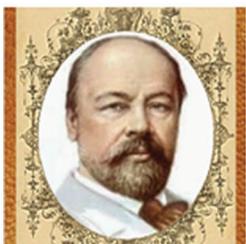
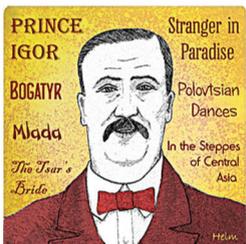
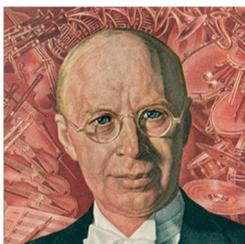




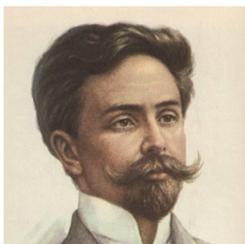
INSTITUTE FOR  
RUSSIAN  
MUSIC  
STUDIES



ANNUAL  
CONFERENCE  
JULY 11-13  
VIPITENO, ITALY



RUSSIAN &  
ITALIAN  
MUSIC  
CONNECTIONS



# A Message from the music Director



I am happy to announce the opening of the XVIth Orfeo Music Festival in 2018 in enchanting Vipiteno to celebrate Making Music Together, raising performance standards and nurturing friendships that grew over the years. This season's exciting program opens on July 8 with a Gala concert at the Vigil Raber Saal. On July 12 we are offering a special program of Russian masterpieces that complements the inauguration of the opening conference sponsored by OMF "Russian-Italian Musical Connections" by the newly established Institute for Russian Music Studies. The conference brings to Vipiteno a new group of music lovers – leading scholars from around the world, including thirty universities from twelve countries. On July 16th we hold our traditional concert "Winners of the Orfeo International Music Competition" at Vipiteno Theater and close this year's festival with a Gala Concert on July 18th at St. Margareth Church. This year's guests will include the world's most celebrated vocal pedagogue, Dmitry Vdovin, Director of the Bolshoi Opera Young Artists Program, who is bringing to Orfeo two new soloists, soprano Ruslana Koval', tenor David Posulikhin, and pianist Elizaveta Dmitrieva. We are very excited to welcome new artists this season, magnificent Italian cellist Pietro Bosna and violist Elisa Ardinghi, pianist Maria Razumovskaya from London's Guildhall School, baritone Bradley Thompson of Metropolitan State University of Denver, violist Jerzy Kosmala of University of California – Irvine. Orfeo's artists-in-residence and guests will stir up your souls once again this July and leave musical memories to cherish all year.

On behalf of the Orfeo Music Festival, I would like to thank everyone in Vipiteno whose great support makes it possible to bring the festival here year after year and make it such a success: the administration of Vipiteno, especially Mayor Dr. Fritz Karl Messner and Culture Minister Mrs. Maria Luise Troyer Bressan, Mr. Florian Mair and the Tourist Office staff, Dekan Josef Knapp and Father Giorgio for making the beautiful churches Santo Spirito and Santa Margherita available for festival concerts, Renate Amort and Vipiteno Municipal Theater, Dr. Christina Pupp and the Raiffeisenkasse Wipptal, Mr. Willi Toetsch of the Vipiteno Music School, Ms. Alexandra Geyr as well as all the numerous supporters of the festival. Welcome all to the new 2018 season and we hope you will enjoy festival events and concerts our musicians have prepared!

Larisa Jackson,  
Direttore musicale

# Un Messaggio della Direttrice Musicale

## Un messaggio della direttrice musicale

Sono felice di annunciare l'apertura del XVI Orfeo Music Festival nel 2018 nell'incantevole Vipiteno per celebrare Making Music Together, elevando gli standard di performance e coltivando amicizie che sono cresciute nel corso degli anni. L'entusiasmante programma di questa stagione si apre l'8 luglio con un concerto di gala alla Vigil Raber Saal. Il 12 luglio offriamo un programma speciale di capolavori russi che completa l'inaugurazione della conferenza di apertura sponsorizzata da OMF "Russian-Italian Musical Connections" dal neoistituto Institute for Russian Music Studies. La conferenza porta a Vipiteno un nuovo gruppo di amanti della musica - importanti studiosi di tutto il mondo, tra cui trenta università di dodici paesi. Il 16 luglio teniamo il nostro tradizionale concerto "Vincitori dell'Orfeo International Music Competition" al Teatro Vipiteno e chiudiamo il festival di quest'anno con un concerto di gala il 18 luglio a St. Margareth Church. Gli ospiti di quest'anno includeranno il più celebre pedagogo vocale del mondo, Dmitry Vdovin, direttore del Bolshoi Opera Young Artists Program, che porterà in Orfeo due nuovi solisti, il soprano Ruslana Koval', il tenore David Posulikhin e la pianista Elizaveta Dmitrieva. Siamo entusiasti di accogliere nuovi artisti in questa stagione, il magnifico violoncellista Pietro Bosna e la violista Elisa Ardinghi, la pianista Maria Razumovskaya della London Guildhall School, il baritono Bradley Thompson della Metropolitan State University di Denver, il violista Jerzy Kosmala dell'Università della California - Irvine. Gli artisti di Orfeo in residenza e gli ospiti susciteranno ancora una volta la tua anima in questo luglio e lasceranno ricordi musicali ad amare tutto l'anno.

A nome dell'Orfeo Music Festival, vorrei ringraziare tutti a Vipiteno, il cui grande sostegno permette di portare il festival qui anno dopo anno e di fare un tale successo: l'amministrazione di Vipiteno, in particolare il sindaco Dr. Fritz Karl Messner e Ministro della Cultura, signora Maria Luise Troyer Bressan, Florian Mair e lo staff del Tourist Office, Dekan Josef Knapp e Padre Giorgio per aver messo a disposizione le splendide chiese Santo Spirito e Santa Margherita per i concerti del festival, Renate Amort e Teatro municipale di Vipiteno, Dr. Christina Pupp e la Raiffeisenkasse Wipptal, il signor Willi Toetsch della Vipiteno Music School, la signora Alexandra Geyr e tutti i numerosi sostenitori del festival. Benvenuti alla nuova stagione 2018 e speriamo che vi godiate gli eventi e i concerti del festival che i nostri musicisti hanno preparato!

Larisa Jackson,  
Direttore musicale



I'm glad to welcome Dr. Larissa Jackson and Orfeo Music Festival again in Sterzing. I send my greetings to all world-renowned musicians and professors from USA, Chile, Russia, Taiwan, Lithuania, Japan, Poland and many other countries, which did find the way to Sterzing/Vipiteno in Italian South Tyrol. My best wishes go also to the many student participants of the festival. The citizens of our city and the entire district are happy about the many high-profile and always interesting

concerts and performances in our churches, theater and music school of Sterzing/Vipiteno.

Warm welcome and with the best wishes for great musical successes this 16th summer season of Orfeo Music Festival!

Dr. Fritz Karl Messner,  
Mayor of Sterzing/Vipiteno

Sono lieto di accogliere la dottoressa Larissa Jackson e l'Orfeo Music Festival nuovamente a Vipiteno. Invio i miei saluti a tutti i musicisti e professori di fama mondiale provenienti dagli Stati Uniti, Cile, Russia, Taiwan, Lituania, Giappone, Polonia e molti altri paesi ancora che hanno scoperto la strada per Vipiteno in Alto Adige. I miei migliori auguri vanno anche ai numerosi partecipanti al festival. I cittadini della nostra città e dell'intero distretto sono felici dei numerosi concerti e spettacoli di alto profilo e sempre interessanti che avranno luogo nelle nostre chiese, nel teatro e nelle scuole di musica di Vipiteno.

Con una calorosa accoglienza e con i migliori auguri per grandi successi musicali della sedicesima stagione estiva del Festival di Musica Orfeo!

Dr. Fritz Karl Messner,  
Mayor of Sterzing/Vipiteno



Репин, Садко [Rerin, Sadko]

Репин 1876  
Л. Садко

# WEDNESDAY JULY 11

VENUE: VIGIL RABER SAAL

9:00 **Welcome**

9:30 **Rimsky-Korsakov Session 1**

Chair: **Larissa Jackson** (University of Houston-Downtown, USA, OMF, Italy)

**Marina Frolova-Walker**

(Cambridge University, UK)

*From The Tsar's Bride to Servilia: Rimsky-Korsakov's Italian Period*

**Kieko Kamitake**

(Hokkaido University, Japan)

*Old Believers in Russian Music: The Private Opera Theaters and the Imperial Theaters*

**Thomas Miller** (Berkeley College, New York, USA)

*Out of Sight: Spiritual Geography and the Invisible City of Kitezh*

11:30 **Russian – Italian Musical Connections: 18th Century**

Chair: **Simon Morrison** (Princeton University)

**Irina Susidko**

(Gnessin Russian Academy of Music, State Institute of Art Studies, Moscow, Russia)

*The First Italian Operas in Russia*

**Michael Pesenson**

(University of Texas – Austin, USA)

*Francesco Araia's "Russian" Opera Seria: The 1755 Premiere of Tsefal and Prokris and the Internalization of Italianate Musical Culture at the Court of St. Petersburg*

**Pavel Lutsker**

(State Institute of Arts, Moscow, Russia)

*Eudossa vs. Atenaide: on the Question of Authorship of the Libretto "Eudossa incoronata" by Giuseppe Bone(c)chi*

13:00 - 14:00 **Lunch**

14:00 **Russian – Italian Musical Connections: 18th – 19th Centuries**

Chair: **Ada Aynbinder** (Tchaikovsky State Archive and Museum, Klin; State Institute of Art Studies, Russia)

**Johanna Frymoyer**

(Indiana University, USA)

*Positioning European High Style vis-à-vis Russian Culture in Fedul s det'mi (1791)*

**Bella Brover-Lubovsky**

(Jerusalem Academy of Music and Dance, Israel)

*Giuseppe Sarti and the Topos of the Tragic in Russian Music*

**Daniil Zavlunov**

(Stetson University, USA)

*Nicholas I's Original Italian Opera Project: 1826-1833*

**Kara Yoo Leaman**

(Oberlin Conservatory, USA)

*Riccardo Drigo's Music in the Ballets of Marius Petipa and George Balanchine: A Comparative Study of Music-Dance Relationships in Les Millions d'Arlequin (1900, 1965)*

16:00 - 17:00

18:00

20:30

**Roundtable discussion and Lagrein reception**

**Conference Dinner, TBC-Hubertushof Hotel**

**Teatro Comunale Vipiteno**

*Orfeo Music Festival concert "Evening of Mozart and Beethoven"*

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Игорь Тюльпанов, "Пушкин и пиковая дама" из серии "Великолепная 47-ка"

[Igor Tulpanov, "Pushkin and the Queen of Spades" from series "The Great 47"]



# THURSDAY JULY 12

VENUE: VIGIL RABER SAAL

9:00 **Tchaikovsky Session 1**  
Chair: **Philip Ross Bullock** (Oxford University, UK)

**Ada Aynbinder**  
(Tchaikovsky State Archive, Klin, Russia)  
*Tchaikovsky Complete Works: New Edition*

**Aleksandr Komarov**  
(Russian National Museum of Music, State Institute of Arts Studies, Moscow, Russia)  
*“Лебединое озеро” в Академическом Полном собрании сочинений Чайковского. Новый взгляд на источники текста [Swan Lake at the Tchaikovsky New Complete Works Edition. A New Perspective on Sources].*

**Ko On Chan**  
(Chinese University of Hong Kong, China)  
*Tchaikovsky’s Manfred Symphony and Realism in Nineteenth-Century Russia*

**Natalya Pushina**  
(Moscow City Pedagogical University, International Slavic Institute, Moscow, Russia)  
*П.И.Чайковский и братья Пахульские [Tchaikovsky and Pakhul’sky Brothers]*

11:30 **Rimsky-Korsakov Session 2**  
Chair: **Rutger Helmers** (Universiteit van Amsterdam, Holland)

**Nathan Seinen**  
(Chinese University of Hong Kong, China)  
*Rimsky-Korsakov in Respighi’s Rome*

**Nikita Mamedov**  
(Louisiana State University, Baton Rouge, LA, USA)  
*Combining Rimsky-Korsakov’s Melodic Vertices in Pushkin’s “What Is It in My Name to You?”*

**Marina Mikheyeva**  
(St. Petersburg Conservatory Library, Russia)  
*Коллекция нот В. И. Сафонова: «Антар» Н. А. Римского-Корсакова*

13:00 **Lunch**

14:00 **Russian – Italian Musical Connections: 19th – 20th Centuries**

Chair: **Marina Frolova-Walker** (Cambridge University (UK))

**Larisa Kirillina**

(Moscow Conservatory, Russia)

*Giuseppe Verdi and Russia: A Story of Love and Rivalry*

**Stanimira Dermendzhieva**

(Corfu, Greece)

*Giuseppe Cesare Gaetano Molla (1845 – 1894) and the Italian Opera in Taganrog, Russia (1868 – 1886)*

**Rutger Helmers**

(Universiteit van Amsterdam, Holland)

*The Flattering Souvenirs of St. Petersburg'*

**Inna Naroditskaya**

(Northwestern University, Evanston, IL, USA)

*Tsardom and Buttocks: From Empress Anna to Prokofiev's Fata Morgana*

**Kiril Tomoff**

(University of California – Riverside, USA)

*Audiences and Pedagogues: Italian Opera in the Postwar Soviet Union, 1945-1956*

16:00-17:00 **Roundtable discussion and Lagrein reception**

20:30 **Vigil Raber Saal**

*Orfeo Music Festival concert "Chamber Music Masterpieces from Russia and Germany"*

# FRIDAY JULY 13

VENUE: VIGIL RABER SAAL

9:30 **Tchaikovsky Session 2**  
Chair: **Nathan Seinen** (Chinese University of Hong Kong, China)

**Simon Morrison**  
(Princeton University, USA)  
*Tchaikovsky and La forza del destino*

**Olena Dyachkova**  
(Tchaikovsky National Music Academy of Ukraine)  
*Tchaikovsky Playing the Role of Tchaikovsky: A Literary Play in the Composer's Letters of the 1870s.*

**Vinzenzina Ottomano**  
(Bern University, Switzerland)  
*Per finire: pronunciate "Anièghin": Tchaikovsky, the Teatro alla Scala and the Italian Modernism*

11:30 **Russian – Italian Musical Connections: 20th Century**  
Chair: **Inna Naroditskaya** (Northwestern University, USA)

**Philip Ross Bullock**  
(Oxford University (UK))  
*Grechaninov's Rimskie sonety (Roman Sonnets), op. 160: Russian Song in Exile*

**Jacopo Doti**  
(Bologna University, Italy)  
*Rachmaninov's Aleko and Three Italian Musical Transpositions of Pushkin's Poem The Gypsies*

**Anna Giust**  
(Italy)  
*The Ways to Russia of Alfredo Casella*

13:00 **Lunch**

14:00 **Russian – Italian Musical Connections: 20th Century cont'd**

Chair: **Larisa Kirillina** (Moscow Conservatory, Russia)

**Olga Digonskaya**

(Shostakovich Archive, Russian National Museum of Music, Moscow, Russia)

*Дмитрий Шостакович и Витторио де Сика: Советско-итальянский казус 1960-х [Dmitri Shostakovich and Vittorio de Sica: A Soviet-Italian Case from the 1960s]*

**Maria Razumovskaya**

(Guildhall School of Music, UK)

*Healing the Hands and Soul: Italy in the Pianism, Aesthetics and Imagination of Heinrich Neuhaus*

**Anna Serdtseva**

(Moscow Conservatory, Russia)

*"The Magic Pot" by Ottorino Respighi: The Key to Secrets*

[**Elena Petrushanskaya**

(State Institute of Arts, Moscow, Russia; Bologna University, Italy)

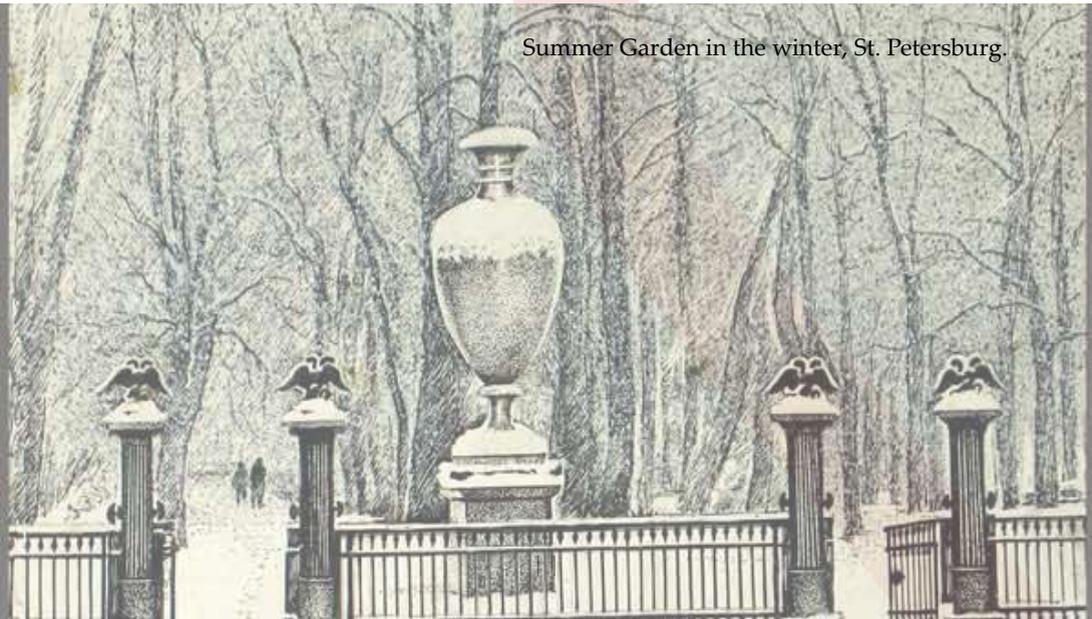
*Об истории и парадоксах первого восприятия в Италии оперы Чайковского Евгений Онегин: по материалам архивов и рецензий]*

16:00-17:00 **Roundtable discussion, 2019 IRMS Planning Session and Lagrein reception**

20:30 **Chiesa di Spirito Santo**

*Orfeo Music Festival concert "In Love with Italy"*

Summer Garden in the winter, St. Petersburg.



# 2018 INAUGURAL IRMS CONFERENCE PARTICIPANT LIST

- Ada Aynbinder (Tchaikovsky State Archive and Museum, Klin; State Institute of Art Studies, Russia)
- Bella Brover-Lubovsky (Jerusalem Academy of Music and Dance, Israel)
- Philip Ross Bullock (Oxford University, UK)
- Ko On Chan (Chinese University of Hong Kong, China)
- Stanimira Dermendzhieva (Corfu, Greece)
- Olga Digonskaya (Shostakovich Archive, Russian National Museum of Music, Moscow, Russia)
- Jacopo Doti (Bologna University, Italy)
- Olena Dyachkova (Tchaikovsky National Music Academy of Ukraine, Ukraine)
- Maria Fokina (Russia – Australia)
- Marina Frolova-Walker (Cambridge University (UK)
- Johanna Frymoyer (Indiana University, USA)
- Anna Giust (Italy)
- Rutger Helmers (Universiteit van Amsterdam, Holland)
- Larissa Jackson (University of Houston-Downtown, USA, OMF, Italy)
- Kieko Kamitake (Hokkaido University, Japan)
- Larisa Kirillina (Moscow Conservatory, Russia)
- Chikako Komaki (Japan)
- Aleksandr Komarov (Russian National Museum of Music, State Institute of Arts Studies, Moscow, Russia)
- Kara Yoo Leaman (Oberlin Conservatory, USA)
- Pavel Lutsker (State Institute of Arts, Moscow, Russia)
- Nikita Mamedov (Louisiana State University, USA)
- Marina Mikheyeva (St. Petersburg Conservatory Library, Russia)
- Thomas Miller (Berkeley College, New York, USA)
- Simon Morrison (Princeton University, USA)
- Inna Naroditskaya (Northwestern University, USA)
- Vinzenzina Ottomano (Bern University, Switzerland)
- Michael Pesenson (University of Texas – Austin, USA)
- Natalya Pushina (Moscow City Pedagogical University, International Slavic Institute, Moscow, Russia)
- Maria Razumovskaya (Guildhall School of Music, London, UK)
- Nathan Seinen (Chinese University of Hong Kong, China)
- Anna Serdtseva (Moscow Conservatory, Russia)
- Irina Susidko (Gnessin Russian Academy of Music, State Institute of Art Studies, Moscow, Russia)
- Kiril Tomoff (University of California – Riverside, USA)
- Daniil Zavrunov (Stetson University, DeLand, FL, USA)



**ADA AYNBINDER**  
(TCHAIKOVSKY STATE ARCHIVE AND MUSEUM, KLIN;  
STATE INSTITUTE OF ART STUDIES, MOSCOW, RUSSIA)

Ада Айнбиндер – музыковед, кандидат искусствоведения. Окончила Российскую академию музыки имени Гнесиных. В настоящее время - заведующая отделом рукописных и печатных источников Государственного мемориального музыкального музея-заповедника П.И. Чайковского в Клину и старший научный сотрудник Государственного института искусствознания. Принимает участие в различных международных научных конференциях, конгрессах, симпозиумах в России, Германии, Великобритании, Италии США, Японии. В качестве куратора подготовила ряд выставочных проектов Государственного музея-заповедника П.И. Чайковского. Автор многочисленных публикаций, посвященных истории русской музыки XIX века, проблемам творческого процесса и биографии П.И. Чайковского, участвовала в ряде крупных проектов: «Неизвестный Чайковский», Переписка П.И. Чайковский-П.И. Юргенсон в двух томах и др. Научный редактор томов, а с 2017 года руководитель проекта «Академическое полное собрание сочинений П.И. Чайковского».

Musicologist Ada Aynbinder is a director of the Manuscript and Printed Sources of the Tchaikovsky State Memorial Music Museum – Reserve in Klin, Russia and a senior scholar of the State Institute for Art Studies. She is actively participating in national and international music conferences, congresses, symposiums in Russia, Germany, United Kingdom, Italy, USA, Japan. As a curator she prepared a number of exhibitions at the Tchaikovsky museum. Dr. Aynbinder is the author of numerous scholarly publications on the history of Russian music of the 19th century and Tchaikovsky's creative process and biography and participated in a variety of important projects including "Unknown Tchaikovsky," two-volume Correspondence of Tchaikovsky and Jurgenson, editor and from 2017 a director of Tchaikovsky's Works Complete Academic Edition.



**BELLA BROVER-LUBOVSKY**  
(JERUSALEM ACADEMY OF MUSIC AND DANCE, ISRAEL)

Bella Brover-Lubovsky is a Professor of Musicology at the Jerusalem Academy of Music. Brover-Lubovsky is an author of Tonal Space in the Music of Antonio Vivaldi (2008), The Early Reign of Oleg: Music for the Play by Catherine the Great (2018), and of numerous articles in international periodicals and volumes. She is a recipient of the Thurnau Award (Bayreuth University), research grants and fellowships from the Einstein Foundation (Berlin), Israel Science Foundation, Italian Academy (Columbia University), Vittore Branca Center (Fondazione Cini), Newberry Library, Vigevani and other. Giuseppe Sarti and the Topos of the Tragic in Russian Music

## **ABSTRACT - Giuseppe Sarti and the Topos of the Tragic in Russian Music**

Praising Glinka's *A Life for the Tzar* as an inauguration of Russian music, Vladimir Odoevsky emphasized that its authors succeeded in elevating the figure of a simple Russian peasant to the realm of tragedy. My paper traces the forerunners and emerging elements of the tragedy and its musical implementation back to the "prehistorical period" of Russian music: the last decade of the eighteenth and the beginning of the nineteenth century. Unlike the *comédie mêlée d'ariettes*, which had a robust tradition on Russian soil, featuring dozens of original works and even more numerous arrangements, the tragedy (represented by Alexander Sumarokov, Yakov Knyajnin and their school) remained a purely dramatic spectacle without music (the exceptional instance was *amelologo* by Torelli on Knyajnin's *Orfeo*, 1781). In the epoch of the Napoleonic wars and the great victory of the Russian people over the French army, tragedy with music became a central and popular dramatic genre. Musical numbers provided by Evstigney Fomin and Osip Kozlovsky for the tragedies by Knyajnin, his disciple Vladislav Ozerov and other authors perfectly amplified their heroic-civil pathos and embraced their rich emotional component. My main emphasis is on Giuseppe Sarti's impact on the adoption of the tragic and the sublime in Russian music. During Sarti's long sojourn in the Russian Empire (August 1784 – July 1801) he was active as a multifaceted composer, music director and teacher, displaying a highly successful flair for combining the unique local tradition with leading European trends. I explore the impact of Sarti's *feste teatrali* and his choral works on the marriage of European neo-classicism with local trends and the domestication of tragedy through Russian music.



**PHILIP ROSS BULLOCK**  
(OXFORD UNIVERSITY, UK)

Philip Ross Bullock is Professor of Russian Literature and Music at the University of Oxford, Fellow and Tutor in Russian at Wadham College, and Director of The Oxford Research Centres in the Humanities (TORCH). He has published widely on various aspects of Russian literary and musical culture, with a particular focus on word-music relations, and in 2016 completed a short critical life of Tchaikovsky for *Reaktion*. In 2007 he was Edward T. Cone Fellow in Music Studies at the Institute for Advanced Study, Princeton, and in 2009, he received the Philip Brett Award of the American Musicological Society for his work on Tchaikovsky's songs.

## **ABSTRACT - Grechaninov's Rimskie sonety (Roman Sonnets), op. 160: Russian Song in Exile**

Much writing on Russian song posits a close, even direct relationship between music and national literature, yet recent scholarship has begun to explore the strikingly cosmopolitan engagements that are equally characteristic of the Russian song tradition (see, for instance, Anne Marie Weaver's 2015 Eastman school PhD). Much of the focus has been on the French and Italian repertoires popular in the eighteenth and early nineteenth centuries (see Marina Dolgushina's 2014 study of the era of Alexander I), of the importance of Heine to composers in the second half of the nineteenth century, or the impact of French symbolism and decadence during the Silver Age. In this paper,

I wish to explore a rather different musico-literary encounter, namely Aleksandr Grechaninov's *Rimskie sonety* (*Roman Sonnets*), op. 160. Written in 1938-9 (but not published until 1951), Grechaninov's *Rimskie sonety* set five poems by Vyacheslav Ivanov, all suggesting the pealing sounds and sunlit sights of Rome, where Ivanov had settled in 1924. Admittedly, the *Roman Sonnets* break little musical ground. As with Grechaninov's Baudelaire settings of 1908-9 (recently studied by Helen Abbott), they explore a sometimes ill-assimilated miscellany of musical influences, although in their picturesque accompaniments and outpouring of lyrical charm, they are certainly a fitting match for Ivanov's evocation of Rome's squares and fountains, even if they do not always cope well with the archness of Ivanov's sometimes convoluted syntax. More important than their musical language, however, is their choice of Ivanov's exilic poetry; the *Rimskie sonety* represent one of the rare creative partnerships between a Russian poet and a Russian composer, both of whom were then displaced from their homelands. Moreover, Ivanov's sonnets (there are nine in total) do not just express his quasi-touristic infatuation with his adopted city; equally, they trace the palimpsestic vestiges left by earlier artists associated with Rome and its architecture. There are references to Nikolay Gogol' (who lived spent much of the period from 1837 to 1848 in Rome), as well as to the architects Gian Lorenzo Bernini and Giovanni Battista Piranesi. The cycle therefore comes to represent not just a testament to the city itself, but also a transcendent vision of creativity that withstands the experience of exile through the evocation of intertextual artistic affiliation across time and space. My paper thus illuminates Russo-Italian cultural relations from an unusual perspective, and also contributes to the study of how song adapts to the contexts of migration, displacement and exile.



KO-ON CHAN  
(CHINESE UNIVERSITY OF HONG KONG, CHINA)

Ko-On Chan is a musicology graduate student working on his Master in the Chinese University of Hong Kong. His research deals with the topic of realism in Tchaikovsky's *Manfred* symphony. He has also presented conference papers on topics including street performance, film music and representation of music in visual culture.

### **ABSTRACT - Tchaikovsky's *Manfred* Symphony and Realism in Nineteenth-Century Russia**

In 1885, Tchaikovsky finished *Manfred*, a program symphony based on Lord Byron's dramatic poem of the same title. The program depicts a tragic hero seeking redemption from his crime by various means, including supernatural power, religion, authority, and his ideal, which are the memories of his beloved Astarte. Although the convoluted genesis of the work suggested the influences of several contemporary figures, such as Vladimir Stasov, Hector Berlioz and Robert Schumann, many scholars have offered biographical readings of the symphony and focused in particular on the composer's lifelong "despair" over his homosexuality. Yet, Richard Taruskin and Alexander Poznansky have already proved that to be a myth constructed by earlier biographers. My research attempts to offer a new perspective by relating Tchaikovsky to the aesthetics of realism in Russia in the second half of the nineteenth-century. I also seek to demonstrate the composer's

mastery of style topics, motivic transformation and the manipulation of musical time in creating an effective musical narration of Manfred as a “superfluous man” in the tradition of Russian realist literature and reflecting the doctrine of Official Nationality in practice during that time.

This paper reviews the concept of realism in Russian music and argues how different aspects of Russian realist literature, including the interest in psychological processes per se and the advocacy of conformity to social norms as a better option in life, are manifested in Tchaikovsky’s music, with reference to Eugene Onegin, the Fourth symphony and Manfred. This paper also gives a biographical account of Tchaikovsky’s connection with the leading figures of Russian realist literature and his increasing affiliation with the Romanov family in the 1880s. My research reveals Tchaikovsky’s position as a realist composer who actively engaged with his environment and the contemporary musical traditions. It also offers a new perspective on the composer’s musical dramaturgy, particularly on his use of musical stasis, block-like sections and ternary structures that could benefit future analyses of his other compositions.



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Stanimira Dermendzhieva graduated from the Academy of Music, Dance and Fine Arts of Plovdiv, Bulgaria. She studied at the Music Department of the Ionian University of Corfu, Greece and submitted her dissertation, titled “Vasily Kalafati (1869-1942): The Life and Works of the Forgotten Composer and Teacher of Russia” in 2012. She collaborated with the Tellogleio’s Foundation of Arts of Aristotle’s University of Thessalonica (2006-07) and the Rimsky-Korsakov Apartment Museum (2010) for the exhibition of Kalafati’s archives. She works in Primary school education in Corfu and has had her works published both in Greece and Russia

### **ABSTRACT - Giuseppe Cesare Gaetano Molla (1845 – 1894) and the Italian Opera in Taganrog, Russia (1868 – 1886)**

The Italian trade colonization of the Black sea from Genoa, Venice and Pisa during the 13th-15th centuries became more intensive after the 1260s, when Genoa signed the ally treaty of Nympheum with Emperor of Nicaea Michael VIII Palaiologos (1261). Porto Pisano was founded by merchants from Pisa as a small trading post (factoria) in 14th century, near the modern Taganrog, a port in the Azov Sea in Russia. With the conquest of the Crimea, Taganrog lost its strategic significance and became a place of peaceful trade. Catherine the Great, who admired talents and initiatives of every nation, invited Greeks and Italians to colonize the town. Taganrog’s history is connected to Italian trade and culture. Italian opera was regularly performed from 1861 onwards. The Italian architect Londeron, who settled in Odessa, was invited to erect the new theatre building in 1866. The theater’s interiors were designed after the image of the Milano opera theater La Scala and it had excellent acoustics. The Russian dramatic troupe performed the plays of Chekhov, Gorky, Ostrovsky, and Shakespeare there. The world-famous actors Ira Aldridge (1807–1867), Ernesto Rossi (1827–1896), and Tommaso Salvini (1829–1915) performed here in the 1870s. The Italian opera, financed by the local Greek merchants–

patrons of art, was open to the public from 1866 to 1886, under the direction of Luigi Rossi de Ruggiero.

Giuseppe Cesare Gaetano Molla (1845, Milano, Austrian Empire –1894, Taganrog, Russia) studied in Milano and was a choir conductor in the world-famous La Scala di Milano. After touring with an opera company to Russia in 1863, Molla decided to settle down in Taganrog, married a local woman and soon became the director of the Taganrog Theater and conductor of the Italian opera. The repertoire included operas by Verdi, Rossini, Bellini, Offenbach, Glinka, Tchaikovsky etc. He also organized and conducted the Taganrog's symphony orchestra. Molla's 31-year career in Russia was very important. Gaetano and his son Valerian Molla (1872–1939) (a Rimsky-Korsakov's student at the Saint Petersburg conservatory) are the founders of music education in Taganrog. This subject is important because it examines stage music in Russia on a European scale, engages the reception of Italian music and casts new light on cultural transfers in Europe in the second half of the 19th century.



**OLGA DIGONSKAYA**  
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Olga Digonskaya, PhD, is currently a Senior Researcher at the Russian National Museum of Music, and the Chief Archivist at the Dmitri Shostakovich's Archive in Moscow. She is the Chair of the IMS Study group «Shostakovich and his Epoch». Digonskaya has identified the date and source of more than 300 fragments of Shostakovich's unknown manuscripts (including opera Orango). Between 2012–2013 she worked as a member of the editors committee of the New Collected Works of Dmitry Shostakovich. She is the author of more than 60 articles and publications on Shostakovich, and the author (together with Galina Kopytova) of the new Catalogue of Shostakovich's works in 3 vol. (vol. 1 — 2016). She is also one of the authors and referees of «A Chronicle of the Life and Work of Dmitri Shostakovich» in 5 vol. (vol. 1 — 2016). Digonskaya is a participant in many international conferences in Russia, Ukraine, Belarus, Lithuania, Bulgaria, Great Britain, Italy, Germany, Switzerland, Japan.

### **ABSTRACT - Dmitri Shostakovich and Vittorio de Sica: a Soviet-Italian Case from the 1960s**

The paper examines a little-known yet intriguing fact of Shostakovich's encounter with the film director Vittorio De Sica. When De Sica used the music of Shostakovich's Eleventh Symphony in his film *I sequestrati di Altona* (The Condemned of Altona, 1962), based on the eponymous play by Jean-Paul Sartre, he did not anticipate that the release of the film in the Soviet Union would prompt an extremely acute reaction from the composer. For the director, the exchange of letters that ensued (in 1968) might have been just a fleeting unpleasant episode, but for Shostakovich this affair stretched out for months. Judging from the archive documents (among them the unpublished letters between Shostakovich and De Sica and also the previously unknown letters between Shostakovich and Alexei Romanov, head of the USSR Cinematography Committee), Shostakovich's reaction was not groundless but had many different political and psychological reasons.

It is likely that someone gave Shostakovich a piece of ‘friendly advice’ to voice his objections to the use of his music in the film. Who was this adviser and why couldn’t Shostakovich ignore his opinion? What were the objections that he raised and how sincere was his outrage? What made him write to the Soviet authorities and what did he achieve by doing that? Why is the music in the film often attributed to Nino Rota rather than Shostakovich? And finally, did Dmitri Shostakovich and Vittorio De Sica manage to understand each other in the course of this brief exchange? The paper seeks to answer these and other questions by viewing this correspondence within the cultural and political context of the 1960s USSR.



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Jacopo Doti is a Research Assistant at the University of Bologna in the Department of Modern Languages and Literatures. He is currently working on a project about the ‘superfluous man’ in Russian Literature as a socio-literary type under the supervision of Professor Alessandro Niero. He completed his PhD at the University of Bologna (Department of Music) in June 2014 with a research project focusing on Rachmaninov’s operatic output (advisor: Professor Marco Beghelli). In 2009 he did a 2-year MA in Comparative Literature at the University of Bologna, with a dissertation on the literary fortune of the ‘Demetrius legend’ (advisors: Professor Gabriella Imposti and Professor Lorenzo Bianconi). In 2006 he obtained an undergraduate degree in Modern Languages (English, Russian) from the same university.

ABSTRACT - Rachmaninov’s “Aleko” and Three Italian Musical Transpositions of Pushkin’s Poem “The Gypsies”

Pushkin’s narrative poem *The Gypsies* inflamed the imagination of Russian and non-Russian composers. According to Ernst Stöckl, more than thirty musical compositions were inspired by Pushkin’s last ‘southern poem’, including seventeen operas and two ballets. Among them, Rachmaninov’s youth opera *Aleko* (1893) is the only one which is still in the repertoire. Discarded by critics as one of the last examples of ‘ital yanshchina’, *Aleko* is usually labeled as the ‘Russian *Cavalleria Rusticana*’. In fact, the focus of Nemirovitch-Danchenko’s libretto is not the ‘crime passionel’ per se, but the plastic representation of a fin de siècle outcast, whose original byronic (im)posture is subtly transmuted into a despairing ‘superfluosness’. From this point of view, the (counter) analysis of three Italian operas based on the same literary source and written at the peak of the verismo tradition may serve as a ‘litmus test’ for the alleged Italianate model of Rachmaninov’s opera.

Following the path traced by Lucinde Lauer in her *Leoncavallos Zingari – Anmerkungen zum Libretto einer italienischen Puškin-Oper* (“Atti del 2° convegno internazionale di studi su Ruggero Leoncavallo”, 1995), I will broaden the scope of her investigation to Vincenzo Sacchi’s one-act melodramma *Gli zingari* (Milano, 1899) and to the homonymous *dramma lirico* written by Andrea Ferretto (Modena, 1900). The paper aims at pointing out the interrelation between the changes introduced into the plot by the librettists and the system of Italian opera conventions, especially as far as the roles are concerned. If on the one hand Sacchi and Ferretto’s operas can be read as an homage to the genius of the Russian poet, ntenary was being celebrated in 1899, on the other

Leoncavallo's opera, which was premiered in London in 1912, was conceived as a 'sequel' for Pagliacci. Thus, the pseudo-byronic plot of Pushkin's poem was transformed into an 'exotic' drama à la Carmen with para-veristic overtones. If the moral-philosophical questions raised by Pushkin in his poem cannot find a proper place neither in Nemirovich-Danchenko's libretto nor in its Italian 'counterparts', a comparative reading of the texts allows us to add a new piece in the reception history of Pushkin's poetic works on the operatic stage.



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#### **ABSTRACT - TCHAIKOVSKY PLAYING THE ROLE OF TCHAIKOVSKY: A LITERARY PLAY IN THE COMPOSER'S LETTERS OF THE 1870s.**

The theme "Tchaikovsky as Tchaikovsky" appeared under the influence of the book by the famous scholar in linguistics and semiotics of the Tartu school Larissa Volpert "Pushkin playing the role of Pushkin. A creative play according to the patterns of French literature. Pushkin and Stendhal" (Moscow: School of "The Russian Culture", 1998. - 328 p.). L. Volpert's scientific approach allows discovering the nature and origins of many poet's creative ideas. The methodological importance of this approach lies in overcoming the fragmentary type of attitude toward the history of creation of a particular artistic text, the affirmation of the inseparable connection between the flow of life and creative consciousness. The L. Volpert's methods of research also influenced the popular theory of the cultural (text) dialogue. L. Volpert proposes to modify the usual concept "text to text" by adding the middle link "text – daily life – text." In general, applying L. Volpert's methods to the work of P. Tchaikovsky seems appropriate for a variety of reasons. Primarily, Tchaikovsky has written the most famous operas "Eugene Onegin" and "The Queen of Spades" after A. Pushkin. Secondly, the theme of "the game" was very important for the composer. The epistolary heritage of P. Tchaikovsky contains many literary writing techniques - citations, allusions, style imitations, which allow us to say about the influence of literature on the composer's daily life. It can be assumed that P. Tchaikovsky enjoyed eventual analogies between life and literature like the aristocrats of the Pushkin's time did. But over time, he increasingly used literary texts and characters of other artists to understand his state of mind.

The most striking "play behavior" of P. Tchaikovsky was manifested in the letters of the 1870s. At that time, the composer communicated with Alexander Ostrovsky in connection with composing a number of works. In the composer's correspondence the play was gradually established by the signs of the A. Ostrovsky's "world": from simple

messages to hints, hidden quotations, and allusions to the playwright's texts. So in the letters to his relatives written in 1876, he describes his relationship with Antonina Milyukova through allusions to the character of Lyudmila from A. Ostrovsky's play "Late Love" (1873). In 1877, the literary "tonality" of the P. Tchaikovsky's letters has changed. In his letters to the friends we can find allusions to the N. Karamzin's tale "Poor Liza."



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Marina Frolova-Walker FBA is Professor of Music History at the Faculty of Music, University of Cambridge, and Fellow of Clare College. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (Yale, 2007), *Stalin's Music Prize: Soviet Culture and Politics* (Yale, 2016), and co-author (with Jonathan Walker) of *Music and Soviet Power, 1917–32* (Boydell, 2012). In 2015 she was awarded the Edward J. Dent Medal by the Royal Musical Association for 'outstanding contribution to musicology'.

### **ABSTRACT - From The Tsar's Bride to Servilia: Rimsky-Korsakov's Italian Period**

Late in his career, Rimsky-Korsakov lost confidence in the Russian nationalist music he had done so much to cultivate. In one letter to his wife, he said that his own work, together with the work of his leading pupil, Glazunov, was "dry, cold, and cerebral". He longed instead for music that he saw as possessing "life and soul", and this included not only Beethoven, Chopin and Glinka, but also "(just imagine!) even the Italians with the Sextet from Lucia and the Quartet from Rigoletto, with all their melodies". Rimsky-Korsakov and his colleagues had previously conceived of opera in opposition to Italian conventions, so this was a 180° turn. In Italian opera, he now said, "there is true life. 'La donna è mobile' is music, while Glazunov is merely the technique and conventional beauty that conforms to contemporary fashions and tastes."

Rimsky-Korsakov's mood in this letter of 1891 was not just a passing phase. Two decades earlier, when he was already a composer of high standing in Russia, he showed great seriousness and determination (not to mention humility) in retraining himself in standard, rigorous European compositional technique. Now with equal seriousness, he set to work on the cultivation of melody and emotional warmth in his music. He experimented with his new style in songs and chamber music before launching it on the operatic stage with *The Tsar's Bride* (1898), a work that was popular with the public, but sharply divided critics and musicians. His next move took him still further away from his past: he wrote a grand opera, *Servilia* (1902) with a story set in ancient Rome. This was evidently too much even for the public, and *Servilia* still remains the most obscure of all Rimsky-Korsakov's fifteen operas.

This paper will trace Rimsky-Korsakov's stylistic quest, looking at the ideas, motivations and models behind it, with special consideration for the tension between local colour and national style that runs through so much 19th-century Russian music.



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Johanna Frymoyer is a Visiting Assistant Professor at Indiana University specializing in nineteenth- and twentieth-century music, topic theory, and musical meaning. She earned her Ph.D. from Princeton University where her dissertation developed a temporal and process-oriented framework for analyzing musical texture. She is currently preparing a book entitled *Topics, Markedness, and Modernism* that explores applications of topic theory to late nineteenth- and early twentieth-century repertory. Her article “The Musical Topic in the Twentieth Century: A Case Study of Schoenberg’s *Ironic Waltzes*” appeared this past spring in *Music Theory Spectrum*.

**ABSTRACT - Positioning European High Style vis-à-vis Russian Culture in *Fedul s det’mi* (1791)**

The adoption of Western symbols of autocratic power (coronation rituals, military parades, masquerades, etc.) in Russia in the eighteenth century formed an important complement to social reforms introduced by rulers in pursuit of a modernized empire fashioned on European absolute monarchy. Yet little has been written about the import of Europe’s musical semiosis in Russia, particularly the role that conventions of Italian opera buffa played in articulating, prescribing, and subverting social relations. Given the vibrant exchange of Italian and Russian composers, musicians, and patrons during the second half of the eighteenth century, it should come as no surprise that marches, fanfares, learned style, and courtly dances abound in Russian operatic repertory by the last quarter of the eighteenth century. These signs, described in Anglo-American semiotic scholarship as musical topics, formed the foundation of musical expression in the Classical style. Topical discourse in instrumental music and opera enabled composers and listeners to identify, negotiate, and critique the complex social structures of late eighteenth-century Europe.

This paper, drawn from a larger study on topics in Russian opera in the eighteenth century, focuses in particular on the opera *Fedul s det’mi* (*Fedul and his Children*, 1791) composed by Martín y Soler and Pashkevich with a libretto by Catherine II, to illustrate the complex topical play of the Russian stage. Topics in *Fedul* such as marches and minuets engage in mediation with Russian folk and domestic music such that conventional symbols of European high style are repositioned as subordinate to Russian signifiers of folk and peasant life. This remapping participates in an emerging sense of Russian nationality that is situated at once as superior to that of Europe while also rooted in idyllic images of Russian peasantry and village life. The topical approach undertaken in this study departs from other methodological approaches to this repertory that trace folk sources and instead focuses on an emerging semiotic consciousness (or “competency”) and participation in the conventions of Western art music among Russian listeners and composers. In light of current historiographic reevaluation of Russian opera’s “beginnings,” this semiotic proficiency forms an important chapter in the development of the genre in Russia.



ANNA GIUST  
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Anna Giust is an independent researcher. Her educational history includes a PhD in Visual and performing arts (Towards Russian Opera: Growing National Consciousness in 18 th -Century Operatic Repertoire, 2012), a master's degree in Musicology (2008), a diploma in classical guitar (2005) and a master's degree in Russian Studies (2004). She is the author of two monographs: Ivan Susanin di Catterino Cavos, Un'opera russa prima dell'opera russa (Turin 2011) and Cercando l'opera russa, La formazione di una coscienza nazionale nel repertorio operistico del Settecento (Milan 2014), as well as several articles on Russian opera from the 18 th up to the 20 th centuries.

### **ABSTRACT - The Ways to Russia of Alfredo Casella**

The relationship of Alfredo Casella with the Russian musical culture took place on several levels, ranging from artistic interest in the production of 'the Five' to interpersonal relationships that the composer maintained at different times of his life. During his early years in Paris he became passionate about such composers as Musorgsky and Balakirev, which would have much impact on the renewal of the European musical language. In line with the recovery of folklore are the Chansons he arranged in 1912 for a competition organized by the Maison du Lied, an association founded in 1908 in Paris and Moscow that proposed to perpetuate and enrich the tradition of Lied and of popular song.

Casella visited St Petersburg with Henri Casadesus's Société des instruments anciens, invited to give concerts of ancient music in 1907-08 and 1909, by Aleksandr Ziloti and Sergey Kusevitsky respectively. Subsequently, in 1926 the composer went to the USSR in order to promote the contemporary music. This trip originated from the relationships he had established with some exponents of Russian musical modernism: Boris Asaf'yev, Viktor Belyayev, and more generally the Association for Contemporary Music' – Moscow branch of the International Society for Contemporary Music. The production of the composer was publicized by the group in several issues of their magazine, Contemporary music, and the musician was invited to contribute some writings for the journal. Evidence of these initiatives can be found in some documents preserved at the Casella Archive at the Fondazione Cini in Venice. My contribution will consider these materials, putting them in connection with the existing literature on the Russian musical life in the early years of the 20th century (e. g. Frolova-Walker) and on the activity of Casella in Russia (Lebed', Kirillina). More importantly, attention will be paid to the critical debate emerging on the mentioned periodical, in reference to the coeval situation within the USSR and in Western Europe.

As well as the debate that developed in the 1920s among music theoreticians within the divided community of Soviet musicians, the international contacts upheld among different communities were to be interrupted by the subsequent course of events in the cultural life of the Soviet Union. Still, they represent an element of continuity in the long-standing tradition of Russian – Italian Musical Connections that are at the centre of the 2018 Conference of the Institute for Russian Music Studies.



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Rutger Helmers is Assistant Professor in Musicology at the University of Amsterdam. He specializes in nineteenth-century music history, and his main interests are opera, Russian music, nationalism, and musicians' mobility. He is the author of *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera* (Rochester, NY: University of Rochester Press, 2014).

**ABSTRACT - 'The flattering souvenirs of St Petersburg' Italian operatic performers in Russia, 1843–1885.**

Legend has it that the celebrated tenor Mario was caught red-handed while smoking a cigar on the streets of St Petersburg by none other than Nicholas I himself – but was then given special permission by the Tsar to do so. There is no shortage of lore surrounding the musical luminaries who visited the Russian capitals in the second half of the nineteenth century. After the establishment of the Italian Opera in St Petersburg in 1843, great numbers of Italian singers and musicians (Rubini, Tamburini, Mario, Grisi, Verdi, Patti) travelled to Russia to participate in the glamorous winter season, which they could alternate with seasons in Paris or London. Here the most successful performers would command high fees, be showered with extravagant gifts, and be accorded honorary titles; on the other hand, they had to contend with exhausting travel, fears for losing their voice in the northern climate, and – since the Imperial Theatres were part of the court administration – being summoned to participate in private performances at court or in public court ceremonial.

In this paper, I shall focus on the social experiences and consequences related to these visits. Drawing on memoirs, letters, and biographies of Italian visitors to Russian musical life and several of their contemporaries, I will study the social practice of singers and musicians abroad by investigating how they were attracted to Russia, the sort of contacts they established, the extent to which they related meaningfully to local culture, and their relation to the Russian Imperial court. By doing so I hope to contribute to our understanding of the functioning of patronage and cosmopolitanism in the nineteenth-century opera world. This paper is part of a larger project, the purpose of which is to study how professional and national identities of nineteenth-century musicians informed, and were informed by, their activities and relations abroad.

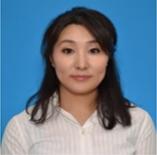


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Larisa Jackson's scholarly interests range from 19th-century music and Russian music of the 19th and 20th century to the history of music theory. Her publications on Tchaikovsky, Russian music, and 19th-century history of tonal theory can be found in the Journal of American Liszt Society, St. Petersburg Conservatory International Conference Journal and Current Musicology. She has given pre-concert lectures in Lincoln Center, Houston Symphony, Cullen Theater and written program notes for Alice Tully Concert Hall at Lincoln Center and the New Amsterdam Symphony Orchestra in New York City. Jackson's wide scope of engagement with classical music education and promotion has led to establishing a classical music festival in Italy, Orfeo Music Festival, since 2002 which will host from 2018 the IRMS scholarly conferences every summer. As part of this unique summer event combining intensive performing series, teaching and research, the conference is going to explore a wide variety of themes that will systematically contribute to the mission of the newly founded Institute for Russian Music Studies of advancement of studies in Russian music. Some of Jackson's recent activity also includes judging the VIth Elena Obraztsova Competition of Young Singers in St. Petersburg in 2016, Rimsky-Korsakov International Competition of Young Opera Singers in Russia in 2015 and participating at the 2012 IMS's International Symposium dedicated to the celebration of 150th Anniversary of the St. Petersburg's Conservatory in Russia. Larisa Jackson studied at Musorgsky Music College in St. Petersburg, Russia and completed her M. A., M. Phil., and Ph. D. at Columbia University in New York City under the guidance of British musicologist Ian Bent. She now teaches music history, theory, and piano at the University of Houston.

Александр Бенуа, Петербург [Alexandre Benois, St. Petersburg]





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Kieko Kamitake is currently a research fellow of Russian Research Center, Institute of Economic Research at Hitotsubashi University in Kunitachi, Tokyo, and is also a research fellow of Slavic-Eurasian Research Center, Hokkaido University, Sapporo, Japan. From April 2018, she is going to work as a research fellow for Japan Society for the Promotion of Science, Tokyo, Japan. Her current principal fields of research are the history of art patronage of Russian Old Believers, particularly their private opera theaters from the end of the 19th century to the early 20th century. She holds a Doctor of Philosophy in Language and Society from Hitotsubashi Graduate School of Language and Society, Kunitachi, Tokyo, Japan.

### **ABSTRACT - Old Believers in Russian Music: The Private Opera Theaters and the Imperial Theaters**

Russian Old Believers have been intensively researched from mainly historical and religious points of view, such as their religious life and regions of activities after the reforms of Patriarch Nikon of Moscow between 1652 and 1666. However, those Old Believers' huge contribution to the development of Russian music culture from the end of the 19th century to the early 20th century has not been explored in the previous research. Taking into account the above background, this presentation will shed light on the new aspects of Russian music history, paying attention on the musical activities of Russian Old Believers, that is, the opera performances at their private opera theaters. At these private opera theaters Old Believers such as Savva Mamontov and Sergei Zimin performed a lot of operas not only of Nikolai Rimsky-Korsakov and Modest Mussorgsky, but also that of young and up-and-coming Russian composers, the vast majority of which was ignored and hardly performed by the Imperial Theaters. Moreover, the actor training system introduced by Mamontov at Moscow Private Russian Opera gave a huge hint to the Russian theatre practitioner Konstantin Stanislavski, who was also an Old Believer, to create the "Stanislavsky system". As a result of this process, those Old Believers' private opera theaters acted as a pathfinder for the movement of modernism in various areas of Russian art culture in the 20th century.

This presentation will begin with a consideration of the Old Believers' prospects and aesthetic discourse of Russian music. In the second part of the presentation, the statistical analysis of the performances at the private opera theaters will be shown in comparison with that of the case at Bolshoi and Mariinsky Theater, that is, the Imperial Theaters. To finish, the presentation considers the influence of Old believers' private operas on Russian music from the historical point of view in order to show the new aspect of the dynamism in Russian music history.



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### **ABSTRACT - Giuseppe Verdi and Russia: a story of love and rivalry**

The paper deals with the reception of Verdi’s operas in Russia and is based on some rare materials from Russian archives and museums. Two traditions of performance became characteristic for the 19th century: a) the “authentic” one, typical for Petersburg, sung in Italian and staged in exact accordance with the first authorized productions; b) the “adapted” one, sung in Russian and staged in accordance with the possibilities of the theaters (Moscow and other cities). In both cases, censorship was inevitable, and it concerned the titles, plots and texts of the libretti, always published in Russian or with two parallel texts. Although Verdi’s operas were often criticized by leading Russian composers, outraged by the dominance of the Italians, they had a huge impact and became an important part of the Russian musical life. During the Soviet period, Verdi’s operas constantly remained in the repertoire of Russian theaters but underwent inevitable textual alterations in accordance with the new ideological requirements. Some of these changes were innovative and even revolutionary in nature and were rejected by conservative minded segments of the public (for instance, a new version of “La Traviata”, staged in Moscow in 1935 with the Russian text of Vera Inber). After 1937, the tradition of performing Verdi in the “grand style” prevailed. Only at the end of the 20th century the new approaches to the staging, interpreting and performing Verdi in Russia became possible.

Verdi’s status in the Russian musical culture, therefore, changed several times. He was regarded as a leader of the operatic scene, then as a opponent of the Russian composers, and in the XX century as a classic, whose greatness is undeniable, but this does not exclude the possibility to remaster his masterpieces.



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Комаров Александр Викторович (р. 1977), кандидат искусствоведения (2007), старший научный сотрудник Российского национального музея музыки и Государственного института искусствознания. В 2002 году с отличием окончил историко-теоретический факультет Московской консерватории. В

центре научных интересов — жизнь и творчество П. И. Чайковского, а также документальное наследие композитора, которым целенаправленно занимается с 1998 года. В течение многих лет работал под руководством П. Е. Вайдман. Автор ок. 50 научных публикаций, автор идеи, концепции и всех аннотаций для электронной базы данных рукописного наследия «Чайковский, открытый мир». В настоящее время участвует в подготовке балета «Лебединое озеро» для Академического Полного собрания сочинений Чайковского (совместно с А. Г. Айнбиндер). Член редакторской группы энциклопедии «Чайковский».

Komarov Alexander Viktorovich, born in 1977, graduated with honors from the Moscow conservatory. He holds a master's degree and is a Senior Researcher of the Russian National Museum of Music and the State Institute of Art Studies. From 1998 his research is centered around the life and works of P.I. Tchaikovsky, as well as the composer's source studies. For many years Mr. Komarov worked under the leadership P. E. Weidman. Author of approx. 50 scholarly publications, the author of the idea, concept and all annotations for an electronic manuscript database "Tchaikovsky, open world. Mr. Komarov is currently engaged in the preparation of "Swan Lake" ballet score for Tchaikovsky Academic Complete Works Tchaikovsky's works jointly with A. G. Aynbinder. Mr. Komarov is a Member of the Editorial Board group of "Tchaikovsky" encyclopedia.

**ABSTRACT - “Лебединое озеро” в Академическом Полном собрании сочинений Чайковского. Новый взгляд на источники текста [Swan Lake at the Tchaikovsky New Complete Works Edition. A New Perspective on Sources].**

Балет «Лебединое озеро» принадлежит к самым известным и часто исполняемым сочинениям Чайковского. Однако богатая постановочная история балета неразрывно связана с произвольными изменениями текста, написанного композитором, — сокращением, перекомпоновкой и даже дополнением, что вполне отвечает характеру обращения с балетной музыкой в театральной практике прошлого и настоящего. Вместе с тем, по признанию даже самых радикальных постановщиков и исполнителей, источником их вдохновения являются подлинные авторские материалы. Именно они помогают лучше понять идею композитора и предложить её современную интерпретацию. Сегодня перед музыкальной наукой стоит задача подготовить на основе авторитетных источников аутентичный текст «Лебединого озера». Аналогичные задачи в масштабе всего наследия Чайковского стоят и перед Академическим Полным собранием сочинений композитора, работа над которым ведётся в настоящее время.

Ключевыми источниками текста «Лебединого озера» являются автографы полной партитуры и фортепианного переложения интродукции, хранящиеся в фондах Российского национального музея музыки. Они доступны сегодня всем в виде полной оцифрованной копии в электронной базе данных рукописного наследия «Чайковский, открытый мир», там же размещены подробные аннотации рукописей. Помимо автографа, есть и другие прижизненные источники нотного текста, которые необходимо принимать во внимание при текстологической работе над балетом. В их числе комплект рукописных оркестровых голосов, использованных на премьере в феврале 1877 (Архив Нотной библиотеки Большого театра), издание переложения «Лебединого озера» для фортепиано в 2 руки, несколько скрипичных репетиторов (валовых партий) (Архив Нотной библиотеки Большого театра, Отдел редких изданий и рукописей библиотеки

Московской консерватории). Новизна доклада заключается в том, что все известные источники будут рассмотрены в их взаимосвязях, что ранее не предпринималось. Оценка источников в комплексе станет необходимой базой для разработки концепции нового издания партитуры и переложения балета в составе Академического Полного собрания сочинений, которое определит представления о «Лебедином озере» Чайковского на многие годы вперёд.

Swan Lake ballet belongs to the most famous and frequently performed works of Tchaikovsky. However, the rich staging history of the ballet is inextricably linked with arbitrary changes in the text written by the composer - a reduction, a re-arrangement and even an addition, which fully corresponds to the nature of the treatment of ballet music in the theatrical practice of the past and the present. At the same time, admitted even by the most radical directors and performers, the source of their inspiration remains author's original materials. They help to better understand composer's ideas and suggest a modern interpretation. Today, the music scholarship is faced with the task of preparing, on the basis of authoritative sources, the authentic text of Swan Lake. The key sources of the Swan Lake text are the autographs of the full score and piano translation of the introductions, stored in the funds of the Russian National Museum of Music. They are available fully annotated today to everyone in the form of a full digitized copy in the electronic database "Tchaikovsky, the open world." In addition to the autograph, there are other contemporary sources of the text, which must be taken into account. Among them are a set of hand-written orchestral voices used at the premiere in February 1877 (Archive of the Bolshoi Theater's Music Library), the publication of the adaptation of Swan Lake for piano for two hands, several violin tutors (gross parts) in the Archive of the Bolshoi Theater's Music Library, editions and manuscripts of the library of the Moscow Conservatory. The novelty of approach here is that all known sources will be considered in their interrelations, which was not previously undertaken. The evaluation of the sources as a complex will be a necessary base for the development of the concept of the score's new edition and the ballet arrangement as part of Tchaikovsky Academic Complete Works, which will define the ideas about Tchaikovsky's "Swan Lake" for many years to come.



**KARA YOO LEAMAN**  
(OBERLIN COLLEGE, USA)

Kara Yoo Leaman is an Assistant Professor of Music Theory at Oberlin College Conservatory. Her research investigates the relationships between music and dances of various styles through the analysis of music-dance interactions in the areas of rhythm, form, harmony, and contour. Her dissertation on George Balanchine and methods in choreomusical analysis was awarded the Theron Rockwell Field Prize from Yale University. She is a co-founder of the Dance and Movement Interest Group of the Society for Music Theory.

**ABSTRACT - Riccardo Drigo's music in the ballets of Marius Petipa and George Balanchine: A comparative study of music-dance relationships in Les Millions d'Arlequin (1900, 1965)**

Riccardo Drigo was born in Padua in 1846 and served as principal conductor and Director of Music at the Imperial Russian Ballet during the height of Marius Petipa's

career as ballet master. Drigo composed or arranged music for numerous ballets by Petipa, Lev Ivanov, and other choreographers, including the 1895 St. Petersburg production of Tchaikovsky's *Swan Lake* (1877), which has been the basis for most productions of the ballet for over a century. Despite Drigo's influence on ballet music and musicality in ballet, there have been no studies to date of the use of his music for dance. This paper offers a comparative study of the choreographies of Marius Petipa and George Balanchine to a score composed by Drigo. The study identifies similarities in the two ballet masters' choreographic responses to the same music and points to the details which distinguish the choreographers' styles of relating music to dance. These points will be illustrated using annotated videos of performances, dance notation scores, and transcriptions that highlight music-dance relationships. This paper brings attention to Drigo's contribution to musicality in nineteenth- and twentieth-century ballet through Petipa and Balanchine. The study's focus is the Columbine variation ("Berceuse") from Act II of Drigo's *Les Millions d'Arlequin* (1900), and supporting observations will be drawn from the *Harlequin* variation from Act I and other excerpts. Balanchine danced in Petipa's ballet in 1919 and later choreographed his own *Harlequinade* (1965) to the same score by Drigo. Petipa's original choreography is preserved in great detail in Stepanov-notation scores housed in the Harvard Theatre Collection, and its reconstruction by Doug Fullington has been filmed by the Guggenheim Museum. Balanchine's choreography is preserved in a partial Labanotation score as well as in films of current and historical performances. The analysis shows that Balanchine recalled and repurposed some of Petipa's steps but that Balanchine extended Petipa's rhythmic and formal clarity to develop more artful relationships between dance and music that reflect a twentieth-century interpretation of Drigo's score.



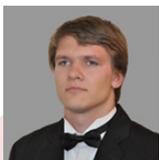
**PAVEL LUTSKER**  
(STATE INSTITUTE OF ARTS, MOSCOW, RUSSIA)

Pavel Lutsker graduated in 1982 from the State Musical and Pedagogical Institute named after Gnessins in Moscow, Faculty of History, Theory and Composition (at present time - Gnassin Russian Academy of Music). In 1990 he defended his PhD thesis (on Mozart's operas) and in 2016 his DSc dissertation (on Italian comic opera in the 17th and first half of the 18th centuries). Two volumes of a large investigation of 18th-century Italian opera were published in 1998 and 2004, and the book 'Mozart and his time' in 2008 (all three in co-authorship with Irina Susidko).

**ABSTRACT - Eudossa vs. Atenaide: on the Question of Authorship of the Libretto "Eudossa incoronata" by Giuseppe Bone(c)chi.**

Up to present time the shadows of accusation in plagiarism fills on the name of Giuseppe Bone(c)chi who was from 1743 to 1752 the poet and librettist of the Italian company by the Russian Imperial Court of Elizaveta Petrovna. Recently it was established (see article by Z. Akhmedshina – *Opera musicologica* 3 (21), 2014) that his libretto "Seleuco" (1744) has not any crossing points with any works by Apostolo Zeno (which was the point for reproaches from the side of R.-A. Mooser). "Eudossa incoronata" (1751) - the last Bonecchi's libretto - was considered his

most successful and original work inspired by the image of Empress Elizaveta and by the legendary episodes from the Byzantine history. In the Preface Bonecchi mentioned as his predecessors only ancient Byzantine authors, but it is clear that the construction of the plot, the characters in his piece and at last even certain textual fragments were borrowed by him from the libretto “Atenaide” by A. Zeno (1709). Is it possible in this context to blame Bonecchi as plagiarist again? The careful comparison of both texts demonstrates a number of alternations introduced in the work by Bonecchi. These alternations were determined partly by the needs to fit the libretto to the Petersburg opera company’s singers, partly by the aim to bring the old libretto in conformity with new standards and fashion, partly had the goal to praise Empress drawing the flattering hints on the life of legendary persons. Because of it there is no reason to consider the libretto “Eudossa incoronata” as plagiarism of the Zen’s drama in the strict sense of the word, but it could not be also regarded in full measure as an original Bonecchi’s work.



**NIKITA MAMEDOV**  
(LOUISIANA STATE UNIVERSITY, BATON ROUGE, USA)

Nikita Mamedov is a PhD student at Louisiana State University. He completed his Master’s degree in Piano Pedagogy and Performance, and his Bachelor’s degree in Piano and Music Theory & Composition from Westminster Choir College of Rider University. In 2011, he was a finalist in the Princeton Piano Competition. He has two publications on mathematical connections in music and additionally presented papers at International Chopinological conference (2016), Bridges Organization conferences (2016 and 2017), and Modus-Modi-Modality conference (2017).

### **ABSTRACT - Combining Rimsky-Korsakov’s Melodic Vertices in Pushkin’s What Is It in My Name to You?**

The legacy of Russian literature holds a vital share of historical significance in Russian classical music. According to Vasina-Grossman (1956), the Russian romances are exemplary works that employ Russian poetry to depict the compositional style of Nikolai Rimsky-Korsakov. These art songs allow Rimsky-Korsakov to musically express the historical and cultural elements of poetry through the amalgamation of voice and accompaniment. This paper combines the Schenkerian view of harmonic prolongation with analytical system of melodic vertices that draws on Agawu (1984), consisting of a premonitory point that, with the real apex, herald the highest pitches in the vocalist’s line. Что в Имени Тебе Моем? [Eng: What Is My Name to You?] is Rimsky-Korsakov’s early period romance, where the composer aligns both types of vertices with dramatic climaxes that are seen in Pushkin’s literature. The linear pattern in mm. 16-19 prepares the return of the A-section and the arrival to the tonic key of G flat Major. This is followed by the premonitory point and the apex, which help adduce imagery and themes that are concealed beneath the poetic surface. The premonitory point sets up the melodic expectation that is realized or foiled by the apex. In this work, the G flat at the premonitory point in m. 22 on beat 3 is harmonized by an A flat 9 chord. The real apex is established at the end of the song in m. 24 on the word “Скажи!”

[Eng: Tell me!] – the only word in the poem followed by an exclamation point and is preceded by the D flat dominant seventh harmony on beat 4 of m. 23. A chromatic descent between the B flat, B double flat, and A flat separates the premonitory point and the real apex, gravitating towards the tonic G flat, which initiates the final phrase of the song.



**MARINA MIKHEYEVA**  
(ST. PETERSBURG CONSERVATORY LIBRARY, RUSSIA)

Marina Mikheeva is a music scholar and a director of the Rare Edition Sector Rare Editions Department of the St. Petersburg conservatory music library. She is the author of articles in scholarly collections, including the unknown manuscripts of Sergei Rachmaninoff. From 2016 Marina Mikheeva authored articles of the digital project “The Cyclopaedia of the St. Petersburg conservatory.” Marina Mikheeva actively participates in scholarly music conferences in Moscow, St. Petersburg, Kaliningrad, Ivanovka. She graduated from the St. Petersburg conservatory in the specialty of music research and in 2011 defended her doctoral dissertation “Sergei Rachmaninoff’s Archive in St. Petersburg as a Source of Research: the Creative Work and Biography of the Composer” which subsequently was published as a monograph with the same title.

**ABSTRACT - Vasily Safonov’s collection: N. Rimsky-Korsakov “Antar”**

At 2001 at Manuscripts Department of the National Library of Russia was held the unique autograph – the full score of the second version of the symphonic suite of N. Rimsky-Korsakov “Antar”. For this moment it is the one example of Safonov’s manuscript so huge musical piece. The score was copied as a novelty of symphonic season at Moscow at 1898/1899. The score is interesting by its identity to author’s manuscript and as an example of V. Safonov’s conductor’s version. The exclusive premiere at Moscow invite to

Единственное исполнение «Антара» ставит вопрос о музыкальных пристрастиях последнего и его творческих контактах с композитором-современником.



**THOMAS MILLER**  
(BERKELEY COLLEGE, NEW YORK, USA)

Tom Miller is a sonic anthropologist curating the matrix of ethnographic archives, radio art, aural ecologies and reimagined sound maps. His circumpolar research in sound studies on shamanism and museum collections is focused through historical connections between Russia and the west. As a composer and librettist, he has received a U.S. National Endowment for the Arts Opera-Musical Theater award for The North Pole, a historical opera about exploration and obsession. Past residencies include the American Museum of Natural History, American Philosophical Society Library, Bates College Department of Theatre & Rhetoric, Linden State Museum of Ethnology (Stuttgart, Germany), University of Iceland, and Wave Farm Transmission Arts. A professor of Social Sciences and

Humanities at Berkeley College, Miller has taught at Pratt Institute, Rutgers University, and the Clive Davis Institute of Recorded Music at New York University. He holds a B.A. in Music from Wesleyan University and M.A., M.Phil., and Ph.D. in Anthropology from Columbia University. He lives in Brooklyn, New York.

### **ABSTRACT - Out of Sight: Spiritual Geography and the Invisible City of Kitezh**

This paper considers the folk roots of musical and mytho-geographic motifs in Rimsky-Korsakov's opera *The Legend of the Invisible City of Kitezh and the Maiden Fevronia*, juxtaposed with the utopianism of Italo Calvino's *Invisible Cities* and Old Believer fragments collected in *Kolyma* as comparative constructions of the social imaginary. Rimsky-Korsakov only mentioned Kitezh in passing in his published memoirs and letters, but he used several passages as crucial examples in *Principles of Orchestration*. Motivic analysis of related folk songs from the Russian north reveals another dimension of the thematic musical diaspora in which it lives. Kathleen Parthé has used the term "unreal estate" for the cognitive mapping of mythic places in Russian geopoetics, the way geographical places become spiritual and ideological spaces in the territory of the imagination. According to legend, the city of Kitezh vanished into the sacred lake Svetly Yar during the Tatar siege. Faced with destruction, the people made themselves invisible and disappeared below the water, symbolizing a community turning inward for protection when faced with an external threat. The phantoms in the lake represent the defensive consolidation of group boundaries and the preservation of an essential Russianness. Old Believers still sometimes hear them singing around the lake at night.

In his opera, Rimsky-Korsakov contrasts an adaptation of an old Russian popular song, "Under the Yoke of the Tatars," with the mimetic bird songs of the nature muse Fevronia. Vladimir Belsky's libretto is an ideological blend of folklore, Slavonic nationalism, nature mysticism, xenophobia, and spiritual transcendence. *Invisible Cities*, constructed in Oulipian loops, maps another realm of fictive places where the borders between inner state and external reality are blurred. In *Moriana*, Calvino's city of coral and glass, *Utopia* py opposite faces of the same epistemological space "like a sheet of paper, with a figure on either side, which can neither be separated nor look at each other." Through invisibility the mythical city gains exemption and redemption. In its disappearing sanctuary, representation and identity shimmer at the haunted surface of the water.





**SIMON MORRISON**  
(PRINCETON UNIVERSITY, USA)

Simon Morrison is a Professor at Princeton University and an archival historian specializing in 20th-century Russian and Soviet music with expertise in opera, dance, film, sketch studies, and historically informed performance. Having long conducted archival research in Russia, he has brought to light unknown sketches, scores, letters, diaries, official documents, contracts, financial records, photographs, and other sources related to musical life from the tsars through the Soviets. He is a leading expert on composer Sergey Prokofiev, and at present researching aspects of the career of Tchaikovsky.

Morrison writes frequently for academic and general audiences. An occasional contributor to the Times Literary Supplement and London Review of Books, he has authored feature articles along with opinion pieces for Time Magazine, the New York Review of Books, and New York Times. His biography of Lina Prokofiev, the composer's first wife, was prominently featured on BBC Radio 4, BBC World News television, and WYNC radio. His most recent book, on the Bolshoi Ballet, was reviewed in major newspapers and magazines, including the New York Times, The Guardian (UK), Wall Street Journal, and New Republic.

#### **ABSTRACT - Tchaikovsky and La Forza del Destino**

This talk concerns Tchaikovsky's perceived obsession with "fate," and the use of fate as a motif, topic, concept, and subject, throughout his oeuvre. I take up the composer's personal writings and broader historiographic matters, and argue that fate – like death, like morbidity in general – continues to be over-emphasized in Tchaikovsky reception. I consider the influence of other fate- and faith-based works on his creativity, including Verdi's *La forza del destino*, and affirm that the interpretation of Tchaikovsky's music in relative isolation (and the attendant over-reliance on his diaries, letters, and private papers as interpretive guides) has unduly narrowed our perception of his aesthetics and intentions.



**INNA NARODITSKAYA**  
(NORTHWESTERN UNIVERSITY, USA)

Inna Naroditskaya, a musicology professor at Bienen School of Music, Northwestern University, the author of *Song from the Land of Fire: Azerbaijanian Mugam in the Soviet and Post-Soviet Periods* (2003) and *Bewitching Russian Opera: The Tsarina from State to Stage* (2011), co-editor of *Music and the Sirens* and *Studies on Music and Minorities*, the editor of forthcoming *Music of Diasporic Weddings*. A recipient of Rockefeller Foundation in Bellagio Scholarly Residency and a Senior Fellowship at Harvard University Davis Center for Russian and Eurasian Studies, she specializes on music of the Middle East and Russia in relation to gender, politics, diaspora.

## **ABSTRACT - Tsardom and Buttocks: From Empress Anna to Prokofiev's Fata Morgana**

Exiting her theater after enjoying a play – reads an official document of 1731 – Her Majesty Anna, “squeezed from both sides” by Pantalone and Harlequin, “smacked them in the face and when they did not leave . . . she found nothing better to frighten them with than lifting her skirts.” This episode matched the very character of *commedia dell'arte*. Such an improvised engagement between an audience (the absolute monarch) and the two masks could have been dreamt up by Meyerhold, who experimented with early Italian improvised theater. His rewrite of Gozzi's *Tre melerance* made the display of the formidable Fata Margana's buttocks a turning point in Prokofiev's *Three Oranges*. Based on Meyerhold's adaptation of an oft retold Italian *fiaba*, commissioned and premiered in Chicago, with both the libretto in French and the music authored by Russian Prokofiev, *The Three Oranges* has been explored as an early twentieth-century experimentation with Italian *commedia dell'arte* across theater, literature, music. My research focuses on Prokofiev's use of conventions developed in Russian fairytale operas from the late eighteenth through the nineteenth century. Tracing the operatic genealogy of aged Russian operatic sorceresses from Naina, Morena, Solokha, and the Queen of Spades to Morgana, exploring their scenic and musical rivalry with the male counterparts in operas by Glinka, Rimsky, and Tchaikovsky, relating the image of a sleeping lethargic Prince to a line extending from Pashkevich's Fevey to Rimsky's Yaromir, this paper suggests that by assembling and drawing on wide range of familiar gestures, Prokofiev captured the spontaneity of improvised theater. In the finale of the opera Prokofiev manages to evoke a) the grotesque revival of Rimsky's *Astrologer*, who, peeking out through the curtains, states that the killed tsar was just an illusion (notably ten years before revolution) and b) the irony of the traditional Russian choral finale, “Long live the King” (shortly after the demolition of Russian tsardom).



VINZENZINA OTTOMANO  
(BERN UNIVERSITY, SWITZERLAND)

Vincenzina Caterina Ottomano is currently Postdoctoral Research Assistant and Lecturer at the University of Berne and Assistant at the Centro Studi Luciano Berio (Florence). She received her PhD in Musicology at the University of Berne on *The Impact of Russian Opera in France and Italy*. Her publications include *Claudio Abbado alla Scala* (with Angela Ida De Benedictis; Rizzoli, 2008), an issue of the journal *Musiktheorie on Russian Opera's reception* (“Kulturtransfer und transnationale Wechselbeziehungen: Russisches Musiktheater in Bewegung”, 3/2015) and the volume *Luciano Berio. Interviste e colloqui* (Einaudi, 2017). Since 2015 she is also managing editor of the journal *verdiperspektiven* ([www.verdiperspektiven.org](http://www.verdiperspektiven.org)).

## **ABSTRACT - «Per finire: pronunciate “Anièghin”»: Tchaikovsky, the Teatro alla Scala and the Italian Modernism.**

The first performances of Tchaikovsky's operas in Italy fell at a time of profound changes within the production system of Italian opera houses. After the crisis of 1897 and the subsequent appointment of Giulio Gatti-Casazza as General Director and

Arturo Toscanini as General Music Director, the Teatro alla Scala sought a radical transformation and – not without controversy – a more general internationalisation of the repertoire. Between 1900 and 1909, operas such as Yevgeny Onegin (1900), Salome (1905), The Queen of Spades (1906), Pelléas et Mélisande (1908) and Boris Godunov (1909) were produced for the Italian audience. Against this historical background, I also explore in particular how Onegin’s reception was shaped by intensifying the debate over what the artistic and social function of opera in Italy ought to be. Even if Toscanini’s intention meant to be an important step towards Russian opera, the performance of Yevgeny Onegin was a complete failure in Milan: the Italian public, influenced by a distorted image of Russia, was expecting an “exotic” opera, a plot with strong national and historical accents – such as Glinka’s – while this was an intimate opera, with no action or dramatic unity – as the coeval critique defined it. Particular attention will be paid also to the role of the peculiarity of the dramaturgy by Yevgeny Onegin – on his relationship with the literary source of Pushkin, on the concept of realism and dramatic action – as a base for the debate that involved the critique over the characterisation of “modernist opera”. Although there are only a few studies that directly address the reception of Russian Opera in Italy, my research engages with a number of works investigating the more general impact of Russian music in the cultural life and the musical thought of Western Europe between the second half of the 19th century and the beginning of the 20th century. Therefore, my research complements a wide range of recent literature in the fields of Russian musical studies, modern intellectual and cultural history, transnational history and Italian musical history. The paper will be the first step towards a comprehensive study examining the reception of Tchaikovsky’s Operas in Italy and will offer some vital new theories on the impact of Russian music on Western culture



**MICHAEL PEENSON**  
(UNIVERSITY OF TEXAS – AUSTIN, USA)

I received my Ph.D. in Slavic Languages and Literatures from Yale University and have taught previously at Bowdoin, Bates, and Swarthmore Colleges. I am currently an Assistant Professor of Slavic and Eurasian Studies at The University of Texas at Austin. I have taught and written extensively on medieval and eighteenth century Russian literature and culture. In addition to my forthcoming book entitled *Antichrist in Russia: The Changing Face of Apocalyptic Evil in Russian Literature and Culture from the Middle Ages to the Modern Age* (NIU Press, 2018-19), I have begun work on a monograph examining court culture in 18th century Russia tentatively entitled *Folly and Excess: Western Baroque Spectacle at the Russian Court 1730-1761*. My recent research on 18th century opera and music in Russia is for this book. My article “Francesco Araia and the Development of Opera Seria in Eighteenth Century Russia” was recently accepted for the journal *Early Music*. I am also an avid harpsichordist and amateur performer of Baroque music.

**ABSTRACT - Francesco Araia’s “Russian” Opera Seria: The 1755 Premiere of Tsefal and Prokris and the Internalization of Italianate Musical Culture at the Court of St. Petersburg**

The unjustly neglected Neapolitan composer Francesco Araia (1709-1770) is credited with bringing Italian opera seria to Russia in 1735 and composing the first opera set to a Russian libretto, *Tsefal i Prokris* (Cephalus and Procris), in 1755. When he left Russia in 1759, after working nearly a quarter of a century at the imperial court in St. Petersburg, he had written a dozen operas celebrating the reigns of two Russian empresses, Anna Ioannovna and Elizaveta Petrovna, plus a number of festive cantatas and pastorals, the last of which were composed

for the court of the music-loving Grand Duke Peter Fedorovich and his wife, the future Empress Catherine II in Oranienbaum, a seaside town on the outskirts of the imperial capital. None of these major works were published during Araia's lifetime and were forgotten shortly after his aborted return to Russia on the eve of Catherine's coup against her husband in the summer of 1762. To this day, his compositions are rarely, if ever, performed and survive only in manuscript copies. My paper will focus primarily on the work Araia is perhaps most remembered for, Tsefal i Prokris, his celebrated collaboration with the Russian playwright Alexander Sumarokov in reinterpreting the Ovidian myth of Cephalus and Procris, a favorite of European Baroque dramatists and librettists, for the Russian operatic stage. I will look at both the text and the music of the opera to assess how effectively the language of the Russian libretto corresponded with the highly ornate Italianate musical style and the expressive demands of the genre, examine the dramatic quality of the work in terms of action and plot, and consider its innovative role in the development of opera in Russia. With Tsefal i Prokris, a Russian setting of an Ovidian myth to music by an Italian composer of opera seria, sung by young Russian singers trained by Italians in the proper Italian operatic style, with decorations and machinery managed by Italian artists working with Russian understudies, it is fair to say that Italianate musical culture had become fully internalized at the increasingly Westernized court of St. Petersburg.

Little scholarly work has been done on Francesco Araia in Russia until very recently (Akhmetshina, 2014; Kaykova, 2015), and virtually none in the West outside of R-Aloys Mooser's 1948-51 seminal history of 18th century Russian music and a more recent survey (2006) by Marina Ritzarev, where several pages are devoted to the composer and his legacy. My work seeks to expand upon their contributions by focusing exclusively on Araia's music and activities in Russia based primarily on Russian archival research, with the hope that it leads to new discoveries on the composer and a revived interest in his music.



**NATALYA PUSHINA**  
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Пушина Наталия Борисовна, кандидат искусствоведения, пианистка, доцент МПГУ, МСИ. В 2005 году защитила кандидатскую диссертацию в Московской государственной консерватории им. П.И.Чайковского на тему «Г.А.Пахульский – композитор, пианист, педагог». В 2014 году издана её монография «Жизнь и творчество Г.А.Пахульского» - первое и единственное на настоящий момент исследование об этом музыканте, где раскрываются причины его незаслуженного забвения и сделана попытка восстановления исторической правды по отношению к обоим братьям.

#### **ABSTRACT - П.И.Чайковский и братья Пахульские.**

Эта тема специально никем не исследовалась. Мне пришлось прикоснуться к ней в связи с работой над кандидатской диссертацией «Г.А.Пахульский – композитор, пианист, педагог», которая была защищена в 2005 году в Московской государственной консерватории им. П.И.Чайковского. Роль Г.А. и В.А. Пахульских в истории музыкальной культуры до сих пор не получила должной оценки, зачастую в публикациях можно встретить искажения фактов, касающихся их деятельности. Мои исследования основаны на документальных материалах, хранящихся в архивах Москвы, Петербурга, музея П.И.Чайковского в Клину и Варшавы. В связи с этим указанная тема актуальна для сегодняшнего музыковедения.

В биографии Чайковского среди лиц, контактировавших с ним, встречается фамилия Пахульский. Во многих источниках личность с этой фамилией имеет негативную

окраску. Часто даже музыковеды забывают, что Пахульских было двое – это были два родных брата. Их часто путали, что явилось причиной возникновения неясностей и ошибочной трактовки некоторых фактов, в том числе затрагивающих биографию Чайковского. Г.А. и В.А. Пахульские начали свой жизненный и музыкальный путь в Польше, в молодые годы переехали в Москву, и до конца жизни в ней служили. Они практически стали россиянами, оказавшимися в гуще тогдашней музыкальной жизни Москвы. Братья Пахульские – Генрих и Владислав были очень разными, непохожими друг на друга личностями. Первый был пианистом, композитором, профессором Московской консерватории, талантливым, высоко оцененным Чайковским, мастером фортепианных версий оркестровых сочинений. Второй – скрипач, талантливый, но так и не состоявшийся в профессиональном мире музыкант, секретарь Н.Ф. фон Мекк; частный, но не очень любимый, ученик Чайковского по композиции, и в то же время его горячий поклонник; неумолимый связной между Н.Ф. фон Мекк и П.И. Чайковским. Владислав вошел в историю, как человек, виновный в разрыве между фон Мекк и Чайковским, как некий демон в жизни Чайковского, что является большим преувеличением.

Мне хотелось бы рассказать о роли братьев, которую они сыграли в жизни Чайковского, будучи частью его окружения. Речь пойдет о творческом сотрудничестве П.И. Чайковского и Г.А. Пахульского, ставшего автором фортепианных переложений многих оркестровых сочинений Чайковского; а также о подлинной, а не вымышленной сценаристами роли Владислава Пахульского, как секретаря фон Мекк. Справедливая оценка роли братьев Пахульских в жизни Чайковского и в музыкальном искусстве в целом является назревшей необходимостью.



MARIA RAZUMOVSKAYA  
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Dr Maria Razumovskaya is a recital pianist, recording artist and researcher. She completed her PhD as an AHRC-doctoral scholar at the Royal College of Music in London. Since then she has completed a monograph on Heinrich Neuhaus for Boydell & Brewer (currently in press), and undertaken practice-as-research projects on his concept of ‘autopsychography’ supported by the Arts Council and hosted on BBC Radio 3. She teaches at the Guildhall School of Music and Drama in London.

### **ABSTRACT - Healing the Hands and Soul: Italy in the Pianism, Aesthetics and Imagination of Heinrich Neuhaus.**

Heinrich Neuhaus (1888–1964) was one of the most iconic Russian pianists of the twentieth-century, and whose pedagogical career there – spanning nearly half a decade – earned him the reputation of one of the ‘pillars’ of the Russian Piano Tradition. Having spent most of his youth studying and travelling in Europe, it was Italy that left the deepest impression on him. Despite only living in the country for little more than a year he formed a special spiritual bond with it, claiming that Italy had transformed him as a creative artist. Thus, whilst the zenith of his powers as a pianist coinciding with his establishment of a career in Russia, Neuhaus had always considered that the groundwork to his most profound musical and technical discoveries lay in his Italian sojourn. Yet, this period has been one of the most under-researched aspects to his life and career. Although Neuhaus vehemently claimed never to have felt any emotional attachment to a particular country, he nonetheless spoke of Italy as his ‘spiritual homeland’ and a place to heal the soul – considering his separation from Italy more traumatic than the hardships

he endured at the hands of Civil War or Soviet power.

This paper considers the circumstances that led up to Neuhaus's Italian sojourn, and why and how it became such a pivotal moment in his life. It looks at the strange circumstance of how the months of seclusion away from the bustling main musical centres (Berlin, Vienna and Warsaw), where he had previously been based, afforded him the fruitful environment that allowed him to re-evaluate his approach to the piano and its repertoire. It explores how his love of Italian literature, architecture and the arts pushed him to re-imagine new technical devices and concepts which he brought to his pianism and shared with students: Many of these acquired evocative, legendary names ('velvet Italian night'; 'a voice from the bottom of the barrel'; 'the cypresses'), but were either misunderstood by those who lacked the privilege of being admitted to the context underpinning them by their professor, or have since all but disappeared from the concert platform. Finally, it looks at the autoethnographic issues that illuminate how Neuhaus modelled an aesthetic Italy for himself beyond its borders, mirroring the transformations and cultural appropriations of Nietzsche; and how this resonated with his interdisciplinary dialogues in the summer gatherings with the Russian intelligentsia and some of the greatest artistic figures of his time, such as Boris Pasternak.



**NATHAN SEINEN**  
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Nathan Seinen is Assistant Professor in Music History at the Chinese University of Hong Kong. He completed his PhD in Historical Musicology at Cambridge University in 2012. His research interests include Russian music, opera, and popular music. His articles on Prokofiev's operas have appeared in *Music & Letters* and the *Cambridge Opera Journal*. Forthcoming publications include book chapters on Prokofiev's Second Symphony and Donald Fagen's album *The Nightfly*.

### **ABSTRACT - Rimsky-Korsakov in Respighi's Rome**

Outside of Russia, Nikolay Rimsky-Korsakov remains under-appreciated by audiences, and has been (relatively) neglected by scholars. While he was primarily a composer of operas, his best-known works are the three orchestral showstoppers, composed back to-back in 1887-88: the *Spanish Capriccio*, *Sheherazade*, and the *Easter Festival* overture. Partly as a result of their familiarity, the composer has been acknowledged as a master of orchestration. This was the area in which he had the greatest influence internationally, on composers such as Debussy and Ravel, and also Ottorino Respighi, in whose case the influence was partly direct, after he took several (in his words) 'very important' lessons with Rimsky-Korsakov when working as an orchestral violist in St. Petersburg in 1900-01 and 1902-3. This paper offers a detailed examination of features of orchestration in Respighi's own trio of splashy orchestral works – *Fontane di Roma* (1915–16), *Pini di Roma* (1923–24), and *Feste romane* (1928) – with the aim of demonstrating how these relate to Rimsky-Korsakov's practice. While also taking account of other influences (including Wagner, Ravel, and Strauss), I will compare Rimsky-Korsakov's and Respighi's strategies of orchestration, including the use of individual instruments, sonorities, textures, and special effects. Beyond this, I make observations on shared general stylistic principles, and present an argument about the similar role that changes in texture and sonority play in the structural organization of these works. The study of timbre is interdisciplinary, with relevance for science as well as various branches of music research. In musicology, the history of orchestration is emerging as an area with particular potential. My investigation of Rimsky-Korsakov's orchestral style is inspired

by recent work by Emily Dolan (2013) and Inge van Rij (2015) on Haydn and Berlioz respectively. Timbre has been considered an external and 'extraneous' parameter, mere surface decoration, a prejudice inherited from German Romantic aesthetics. The emphasis in Russian music on colour and sonority, melody, and rhythm, rather than harmony, counterpoint, and 'organic' development, would suggest that Russian music studies has much to offer to a broader history of orchestration. Rimsky-Korsakov, as the central figure in Russian music as well as a leading orchestrator, is the prime candidate for examination in this regard. While there are scattered references to Rimsky-Korsakov's orchestral techniques throughout the scholarly literature, no systematic study has yet been conducted. Using well-known examples, this paper will contribute to an understanding of the features of his style and his international influence.



**ANNA SERDTSEVA**  
(MOSCOW CONSERVATORY, RUSSIA)

Anna Serdtseva, a musicology student at the Moscow conservatory, has worked as an intern at the Tchaikovsky House-Museum in Klin under the guidance of esteemed Valeria Bazarnova. She actively participated in scholarly conference including a recent international student conference organized by the Tchaikovsky House - Museum in Klin in 2015. Born in Saint Petersburg, she graduated with honors from the Scriabin music school in Moscow and in 2015 graduated with honors from the Tchaikovsky Academic Music College.

#### **ABSTRACT - The Magic Pot by Ottorino Respighi: The Kye to Secrets.**

This work relates to the field of history of music and devoted to an extremely interesting and little-studied ballet work by Ottorino Respighi called "The magic pot" (La pentola magica). It is considered as an object of particular research interest in connection this the fact that most of its musical pieces have been borrowed from Russian music. The ballet score contains five Russian composers' names: Grechaninov, Arensky, Rubinstein, Pachulski and Rebikov. To our knowledge, all the works devoted to Respighi's creativity do not contain any detailed information of this ballet. To get the information on ballet's plot and history of its creation we pointed to the researches by Elena Corazza, Daniella Rizzi, Laura Piccolo, to Italian 1920s periodicals and to the materials generously provided by the Archivio Storico Capitolino. On the basis of her own researches the author was able to find out all the quotations' sources and conduct a holistic analysis of Respighi's musical work. Besides, the study has touched on a very interesting area of intercultural communication between Russia and Italy in the early 20th century. Particular attention is given to the activities of Sergey Diaghilev and his cooperation with representatives of Italian culture as well as to the role of Russia in Ottorino Respighi's life and his interaction with Rimsky-Korsakov. The information derived from the articles by Larissa Kirillina and Luigi Verdi in a recent book "Italy-Russia: four centuries of music" has been of great assistance for us.

Thus, for the first time our work's presents all the identified musical quotes of the ballet and also a general picture of historical and cultural context "The magic pot" belongs to.



**IRINA SUSIDKO**  
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Irina Susidko graduated in 1983 from the State Musical and Pedagogical Institute named after Gnessins in Moscow, Faculty of History, Theory and Composition (at present time - Gnessin Russian Academy of Music). In 1988 she defended his PhD thesis (on Gluck's operas) and in 2000 shies DSc dissertation (on Italian opera seria). Two volumes of a large investigation of 18th-century Italian opera were published in 1998 and 2004, and the book 'Mozart and his time' in 2008 (all three in co-authorship with Pavel Lutsker). She is the curator of international conferences dedicated to the musical theater (2013, 2015, 2017), the conference "Italian Music: A View from Russia" (2012). She is the editor-in-chief of the journal "Contemporary Problems of Musicology" <http://gnesinsjournal.ru>

**ABSTRACT - The First Italian Operas in Russia**

For the first time Russia made acquaintance with the Italian opera in the time of Empress Anna Ioannovna's reign. According to Jakob Staehlin the company of Italian actors and singers arrived from Warsaw in Moscow in 1731 and spent there about a year. Long time the study about this initial period of the Italian opera establishing in Russia was limited to the most general description contained a lot of inaccurate information. The publication of archival materials (see - Theater Life in Russia in the Time of Anna Ioannovna by L. Starikova, 1999) clears the way for the more detailed and reasoned judgments. In addition, formerly the researchers used only to mention the works, while their careful study and view in the context of the Italian musical theater of those years significantly complements, and sometimes changes the picture.

In the field of vision in my paper stand the most performances shown by so called "Ristori troupe" in Moscow, i.e. in the first place the Venetian intermezzi (for example, "Pimpinone" by T. Albinoni and "Il maruto giocatore e la moglie bacchettona" by G. Orlandini) as well as the text translations in Russian made by Vasily Trediakovsky. But the particular attention is paid to the first "full-length" Italian opera in Russia - "Calandro" by Giovanni Alberto Ristori on the libretto by Stefano Pallavicino. The signs of pastoral and tragicomedy, the serious and burlesque (up to openly farcical) motifs in the taste of commedia dell'arte's lazzi, the musical topoi of the opera seria and the Venetian intermezzo are combined there, what gives us every reason to define this opera as a pastoral parody.

On the base of the existing documents the suggestions about the course of rehearsals and about the performers participated in the production are put forward in the paper, as well as an attempt to reconstruct the reception of "Calandro" and Italian intermezzo at the Anna Ioannovna's Court, where the fascination with rough jokes and fun dominated.



KIRIL TOMOFF  
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Kiril Tomoff is Professor and Chair of the Department of History at the University of California, Riverside. His research interests include the intersection of musical life and Russian history, as well as twentieth-century world history, transnational cultural exchange, and the Cold War. He is the author of *Virtuosi Abroad: Soviet Music and Imperial Competition during the Early Cold War, 1945-1958* (Cornell, 2015), and *Creative Union: The Professional Organization of Soviet Composers, 1939-1953* (Cornell, 2006). He is currently working on a research project entitled “Dominant Chords: Music and Soviet Cultural Empire, 1945-1958.”

**ABSTRACTS - “Audiences and Pedagogues: Italian Opera in the Postwar Soviet Union, 1945-1956”**

Whether it provided Soviet citizens with inspiration for musical careers, exemplars of advanced musical art against which to measure Soviet cultural development, or just musical enjoyment, Italian opera played a significant role in Soviet musical life throughout Soviet history and across the multinational Soviet state. This paper proposes to use two discreet archival source bases to explore how the dynamics of that role effected Russian-Italian musical connections at a particular moment in time: from the end of World War II through the beginning of the Cold War. One source is box office data from the opera and ballet theaters in Moscow, Leningrad, and the Soviet Union’s national republics. The other is bureaucratic correspondence relating to an effort to recruit Italian opera pedagogues for visiting appointments at the Moscow Conservatory. The box office data reveal patterns of both programming practices and audience behavior in the Soviet empire’s metropolitan capitals and its far flung national peripheries from the end of the war through the dramatic Communist Party intervention into Soviet musical life in 1948. The correspondence reveals insecurities about Soviet cultural development within the Soviet bureaucratic elite at precisely the moment when that elite was publicly most strident about Soviet systemic superiority and most active in projecting Soviet influence west, into Eastern Europe. The correspondence also reveals Soviet perceptions of Italian musical elites facing the complexities of the division of Europe into competing spheres. Examining these two source bases in tandem promises to generate productive insights into the conference theme in at least two ways: the connection between performances of Italian opera and the construction of a Soviet musical culture that placed a very high value on opera as an advanced form of musical expression; and the connections forged between Italian and Soviet musicians through the effort to bring Italian pedagogues to the Soviet Union at a moment when such contacts, across the Cold War divide, were increasingly difficult to realize. The paper will thus contribute to multiple research fields, but especially to the study of the cultural Cold War from the Soviet perspective. Until recently, the Cold War has been treated as primarily a strategic, diplomatic, and economic conflict and predominantly from the U.S. perspective. This paper will contribute to a more recent trend to focus on the cultural Cold War and, especially, the transnational exchanges of people and cultural forms that enabled, transformed, and sometimes transcended it.



**DANIIL ZAVLUNOV**  
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Daniil Zavlunov (PhD, Princeton University) is a musicologist specializing in nineteenth-century music, with a particular emphasis on the Russian and Italian operatic traditions. His research has appeared in *The Journal of Musicology*, *Proceedings of the British Academy*, *Music Theory Online* and elsewhere. At present he is writing a cultural history of opera in Russia during the reign of Nicholas I (1825-1855), which draws heavily on new archival sources. Dr. Zavlunov is Assistant Professor of Music History at Stetson University (Florida, USA), where he teaches in the School of Music, the Department of Creative Arts, and the Program in Russian, East European and Eurasian Studies.

**ABSTRACT - Nicholas I's Original Italian Opera Project: 1826-1833**

In 1828—for the first time in nearly a quarter century—St. Petersburg could boast a fully functioning Italian opera troupe; within four years, the troupe was gone. In the annals of opera in nineteenth-century Russia, the Italian opera activity in St. Petersburg in the early years of Nicholas I's reign amounts to hardly more than a side note. Depicted as an entrepreneurial blunder that collapsed on itself, its invocation in historical narratives fulfills two functions: to highlight the alleged perceptiveness of St. Petersburg audiences in rejecting Italian opera on aesthetic and ideological grounds (the standard Soviet narrative), or to set up a foil for the later and much more successful state initiative, which in 1843 launched the four-decade presence of Italian opera in Russia's capital. Challenging these historiographic distortions, this paper argues for the historical centrality of the original Italian opera experiment (for that is what it was). Specifically, the paper does two things. First, based on previously unknown official documents preserved in the imperial archives, it tells the actual story of the Italian opera troupe. In the process, it lays to rest two persistent misconceptions in scholarship: 1) that Italian opera in St. Petersburg was a private enterprise—it was not, for it originated at the top of Nicholas's administration in the early months of 1826; not only did Nicholas bless the project, but he curated it himself; 2) that the company was imported from Moscow—when, in fact, most of the company was gathered in Italy by the emperor's personal envoy. Second, the paper situates the Italian opera project within the context of Nicholas's ambitious cultural policy, demonstrating that it was the centerpiece of his agenda. Although the Italian opera troupe itself failed, its presence completely transformed the Russian capital's musical landscape. For inextricably linked with the Italian opera project were: construction of new theaters in St. Petersburg, updating of operatic repertoire, growth and professionalization of the musical establishment, dedication of the Bol'shoy (Kamenniy) theater to opera and ballet, founding of the Russian opera troupe and revamping of the German, calibration of the censorship process for opera, fine-tuning of the public relations campaign for officially-sponsored music, introduction of Russian audiences to Italian operatic conventions, and much else. I close by suggesting that the emergence of Glinka's *A Life for the Tsar* makes sense only within the political and musical context made possible by the first Italian opera experiment.

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