

Alina Podzorova

ROSTRUM 2015 (eng)

Born in 1989, in Bryansk. Began to compose music at the age of 8. Graduated from the Moscow State Conservatory (2014, composition department) and at present time runs her postgraduate study (class of Professor Y. Vorontsov). Laureate of the national contest «Young talents of Russia» (Moscow, 2007, I Prize), the all-Russian competition of Music theory and history (in the name of Y. Kholopov - Moscow, 2008, I Prize in nomination «Composition», I Prize in «Musical literature»). In 2006 took part in concerts of the International «Wind rose» festival in Spain (Algeciras). Winner of the 1st Prize of Leo Revutsky International competition 2007 (for vocal cycle «Four british songs» based on poems of R. Burns, T. Moor, D. Keats). Winner of the 1st Prize of Nikolaj Myaskovsky International competition (Moscow, 2012). In 2013-14 a finalist of the Radio Orpheus national annual young composers competition (Moscow), in 2015 – winner of this competition.

In September 2013 while being a student she was selected for participation in the III International Academy of young composers in the city Tchaikovsky (Russia), where attended a number of lessons by Jean-Luc Hervé (France) and Antoine Beuger (Netherlands). Also she took part in master classes with Philippe Leroux (France-Canada), Francesco Filidei (Italy).

In August, 2014 participated in the International workshop for young composers in the city Mazsalaca (Latvia). She attended the lessons (cooperated with performances of “Divertimento Ensemble” – Milan, Italy) of Oscar Bianchi (Italy- Switzerland), Sandeep Bhagwati (India-Germany) and Anton Safronov (Germany-Russia).

In September, 2014 she also was a participant of the International workshop for young musicians in Graz (Austria) and attended lessons of Dieter Ammann, Richard Barrett, Pierluigi Billone, Chaya Czernowin, Beat Furrer and others.

She also took part in master classes of jazz pianists including Igor Bril, Daniel Kramer and many other.

The works of Alina Podzorova have been performed all over Russia and abroad at concerts and festivals of modern music in Perm, St. Petersburg, Moscow (Russia), Milan (Italy), Graz (Austria) and on such musical stages, as the Moscow State Philharmonic Hall, the Moscow House of Composers, the St. Petersburg House of Composers, the St. Petersburg State Philharmonic Hall. Among the performers of music by Alina Podzorova are such collectives as MEMM (Moscow Ensemble of Modern Music), Studio for New Music (Moscow, Russia), Divertimento Ensemble (Milan, Italy), the State Symphony Orchestra of the Ministry of Defense of the Russian Federation, Radio Orpheus Symphony Orchestra (Russia), St. Petersburg Symphony Orchestra.

RUSSIAN STATE MUSICAL TV & RADIO CENTRE



Dell'arte

Performers: Quintet of Radio Orpheus Symphony Orchestra

Recorded in 5th Record Hall of State Recordings Studio. Moscow, April 2015

Dell'arte is an instrumental quintet for flute, clarinet, violin, cello and piano. It represents a cycle form in four movements.

The primary impulse for this work was an idea of a mystery nature of theatrical mask – a traditional attribute of various theatrical traditions but especially well known due to Italian improvised *commedia dell'arte* of 16th – 18th centuries.

The theatrical mask (not only the face but the whole stage image) amazes its spectators with infinite artistic possibilities. With its plastique masks perform a lasting impression even out of stage – just as a costume or a picture. Even in this static mode it captivates with a latent suggestive energy. On stage, in an environment of heightened dynamic the mask provokes actors not for a plausible realistic performance but, in the contrary, for an exaggerated activity. An immobile guise of face demands especially expressive grotesque gesticulation like on the famous series of etchings by Jacques Callot.

An idea to confront a static, full of latent energy and a dynamic, crowded with gesticulation, underlies this piece. As a cycle it represents three variants of this confrontation like three Variations (movements I, II and IV). However, these are not usual variations on musical theme, but rather variants of a conceptual image of mask. The movement III is an intermezzo, which represents another alternative state of mask – a prostration. After that an accumulated energy bursts into the finale (the movement IV).