

**Julián Carrillo, El País, 4 de febrero de 2017**

“Motives to create, motives to believe”

“...The Symphony Orchestra premieres “Concierto Misterio”, a monumental piece by Wladimir Rosinskij (...).

All of Rosinskij’s production is of great formal soundness due to his formation in the Russian tradition of the extinct Soviet Union and the one obtained in Austria – a true dive into Vienna’s Second School. On the other hand, his commitment to a relentless search and his rich inner world take him, in his own words, “to unconventional mixtures and eclecticism as a style” (...).

Also the search of a show –even visual- such as in “Concierto Misterio”, an extense piece about complex personal and social situations and about opposite feelings of belonging. Barely hinted or deformed anthems join, separate and clash musically in it (...).

In regards to the premiered piece, electric wind instrument soloist David Villa thinks that “Concierto Misterio” follows the line of previous pieces by Wladimir, such as “Concert for two violas” and “Symphony for orchestra and rock band”. It is brave music, very daring, occassionally extreme, and I am interested in his idea of going beyond the sheer concert and creating a show. Those little scenic allusions. It is very original and catches the attention of the audience immediately”.

Each composer or creator may have reacted to that international crisis (this time Ukraine-Russia) from their own particular point of view. Rosinskij has been broad-minded enough as an artist because, although every anthem is always biased by definition, his third movement, “Himnos”, sends a signal that flies over that common trait to all of them. His message is that another world is posible.

Because a creator must offer his peers a vision that trascends their personal political, regional or national views. A vision above these, which offers us common citizens a more panoramic perspective and, ultimately, more humanist. Or maybe simply more humane, and therefore, more universal.”