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On Viktor Ekimovsky's Minimalism*

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Abstract. The article explores the creative work of the prominent Russian composer Viktor Alekseyevich Ekimovsky (1947–2024). His compositions are diverse not only in their artistic and aesthetic concepts but also in their writing techniques. Categorizing his works based on the prevailing compositional method, Ekimovsky classified several of his pieces as minimalist. This study focuses on three works characterized by features inherent to minimalism as a method of musical composition: the percussion ensemble pieces *The Assumption*

and *27 Destructions*, as well as *Ninth Symphony “Epitaph to the Avant-Garde”*—the hundredth and final composition in the author’s catalogue. Chronologically spanning the period from 1989 to 2017, these works demonstrate unique manifestations of minimalist technique in each specific case. The analysis primarily addresses the use of patterns within repetitive processes and the nature of the models repeated through various means. To interpret the structural patterns of these compositions, the study incorporates the composer’s own reflections from his interviews and his book *Automonography*. The vocabulary employed by the composer serves as a distinctive indicator of his creative practice, which is inextricably linked to the process of self-reflection. The author’s solutions in the analyzed compositions are characterized by: the synthesis of stable and mobile principles (*The Assumption*); structural combinatorics and the logic of textural transformations (*27 Destructions*); and the artistic embodiment of the concepts of “minimalism” and “macrominimalism” (*Ninth Symphony*), implying a progression “from simple to complex” (Movement 5) and vice versa (Movement 6).

Keywords: Viktor Ekimovsky, compositional technique, composer’s reflections, minimalism, macrominimalism, *The Assumption*, *27 Destructions*, *Ninth Symphony “Epitaph to the Avant-Garde”*

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* This article is based on a report presented at the Sixth International Conference “Technique of musical composition. Shostakovich in memoriam” (April 14–18, 2025). For many years, Victor A. Ekimovsky has served as an editor for the New Collected Works of Shostakovich in 150 volumes (DSCH Publishers) and the Collected Works in 42 volumes (Muzyka Publishers).

*Музыкальное творчество
рубежа XX–XXI столетий*

Научная статья

О минимализме Виктора Екимовского*

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Аннотация. Статья посвящена творчеству известного российского композитора Виктора Алексеевича Екимовского (1947 – 2024). Сочинения этого автора многообразны не только по художественно-эстетическим идеям, но и по способам письма. Подразделяя свои произведения на основе преобладающей в них композиционной техники, Екимовский относил к минималистским ряд своих пьес. Наше внимание будет сфокусировано на трех произведениях, наделенных чертами, свойственными минимализму как методу музыкальной композиции. Речь идет о сочинениях для ансамбля ударных («Успение», «27 разрушений») и Девятой симфонии «Эпитафия авангарду» — последней, сотой композиции в каталоге Екимовского. Хронологически эти произведения вписываются в период с 1989 по 2017 год и демонстрируют в каждом отдельном случае специфическую форму воплощения минималистской

техники. Прежде всего имеется в виду работа с паттерном, осуществляемая в условиях репетитивного процесса, и сам облик повторяемой тем или иным способом модели. Интерпретируя закономерности структурного устройства названных сочинений, мы привлекаем композиторское слово, запечатленное в интервью Екимовского и его книге «Автобиография». Лексика, которой оперирует композитор, служит своеобразным индикатором его творческой практики, всегда неразрывно связанной с процессом самоосмысления. Авторские решения в рассматриваемых сочинениях отмечены: соединением стабильного и мобильного начал («Успение»), структурной комбинаторикой и логикой фактурных преобразований («27 разрушений»), художественным воплощением понятий «минимализм» и «макроминимализм» (Девятая симфония), подразумевающим развитие от «простого к сложному» (5 часть) и наоборот (6 часть).

Ключевые слова: Виктор Алексеевич Екимовский, композиционная техника, слово композитора, минимализм, макроминимализм, «Успение», «27 разрушений», Девятая симфония «Эпитафия авангарду»

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Introduction

Viktor Alekseyevich Ekimovsky (1947–2024, *Illustration 1*) was a prominent Russian composer who steadfastly followed his self-declared creative motto: “the new must be new in every conceivable respect” [1, p. 251]. This did not imply “novelty on a global scale” [1, p. 250], but rather a novelty that would distinguish each subsequent work from preceding opuses or, in the author’s terminology, “compositions.” “This is my general principle,” Ekimovsky stated, “I always strive to write different music and not to repeat ideas and means once found. Perhaps this is... a reaction to the avant-garde, which, in principle, is somewhat homogeneous within itself” [2, p. 122].



Illustration 1. Ekimovsky, Viktor Alekseyevich
In Wikipedia. Retrieved January 20, 2026, from
https://ru.wikipedia.org/wiki/Екимовский,_Виктор_Алексеевич

Ekimovsky's musical compositions—distinguished, on the one hand, by original poetic titles and, on the other, by neutral “numerical” designations ranging from one to one hundred—vary in their writing techniques. In some cases, the leading compositional method that defines a work's individual character is collage; in others, it is serialism, aleatoric music, micropolyphony, or sonorism. Regarding several of his compositions, Ekimovsky repeatedly employed the term “minimalism.” The purpose of this article is to characterize Viktor Ekimovsky's “working methods” in pieces associated with the ideas of minimalism.

Over the past few years, the issues of minimalism in the works of Russian composers have been addressed in several publications focusing on the general characteristics of this movement in its Russian version [3; 4; 5], as well as the analysis of compositional techniques in the works of Nikolai Korndorf [6; 7] and Iraida Yusupova [8].

Among Ekimovsky's works that may be classified as minimalist, either in their entirety or in certain aspects, are the following: *Mandala* for nine performers (1983)—Composition 39; *In the Constellation of Canes Venatici* for three flutes and magnetic tape (1986)—Composition 44; *The Assumption* for percussion ensemble (1989)—Composition 52; and *Symphonic Dances* for piano and orchestra (1993)—Composition 61. This article focuses on three compositions: Nos. 52, 65, and 100. This selection is determined not only by the artistic uniqueness of the works but also by the specifics of their structural design, which allow for the identification of Ekimovsky's particular interpretation of minimalist principles.

The Assumption

The Assumption (1989, Composition No. 52) is a piece for percussion ensemble,¹ written for the country's first Percussion Ensemble and dedicated to its founder and director, Mark Pekarsky (b. 1940). Ekimovsky characterized

¹ I — 2 Crotali, 2 Wood blocks, 2 Timpani (piccolo, medio—*con scordatura*);

II — 2 Triangoli, 2 Gonghi (piccolo, medio), 2 Gonghi (medio, grand);

III — 2 Temple blocks (piccoli), 2 Temple blocks (grandi), 2 Tam-tams (medio, grand);

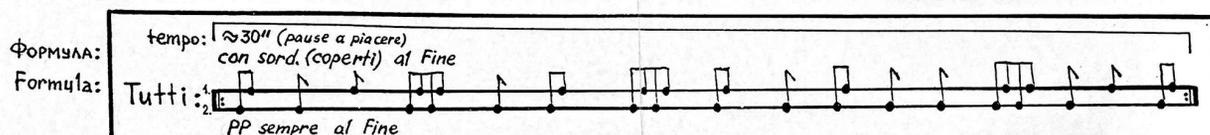
IV — 2 Cow bells, 2 Tom-toms (piccolo, medio), 2 Tom-toms (media, grand);

V — 2 Piatti sospesi (piccolo, medio), 2 Piatti sospesi (medio, grande), 2 Timpani (medio, grande—*con scordatura*);

VI — 2 Bongos, 2 Tamburi (militare, rullante), 2 Casse (cassa, gran cassa).

the work as follows: “The composition is minimalist to the core, although it deviates significantly from the exemplary American canons of the genre—where and when have you seen, for example, *alea*minimalism?²” [10, p. 196]. What lies behind this unusual definition?

The entire musical texture of the work grows from a single rhythmic formula (*Example 1*), which is repeatedly reproduced in the form of a canon across the parts of the ensemble instruments.



Example 1. Viktor Ekimovsky. *The Assumption*. Rhythmic formula

The rich resources of percussion are distributed among six performers in such a way that each musician switches between three pairs of instruments throughout the piece. The minimal gradations arising within all eighteen timbre-differentiated pairs represent an important structural device. According to the author, this allows for the creation of a subtle yet significant distinction within this “most primitive two-note formula” [6, p. 197]. The indeterminacy observed in the pitch parameter—referring to the absence of a fixed intervallic relationship between the upper and lower tones—is not the only aspect indicative of aleatory. Its characteristic features are primarily concentrated in the organization of the rhythmic parameter.

Despite the fact that all durations are unified (only eighth notes are used), the magnitude of the time intervals between them is quite approximate. The distinguishing feature depends on whether a tone is isolated or joined with one or several others. This results in four types of elements (*a-b-c-d*),³ the combinations of which form the overall structure.

² Aleatory techniques in minimalist works, including those of American composers, are a special issue that we leave outside the scope of this article.

³ The first element (*a*) is represented by a combination of lower and upper tones; the second (*b*) consists of the lower tone only; the third (*c*) consists of the upper tone only; and the fourth (*d*) is the first element repeated twice.

The aleatoric principle embedded in the rhythmic organization of the initial model is expressed through the uncertainty of the temporal distance between elements, which directly affects the general rhythmic profile. In this respect, *The Assumption* serves as a kind of antipode to Steve Reich's *Clapping Music* (1972). In Reich's work, a one-measure rhythmic model is metrically strict; the systematic shifting of the pattern by one eighth note, which occurs in the second part after twelve repetitions of each measure, is governed by a common pulse and requires perfectly precise synchronization between the parts.

A flexible polyphonic texture is built from the simplest elements of the formula, accompanied by a process of continuous timbral transformation. Thanks to a six-part canon (*Example 2*), the sonority systematically shifts from high registers to low registers.⁴

ПАРТИТУРА: SCORE:

The score consists of six staves (I-VI) with various percussion instruments and time markings. The instruments and their entry times are as follows:

- Part I:** Crotali (0'00"), Wood blocks (2'10"), Timpani (piccolo, medio) (4'40"), tacet (6'10").
- Part II:** Triangoli (20"), Gonghi (piccolo, medio) (2'30"), Gonghi (medio, grand) (4'30"), tacet (6'20").
- Part III:** Temple blocks (piccoli) (40"), Temple blocks (grandi) (2'50"), Tam-tams (4'40"), tacet (6'40").
- Part IV:** Cow bells (1'), Tom-toms (piccolo, medio) (3'40"), Tom-toms (medio, grand) (5'40"), tacet (7'40").
- Part V:** Piatti (piccolo, medio) (1'20"), Piatti (medio, grande) (3'20"), Piatti (medio, grande) (5'20"), tacet (7'20").
- Part VI:** Bongos (1'40"), Tamburi (3'40"), Casse (5'40"), tacet (7'40").

Example 2. Viktor Ekimovsky. *The Assumption*. Full score

⁴ The gradual timbral modulation at the initial stage consists of a process of accumulation, moving from one to six timbres. The appearance of the seventh timbre entails the disappearance of the first, the eighth—the second, and so on. In this way, while maintaining its density, the musical texture constantly shifts its timbral content. The ensemble instruments enter in the following order: Crotali, Triangoli, Temple blocks (piccoli), Cow bells, Piatti sospesi (piccolo, medio), Bongos, Wood blocks, Gonghi (piccolo, medio), Temple blocks (grandi), Tom-toms (piccolo, medio), Piatti sospesi (medio, grande), Tamburi (militare, rullante), Timpani (piccolo, medio—*con scordatura*); Gonghi (medio, grand); Tam-tams (medio, grand); Tom-toms (media, grand); Timpani (medio, grande—*con scordatura*); Casse (cassa, gran cassa).

The author specifies key temporal parameters—total duration, intervals between voice entries, and pauses marking transitions to new timbral pairs—while leaving the simultaneously static and mobile rhythmic texture and diverse sonorous “constellations” unregulated.

Distinguishing the subtlest nuances within this muted palette is no easy task—the piece is instructed to be performed at an extremely quiet dynamic using instruments covered with cloth. This “ultra-quiet” music for percussion, as the author defines it, demonstrates an unusual compositional solution. The discontinuity of the musical texture and a sonority on the threshold of audibility all correspond to an elevated artistic conception. “In my view, the use of minimalist writing techniques contributes to creating an atmosphere of strict meditation”, the author noted [1, p. 249].

In his *Automonography*, Ekimovsky shares his memories of a concert held on April 25, 1997, in the Rachmaninoff Hall of the Moscow Conservatory, and the atmosphere created by the musicians:

...That evening, absolute silence fell, and a solemn, sublime aura was established. <...> It turned out that the concert, by an unintentional and remarkable coincidence, took place on Good Friday, two days before Easter. Pekarsky, apparently sensing his communion with these legendary events, transformed *The Assumption*—perhaps on a subconscious level—into a kind of spiritual rite that defied any secular, logical explanation [11, pp. 196–197].

It should be added that *The Assumption* shares a commonality with classic minimalism (for instance, the early music of Steve Reich) through the use of phase-shifting technique. However, Ekimovsky implements this idea in a context where a stable rhythmic pulsation is entirely absent.

27 Destructions

In 1995, the composer dedicated another work to Mark Pekarsky: *27 Destructions* (Composition 65), the fifth episode of which (*Example 3*) can be called the absolute antipode to *The Assumption*. In both cases, the composer constructs the texture based on only two tones. However, while *The Assumption* is maintained at an extremely quiet dynamic throughout, this episode of *Destructions*, by contrast, is loud. *The Assumption* is characterized by a musical texture that eludes any rhythmic stability,

In this episode of *Destructions*, as in *The Assumption*, a process of timbral transformation unfolds: the textural changes occurring sequentially in each of the six parts are marked by shifts in timbre. The deconstruction of one textural model results in the construction of another: the homogeneous texture with a uniform pulsation, akin to the operation of a precise mechanism, is gradually transformed. The musical texture loses its density, giving way to individual sonorities isolated by rests; their systematic thickening reveals the reverse process—concentration.

In Episode No. 17 (*Example 4*), the idea of the phase shift is implemented purely by rhythmic means (the timbral parameter remains stable from beginning

Example 4. Viktor Ekimovskiy. 27 *Destructions*. Episode No. 17

to end and undergoes no transformation). The composer—just as in *The Assumption*—takes a canonical method of textural organization as a basis; however, the part of each voice contains such a sophisticated rhythmic sequence that it leads to a rapid complication of the musical texture.

The repeating formula—the pattern—consists here of a sequence of one-measure rhythmic cells. There are thirteen such unique motifs in the rhythmic structure. Once the series is exhausted, the reverse process begins: retrograde motion leads to the next statement of the pattern (this constitutes the first performer’s part). In the other voices, permutations of the rhythmic cells are presented, after which the smooth retrograde or direct motion along the initial series is restored. Thus, within a concise form, the composer employs a relatively extended pattern that, like a mosaic, is constructed from thirteen non-repeating short motifs.

This episode is structured by 39 beats (bars) performed by six drums. According to the composer, these beats symbolize the lashes of a whip, referencing the Gospel events—the Passion of Christ.

Ninth Symphony “Epitaph to the Avant-Garde”

Composition No. 100—*Ninth Symphony “Epitaph to the Avant-Garde”* (2017)—is Ekimovsky’s final work, premiered in November 2018 at the Tchaikovsky Concert Hall. The composition was performed by the State Academic Symphony Orchestra of Russia (Svetlanov Symphony Orchestra) under the direction of Vladimir Jurowski.

In an epistolary dialogue with Natalia S. Gulyanitskaya, Ekimovsky spoke of his work as follows: “...The 20th century is rich in technological innovations. But the fleeting passage of time allotted each of these innovations a certain term—and by the end of the century, all the ‘newest’ (as they were called in their time) techniques remained in the annals of history. The present work is a *museum exhibition* [emphasis mine.—*Yu. P.*]. <...> It all began with the 1950s avant-garde, dominated by the serialism of Boulez and Stockhausen (and in the domestic context, Denisov and Schnittke); then the aleatory of Penderecki and Lutosławski was added, followed by the minimalism of Glass and Reich. Classic avant-garde is exhausted by these main directions” [11, p. 38].

Another notable statement by Ekimovsky comes from his conversation with Rauf Farkhadov: “The last *revolutionary* invention in world compositional thought was... minimalism (1960s), which replaced the thoroughly structured and anarchically ‘aleatorized’ avant-garde of the 1950s” [12, p. 21].

“*Epitaph to the Avant-Garde*”—the only symphony in the composer’s creative catalogue—is a six-movement cycle, with each movement written in a different technique. The composer placed the terminological designations corresponding to these techniques in parentheses at the beginning of each movement. Let us list these terms, or “isms,” which were presumably intentionally unified by the composer in their linguistic form: serialism (Movement I), aleatorism (II), pointillism (III), micropolyphonism (IV), minimalism (V), and macrominimalism (VI).

The emphasis placed on the specifics of compositional writing—on technology as such—reflects a profound idea to which the words of Yuri M. Lotman are applicable: “...The question of art studying its own language becomes a conscious problem” [13, p. 348]. For a composer who always attached special importance to the constructive design underlying a musical composition—particularly a contemporary one—the question of how a work is made was undoubtedly of paramount importance.⁵

So, what does the fifth movement of the symphony, *Minimalism*, represent from a constructive point of view? The entire material grows from a short formula whose pitch content is reduced almost to a minimum (*Example 5*). The pattern contains only three pitches—*F*, *A*, and *Eb*—plus a repetition of *F* an octave higher. The melodic line of the pattern is nothing other than a *palindrome*, the structure of which



Example 5. Viktor Ekimovsky. *Symphony No. 9*. Beginning of Movement 5

⁵ Strict constructive rules that form the basis of a composition are a characteristic feature of the creative thinking of many contemporary composers (see: [14]).

in itself programs an endless movement along an unchanging up-and-down trajectory. Another characteristic property of the pattern is its rigid tessitura within an octave range ($f^1 - f^2$), maintained by the oboe ensemble from the beginning to the end of the movement.

Since there is no stable rhythmic structure in the pattern, it would be more accurate to describe it by identifying its leading organizing principle. From a constructive point of view, this mechanism is as simple as it is effective: the uniform motion of eighth notes in an unpredictably arbitrary order is interrupted by quarter notes. In this way, an effect of constant renewal and inexhaustible rhythmic variety is achieved within a short melodic figure.

The timbral parameter is also treated minimally, within a monochromatic palette. The composer employs an ensemble of identical instruments—three oboes. The endless repetition of the melodic formula by identical instruments sounding in the same tessitura creates an image that is mesmerizing in its whimsical refinement. It is likely no mistake to assert that the primary melodic model has a pianistic origin: it is easy to imagine how it could be played on a keyboard in a single position of the right hand. The effect of immobility, created through multiple repetitions, is apparently due not only to the closed configuration of the motif but also to its “gestural” nature.

It is important to emphasize that the pattern—while continuously updated rhythmically, yet maintaining its melodic contour and original timbral appearance—remains a constant value throughout the movement. The timbral solution of the fifth movement deserves special mention, as the composer completely avoids the use of two orchestral groups: the strings and the percussion. Is this not a kind of *hommage* to Igor Stravinsky and his famous *Symphonies of Wind Instruments* in memory of Claude Debussy? The subtlety of stylistic connections in works of *hommage* and epitaph is evidenced, in particular, by a statement by Levon O. Hakobian regarding Maurice Ohana’s *Tombeau de Claude Debussy*: “...a chorale... in which, if one wishes, a distant echo can be heard not so much of Debussy, but of Stravinsky’s *Chorale* in memory of Debussy (1920)” [15, p. 25]. Thus, it is all the more remarkable that the texture, reminiscent of a pianistic one, is orchestrated exclusively by means of wind instruments.

Several stages can be identified in the process of the pattern's transformation, separated by brief episodes featuring only the oboe trio. With each iteration, the transformations of the pattern become increasingly intense and complex. The first stage is associated with the gradual addition of new parts and the accumulation of timbral diversity. The next stage represents a kind of large-scale super-canon, where all woodwinds (except the contrabassoon) serve as a giant *proposta*, while all brass (except the tuba) act as the *risposta*. In this macropolyphonic structure, each layer is a complex ensemble of voices which, in turn, also constitutes a canon based on the original pattern. The initial model retains its original tonal profile in only one textural layer (*Example 6*). No less remarkable is the expanding spatial geometry formed by the sequential entry of instrumental parts, which diverge from a single point and fill the space in two directions simultaneously—ascending and descending. The effect of the rapid thickening of the sound mass is facilitated by the gradual reduction, by one eighth note, of the temporal interval between voice entries within the brass group.

New stages of textural transformation are also marked by a specific harmonic idea: each added instrumental line affects the spatial outlines, the density of the texture, and the tonal situation. Thus, all the described changes affect only the texture and harmony; however, no rhythmic transformations occur as of yet, other than those programmed within the pattern itself.

The final, culminating stage is associated not only with the maximum expansion of the textural space and intense chromatic complication of the musical fabric but also with a departure from the already established rhythmic configuration. A slowing of the rate of musical events, achieved through the non-uniform augmentation of durations, is observed in all orchestral parts except for the oboe trio (*Example 7*). This compositional technique allows one to see the vast difference emerging between the two states of the pattern at its initial and final stages of development.

The most significant and original method of development found by Ekimovsky in the fifth movement of the *Symphony* lies in the fact that all transformations of the initial model occur simultaneously with the repetition of that very same model,

The image displays a page of a musical score, specifically Example 6. The score is arranged in two systems. The first system includes staves for Violins I (Vn I), Violins II (Vn II), Violas (Vla), Cellos (Vcl), Double Basses (Cb), and Percussion (Perc). The second system includes staves for Trumpets (Trpt), Trombones (Tbn), and Timpani (Tim). The score is written in a complex, rhythmic style with many sixteenth and thirty-second notes. A rehearsal mark '12' is visible at the beginning of the first system. The page number '55' is located in the top right corner of the score area.

Example 6. Viktor Ekimovsky. *Ninth Symphony*. Movement 5, Reh. 12

The image displays a page of a musical score, specifically Example 7, which is Viktor Ekimovsky's Ninth Symphony, Movement 5, bars 110-118. The score is arranged in two systems of staves. The first system includes parts for Flute (Flc), Piccolo (Pic), Clarinet in B-flat (Clb), Clarinet in A (Cla), Bassoon (Fag), and Contrabass (C-bas). The second system includes parts for Trumpet in B-flat (Trb), Trombone (Tbn), and Tuba (Tub). Each staff contains musical notation with notes, rests, and dynamic markings. The page number '97' is visible in the top right corner.

Example 7. Viktor Ekimovsky. *Ninth Symphony*. Movement 5, bars 110–118

which remains a constant value within the texture throughout the entire movement. (The instruction *repetere molto volte* over one of the final measures based on the original “oboe” material seems to absolutize the idea of endless repetition.) Parallel to this “conservative” line, another develops in the texture—one opposite to the first in its internal concept, the meaning of which is change and constant renewal.

The sixth movement of the symphony, *Macrominimalism*, justifies its title by the fact that the unit of its lengthy developmental process is not a micro-element, but a multilayered textural block. The composer reflected on the possibility of a complex unity becoming the material for a repetitive process in his article *Macrominimalism*, written following a presentation he gave at a Moscow Conservatory conference in 2004. Referencing examples from 20th-century foreign and domestic music in this article, Ekimovsky mentions the name of the Dutch composer Louis Andriessen: “As a rule, he takes not elementary structures but entire textural formations as patterns, working with them as minimal units. The result is a grand minimalism, with which one can sculpt even large-scale quasi-classical forms” [16, p. 123]. An example of using such a specific technique in Ekimovsky’s own work was *Symphonic Dances* (1993), Composition 61. The finale of the *Ninth Symphony* thus became the culmination of the composer’s many years of reflection on the method of macrominimalism, which began even before this method became a subject of the author’s theoretical discourse.

The degree of textural complexity in the final movement of the work is impressive, as is the logic of the material’s development itself. However, a complex pattern included in a repetitive process is not the only feature of this compositional technique. In the symphony’s finale, Ekimovsky appears to utilize not just one pattern, as in the previous movement, but an entire multitude—twenty of them. Moreover, they initially possess a binary structure, emphasized by a highly contrasting textural design, which is clearly visible in the very graphics of the score. A sharp textural shift occurs literally every measure. The composer appears to dissect the musical fabric vertically, while maintaining the invisible logic of internal connections between adjacent multi-component blocks.

The principle of further development lies in the fact that with each repetition, the duration of the pattern changes—it compresses in volume, resulting in an even greater frequency of textural contrasts. However, at a certain stage, this method of processing the material exhausts itself, and the patterns become monolithic (one-part), losing their contrasting half. The overall texture acquires an increasingly homogeneous character and, in the final measures, becomes maximally simple: seven soaring vertical sonorities resound like columns, followed by a brief chord—like a sharp, lashing blow—that emphasizes the boundaries between all movements of the symphony.

It would perhaps be no exaggeration to say that the very idea of the “Ninth Symphony” is concentrated within this sonority. Indeed, the composer imbued it with significant intertextual potential: the D minor triad, even if complicated by a chromatic superstructure, undoubtedly alludes to such great examples of the genre as the Ninth Symphonies of Ludwig van Beethoven and Anton Bruckner (Mahler’s D major Ninth Symphony, of course, may also be mentioned in this “tonal” lineage).

“With the *Ninth Symphony*, I wanted to summarize not only my own creative work but perhaps the idea of the entire avant-garde,” the composer explained his concept (cited in [17]), for whom the pursuit of the “new” became a true creative *credo* and a “constant of individuality” [18]. What was new in this hundredth composition was not only the genre of the Ninth Symphony itself, which carries a specific concept, but also a series of specific compositional techniques.

In his final work, Viktor Ekimovsky paid tribute to the Great Avant-Garde (the composer capitalized these words intentionally), which gifted 20th-century music many technological innovations, including minimalism.

Conclusion

Observations of Ekimovsky’s writing techniques in these three compositions allow for several conclusions. Constantly engaged in an active creative search, the composer purposefully explored the possibilities of various techniques. His artistic concepts brought a unique interpretation to them, while his theoretical thought reflected the course of the creative process in both strict and free forms of intellectual reflection.

Drawing on both the composer's own statements and the musical scores, it may be concluded that ideas characteristic of minimalism found a highly distinctive reinterpretation in Ekimovsky's works. This primarily concerns repetitiveness as a method of repeating specific melodic, rhythmic, and textural structures, as well as the principle of reduction, associated with the maximal limitation of musical material.

A bold and paradoxical thinker, Ekimovsky purposefully moved toward individual compositional solutions, each time striving to establish new rules for his intellectual game. While finding reflections of American and European minimalism in his works, we simultaneously perceive an individual authorial identity that allows us to speak of "Ekimovsky's minimalism" as a phenomenon differentiated in its structural and poetic properties. Interacting with a broad cultural context—including at the level of compositional techniques—Ekimovsky's authorial style is inconceivable apart from his original and profound artistic concepts.

The composer's conceptual language includes a terminological vocabulary that reflects the author's own vision of the technological specifics of his music—alea-minimalism and macrominimalism. Filled with paradoxical resonance, these words serve as distinctive markers of a specific compositional technique that skillfully combines a profound reliance on historically established forms of organizing the musical fabric with their contemporary interpretation. Rigidity and freedom, determinism and indeterminacy, and the dialectical interaction of micro- and macrostructures—these are the features that characterize "minimalism" in Ekimovsky's music.

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