

Main Partner of 20th Anniversary of The Moscow Times



\*200 лет Сити. ЗАО КБ «Ситибанк».

## Rail Listing in London Could Come By 2016

State-owned Russian Railways could list shares on the London Stock Exchange. **Page 5**

## Khimki Mayor Quits Amid Forest Dispute

Vladimir Strelchenko, accused of organizing attacks on protesters, resigns. **Page 3**

## Sistema Weighing Next Steps in India

AFK Sistema is redoubling efforts to find partners for its mobile phone business. **Page 7**

## Russian Sub Goes Undetected Near U.S.

A Russian vessel is found to have operated in restricted U.S. waters in June and July. **Page 3**

## Sberbank Rolling Out Mobile Offices

The state lender is ramping up a project to use buses as mobile branch offices. **Page 7**



## WHAT'S ON

### Weekly Calendar of Moscow's Cultural Life

See inside for listings for cinema, gigs, exhibits, concerts, opera and ballet. **Pages 10-12**

CENTRAL BANK RATES		RTS INDEX
EURO	USD	
0.01 39.28	31.85 0.08	1,427.67 1.22%



# Kremlin Hand Seen in Pussy Riot Trial

*Observers expect that Friday's verdict in the high-profile case will be decided within the walls of the Kremlin.*

By Alexander Bratersky and Nikolaus von Twickel  
THE MOSCOW TIMES

On Jan. 20, Federal Guard Service officers detained eight members of an obscure female punk band after they staged a daring performance on Red Square in which they denounced the "sexist re-

gime" of Vladimir Putin. The young women were fined 500 rubles (\$16) for violating public order and released.

A month later, five members of the same band and an associated activist sneaked into the Christ the Savior Cathedral, where four group members lip-synched a song called "Mother of God, Cast Putin Out!" in front of the iconostasis.

That performance, compiled with footage from another church, subsequently became the "punk prayer" that laid the basis for Pussy Riot's world fame.

When Moscow's Khamovnichesky District Court delivers a verdict Friday on band members Nadezhda Tolokon-

nikova, 22, Maria Alyokhina, 24, and Yekaterina Samutsevich, 30, most experts expect that judge Marina Syrova will fulfill orders from the Kremlin rather than following the law.

Observers are divided, however, regarding the reasons for authorities' prosecution of the young women.

The three women are accused of hooliganism motivated by religious hatred, charges that carry a maximum sentence of seven years in prison. They have been held in detention since March.

Analysts said they were convinced that the case was politically motivated, although some view the church as having pushed for the charges rather than the state.

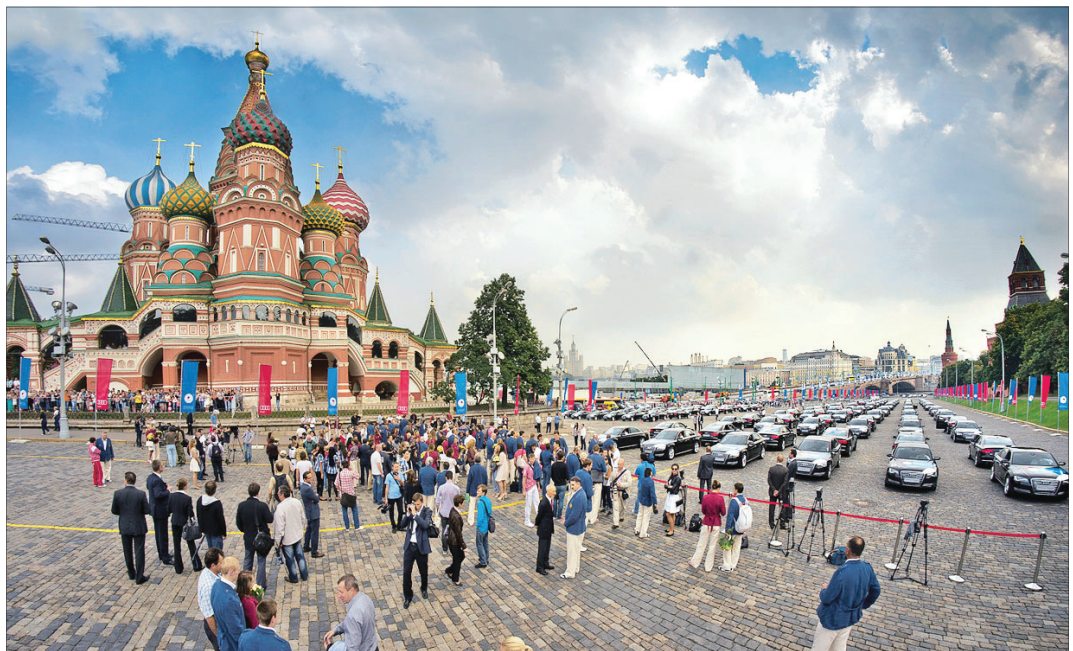
Evidence for a political motive behind the charges comes not only from the two-week-long court hearing, which prompted comparisons to Soviet show trials, but also from the behavior of law enforcement agencies in the case.

Of the three women in court, only Tolokonnikova and Alyokhina actually took part in the Feb. 21 performance, Tolokonnikova's lawyer Mark Feigin said.

"Samutsevich was stopped by church staff when she tried to bring a guitar into the cathedral," he said.

Police also arrested Tolokonnikova's husband, Pyotr Verzilov, together with his

See PUSSY RIOT, Page 2



VLADIMIR FILONOV / MT

This year's Olympic medalists on Red Square on Wednesday preparing to receive black Audi sedans for their performances in the London Games. The Russian Olympians Foundation, financed by wealthy businessmen, gave them the cars to accompany cash prizes doled out by the fund. **Story, Page 3.**

# Children Lead Corporate Social Responsibility

By Lena Smirnova  
THE MOSCOW TIMES

MESHCHYORA, Vladimir Region — At first glance, the children's camp in Meshchorya National Park looks like any other. Children slip in and out of tents, sluggishly perform morning exercises, scream when they find snakes in their sleeping bags and knit far too many colorful thread bracelets.

But the children at this camp are here for more than just the usual summer fun. Their daily routines also include scientific expeditions through swamps, using

## GREEN ON GREEN

solar panels to power kitchen refrigerators and making sure that garbage finds its way to the proper recycling container.

Another noticeable feature in the

camp is that all the snacks have the Kraft Foods logo on them.

Kraft Foods has helped to fund the ecology camp at Meshchorya for the past two years as part of its corporate social responsibility, or CSR, program — the practice by which businesses contribute to the communities that they work in to demonstrate their commitment to the public. This year's camp brought together 45 children for one week in July

and is just one example of ecological initiatives by companies in Russia.

Although corporate social responsibility activities are growing, it remains to be seen how much influence they will have on solving environmental problems. It is an activity often limited to international companies or major local corporations, while smaller Russian companies

See CORPORATE, Page 4

The Moscow Times

20 YEARS

2012 marks the 20th anniversary of The Moscow Times

Read our special section "Highlights From the Industry." Key events in the nation's top industries from the past two decades.

Coming next — "Auto" — August 30.

To advertise, please contact Alla Naumova • a.naumova@imedia.ru • +7 495 232 4774

advertising

# Composer Brings Persian Influence to St. Pete

By Galina Stolyarova  
THE MOSCOW TIMES

ST. PETERSBURG — Running a contemporary classical music center in Russia may seem like an unlikely occupation for a Persian composer brought up in the traditional and extremely intricate Oriental musical culture. This, however, has been the exact mission of 33-year-old Tehran-born composer Mehdi Hosseini for the past 10 years.

Hosseini arrived in town in 2002 to study at the St. Petersburg State Conservatory under composer Sergei Slonimsky and music historian Tatyana Bershadskaya, making Russia's northern capital his second home.

Hosseini, who originally studied drama, switched to classical music relatively late, already in his teens. He took private lessons from Farhad Fakhreddini, the man behind the Iranian national orchestra, for five years, and it was through his mentor that Hosseini came across his first-ever piece of the Russian classics — Nikolai Rimsky-Korsakov's "Scheherazade."

Since that time, Tchaikovsky, Shostakovich and Stravinsky have become Hosseini's favorites. It is these composers that he would bring to Iran if he were to introduce local audiences to the Russian classics, he said.

"I would be interested in building up an evening of pieces by Shostakovich — a string chamber quartet, a symphony and a concerto all performed in the same evening," he said. "Some would criticize this approach for 'overindulging the audience,' but for me this approach feels right because it allows the listeners to get a full scope of the legacy of a master."

In St. Petersburg, Hosseini made supporting new music festivals one of the



Composer Mehdi Hosseini relocated to St. Pete from Iran 10 years ago.

key priorities of his reMusik Contemporary Music Center, which he founded in 2010 and which runs new contemporary academic music festivals and publishes an Internet magazine on contemporary music in Russian and English. Through his work, the composer has established extensive contacts with St. Petersburg classical music ensembles, and local musicians are also keen to play Hosseini's original works.

The composer, whose opuses have been performed during some of the city's most respected contemporary academic music festivals, is now working on a new piece that will premiere during the forthcoming edition of the annual international Sound Ways festival in November.

"The orchestras simply need to play new music, otherwise there will never be an audience for it," Hosseini said. "The human soul is curious — during rehearsals I can feel the curiosity, which is much stronger than any prejudice or skepticism."

When the composer was rehearsing his "Concerto for String Quartet and Chamber Orchestra" with the St. Petersburg Academic Philharmonic orchestra in 2010, it was not clear until the very last rehearsal whether the premiere of the work would actually take place.

It was not at all the case that the musicians did not have the appetite for the unorthodox piece. Neither was it the case that the orchestra's rapport with

American conductor Brad Cawyer was not perfect. "The work was very different from what the musicians had done before, and it required a drastically different mindset," Hosseini said. "Even three days before the premiere, the piece was literally falling apart. But at the very last rehearsal it suddenly came together in a mesmerizing, beautiful way."

The concerto has already been released by the Iranian recording label Arqanoon Records, and won encouraging reviews in the international press.

"In this piece, Hosseini reproduces the absurdity and multicultural aspect of societal and popular culture and conversations with the use of the orchestra. He represents the tumult of a society in which ethnic cultural elements are evident but cannot be easily heard. This society speaks in a language that is beyond understanding, even for itself, but the cultural identity of this disrupted society can still be found," Iranian critic Mohsen Saghafi wrote.

Over the 10 years he has spent in St. Petersburg, Hosseini's composing style has evolved dramatically. Originally, Hosseini relied strongly on ancient Persian music. "Iranian regional folk music has always been a crucial and vital source of inspiration for me," he said. "However, now I seek to muffle the obvious Persian influences. What interests me at present is exploring the possibilities of improvisation in classical Persian music and the transfer from these traditions to Western European classical music."

Hosseini admits that the situation for young composers is particularly problematic in Russia: Major orchestras show little enthusiasm when it comes to new music because general audiences express little interest in the contemporary repertoire, making it hard to sell these

concerts; listeners, in turn, do not have enough exposure to this repertoire to be able to develop a taste for it.

The composer would like to see a friendlier attitude toward contemporary music projects from the state — and not necessarily in the form of generous grants. "Orchestras find it risky to perform contemporary works and experimental pieces because such concerts rarely attract full houses," he said. "However, with so many orchestras being state-funded, it would not cost anything to write a line in the orchestras' policies to have them perform, say, five contemporary works per season. Also, some tickets for contemporary music concerts could be distributed for free among students as part of an educational initiative."

ReMusik's next big project is a contemporary music festival to be held in St. Petersburg from May 23-30, 2013. "We are going to take a regional approach. For instance, for the Day of Switzerland we are bringing 10 aspiring Swiss composers to the city," Hosseini said.

St. Petersburg has always been a leading city in new music — since the days of Tchaikovsky and during the experimental period back in the 1920s, until Stalin ended this experimentation. After so many years of persecution and fear — not the fear of bad reviews, but fear for one's life — returning to an unrestricted state of mind can still pose a challenge to Russian composers.

"What I feel in St. Petersburg, is that overall creativity is tangible in the air, and if we support up-and-coming young talent, it will win through," the composer said.

For more information, please visit [www.re-musik.org](http://www.re-musik.org).

The Moscow Times

LIFESTYLE GUIDE 2012

РЕСТОРАНЫ МОСКВЫ MOSCOW DINING GUIDE

РЕСТОРАНЫ И КАФЕ БАРЫ И КЛУБЫ ОТЕЛИ САЛОНЫ КРАСОТЫ И SPA  
RESTAURANTS AND CAFES BARS AND CLUBS HOTELS BEAUTY SALONS AND SPAS

ADVERTISING

## The Moscow Times 20 YEARS presents Lifestyle Guide 2012

Everything you need to know about what's on in Moscow!

For more information please call Julia Saraf  
Phone: +7 (495) 232-3200 (ext. 3989)  
[j.saraf@imedia.ru](mailto:j.saraf@imedia.ru)