

Paco Yáñez, Mundo Clásico 15/01/2008

“...The second piece in the concert was the world premiere (comissioned by the OSG itself) of the Concert for cello and orchestra by Wladimir Rosinskij (...). The concert has 5 movements, each one of them with a unique personality and completely different from the rest, albeit joined by an evolutional logic that takes the complexity of innovating and synthesizing the musical influences received in this moment of historic transition as the central idea – complexity that Rosinskij somehow tries to solve pointing personal solutions in a last movement that constitutes, again, a clear gamble for the languages of synthesis and fusion.

Quite conventional and sythetic in structure and writing (...), the first two movements, “Fantasia” and “Molto espressivo”, highlight the past inheritance of writing for strings, reflecting the dodecaphonic influence, as well as several resources for cello (...).

The third movement is exciting, and although Rosinskij has called it “Perpetuum mobile”, we could easily call it simply “Rhythm”, as this is the element that the Russian composer explores most intensely, with highly vibrant moments (...).

The orchestral performance is very compact, with a continuous encounter/.... Of the cello with the rest of the strings, in an enormously virtuous movement (...). A piece worthy of attention, even by itself, this “Perpetuum mobile”.

The fourth movement, “Lullaby”, we could equally rename it “Timbre”, as this is the musical parameter which Rosinskij explores more thoroughly, especially in its first beats, where wood winds and percussion establish interesting and beautiful dialogues, in which pitches, a very well-measured writing in tonal textures and the use of unconventional sound production methods, as well as the friction of string bows against the vibraphone, produce a rhythmic synthesis that sweeps the audience and projects an almost dreamlike state, as the title suggests (...). In this movement, the setting is more intimate, and Rosinskij turns the orchestra into one great chamber ensemble rich in duo and trio parts, with theme dialogues that keep running away between different sections, once again exploring the new tone and the instrumental voice in several registers.

Without a pause, the fifth movement appears united to the fourth and from it provides the “solution” to the previous doubts and proposals, with a global synthesis almost working as a great coda of previous materials. Its deeply eclectic discourse appears legitimised in its strong internal coherence, as well as in the soundness of structures

and motives, which, although they could look somewhat forcibly heterogeneous, now acquire full meaning and confluence (...).

This “Finale” is a statement of principles of the composer’s aesthetics, of a confession of musical faith, of an open exhibition of his artistic beliefs and hence a true “summa artis rosinskijana”.

The final section of this concert is filled with beautiful poetry full of meaning, as part of the motives from the first movement reappear, as if wanting to take us to the starting point – point which (...) is never the same and does but show the growth of our experience with a new layer of knowledge, making the piece a palimpsest in itself with regards to its inner evolution.

With all this, the Russian composer seems to want to make us believe that all synthesis, all fusión, all (apparent) answer encapsulates a new doubt, a new challenge, and the constant dissatisfaction of those who always seeks to go beyond, searching for a new light, a new artistic-musical development, which is the one that seems to loom in the magnificent final beats (...). It seems to me a conclusión that radiates hope and optimism, at least when it comes to the ability of human beings to know and go beyond the (always limited) present moment.”