

Oleg Pajberdin

RUSSIAN STATE MUSICAL TV & RADIO CENTRE



ROSTRUM 2016 (eng)

Born in 1971 in Altai. Studied at music school in Kazakhstan then graduated from Ural State Conservatory - regular (1996) and post-graduate courses (1999). Stipendiums of Academy Schloss Solitude, institutions *Cismar* and *Lucas* in Germany, Visby International Centre for Composers in Sweden. First prize on III Prokofiev's International composers competition (Saint Petersburg, 1999), II International contemporary music competition «Composer of XXI century» (Kaluga, 2014).

Initiator and art-director of actual music festival «Another space» at Moscow philharmonic Society (2009, 2010, 2012). Founder, artistic director and conductor

of ensemble «Gallery of actual music» (GAM-Ensemble). Member of Russian composers Union (1997).

Participated in many festivals in Russia, Belgium, Great Britain, Germany, Latvia, Lithuania, Netherlands, France, Estonia, Japan, among them: World Music Days (Gent), Is Arti (Kaunas), New consonant music (Brussels), Sonic Fusion Festival (Edinburgh), International Gaudeamus



music week (Amsterdam), Der Sommer in Stuttgart 10, Musik aus Solitude (Stuttgart) etc.

Among performers of his music ensemble New music studia (Moscow), GAM-ensemble (Moscow), eNsemble (Saint Petersburg), Quattro Differente (Latvia), Sax Est (Estonia), Ensemble '88 (Netherlands), Goeyvaerts String Trio, Alcatrasax quartet (Belgium) etc.

See also: www.pajberdin.org

國畫 (guóhuà)

(2011)

...The primary impulse was an order from Luxembourg to take part in the festival "Europe meets China" in 2009. The orchestra *Luxembourg sinfonietta* invited two Chinese performers on ancient authentic instruments Erhu and Gudgeon to participate in the festival. I was among some other composers who wrote music for this cast. I have come to Luxembourg with many drafts of the piece in advance. It was presumed that during two weeks in close work with the orchestra and Chinese musicians the piece should be finished. But the work with traditional performers is not as easy as it seems. Usually they did not play the written scores. Possibly they hold in mind any musical pattern, but in whole this is mainly an improvisational play. They can stay too long on any place following to their musical imagination, or in other cases they can move too active. Therefore to incorporate the musicians of this type in the big ensemble is very complicated. It is very unusual for them to be guided by a conductor. The premiere of my piece was a shock for me. I stood side

Recorded at Sverdlov Philharmony Grand Hall, Okt. 2011, Ekaterinburg

Performers - "MASM" (Moscow contemporary music ensemble)

by side to Chinese performers and tried to duplicate the conductor but this hardly helped.

Having come back home I set aside this work for a long time considering the experience rather as failure. But the same soundings kept hunting me. And a thought has occurred to me to write absolutely another piece. Instead of Chinese the usual European instruments should be there, but the music style and spirit would remain as before. Thus, some years later arouse this piece – *Guóhuà* for instrumental quintet.

Guóhuà is a Chinese term for traditional style of painting, i.e. which had existed many thousand years before the art of Western style became known in China. It is very strict and refined graphic genre related to Chinese calligraphy where on the basis of minimum expressive means and effects the striking concentrated influence is reached...

Oleg PAJBERDIN

(Interview from the program "Actual music")