

Sergey Strojkin

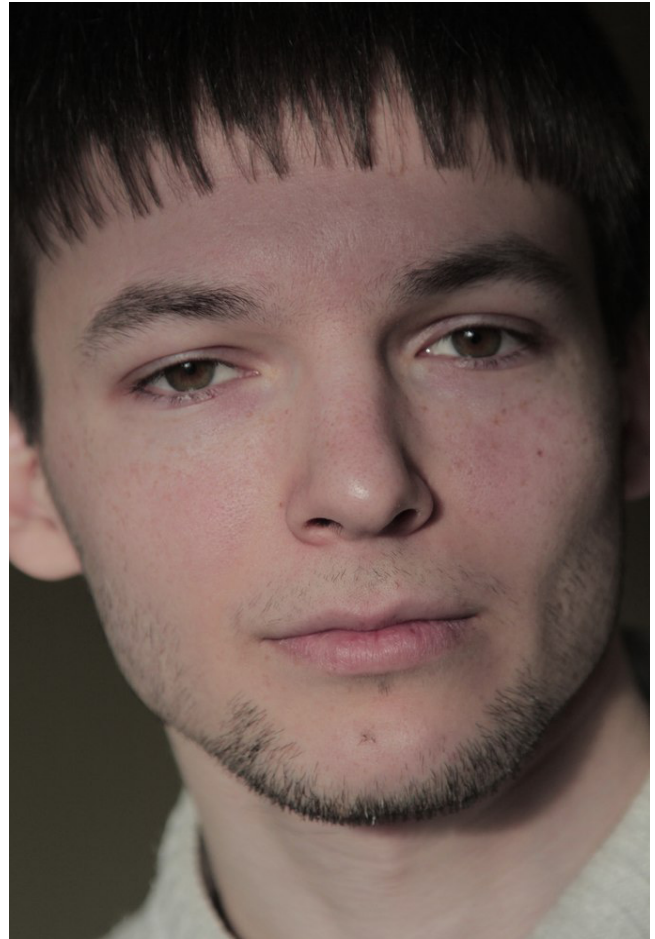
RUSSIAN STATE MUSICAL TV & RADIO CENTRE



ROSTRUM 2017 (eng)

Born 1988 in Tashkent (Uzbekistan). As a child studied in musical school but right after leaving in 2001 he had to give up the music studies for 7 years. In 2008 returned to music education and entered the musical college in Tomsk as a flautist with parallel study of composition. In that time he took part in the II International Edison Denisov Festival of contemporary music as a composer and flautist. 2011 entered Saint-Petersburg State Conservatoire at the faculty of composition, 2016 graduated. In the present time Sergey relates a postgraduate course at the same Conservatoire. During the studies attended master-classes with Viktor Ekimovski, Alexandr Raskatov, Klaus Lang, Marijn Simons, Olivier Cuendet, Franck Bedrossian and many others, organized and took part in many concerts of contemporary music on various academic years in St. Petersburg, mostly as composer and sometimes as flutist.

- First prize at the international composers competition 'Three Centuries of Classic Romance' (St. Petersburg, 2016)
- Participant of VI All-Russian Open Festival of young music 'Exposition XXI' (Nizhny Novgorod, 2017)
- First Prize at Competition of Young Composers on Orpheus Radio (Moscow, 2017)



Four Brief Scenes after Samuel Beckett for Soprano, Piano, Flute and Viola (2016)

Tatiana Fedotova (soprano), instrumental trio

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

...The motive for me to write "Four brief scenes" was my very strong flame to the figure and writings of Samuel Beckett. After perusal all of his novels and plays, after careful studies of various theater's and movie's productions it seemed I came into resonance with his manner of thinking and found my key for understanding the antinomic subconscious depths of his texts. As a material I chose four small verses by Beckett of different years in English and French. They suit well for brief musical scenes – generally monologic but sometimes dialogic despite

the only one performer. The very structure and prosody of these poems prompted the development of the form of scenes, but the point was to preserve the Beckett's spirit. However, sometimes I changed intentionally the context of phrases in verses, and then the text began to divide in two planes, one of which seemed to come out into another real plane and turned into stage remarks and instructions to the ensemble. But in fact not a single word in the verses has been changed or missed.

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