

Vladimir Gorlinsky:

Beiklang III

Sun.Disc.Minotaurus (2010) for ensemble

world premiere, commissioned by impuls



Vladimir Gorlinsky

My composition is based on the two ideas:

- 1) The idea of a branching out
- 2) The idea of a musical material as a self-organizing system

The person who is moving through a labyrinth in search of an exit cannot know: whether his way goes by the only non intersecting line or his chosen trajectory consists of unlimited interconnecting passages and reiterations of the same route sections. The listener who perceives SOMETHING right here and right now finds himself in a similar situation: he is "sliding" by the One musical Time trajectory, passing by the "acoustic" labyrinth that was cherished by the composer. While I was working on this composition I was inspired by the idea of moving through a labyrinth as a peculiar metaphor. The primary "direct" course of a motion later on is getting mixed up and broken and subsequently becomes a musical material content by itself as if moving in different trajectories all the time and stumbling on already passed sections of a road.

The necessity for synchronization of material by the conductor dissolves little by little – and so the idea of a self-organizing system in my composition starts operating. The musical tissue has been organized by a chain reaction principle – a certain sound element that was performed by one musician becomes a trigger for turning on a following element for another musician, etc. It can be presented as a conditional operator "if – then", that has been used in various programming languages, providing an implementation of a certain command but only under the condition of the validity of some logic expression. For example: *if x=... then y=..., else z=...*

Acoustical and motor reflexes of a performer and other collateral factors will define the operational speed of a whole system.

Vladimir Gorlinsky

Vladimir Gorlinsky was born in Moscow in 1984. He graduated from Moscow Conservatory (composition under the supervision of V. G. Tarnopolsky) and is presently a faculty fellow at Moscow Conservatory working towards a master degree in composition. He also had excellent opportunities to attend master-classes with Jean Geslin, Tristan Murail, Philippe Hurel, Louis Andriessen, Martijn Padding, Richard Ayres, Brice Pauset and Beat Furrer. Vladimir Gorlinsky spent a lot of time experimenting with traditional, ethnic and instruments invented by himself. In 2002 he was awarded 1st prize at the Schnittke International Competition for Young Composers, in 2007 he also won a prize at the Jurgenson International Young Composers Competition and the following year the Grand prize at the festival Pythian games in St. Petersburg. His piece Beiklang II was featured in two categories at ROSTRUM Competition and broadcasted in more than 10 countries, the piece S'Morzando was played at the festival World Music Days 2007 in Hong-Kong. His works have been broadcasted and performed in Europe, Asia and Australia by ensembles and soloists such as trumpeter Marko Blaauw (Netherlands), ensemble Erepijns (Apeldoorn, Netherlands), Studio for New Music (Moscow, Russia), KlangNetz (Berlin, Germany) and eNsemble (St.-Petersburg, Russia). In 2007 a collective opera Boxing Pushkin had its premiere with music of Vladimir Gorlinsky in 5 cities in the Netherlands.