

IRCAM-Moscow¹

IRCAM is inextricably linked to Russia, if only due to the fact that it is the only numbered building on the Igor-Stravinsky Piazza in Paris. But additionally, thirty years ago and barely a couple of years after the institute was born, two series of concerts took place at IRCAM – Centre Pompidou as part of the large art exhibit “Paris-Moscou”. The first one presented important works from the so-called contemporary music (“sovremennaya muzika”, as the title of a 1920s periodical) of the early 20th century, while the second concert showed the transition from romantic through symbolist to modern music as manifested by Skryabin and his circle. This paper presents an overview of these concerts and later ties between IRCAM, the Soviet Union and the countries which succeeded it.

The title of this paper alludes, on the one hand, to *Paris-Moscou*, a remarkable exhibit at the Centre Pompidou in Paris in 1979 in conjunction with a corresponding series of concerts organized by IRCAM, 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”³ from 1977, the year IRCAM was established, until today: concerts, residencies of composers⁴ and scientific collaborations, and their traces in the archives of IRCAM.

The long-standing and complex relation of IRCAM’s founder, Pierre Boulez, to Igor Stravinsky⁵, is well-known, and predates by many years the establishment of IRCAM⁶. In addition, as we’ll see, Stravinsky is the most performed Russian composer at IRCAM through the years⁷. Boulez had conducted *Le Sacre* 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 Nonesuch Records LP of *Les Noces and other works* (with the Chorus and Orchestra of the Théâtre National de l’Opéra⁸) to the 2010 CSO-Resound CD of *Pulcinella* (with the Chicago Symphony Orchestra⁹, a live recording). Last but not least, IRCAM changed its formal address in 1990 from *31 rue St Merri* to *1 place Igor-Stravinsky*¹⁰.

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

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

³ In the 1970s, the geographic area ruled by Moscow included what are now distinct countries. “Moscow” is thus used in this title as a generic term for that region (Russia, but also Armenia, Estonia, Latvia, Lithuania, Tajikistan, the Ukraine, Uzbekistan, etc.).

⁴ The spelling used for the names throughout this paper is that used by the Online Grove Dictionary where found. For younger composers, their names as found on their web sites are used.

⁵ The American composer, Robert Craft, presented, in his 1980 article ‘Stravinsky: Letters to Pierre Boulez’ (in *The Musical Times*, 1672 (1982), pp. 396-399 and 401-402), a contrasted view of the personal relationship between the two composers, from the early 1950s on.

⁶ In 1977, six years after Stravinsky’s death.

⁷ 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).

⁸ It also includes *Pribaoutki*, *Berceuses du chat*, *Four Russian songs*, *Four Russian peasant songs*.

⁹ It also includes the *Symphony in three movements* and the *Four etudes for orchestra*.

¹⁰ 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*, *Sacre du printemps*.

1 Concerts and residences

Due to physical (and financial) constraints, most of the works which IRCAM has been programming 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 Radio France) which involved large orchestras.

1.1 The 1970s

The utopia which had motivated the establishment of the Centre Pompidou and of IRCAM in the late 1970s – that of an institution¹¹ dedicated to contemporary arts and their interrelations – manifested itself in their early years by the organization of large-scale, exemplary, multidisciplinary events combining museum exhibits at the Centre Pompidou, concerts and conferences: *Passage du XX^e siècle* (January-December 1977), *Paris/Moscou* (May 31-November 5 1979), *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 Denisov¹²’s *Concerto for flute and orchestra* and Igor Stravinsky’s *Le Sacre du printemps* and three other works.

The *Paris-Moscou* concerts, which ran from June 11 until October 13, 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 Stoïanova¹³. They were structured in two series (see appendix I for full list of concerts):

- Series I: “Musical life in the SSSR from 1900 to 1930”, 12 distinct programs (14 concerts) including the closing one, showing the intense creativity of that period: expressionism, exotism, futurism, constructivism, polyrhythm, bruitism... on the one hand, archaism and neoclassicism on the second one; the invention of “new systems of sound organization” (Nikolay Roslavets), the “new linearity” (Lev Knipper, Aleksandr Mosolov), “total chromatism” and resort 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, at the age of 17, composed in 1914 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. 25¹⁴. This work was performed in the first of these three concerts.

The program notes for the series were written by Detlef Gojowy (1934-2008), a

¹¹ 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.

¹² Who, as we’ll see, would come to IRCAM for a residency 13 years later.

¹³ The general curator of the 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*.

¹⁴ 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>).



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

musicologist, author of a thesis and books on Dmitri Shostakovich, on Arthur Lourié, on Russian futurism and on new Soviet music in the 20th century, etc¹⁵.

- Series II: “Aleksandr Skryabin and his contemporaries”, 10 distinct programs (17 concerts), which showed the precursors of Russian modernism in music, whose roots can be found on the one hand in its folk music, but also in such indirect influences of Ferruccio Busoni (who had written *Sketch of a new esthetics of music*) 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) whose innovations in the harmonic domain aimed at creating a total, magical art work (his sound-color synesthesia is reminiscent of Messiaen’s).

The program notes for this series were penned by composer and musicologist Manfred Kelkel (1929-1999), who wrote several books on Skryabin.

Of the 46 non-French composers which 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). A special concert of his works would be

¹⁵ Detlef Gojowy, *Dimitri Schostakowitsch. Mit Selbstzeugnissen und Bilddokumenten*, Reinbek: Rowholt Tb., 1983.

Detlef Gojowy, *Arthur Lourié und der russische Futurismus*, Laaber: Laaber-Verlag, 1993.

Detlef Gojowy, *Neue sowjetische Musik der 20er Jahre*, Laaber: Laaber-Verlag, 1980.

performed in March 1985. An interview with him by Jean-Pierre Armand¹⁶ and featuring his quarter-tone piano was apparently filmed in the late 1970s (Vyschenagradsky was living in Paris), but it hasn't been located yet¹⁷. However, a photography of the composer sitting next to this instrument, taken by Armand during the interview, can be found in the exhibit's catalog (see photo); the caption indicates that this is a "*piano quart de ton réalisé avec Alois Hába*" in 1926¹⁸.

The mere fact that at least 15 works were premièreed (including Stravinsky's *Valse pour les petits lecteurs du Figaro*, from 1922) is an indication of the neglect into which many pre- and post-revolutionary Russian composers had fallen in their own country and elsewhere – mainly for political reasons, and secondarily for cultural ones (perceived then as "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 September 14 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 classic symphony and folksong, and at the same time Schoenberg and Stravinsky as "representatives of archbourgeois tendencies". Of his works which were performed at the Paris/Moscou series, the *Concerto for violin and orchestra*, dubbed by Golowy as the composer's masterwork, couldn't be performed as written, as the orchestra material was unavailable. 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 paper¹⁹ 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 wrote²⁰:

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, Lourié, Vishnegradsky (who was present in Paris, but died soon afterwards) and Obukov [*sic*]. The latter's Balmont settings must have seemed very

¹⁶ IRCAM's technical coordinator.

¹⁷ Source: Georges-Élie Giscard, personal communication, 2010.

¹⁸ On Czech composer Alois Hába (1893-1973) and his relations with Vyschnegradsky, see Gavin Dixon, *Ivan Wyschnegradsky: microtonalist and mystic*, 2009. Available online at this address: http://www.gavindixon.info/Ivan_Wyschnegradsky.htm.

¹⁹ Lewis Foreman, 'In Search of a Soviet Pioneer: Nikolai Roslavets', *Tempo*, New Series, no. 135 (Dec. 1980), pp. 27-29.

²⁰ Lewis Foreman, 'Roslavets: a postscript', *Tempo*, New Series, no. 136 (Mar. 1981), p. 13.

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?

Four years later, the Russian Festival (planned by Elizabeth Wilson as a central focus of the Almeida Festival) would perform some of these composers, as well as – then – less known ones, such as Sofiya Gubaydulina or Elena Firsova^{21,22}.

While the *Paris/Moscou* concerts were dedicated to the past, a series of three additional concerts took place in its fringes, as if it were, *En marge de Paris/Moscou: musiques soviétiques actuelles* (on June 6 and 27, and October 22, 1979). It was devoted to “new music” in the USSR since 1960, and included 18 works, out of which 14 were French premières (see appendix II for full list). 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 Mansuryan (1939, Armenian), Aleksandr Knayfel' (1943), Elena Firsova (1950) and others. The program notes (authored by Detlef Gojowy) note that the period from 1960 on is characterized by a “rebirth of Webern” (due to the influence of Philipp M. Herscovici, a student of Webern, who was 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 still be felt then.

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

All in all, close to 200 works of ca. 60 composers were performed, the bulk being almost all known works by Skryabin, 15-20 each by Roslavets, Stravinsky, Prokofiev and Obouhow, 5-10 by Lourié, Vyschnegradsky and Mosolov. Golishev (1897-1970), one of the most remarkable composers of that period, performer (violin) and painter, had only one work performed, his *Trio* (see above): this is the only work of his which survived his tribulations: he had to flee Germany in 1933, 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 works²³ 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 is 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, as well as Lev Koblyakov, who had also been the narrator in the performance of one of the works of Arthur Lourié in the concert of July 2, 1979. Koblyakov's 1977 thesis had consisted of an analysis of Boulez' *Le Marteau sans maître*, published as *Pierre Boulez: A World of Harmony*. 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”²⁴.

²¹ See Susan Bradshaw, ‘Almeida Festival’, *Tempo*, New Series, no. 150 (Sept. 1984), pp. 38-40.

²² Who had also been performed at IRCAM in 1979, see below.

²³ 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.

²⁴ Source: *Rapport d'activité de l'Ircam 1979*.

1.2 The 1980s

While that decade didn't propose concert series dedicated to Russian music, it included a few concerts devoted to specific composers or groups of composers originally from the 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 June 10, 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 composition²⁵.

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

One year later (March 1, 1985), a full concert in the same series was dedicated to eight works of Ivan Vyschnegradsky (out of which half were French premières), under the direction of the Iranian composer and conductor Iradj Sahbai. *Chant nocturne* and *Dialogue* were scored 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, close to 50 works of 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 1990

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 in the USSR in February 1990: three concerts were given in Moscow in the main hall of the Gnesin Institute²⁶, 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 two concerts (on January 8 and 10).

While the decrease in the sheer number of the "Russian" works continued, this decade saw the first world premières of works written at IRCAM by one established, and several budding young composers-in-residence. Pierre Boulez had had Edison Denisov (1929-1996) performed quite early on: in 1965, his *Soleil des Incas* was included in the program of the

²⁵ Robert Craft, 'Stravinsky Pre-Centenary', *Perspectives of New Music*, Vol. 19, No. 1/2 (Autumn, 1980 - Summer, 1981), pp. 464-477.

²⁶ 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).

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 is one of the twelve composers presenting their theory and practice and analyzing their work during the *Séminaire de composition*. In 1991-2 he is invited by Boulez to come to IRCAM where he composes *Sur la nappe d'un étang glace* for nine instruments and tape – this is his first use of electronics –, premièred in February 1992 by the Ensemble intercontemporain under the direction of David Robertson. Another of his works, the *Sonata for flute*, will be performed after his death, in 2004. Edison Denisov is the founder of the Russian Association of New Music (ASM-2, later called ASM²⁷).

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 premièred in February 1993. Gantchikova had also studied at the Moscow Tchaikovsky Conservatory, and is currently principally active in music teaching.

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 in 1996 the International Festival of Contemporary Music ILKHOM-XX, 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 the École sauvage NALi (Nouvelle Académie Libre) of which he has been the director since then. He was recently the music advisor of Ensemble Accentus for their Rachmaninoff record, 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 June 12 to July 7 1995. She now works as a piano and clarinet teacher and also as a church organist. One of her recent compositions is *Der schlafende Reiter (The Sleeping Rider. A virtual musical stage production)* available on Cybele DVD, 2007.

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 premièred 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 which were performed during that decade, but they weren't new comers to IRCAM: Stravinsky (24 works), Firsova (1) and Gubaydulina (1).

²⁷ 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?*, August 21 1999, available online at: http://www.eurasiacenter.org/publications/new_music_in_russia.htm.

Another Russian who stayed at IRCAM in this decade was Lev Koblyakov; it was actually a return, as he had been there in the 1970s (see above). He taught in 1990-1 in the DEA de Musique et musicologie du XX^e siècle (coordinated by composer and philosopher Hugues Dufourt).

1.4 The 2000s

The third decade of IRCAM is marked by a decrease in “established” composers (three works of Stravinsky, and one each of 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 (Jonathan Harvey, Magnus Lindberg, Tristan Murail, Michael Jarrell, Ivan Fedele...). Elena Langer is now based in London and actively composing. Her cycle *Songs at the Well* was premièred in 2009 at the Carnegie Hall, and her opera *The Lion's Face* was premièred in Brighton in May 2010. Martinaitytė's music has been performed throughout Europe, Canada and the USA. She is currently on the faculty of the San Francisco Institute of Music. Apanovich had a *Passacaglia* premièred at the Young Euro Classic Festival in 2005. Litvinovsky is based in Minsk.

Vykintas Baltakas-Bieliauska (b. 1972) attended the IRCAM's composition and computer music course from October 1999 to September 2000, and premièred *Das Lied* for piano and tape on 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 2001²⁸ and attended the course in 2002, and composed *Eluvia* for cello, bamboo chimes and electronics, performed October 15 2002. She has recently been working with the Percussions of Strasbourg who premièred a piece she wrote for them.

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 November 10 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.

That same year, Yann Geslin, from the Groupe de recherches musicales of INA, gave a workshop on IRCAM software (AudioSculpt, Diphone and OpenMusic) at the Theremin Center of the Tchaikovsky Conservatory of Music of Moscow.

²⁸ That same year, Janis Patraskevics was also selected, but for a commissioned work for the Ensemble Intercontemporain.

In 2008, the American composer Richard Dudas, who's had a long-standing direct and indirect collaboration with IRCAM²⁹, 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 November 21st. This is an electroacoustic piece based on twelve minutes of recorded spoken voice transformed by IRCAM's software AudioSculpt.

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 with Valery Nosulenko and Elena Samoylenko, both of the Institute of Psychology of the Russian Academy of Sciences in Moscow for several years. 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 Russian³⁰.

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 21th 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 session³¹.

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.

²⁹ 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.

³⁰ E.S. Samoylenko, S. McAdams, S. & V.N. Nosulenko, 'Systematic analysis of verbalizations produced in comparing musical timbres', *International Journal of Psychology*, 31(1996), 255-278.
S. McAdams, 'Pertseptivnaya organizatsiya akusticheskoy sryedy' [L'organisation perceptive du monde sonore], in *Problemy ekologicheskoy psykhoakustiki* [Problèmes de psychoacoustique écologique], ed. V. Nosulenko (Moscow: Institut de Psychologie, 1991), p. 28-50.

V.N. Nosulenko, E.S. Samoylenko, & 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, & V. Nosulenko, 'Verbal correlates of perceptual dimensions of timbre', in *Proceedings of the 4th International Conference on Music Perception and Cognition, Montréal* (Montréal: Faculty of Music, McGill University, 1996), p. 79-84.

³¹ Ulrich Horbach, Diemer de Vries and Étienne Corteel, 'Spatial Audio Reproduction Using Distributed Mode Loudspeaker Arrays', *21st International Conference: Architectural Acoustics and Sound Reinforcement* (St. Petersburg: June 2002).

In June 2009, the 13th International Conference on Speech and Computer (SPECOM-2009) took place in St. Petersburg. Three papers³² were presented by members of the Analysis and Synthesis research team of IRCAM: Gilles Degottex, Nicolas Obin, Xavier Rodet and Axel Roebel.

Finally, in addition to the student-composers' works, a few others were performed in that decade (Stravinsky: 3, Denisov and Skryabin: 1 each).

Appendices

1 *Paris/Moscou* program

The following table lists the concerts (titles translated into English) which took place during the *Paris/Moscou* exhibit and the composers whose works were performed.

Series I: <i>Musical life in the SSSR from 1900 to 1930.</i>	Series II: <i>Aleksandr Skryabin and his contemporaries.</i>
6/11, 6/13: <i>French poems put to music by Russian composers.</i> Works of Yavorsky, Lourié, Roslavets, Knipper, Stravinsky.	6/15, 6/23: <i>Meetings: Stravinsky**</i> , Prokofiev, Skryabin.
6/14: <i>The beginning of Russian dodecaphonism. I.</i> Works of Golishev, Obouhow, Roslavets.	6/18, 6/20: <i>Meetings: Skryabin and Rachmaninoff.</i>
6/22: <i>Expressionism – constructivism – polyrhythm: the work of Aleksandr Mosolov.</i>	6/21, 10/4: <i>Skryabin's last recital.</i>
6/28: <i>Classical forms.</i> Works of Polovinkin, Prokofiev, Shostakovich, Myaskovsky, Roslavets*.	9/13, 9/15: <i>Skryabin and the post-romantics of the Moscow Conservatory.</i> Works of Arensky, Lyapunov, Rachmaninoff, Taneyev, Skryabin.
7/2: <i>The beginnings of Russian dodecaphonism. II.</i> Works of Lourié.	9/17, 9/24: <i>French influence on Russian music.</i> Works of Nicolas Shcherbachyov, Rebikov, Akimenko, Grechaninov, Tcherepnin, Skryabin.
9/14, 10/1: <i>The beginnings of Russian dodecaphonism. III.</i> Works of Roslavets.	9/20, 9/21: <i>Skryabin and the experiments with musical scales.</i> Works of Feinberg*, Melkikh*, Skryabin.
9/19: <i>French composers in the SSSR.</i> Works of Ravel, Roussel, Satie, Schmitt	9/26, 9/27: <i>Skryabin and the folklorists of the Conservatory of St. Petersburg.</i> Works of Glazunov, Glière, Lyadov, Skryabin*.
9/22: <i>Neoclassical forms.</i> Works of Deshevov, Shebalin, Korchmarev, Popov.	9/29: <i>The influence of Skryabin.</i> Works of Alexander Skryabin*, Julien Skryabin*, Protopopov*, Obouhow, Roslavets*, Tcherepnin.
9/28: <i>Experiments with musical scales.</i> Works of Feinberg, Krein, Protopopov,	10/3: <i>Around Skryabin***.</i> Works of Skryabin, Vyschnegradsky, Kryukov*,

³² Nicolas Obin, Xavier Rodet and Anne Lacheret-Dujour, 'A Syllable-Based Prominence Detection Model Based on Discriminant Analysis and Context-Dependency', *13th International Conference on Speech and Computer* (St. Petersburg: June 2009).

Gilles Degottex, Axel Roebel and Xavier Rodet, 'Glottal Closure Instant detection from a glottal shape estimate', *13th International Conference on Speech and Computer* (St. Petersburg: June 2009).

Gilles Degottex, Axel Roebel and Xavier Rodet, 'Shape parameter estimate for a glottal model without time position', *13th International Conference on Speech and Computer* (St. Petersburg: June 2009).

Roslavets, Melkikh.	Shcherbachyov (Vladimir)*.
9/30: <i>Romanticism and exotism</i> . Works of Vasilenko, Dzegelenok, Yevseyev, Litinsky.	10/5: <i>Towards new horizons: atonal and ultrachromatic beginnings</i> . Works of Vyschnegradsky* **, Obouhow*, Roslavets, Skryabin.
10/6: <i>The Jewish school in Russia: modern romanticism</i> . Works of Gnesin, Drozdov, Veprik, Zhitomirsky.	
10/13: <i>Closing concert. Symphonic music 1900/1930</i> . 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.

2 *En marge de Paris/Moscou: musiques soviétiques actuelles* program

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

6/27/1979: Works of Volkonsky, Slonimsky, Ledenyov, Pärt, Mansuryan, Firsova.

10/22/1979: Works of Silvestrov, Gubaydulina, Schnittke, Denisov.

3 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

In bold, composers who had works played outside of the *Paris/Moscou* concert series.

4 List of all composers performed and/or who stayed at IRCAM from 1977 until 2010

Shcherbachyov	Nikolay	1853 - 1922	Shebaline	Vissarion	1902 - 1963
Lyadov	Anatoly	1855 - 1914	Popov	Gavrill	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 -
Gol'shev	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			
Litinsky	Heinrich	1901 - 1985	Apanovich	Ruslan	? -
Kryukov	Vladimir	1902 - 1960	Choutko	Daniel	? -

5 Additional 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 Resources³³.

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.* 216 pages. Paris: IRCAM, 1977.
- *Passage du XX^e siècle. II^e partie. Septembre/décembre 1977.* 57 pages. Paris: IRCAM, 1977.

³³ www.musiquecontemporaine.fr.

Michael Fingerhut: IRCAM-Moscow.

- *Paris-Moscou 1900-1930*. Exhibit catalog. 560 pages. Paris: Centre Pompidou, 1979. Not available at the IRCAM Multimedia Library.
- Manfred Kelkel, *Paris-Moscou 1900-1930. Alexandre Scriabine et ses contemporains*. Program notes, 28 pages. Paris: IRCAM, 1979.
- Detlef Gojowy, *Paris-Moscou 1900-1930. La vie musicale en U.R.S.S. de 1900 à 1930*. Program notes, 42 pages. Paris: IRCAM, 1979.
- *Paris/Moscou...* individual and collective program notes.
- *Forum de la creation. Ivan Vyschnegradsky. Vendredi 1^{er} Mars 1985*. Program notes, 8 pages. Paris: IRCAM, 1985.
- Viktor Ekimovski, 'La nouvelle musique soviétique aux portes de la liberté', *InHarmoniques: Musique et authenticité*. 7(1991).
- *Rapports d'activité de l'Ircam 1979-2010*.