

el Periòdic News

The Moscow Saxophone Quartet

DMITRY PINCHUK (BARITONE SAXOPHONE), ANASTASIA PINCHUK (TENOR SAXOPHONE), TARAS GUSAROV (ALT SAXOPHONE), AND NIKITA ZIMIN (SOPRANO SAXOPHONE)

"In music, you just have to find a way to surprise"

IRINA
Rybalchenko



The international Andorra Sax Fest concluded on May 4 in the principality of Andorra. Among its distinguished participants was the Moscow Saxophone Quartet, founded in 2003. The musicians not only performed in concert but also conducted masterclasses and took part in jury work.

Dmitry Pinchuk (baritone saxophone), Anastasia Pinchuk (tenor saxophone), Taras Gusarov (alt saxophone), and Nikita Zimin (soprano saxophone) shared their impressions of the festival, reflections on the evolution of the Russian saxophone school, and gave some advice for young musicians navigating stage anxiety.

—A question for those who have participated in the international Andorra Sax Fest. How has the festival evolved? How would you rate the organization?

—Nikita: The organization has always been exceptional. Everything that Efrem Roca, the general and artistic director of the festival, does is infused with quality, lightness, and kindness. If we speak of evolution, I'd highlight two key aspects: the overall level of musicians and the evolution of the Russian school. Both



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are steadily on the rise, and it's a natural progression.

Dmitry: For us, participating in Andorra Sax Fest is almost a ritual. It's the highlight of a year, both a goal and a source of personal growth.

Anastasia: It's our main trajectory of development.

Nikita: I used to be the only representative from Russia. Now, we see Russian musicians in all four age categories, starting from as young as 8–10 years old. This is a great chance for the Russian school to be represented

in front of the entire world sax community.

—What can you say about evolution in music in general? How can you define the audience's flavours today?

—Nikita: The world is global now, but the identification of each school can still be felt. That's why there is not only a struggle of personalities here, as this is a competition, but also a demonstration of different schools.

Taras: Thanks to the vivid pre-

sence of the Russian school, Europeans are increasingly inspired by our interpretation of music.

At the beginning of the festival, the quartet from Barcelona—KEBYART—performed. We attended their concert. It's always fascinating to listen to European musicians—not to compare, but to analyze. We were struck by the delicacy of their performance, the clarity, and the precision in intonation and rhythm.

Before this first trip to Andorra, I had never heard Spanish saxophonists live. They weren't famous winners of competitions, just genuinely skilled performers. The audience connected with their music, even with complex, often obscure contemporary pieces that we, for instance, rarely play. We tend to focus on Russian and Soviet classics. But here, we witnessed remarkable interpretations of modern music—and the audience accepted them.

—Tell us about your quartet. How long have you been playing together?

—Nikita: Our quartet is relatively young and made up of strong individual performers. Each of us has had solo concerts and significant international achievements. Initially, our personal ambitions made it difficult to

form a quartet—but we chose to come together, and it seems to be working.

Before performing in Andorra, we had only played as a quartet in Rome. So this is a kind of our European debut.

—What kind of music is more appreciated today—modern or classical?

—Nikita: The answer is simple: there is good music and bad music, regardless of whether it's modern or classical. Take, for example, the works of Jean-Philippe Rameau, which we often perform. They combine elements of baroque, rock, and even hints of rap.

We perform in concert dress, but with tambourines on our feet—adding a theatrical touch through movement and gesture. We try to connect with different audiences—both younger listeners and older generations who are accustomed to traditional classical music.

Taras: Poor classical music hasn't survived the test of time—it simply faded away. Unfortunately, some bad modern music is still being played. People love traditional works, but they want them presented in a new way.

Audiences don't want to see just another quartet come on stage, sit down, open their sheet music, and start playing. But if musicians come together as a quartet to perform Stravinsky, Glinka, or Shostakovich, the audiences will love it. It's like seeing a familiar logo on an entirely new model of car. You don't need to reinvent the wheel—you just have to find a way to surprise.

—Who are your musical reference points?

—Taras: I'm passionate about symphonic and traditional baroque music. We often adapt orchestral pieces by Glinka, Stravinsky, and Tchaikovsky for



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our quartet.

Anastasia: I also enjoy symphonic music. Recently, I've been listening to a lot of Rachmaninoff. I've gone through all of his symphonies—my favorite is the second one.

—During the festival, you performed Rimsky-Korsakov's Flight of the Bumblebee at an unusually fast tempo. Was that one of your ways of surprising the audience?

—Taras: Do you know what genius consists of? It's imagination, intuition, clarity of vision, and the ability to perform with speed. Only a few artists possess all of these traits—great musicians like Mikhail Pletnev, Maxim Vengerov, and Grigory Sokolov.

Nikita: Speed and tempo are tools for musical expression. In Flight of the Bumblebee, tempo plays a key role. The performan-

ce can have an entertaining, almost circus-like flair—so long as it remains faithful to the musical idea.

Speed matters, but never at the expense of lightness or ensemble cohesion. And honestly, Flight of the Bumblebee isn't even our most brilliant piece.

—This year's festival introduced a new activity—yoga for saxophonists. What's that about?

—Nikita: The saxophone is a physically demanding instrument. It engages the entire body—from your heels to the top of your head. If posture and physical habits are incorrect from a young age, it can cause health issues.

That's why activities like yoga or fitness tailored specifically for musicians are so important—they help release the static tension that builds up from

playing while standing for long periods.

—You're all involved in music education. Do you see growing interest among young people? What's the right way to teach music today?

—Nikita: Absolutely. A teacher's main job is to inspire. When a child says, "I want to play," that's the key moment.

The inner urge unlocks talent and drives motivation. The teacher's role is to guide, encourage, and support that internal desire to grow.

—What advice would you give to aspiring musicians about managing stage fright?

—Anastasia: What helps me is breathing consciously and staying aware of the present moment. That keeps me from being swept away by emotions and allows me to enjoy performing. You have to give yourself permission to be afraid.

Nikita: Fighting fear is pointless. Everyone experiences it differently. The trick is to accept it—to make peace with it. The more prepared you are, the less overwhelming the fear becomes.

When I studied at the Paris Conservatoire, we practiced breathing techniques and mental training to help manage stage anxiety.

Taras: A pianist once said, "When I walk on stage, I know I have a job to do. I focus on my goals, immerse myself in the performance, and the nervousness simply fades away."

Dmitry: Stage fright often overwhelms adults because they come to it later in life. For children who grow up performing, the stage becomes natural, even comfortable. I try to convert stress into musical expression.

And of course, consistent practice is key. The better you know the piece, the more confidence you have on stage. ●

FREE WATER AND LEFTOVER FOOD

The Ministry of the Environment will carry out new checks to comply with the Circular Economy law

The Government has already carried out two information campaigns

AGENCIES

ESCALDES - ENGORDANY

The Circular Economy law obliges catering establishments to offer customers tap water for free and also to facilitate the possibility of taking leftover food and drinks home. In 2023, a campaign was carried out to coincide with the implementation of the new regulations, which led to practically all catering establishments in the country being contacted. Likewise, and to reinforce the dissemination of information, second visits to the campaign were made during 2024. The Ministry of the Environment, Agriculture and Livestock highlights that “it is not ruled out” that a new campaign or even new checks will be carried out again this year to verify that the rule is being applied.

It should be remembered that from the visits that the representatives of the Environment have made so far, no sanctioning process has been opened and that no formal complaint has been received to the ministry reporting the non-com-



Bars and restaurants are required to offer tap water free of charge.

A campaign was carried out in 2023 to coincide with the implementation of the new regulations

pliance with the standard.

The ministry emphasizes that in addition to the general information campaigns that have been carried out near the establishments, in order to reach those that are opening again, throughout the process of opening trade in the cate-

ring sector, information is provided on the two key aspects of the Circular Economy Law, that is, that tap water must be served free of charge, that this possibility must be visibly indicated to the consumer and that the possibility of taking both the drink and the food that have not been consumed home must also be informed, and that this option must be facilitated.

During the summer of 2023, the ministry found, following the visits carried out, that more than a hundred catering establishments in the country did not comply with the regulations of offering free tap

water to customers or the possibility of taking leftover food home. This was the result of the 118 inspections carried out. At that time, the head of the Environment portfolio, Guillem Casal, highlighted that the visits had not had a punitive purpose. ●

DOMESTIC SANITARY WASTE MANAGEMENT

The number of expired medicines collected in 2024 decreases and stands at 4.5 tons

EL PERIÒDIC

ESCALDES - ENGORDANY

In 2024, 4.5 tons of expired medicines were collected, 2.1 of which were recovered through collection at primary care centers.

This is indicated in the report on waste management for the

year 2024 prepared by the Ministry of the Environment.

The figure represents a decrease compared to 2023, the year in which six tons in total were collected, 2.3 of which were collected through primary care centers. Household medicine waste, that is, expired or unused medicine waste generated by citizens,

is managed through collection points located in the eleven primary care centers in the country and in municipal dumps.

Medicines generated by health centers and services are governed by the specific regulations on the management of health waste, established by the regulation of January 17th, 2007. ●



One of the containers for medicines.

ARXIU ANA

ARXIU ANA

SUPPORT FOR GRIEF AND EMOTIONAL HEALTH

The rain does not stop the eleventh edition of the Marc G.G. Association march

Around 200 people walk through Escaldes and Andorra la Vella with the presence of various authorities

ARXIU ANA

AGENCIES

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The rain has not scared away solidarity. And despite the deluge this Sunday, the eleventh edition of the popular march organized by the Marc G.G. Association for mutual aid for the loss of a loved one has been carried out with umbrellas, but successfully. «The truth is that we have been organizing for many months, looking at the date that we were finally able to take to hold the march, and we have found that it is pouring down rain,» lamented the president of the association, Rosa Galobardes, while celebrating that, of the 500 registered, around 200 participants have dared to go out for a walk in the rain. «Luckily, we have an alternative plan: we will all be inside the Prat del Roure. We have invited people who want to walk to do so in the rain, while those who prefer to stay indoors can wait there, where we will then meet to participate in the gift draw,» she commented moments before the starting gun.

The start was given by the Head of Government, Xavier Espot, and the Consul General of Escaldes-Engordany, Rosa Gili. In addition, the activity was attended by other authorities such as the General Councilors, Pere



Participants during the march.



XAVIER ESPOT
HEAD OF GOVERNMENT

“From the Government we consider it essential to support and accompany the Marc G.G. association, not only today, but throughout the year”

Baró, Cerni Escalé, and Susanna Vela, the Minister of Culture, Youth and Sports, Mònica Bonell, and other representatives of the different corporations. “It is true that not everyone has been able to participate, but from the Government we consider it essential to support and



accompany the ace association Marc G.G., not only today, but throughout the year», commented the Head of Government at the end of the march route. He also highlighted that the executive is working to improve care protocols in cases of loss, especially in emergency situations.

«During the last legislature, an important step was already taken with the approval of a protocol that establishes support from the authorities, special bodies and social services in cases of loss of a family member or loved one. However, better coordination is still needed between the different agents involved to guarantee truly effective care», he added. The march, which had the motto ‘We run for them’, was suitable for everyone and was about 3.5 kilometers long, followed several streets in Andorra la Vella and Escaldes-Engordany with the aim of being a meeting point and a day to remember those who are no longer there. ●

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