

Denis Pisarevsky

RUSSIAN STATE MUSICAL TV & RADIO CENTRE



ROSTRUM 2017 (eng)

Born in 1993 in Moscow he started to compose music at the age of three years. He studied at the Academic Music College as pianist (with parallel learning organ and composition) and after finishing College (with honors) he continued the studies at Moscow State Conservatory as composer (class of Prof. Tatiana Chudova) and organist (class of Ass. Prof. Lyubov Shishkhanova). After graduating from the Conservatory, he entered in 2017 the Master Courses at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart as an organist (class of Prof. Ludger Lohmann). Denis took part in numerous master classes for composers by Chaya Czernowin, Philippe Leroux, Wolfgang Rihm etc. The list of Denis's work includes over 40 works in various genres from the music for solo instruments to large symphonic works. In 2016 Denis joined the Russian Composers Union (the Youth Section - in 2011). In 2013 he founded the Mixtum Compositum - a modern music ensemble at the Moscow Conservatory - and carries on to act as its art director arranging and holding the concerts, playing the piano, organ and harpsichord. He is the chief of an interactive educational project *What is Hidden in Music* invented by him in 2015 as a serie of concerts for children and adults at the



Moscow Conservatory. Denis won several Russian and international competitions for composers and organists.

Déjà vu for Theremin-vox and symphony orchestra

Radio Orpheus Symphony Orchestra, Cond.: Denis Kirpenev, Theremin-vox - Olesya Rostovskaya

Recorded in 5th Hall of State Recordings Studio
- Moscow, April 2017

(2016)

“Déjà vu” [literally *“already seen”* in French] is a piece for symphony orchestra with solo part of *Theremin*. Theremin (or Theremin-vox) is the musical instrument invented in 1920s by soviet radio-engineer Lev Thermen. The musical sound is produced without a corporal contact, as reaction of an oscillator on the position of performer's hands in the space relatively to two antennas – one for volume and another one for frequency. The instrument was very imaginative in the age of 1920-30s provoking futuristic expectation and ideas, and resonating with early soviet science fiction's literature, cinematograph and theater (see *Aelita*, or *The Decline of Mars* and *The Garin Death Ray* by russian novelist Alexey Tolstoy). After the period of oblivion the Theremin-vox experiences a time of new interest with renovation of its constriction and image. The most known in Russia performer on

theremin is Olesya Rostovskaya to whom this work is dedicated.

The timbre and musical plastique of theremin have very powerful associations with artistic atmosphere of the age of futurism, so the listeners feel the acute sense of something very familiar and “already seen” - déjà vu. The composer did his best to demonstrate the versatility of instrument, including both its virtuosic capacities for performer and various acoustic effects - for example, imitation of bird's chattering in the coda. Usage of a number solo episodes for various instruments, including noisemaking and rhythmic percussions, delicate attitude to the orchestral density, numerous divisions of the strings, symmetry and fractality, Klangfarbenmelodie and canons (often hidden in the orchestral texture) - all this resources are combined for creating a special ambience, timbre colors and shades for theremin.