born in Sliven, Bulgaria), she had studied violin and musicology at the Moscow Peter Ilyitsch Tchaikovsky Conservatory. She had helped curate the *Paris/Moscou* concerts along with Lev Koblyakov, who had also been the narrator in the performance of one of the works of Arthur Lourié in the concert of 2 July 1979. Koblyakov’s 1977 thesis had consisted of an analysis of Boulez’ *Le Marteau sans maître*, published as *Pierre Boulez: A World of Harmony*.³¹ Between April and June 1979, he gave twelve lectures “on avant-garde music done at IRCAM, about the history of music from Arnold Schoenberg until Jean-Claude Risset and John Chowning: dodecaphonic and serial music, the history and practice of electronic and computer music, new devices for instruments”³².

1.2 The 1980s

While that decade didn’t have a concert series dedicated to Russian music, it included a few concerts devoted to specific composers or groups of composers originally from the

29. Two months after Adolf Hitler’s appointment as chancellor of Germany (30 January 1933), antisemitic legislation started coming into place at every level, municipal, state and Reich: the 31 March Berlin decree suspending Jewish doctors from the city’s charity services, the 7 April law removing Jews from government service, 25 April revocation of the citizenship of naturalized Jews and undesirables, and so on. Detlef Gojowy, co-curator of the Paris/Moscou concerts, writes in the Oxford Music Online: “Fleeing from Nazi persecution in 1933, he left behind his pictures and compositions, which were confiscated and lost. He went first to Portugal, then to Barcelona, where he worked as a chemist until 1938, when the civil war drove him to France. There he spent the war in prison and lived in hiding. From 1956 to 1966 he lived in São Paulo, where he took Brazilian nationality and began his creative work again, aided by Walter Zanini; he also influenced the Música Nova group of young Brazilian composers. His last years were spent as a painter in Paris [where in died on 25 September 1970].” (Detlef Gojowy and Andrey Yur’evich Kolesnikov. “Golishev, Yefim.” *Grove Music Online. Oxford Music Online*. 24 Nov. 2010 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11405>>)

30. Except for a few black-and-white reproductions in exhibit catalogues and magazines. See Joan Ockman, “Reinventing Jefim Golysheff: Lives of a Minor Modernist”, *Assemblage*, no. 11 (Apr., 1990), pp. 70–106. MIT Press.

31. Published Chur, Switzerland: Harwood Academic Publishers, 1990.

32. Source: *Rapport d’activité de l’Ircam 1979*.

Soviet Union or still living there. The most notable one, a joint IRCAM and Radio France concert under the direction of Pierre Boulez, took place on 10 June 1981. It was the final and most important event in a pre-centenary celebration of “Stravinsky and France”, and included the first performance of the 1919 instrumentation of *Les Noces*. As Robert Craft writes:

More exactly, only the first two tableaux were heard, Stravinsky having abandoned the score at this point because, as he began to fear, the impossibility of synchronizing a mechanical instrument, the pianola, with a live ensemble of cimbaloms, percussion, and harmonium. The music had been played before but with standard pianos replacing the mechanical one. Boulez used the pianola and presented the piece as intended for the first time, revealing, in the process, the rhythmic structure of the composition³³.

On April 4, 1984, a concert in the series *Forum de la creation 1983–1984* was dedicated to the “URSS Avant-Garde” and featured the soprano Roswitha Trexler. It included works by Roslavets (1881–1944) and Mosolov (1899–1973)—prominently represented during the *Paris/Moscou* concerts—and the younger Rodion Shchedrin (b. 1932) and Elena Firsova (b. 1950).

One year later (1 March 1985), a full concert in the same series was dedicated to eight works of Ivan Vyschnegradsky (out of which half were being given their French premières), under the direction of the Iranian composer and conductor Iradj Sahbai. Two of the works, *Chant nocturne* and *Dialogue*, were for two quarter-tone pianos (and violin, for the first work).

Other concerts in this decade included single works by Skryabin, Shostakovich (1906–1975), Denisov (1929–1996), and Pärt (b. 1935). All in all, nearly 50 works by 12 composers were performed, Stravinsky with the lion’s share (28), then Vyschnegradsky (5), Denisov (3) and Skryabin (2).

Finally, it is worth mentioning two “expert conferences” of musicologists in this decade, both in 1987: Algirdas Ambrazas on Lithuanian music, and Lev Koblyakov (whom we already mentioned for his involvement in IRCAM in the 1970s) on musical material in new music.

1.3 The 1990s

This decade started with a bang: the concert tour of IRCAM, the Ensemble intercontemporain and Pierre Boulez, together with composers Philippe Manoury, Marc-André Dalbavie, and Marco Stroppa to the USSR in February 1990. Three concerts were given in Moscow in the main hall of the Gnesin Institute³⁴ and three in Leningrad. There were three different programs, IRCAM taking part in two of them with the following works: Dalbavie’s *Diadèmes* (program II), Stroppa’s *Traiettorie*, Manoury’s *Jupiter*, and Boulez’ *Dialogue de l’ombre double* (program III). During this tour, Boulez met with Edison Denisov. Incidentally, this was not the first visit of Boulez to the USSR: in 1967, he had led the BBC Symphony Orchestra in four concerts³⁵.

33. Robert Craft, “Stravinsky Pre-Centenary”, *Perspectives of New Music*, Vol. 19, No. 1/2 (Autumn, 1980–Summer, 1981), pp. 464–477.

34. Source: Marco Stroppa, “Live electronics or . . . live music? Towards a critique of interaction”, *Computer Music Review* 1999, vol. 18, part 3, pp. 41–77 (note 24).

35. Robert Piencikowski (Paul Sacher Foundation, Basel) provided the following information (private communication, 24 November 2010): According to Boulez’s correspondence which is in his archives at the Paul

While the decrease in the sheer number of the Russian works performed at IRCAM continued, this decade saw the first world premières of works written at IRCAM by one established, and several budding composers-in-residence. As the USSR formally dissolved in 1991, they would come from the countries which now occupied its territory, principally Armenia, Estonia, Latvia, Lithuania, Russia, Tajikistan, the Ukraine, Uzbekistan.

Pierre Boulez had performed music by Edison Denisov (1929–1996) quite early: in 1965, his *Soleil des Incas* was included in the program of the *Domaine musical*, first under the direction of Bruno Maderna, then by Boulez in Brussels and Berlin. A few of his works were performed at IRCAM in the 1970s and 1980s. In 1987, Denisov was one of the twelve composers who presented their theory and practice and analyzed their work during the *Séminaire de composition*. In 1991–92 he was invited by Boulez to come to IRCAM where he composed *Sur la nappe d'un étang glace* for nine instruments and tape (this was his first use of electronics); this was given its première in February 1992 by the Ensemble inter-contemporain under the direction of David Robertson. Another of his works, the *Sonata for Flute*, would be performed after his death, in 2004. Edison Denisov was the founder of the Russian Association of New Music (ASM-2, later simply called ASM³⁶).

Elena Gantchikova (b. 1967) attended IRCAM's composition course ("Cursus de composition et informatique musicale") in 1992–3, and wrote *Aven Armand* for piano and electronics. The work was given its première in February 1993. Gantchikova had also studied at the Moscow Tchaikovsky Conservatory, and is currently principally active in teaching music.

That same year, Dmitri Yanov-Yanovsky (b. 1963, son of composer Feliks Yanov-Yanovsky) attended the IRCAM Summer Academy. He is currently based in his native Uzbekistan where he founded the International Festival of Contemporary Music ILKHOM-XX in 1996, and is part of the Silk Road Project founded by Yo-Yo Ma.

Kamil Tchalaev (b. 1962, grand-son of composer Yakov Kaploun) took part in two Summer Academies of IRCAM in 1994 and 1995 (he left the second one before the end). Endowed with a 5-octave vocal range, he has also specialized as a singer in the classical and contemporary repertoires for voice. In 1992, he founded and directs the *École sauvage NALi* (Nouvelle Académie Libre). He was recently the music advisor of Ensemble Accentus for their Rachmaninoff recording³⁷, as well as a performer (as a bass) in a John Cage concert at the Cité de la musique in 2008.

Anna Ikramova (b. 1966) was selected by the IRCAM Reading Panel to take part in the computer music workshop which took place from 12 June 12 to 7 July 1995. She now works in Germany as a piano and clarinet teacher and also as a church organist. Her 2001

Sacher Foundation, he toured Eastern Europe with the BBC Symphony Orchestra from 31 December 1966 to 15 January 1967. After one concert in Prague (3 January) and one in Warsaw (5 January) he gave two concerts in Moscow (8 and 10 January) and two in Leningrad (13 and 14 January). The programs included works of Bartók, Berg, Boulez, Debussy, Schoenberg, Stravinsky and Webern. Anthony Wilkinson filmed a documentary for BBC-TV, which is available in their audiovisual archives. The Moscow concerts were recorded in the grand hall of the Moscow Tchaikovsky Conservatory and were issued in 1983 on a Melodiya LP (C90 18745 007).

36. On the history of this organization and, more generally, of new music in Russia, see Dimitry Oukhov, "New Music in Russia: The Time of Composers Is Over?", *The Eurasian Report*, 21 August 1999, available online at: http://www.eurasiacenter.org/publications/new_music_in_russia.htm

37. Ensemble Accentus, *Rachmaninoff: Vêpres et Liturgie de Saint Jean Chrysostome*, Naïve, 2010, V5239

composition *Der schlafende Reiter* (*The Sleeping Rider. A virtual musical stage production*) is available on DVD.³⁸

Alla Zagaykevych (b. 1966) was selected by the IRCAM Reading Panel and followed the composition course in 1995–1996. Her work *Et dans un long tournoiement / J'entrerais alors dedans l'étang céleste*, for bassoon, contrabass, bass clarinet and electronics on verses by Oleh Lysheha (in Ukrainian), was performed by the Ensemble Court Circuit in 1996. Since 1998 she has been a lecturer at the Music Information Technologies' Department of the National Music Academy of Ukraine (Kiev), where she founded the Electronic Music Studio.

Boris Filanovski (b. 1968) was selected by the 1997 Reading Panel, and studied in 1998 at IRCAM (with a scholarship from French Ministry of Foreign Affairs). He has been the artistic director of eNsemble, a contemporary music group in St Petersburg, since 2001, and is composing.

Finally, Roland Kronlaks (b. 1973) followed the IRCAM composition and computer music course in 1999, and composed *Moving Shapes* for bass trombone and electronics, which was given its première in September of that year. Another work of his, *Conversion* for oboe, two violins, viola and cello, was performed during the Festival Présences 2000 by the Ensemble Court Circuit.

Three other Russian composers had works that were performed during that decade, but they weren't newcomers to IRCAM: Stravinsky (24 works), Firsova (1), and Gubaydulina (1).

Another Russian who stayed at IRCAM during this decade was Lev Koblyakov; it was actually a return, as he had been there in the 1970s (see above). He taught in 1990–91 in the DEA³⁹ de Musique et musicologie du XX^e siècle (coordinated by composer and philosopher Hugues Dufourt).

1.4 The 2000s

The third decade of IRCAM was marked by a decrease in “established” composers (performances of only three works by Stravinsky, and one each by Skryabin and Denisov) and an increase in the number of student composers: while only two attended the IRCAM composition course, eight took part in workshops.

Elena Langer (b. 1974), Žibuoklė Martinaitytė (b. 1973), Ruslan Apanovich, Daniel Choutko, and Alexander Litvinovsky (b. 1962) attended the Centre Acanthes-IRCAM composition workshops in 2000 (given in Avignon, Helsinki, and Kraków), where they worked with various composers (including Jonathan Harvey, Magnus Lindberg, Tristan Murail, Michael Jarrell, and Ivan Fedele).

Langer is now based in London and actively composing. Her cycle *Songs at the Well* for soprano and ensemble was given its première in 2009 at Carnegie Hall in New York, and her opera *The Lion's Face* was given its première in Brighton, England, at the Theatre Royal in May 2010. Martinaitytė's music has been performed throughout Europe, Canada and the USA. In 2009 she was awarded a fellowship for a residency at the MacDowell

38. Cybele 860101DV.

39. Acronym for *Diplôme d'études approfondies*, a former postgraduate degree replaced since 2004 by the Master of Advanced Studies.

Colony for Artists in New Hampshire and had a premiere of the commissioned piece *Elusive Fluidity* for organ at Yale University. In 2010 she was awarded the prize for the best orchestral work (for *Thousand Doors to the World*) at the composers' competition organized by the Lithuanian Composers' Union. She is currently living in New York⁴⁰.

Apanovich's *Passacaglia* was given its première at the Young Euro Classic Festival in August 2005 by the Symphonieorchester Junges Belasun.

Litvinovsky is based in Minsk and is active as a composer.⁴¹

Vykintas Baltakas-Bieliauska (b. 1972) attended the IRCAM's composition and computer music course from October 1999 to September 2000, and his work *Das Lied* for piano and tape was given its première in September 2000. He is active as a successful composer. In 2009, he founded the Lithuanian Ensemble Network.

Farangis Nurulla-Khoja (b. 1972) was selected by the Reading Panel in 2001⁴² and attended the course in 2002, and composed *Eluvia* for cello, bamboo chimes and electronics, performed 15 October 2002. She has recently been working with Les Percussions de Strasbourg who gave the première of *Création*, a work for voice and percussion in November 2008.

Helena Tulve (b. 1972) was selected that same year, but for the shorter summer workshop in composition and computer music. In 2008, she was offered the position of Professor of Arts at the University of Tartu.

In 2003, Age Hirv (b. 1973) was selected by the Reading Panel to take part in the June 2004 shorter summer workshop. She is currently a lecturer in the Composition Department of the Estonian Academy of Music and Theatre.

As in the previous decade, IRCAM took part in a tour, this time to Tallinn, where Boulez' *Anthèmes 2* was performed by Hae-Sun Kang on October 14, 2001.

An interesting event took place in IRCAM on 10 November 2004: Lydia Kavina gave a lecture-demonstration on the theremin, invented by her great-uncle Lev Termen. She gave the Multimedia Library several recordings and scores.

In 2008, the American composer Richard Dudas, who's had a long-standing direct and indirect collaboration with IRCAM⁴³, was invited to the Moscow Autumn 30th International Contemporary Music Festival, where two of his compositions for instrument and live electronics were performed. In conjunction with the festival, he also taught computer workshops at the Theremin Center.

A year later, at the following edition of this festival, Alain Lithaud (physicist and composer collaborating with IRCAM) had his *Route de l'Arène, Bref'opéra en trois scènes* premiered in the concert *Paris—Shanghai—Boston* on 21 November. This is an electro-acoustic piece based on twelve minutes of recorded spoken voice transformed by IRCAM's software AudioSculpt.

40. The Music Export Lithuania website provides an extensive biography and an up-to-date list of her works. See <http://www.mx1.lt/en/classical/persons/bio/martinaityte>.

41. His website, <http://litvinovsky.iatp.by> gives access to his music catalogue as well as downloadable MP3s.

42. That same year, Janis Patraskevics was also selected, but for a commissioned work for the Ensemble Intercontemporain.

43. From 1996 to 1998 he taught computer music at IRCAM, and from 1999 to 2008 he worked for Cycling '74, developing musical tools and audio effects for the musical software programming environment Max/MSP, originally invented at IRCAM by Miller Puckette.

2 Other exchanges and collaborations

At the end of the 1980s and beginning of the 1990s, Steve McAdams, then head of the Perception and Cognition research team of IRCAM, collaborated for several years with Valery Nosulenko and Elena Samoylenko, both of the Institute of Psychology of the Russian Academy of Sciences in Moscow. They were working on the analysis of verbal descriptions of musical timbre. They came for several periods to France, being attached to the Maison des Sciences de l'Homme, and McAdams made a trip to Moscow in 1990. They published a few texts together, and Nosulenko translated an article of McAdams into Russian⁴⁴.

In a 1996 article in the *Leonardo Music Journal*, Alexander Belonenko, from the Electronic Music School at the Rimsky-Korsakov State Conservatory of St. Petersburg, mentions maintaining “creative contacts” with IRCAM, however no corroboration could be found yet at IRCAM.

In June 2002, the 21st International Conference of the Audio Engineering Society took place in St. Petersburg. Étienne Corteel, then from the Room Acoustics research team of IRCAM (and now at sonic emotion ag, Paris), co-authored a paper which was presented at the Wave Field Synthesis session⁴⁵.

In 2004, Yann Geslin, from the Groupe de recherches musicales of INA (the French Institut national de l'audiovisuel), gave a workshop on IRCAM software (AudioSculpt, Diphone and OpenMusic) at the Theremin Center of the Tchaikovsky Conservatory of Music of Moscow.

The European Course for Musical Composition and Technologies (ECMCT), partially funded by the European Commission as part of the Leonardo da Vinci program, is a project that was initiated by IRCAM and which started running in October 2006 for a duration of two years. It established a one-year course specially devised for sound artists, composers, musicians, and visual artists with musical skills and interests. One of the partners is the Estonian Academy of Music and Theater Tallinn.

In June 2009, the 13th International Conference on Speech and Computer (SPECOM-2009) took place in St. Petersburg. Three papers⁴⁶ were presented by members of the Analysis and Synthesis research team of IRCAM: Gilles Degottex, Nicolas Obin, Xavier Rodet, and Axel Roebel.

44. E. S. Samoylenko, S. McAdams and V. N. Nosulenko, “Systematic analysis of verbalizations produced in comparing musical timbres,” *International Journal of Psychology*, 31 (1996) 255–278; С. Мак-Адамс, “Перцептивная организация звуковой среды, in В. Н. Носуленко (Ed.), *Проблемы экологической психоакустики. Сборник научных трудов*, Москва: ИПАН (1991), 28–50; V. N. Nosulenko, E. S. Samoylenko, and S. McAdams, “L'analyse de descriptions verbales dans l'étude des comparaisons de timbres musicaux,” *Journal de Physique*, 4(C5) (1994), 637–640; A. Faure, S. McAdams, and V. Nosulenko, “Verbal correlates of perceptual dimensions of timbre,” *Proceedings of the 4th International Conference on Music Perception and Cognition, Montréal*, Montréal: McGill University, Faculty of Music (1996), 79–84. Source: Steve McAdams.

45. Ulrich Horbach, Diemer de Vries and Étienne Corteel: Spatial Audio Reproduction Using Distributed Mode Loudspeaker Arrays.

46. Nicolas Obin, Xavier Rodet and Anne Lacheret-Dujour: “A Syllable-Based Prominence Detection Model Based on Discriminant Analysis and Context-Dependency”; Gilles Degottex, Axel Roebel and Xavier Rodet: “Glottal Closure: Instant Detection from a Glottal Shape Estimate”; Gilles Degottex, Axel Roebel and Xavier Rodet: “Shape Parameter Estimate for a Glottal Model without Time Position”.

3 Coda

The burst of creativity and innovation in music (as well as in the other arts) which characterized the last two decades of the Russian Empire and the first one which followed the Bolshevik Revolution was remarkably well echoed in the 1977 *Paris/Moscou* concerts, which brought to light composers and works which had been subsequently erased from history. The reason is simple: that period soon came to an end as Stalinism took over (and in particular as of the mid-1930s, with the beginning of the Great Terror) and promoted Socialist realism, at the same time putting a clamp on the avant-garde on the ground of its being bourgeois, decadent, pessimist and generally anti-Communist. A comparable process would occur almost simultaneously in Nazi Germany with its banning of *entartete Kunst* (degenerate art) accused of being Jewish Bolshevik and foreign, and with its imposition of heavy academism. Both totalitarian regimes, which had come to power with the pretense to represent the people (or the masses) against the bourgeoisie dreaded the threat of modernity as individualist and thus seditious.

As a result, the most promising Russian composers of the beginning of the twentieth century had either to leave the country (Rachmaninoff in 1917) or not return (as Stravinsky who had left in 1910, or Detlef Gojowy, as we saw earlier), or compose more “acceptable” works (as Shostakovich and Prokofiev did to some extent). Avant-garde works became perforce a rarity and the product of composers working as isolated individuals rather than in relation to various movements in the SSSR and abroad. At the same time, works of a couple of the most famous émigrés continued to be played throughout the years (most notably Stravinsky, but also Vyschnegradsky who had left in 1920).

It is only after the death of Stalin (in 1953) that musical expression gradually became freer to turn to modernity (still viewed then as “nonconformist”). The first couple of generations of composers who represent this revival were well represented in the shorter series *En marge de Paris/Moscou: musiques soviétiques actuelles* as well as in other concerts throughout the 1980s. One of them, Edison Denisov, even came later for a residency at IRCAM, as we saw. Another one, the Armenian Tigran Mansuryan whose works integrate traditional popular elements into a modern language (as Falla, Bartók, Enesco or Stravinsky did in their times), visited the IRCAM library and donated some of his works⁴⁷,

As to the younger generations who came mostly into age around and after the dismantling of the SSSR, they benefited from the opening of the borders and the increased international exchanges between East and West. This is reflected by the increase of residencies of composers coming not only from Russia, but from the countries which came into being in that region from 1991 on, as well as by the various scientific exchanges which brought IRCAM researchers to Russia from the mid 1990s to this day.

47. Source: Alain Galliani (then head of the IRCAM library, and now director of the Médiathèque musicale Mahler, Paris), private communication.

Appendices

1 Program of the Paris/Moscou concert series.

The following table lists the concerts which took place during the *Paris/Moscou* exhibit and the composers whose works were performed.

Series I: *La vie musicale en U.R.S.S. de 1900 à 1930.*

11 June, 13 June:

Poésies françaises mises en musique par des compositeurs russes.

Works of Yavorsky, Lourié, Roslavets, Knipper, Stravinsky.

14 June:

Les débuts du dodécaphonisme russe.

1^{er} programme.

Works of Golîshev, Obouhow, Roslavets.

22 June:

Expressionnisme – constructivisme – polyrythmie – l'œuvre d'Alexandre Mossolov.

Works of Mosolov.

27 June:

Les formes classiques.

Works of Polovinkin, Prokofiev, Shostakovich, Myaskovsky, Roslavets*.

2 July:

Les débuts du dodécaphonisme russe: l'œuvre d'Arthur Lourié. 2^e programme.

Works of Lourié.

14 September, 1 October:

Les débuts du dodécaphonisme russe: l'œuvre de Nicolas Roslavetz. 3^e programme.

Works of Roslavets.

19 September:

Les compositeurs français en U.R.S.S.

Works of Ravel, Roussel, Satie, Schmitt.

22 September:

Les formes néo-classiques.

Works of Deshevov, Shebalin, Korchmarev, Popov.

28 September:

Les expériences sur les échelles musicales.

Works of Feinberg, Krein, Protopopov, Roslavets, Melkikh.

Series II: *Alexandre Scriabine et ses contemporains.*

15 June, 23 June:

Rencontres: Stravinsky – Prokofiev – Scriabine.

Works of Skryabin, Prokofiev, Stravinsky.

18 June, 20 June:

Rencontres: Scriabine et Rachmaninov.

Works of Skryabin and Rachmaninoff.

21 June, 4 October:

Le dernier récital de Scriabine.

Works of Skryabin.

13 September, 15 September:

Scriabine et les post-romantiques du Conservatoire de Moscou.

Works of Arensky, Lyapunov, Rachmaninoff, Taneyev, Skryabin.

17 September, 24 September:

L'influence française sur la musique russe.

Works of Nicolas Shcherbachyov, Rebikov, Akimenko, Grechaninov, Tcherepnin, Skryabin.

20 September, 21 September:

Scriabine et les expériences sur les échelles musicales.

Works of Feinberg*, Melkikh*, Skryabin.

26 September, 27 September:

Scriabine et les folklorists du Conservatoire de Saint-Petersbourg.

Works of Glazunov, Glière, Lyadov, Skryabin*.

29 September:

Le rayonnement de Scriabine.

Works of Alexander Skryabin*, Julien Skryabin*, Protopopov*, Obouhow, Roslavets*, Tcherepnin.

3 October***:

Autour de Scriabine.

Works of Skryabin, Vyschnegradsky, Kryukov*, Shcherbachyov (Vladimir)*.

30 September:

Romantisme et exotisme.

Works of Vasilenko, Dzegelenok, Yevseyev, Litinsky.

5 October:

Vers de nouveaux horizons: débuts atonaux et ultrachromatiques.

Works of Vyschnegradsky* **, Obouhow*, Roslavets, Skryabin.

6 October:

L'école juive en Russie: le romantisme moderne.

Works of Gnesin, Drozdov, Veprik, Zhitomirsky.

13 October:

Concert de cloture Paris/Moscou. Musique symphonique 1900/1930.

Works of Mosolov, Roslavets*, Skryabin.

* French première.

** World première.

*** This concert is not listed in the collective program notes for the series, but there is a dated and documented sound archive of it.

2 Program of the concert series *En marge de Paris/Moscou: musiques soviétiques actuelles.*

6 June 1979: Works of Yerkanian, Grabovsky, Martinov, Knayfel', Suslin, Tishchenko, Godzyats'ky, Artyomov.

27 June 1979: Works of Volkonsky, Slonimsky, Ledenyov, Pärt, Mansuryan, Firsova.

22 October 1979: Works of Silvestrov, Gubaydulina, Schnittke, Denisov.

3 Documents.

Most of the sound archives and ephemera of the concerts are available online (excerpts, for the sound recordings) through the Gateway for Contemporary Music Resources⁴⁸.

Other documents of relevance, available on-site at the IRCAM Multimedia Library (except where mentioned):

- *Passage du XX^e siècle. I^{re} partie. Janvier/juillet 1977.* Program. 216 pages. IRCAM, 1977.
- *Passage du XX^e siècle. II^e partie. Septembre/décembre 1977.* Program. 57 pages. IRCAM, 1977.
- *Paris-Moscou 1900–1930.* Exhibit catalog. 560 pp. Centre Pompidou, 1979. (Not at the IRCAM Multimedia Library).
- Manfred Kelkel, *Paris-Moscou 1900–1930. Alexandre Scriabine et ses contemporains.* Program notes, 28 p. IRCAM-Centre Pompidou, 1979.
- Detlef Gojowy, *Paris-Moscou 1900–1930. La vie musicale en U.R.S.S. de 1900 à 1930.* Program notes, 42 p. IRCAM-Centre Pompidou, 1979.
- *Paris/Moscou . . .* individual and collective program notes.

48. www.musiquecontemporaine.fr.

- *Forum de la creation. Ivan Vyschnegradsky. Vendredi 1^{er} Mars 1985*. Program notes, 8 pages. IRCAM, 1985.
- Viktor Ekimovski, “La nouvelle musique soviétique aux portes de la liberté”, *In Harmoniques* n° 7, January 1991: *Musique et authenticité*. Ircam—Centre Pompidou.
- *Rapports d'activité de l'Ircam 1979–2010*.

4 Composers with more than one work played 1977–2009

| | | | |
|-----------------------------|----|----------------------------|---|
| Stravinsky, Igor | 72 | Yavorsky, Boleslav | 2 |
| Skryabin, Aleksandr | 52 | Deshevov, Vladimir | 2 |
| Roslavets, Nikolay | 13 | Dzegelenok, Aleksandr | 2 |
| Lourié, Arthur | 10 | Feinberg, Samuel | 2 |
| Mosolov, Aleksandr | 10 | Gubaydulina, Sofiya | 2 |
| Vyschnegradsky, Ivan | 10 | Knipper, Lev | 2 |
| Rachmaninoff, Serge | 7 | Lyapunov, Sergey | 2 |
| Denisov, Edison | 6 | Mansuryan, Tigran | 2 |
| Prokofiev, Sergey | 4 | Mielkikh, Dmitry | 2 |
| Shostakovich, Dmitry | 3 | Obouhow, Nicolas | 2 |
| Firsova, Elena | 3 | Tcherepnin, Aleksandr | 2 |
| Obouhow, Nicolas | 3 | Tishchenko, Boris | 2 |
| Pärt, Arvo | 3 | Vasilenko, Sergey | 2 |

Bold indicates composers whose works were played also outside of the *Paris/Moscou* concert series.

5 List of all Russian and Russian-area composers associated with IRCAM, 1980–2009

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|-------------------------|-----------|-------------------------|-----------|
| Shcherbachyov, Nikolay | 1853–1922 | Shebaline, Vissarion | 1902–1963 |
| Lyadov, Anatoly | 1855–1914 | Popov, Gavriil | 1904–1972 |
| Taneyev, Sergey | 1856–1915 | Shostakovich, Dmitry | 1906–1975 |
| Lyapunov, Sergey | 1859–1924 | Skryabin, Julien | 1908–1919 |
| Arensky, Anton | 1861–1906 | Denisov, Edison | 1929–1996 |
| Grechaninov, Aleksandr | 1864–1956 | Ledenyov, Roman | 1930– |
| Glazunov, Aleksandr | 1865–1936 | Gubaydulina, Sofiya | 1931– |
| Rebikov, Vladimir | 1866–1920 | Shchedrin, Rodion | 1932– |
| Skryabin, Alexandre | 1872–1915 | Slonimsky, Sergey | 1932– |
| Vasilenko, Sergey | 1872–1956 | Volkonsky, Andrey | 1933– |
| Rachmaninoff, Serge | 1873–1943 | Schnittke, Alfred | 1934–1998 |
| Glière, Reinhold | 1875–1956 | Grabovsky, Leonid | 1935– |
| Akimenko, Fedir | 1876–1945 | Pärt, Arvo | 1935– |
| Yavorsky, Boleslav | 1877–1942 | Godzyats'ky, Vitaly | 1936– |
| Zhitomirsky, Aleksandr | 1881–1937 | Silvestrov, Valentin | 1937– |
| Roslavets, Nikolay | 1881–1944 | Martínov, Nikolay | 1938– |
| Myaskovsky, Nikolay | 1881–1950 | Mansuryan, Tigran | 1939– |
| Stravinsky, Igor | 1882–1971 | Tishchenko, Boris | 1939– |
| Drozdov, Anatoly | 1883–1950 | Artyomov, Vyacheslav | 1940– |
| Krein, Aleksandr | 1883–1951 | Suslin, Viktor | 1942– |
| Gnesin, Mikhail | 1883–1957 | Knayfel', Aleksandr | 1943– |
| Mielkikh, Dmitry | 1885–1943 | Firsova, Elena | 1950– |
| Shcherbachyov, Vladimir | 1887–1952 | Yerkanian, Yervand | 1951– |
| Deshevov, Vladimir | 1889–1955 | Litvinovsky, Alexander | 1962– |
| Feinberg, Samuil | 1890–1962 | Tchalaev, Kamil | 1962– |
| Prokofiev, Sergey | 1891–1953 | Yanov-Yanovsky, Dmitry | 1963– |
| Dzegelenok, Aleksandr | 1891–1969 | Ikramova, Anna | 1966– |
| Obouhow, Nicolas | 1892–1954 | Zagaykevych, Alla | 1966– |
| Protopopov, Sergey | 1893–1954 | Gantchikova, Elena | 1967– |
| Lourié, Arthur | 1893–1966 | Filanovski, Boris | 1968– |
| Vyschnegradsky, Ivan | 1893–1979 | Baltakas, Vykintas | 1972– |
| Polovinkin, Leonid | 1894–1949 | Nurulla-Khoja, Farangis | 1972– |
| Yevseyev, Sergey | 1894–1956 | Tulve, Helena | 1972– |
| Golishev, Yefim | 1897–1970 | Hirv, Age | 1973– |
| Knipper, Lev | 1898–1973 | Kronlaks, Rolands | 1973– |
| Korchmarev, Klimenti | 1899–1858 | Martinaityte, Zibuokle | 1973– |
| Veprík, Aleksandr | 1899–1958 | Langer, Elena | 1974– |
| Mosolov, Aleksandr | 1899–1973 | | |
| Tcherepnin, Aleksandr | 1899–1977 | Apanovich, Ruslan | ?– |
| Litinsky, Heinrich | 1901–1985 | Choutko, Daniel | ?– |
| Kryukov, Vladimir | 1902–1960 | | |