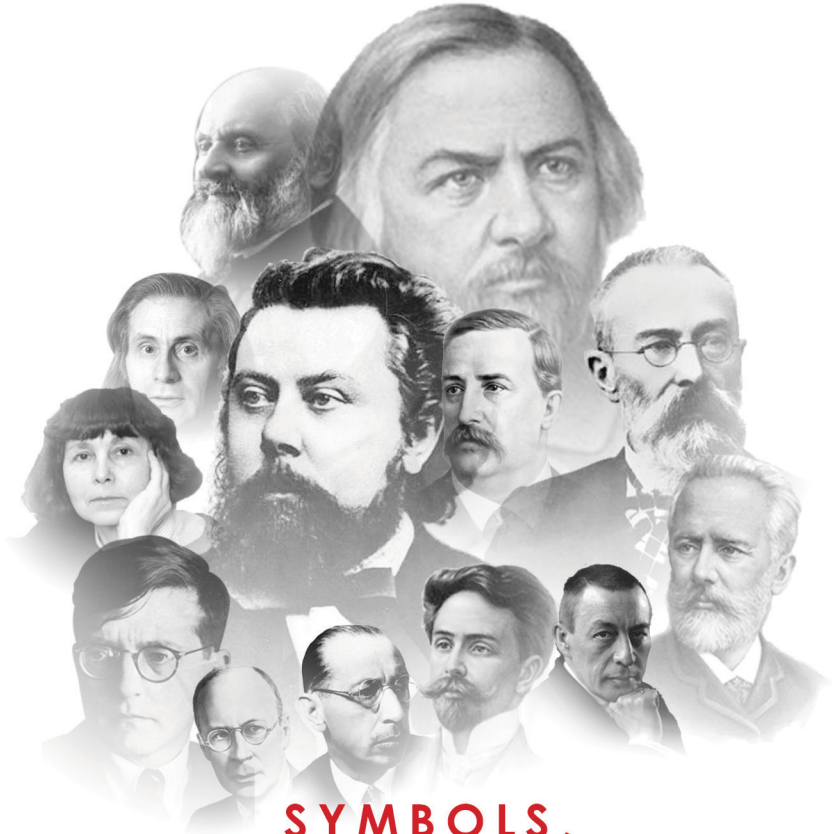




INSTITUTE FOR RUSSIAN MUSIC STUDIES



**SYMBOLS,
SIGNS,
AND MEANING
IN RUSSIAN MUSIC**

**2019 ANNUAL CONFERENCE
JULY 9-12
VIPITENO ITALY**



A MESSAGE FROM THE DIRECTOR

It gives me a great pleasure to invite you to the Second Conference by the Institute for Russian Music Studies conducted from July 9 – 12, 2019 in Vipiteno, Italy. On behalf of the conference committee I am pleased to welcome the participants from seventeen countries and nearly thirty universities who will contribute to this year's conference theme "Symbols, Signs, and Meanings in Russian Music." A special focus session „Sex, Gender, and the Erotic in Russian Music“, a frontier in Russian musicology, will feature new research papers brought to the conference by fifteen scholars offering variety of perspectives. We will also celebrate two anniversaries this year by devoting special sessions to each: 180th Anniversary of Modest Petrovich Musorgsky and 175th Anniversary of Nikolai Andreevich Rimsky-Korsakov. Finally, I am very excited to announce the inauguration of the new IRMS awards this year! Two 2019 IRMS Awards will be selected by the conference committee and awarded for the best student paper and the best paper by the junior scholar.

The Institute for Russian Music Studies is hosted under the auspices of the Orfeo Music Festival and the municipality of Vipiteno. On behalf of the IRMS, I would like to thank the members of the Orfeo Music Festival board and everyone in Vipiteno whose support made this event possible: the administration of Vipiteno, especially Mayor Dr. Fritz Karl Messner and the Culture Minister Mrs. Maria Luise Troyer Bressan, Mr. Florian Mair and Vipiteno Tourist Office staff, and the Raiffeisenkasse Wipptal. Welcome all to the 2019 IRMS Conference!

EINE NACHRICHT DES DIREKTORS

Es ist mir eine große Freude, Sie zur zweiten Konferenz des Instituts für russische Musikwissenschaft vom 9. bis 12. Juli 2019 in Sterzing, Italien, einzuladen. Im Namen des Konferenzkomitees begrüße ich die Teilnehmer aus 17 Ländern und fast 30 Universitäten, die zum diesjährigen Konferenzthema „Symbole, Zeichen und Bedeutungen in der russischen Musik“ beitragen werden. Eine spezielle Fokussitzung „Sex, Gender, and Die Erotik in der russischen Musik“, eine der Grenzen der russischen Musikwissenschaft, bietet neue Forschungsarbeiten, die von fünfzehn Wissenschaftlern mit unterschiedlichen Perspektiven auf die Konferenz gebracht wurden. Wir werden in diesem Jahr auch zwei Jubiläen feiern, in denen jeweils spezielle Sitzungen stattfinden: das 180-jährige Bestehen von Modest Petrovich Musorgsky und das 175-jährige Bestehen von Nikolai Andreevich Rimsky-Korsakov. Schließlich freue ich mich sehr, die Einweihung der neuen IRMS Awards in diesem Jahr bekannt zu geben! Zwei IRMS Awards 2019 werden vom Konferenzkomitee ausgewählt und vom Junior Scholar für die beste studentische Arbeit und die beste Arbeit ausgezeichnet.

Das Institut für Russische Musikwissenschaft steht unter der Schirmherrschaft des Orfeo Music Festival und der Gemeinde Sterzing. Im Namen des IRMS danke ich den Mitgliedern des Vorstands des Orfeo Music Festival und allen in Sterzing, die diese Veranstaltung unterstützt haben: der Verwaltung von Sterzing, insbesondere Bürgermeister Dr. Fritz Karl Messner und der Kulturministerin Maria Luise Mitarbeiter von Troyer Bressan, Florian Mair und Vipiteno sowie der Raiffeisenkasse Wipptal. Willkommen zur IRMS-Konferenz 2019!

UN MESSAGGIO DELLA DIRETTORE

Mi fa molto piacere invitarvi alla Seconda Conferenza dall'Istituto di studi musicali russi condotto dal 9 al 12 luglio 2019 a Vipiteno, in Italia. A nome del comitato della conferenza, sono lieto di dare il benvenuto ai partecipanti di diciassette paesi e di quasi trenta università che contribuiranno al tema della conferenza di quest'anno "Simboli, segni e significati nella musica russa". Una sessione speciale di focus "Sesso, Sesso e l'Erotic in Russian Music", una frontiera della musicologia russa, presenterà nuovi documenti di ricerca portati alla conferenza da quindici studiosi che offrono una varietà di prospettive. Celebreremo anche due anniversari quest'anno dedicando sessioni speciali a ciascuno: il 180° Anniversario di Modesto Petrovich Musorgsky e il 175° Anniversario di Nikolai Andreevich Rimsky-Korsakov. Infine, sono molto lieto di annunciare l'inaugurazione dei nuovi premi IRMS quest'anno! Due 2019 IRMS Awards saranno selezionati dal comitato della conferenza e premiati per la migliore carta per gli studenti e il miglior lavoro del giovane studioso.

L'Istituto di studi musicali russi è ospitato sotto l'egida dell'Orfeo Music Festival e del comune di Vipiteno. A nome dell'IRMS, vorrei ringraziare i membri del Consiglio Orfeo Music Festival e tutti quelli di Vipiteno il cui supporto ha reso possibile questo evento: l'amministrazione di Vipiteno, in particolare il sindaco Dr. Fritz Karl Messner e il ministro della cultura Signora Maria Luise Troyer Bressan, il signor Florian Mair e lo staff dell'Ufficio del Turismo Vipiteno e la Raiffeisenkasse Wipptal. Benvenuti alla Conferenza IRMS 2019!

Larisa Jackson, Director/Direttore



prestigious international event in Vipiteno.

Warm welcome and my very best wishes for a great success of the IRMS Second Conference!

I am happy to welcome Dr. Larisa Jackson and the Institute for Russian Music Studies conference "Symbols, Signs, and Meanings in Russian Music" in Vipiteno. I send my greetings to all the renowned music scholars and students from Italy, Russia, UK, Portugal, USA, Japan, Netherlands, Finland, Czech Republic, Poland, Malaysia, Denmark, Australia, China, Ukraine, which did find the way to Sterzing/ Vipiteno in Italian South Tyrol. The citizens of our city and the entire district are happy to host this

Ich freue mich, Dr. Larisa Jackson und die Konferenz des Instituts für russische Musikwissenschaft „Symbole, Zeichen und Bedeutungen in der russischen Musik“ in Sterzing begrüßen zu dürfen. Ich sende meine Grüße an alle renommierten Musikwissenschaftler und Studenten aus Italien, Russland, Großbritannien, Portugal, den USA, Japan, den Niederlanden, Finnland, der Tschechien, Polen, Malaysia, Dänemark, Australien, China und der Ukraine, die den Weg dazu gefunden haben Sterzing im italienischen Südtirol. Die Bürger unserer Stadt und des gesamten Bezirks freuen sich, diese prestigeträchtige internationale Veranstaltung in Sterzing ausrichten zu können.

Herzlich willkommen und alles Gute für einen guten Erfolg der zweiten IRMS-Konferenz!

Sono lieto di dare il benvenuto alla dottoressa Larisa Jackson e all'istituto per la conferenza sugli studi musicali russi "Simboli, segni e significati nella musica russa" a Vipiteno. Invoio i miei saluti a tutti i rinomati studiosi di musica e studenti provenienti da Italia, Russia, Regno Unito, Portogallo, Stati Uniti, Giappone, Olanda, Finlandia, Repubblica Ceca, Polonia, Malesia, Danimarca, Australia, Cina, Ucraina, che hanno trovato la strada per Vipiteno / Vipiteno in Alto Adige italiano. I cittadini della nostra città e dell'intero distretto sono felici di ospitare questo prestigioso evento internazionale a Vipiteno.

Caloroso benvenuto e i miei migliori auguri per un grande successo della Seconda Conferenza IRMS!

Dr. Fritz Karl Messner, Mayor of Sterzing/Vipiteno

Модест Петрович Мусоргский [Modest Pertovich Musorgsky]
1839-1881



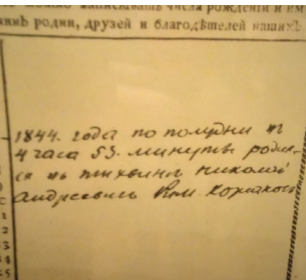
Musorgsky's birthplace in Karevo, Pskov district



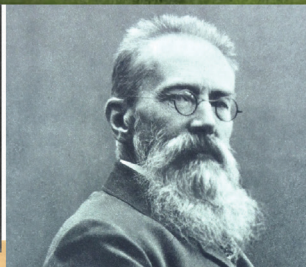
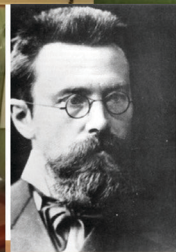
Aleksandro-Nevisky Lavra
(St. Petersburg)



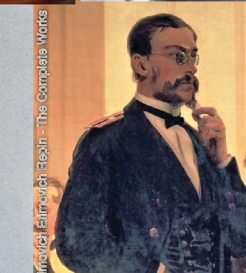
Николай Андреевич Римский-Корсаков
[Nikolai ANdreevich Rlmsky-Korsakov]
(1844-1908)



Rimsky-Korsakov's birthplace in Tikhvin



Aleksandro-Nevisky Lavra, St. Petersburg



TUESDAY JULY 9

VENUE: VIGIL RABER SAAL

- 9:30** **Welcome**
- 10:00** **Symbols, Signs, and Meanings in Russian Music**
Chair: **Larissa Jackson**
(University of Houston-Downtown, USA, OMF, Italy)
- Jacopo Doti**
(Bologna University, Italy)
Nekrasov's poem 'The Verdant Noise' and Rachmaninov's cantata The Spring: an Inter-Semiotic Translation.
- Jeffrey C. Yelverton Jr., M. A. candidate**
(University of South Carolina, USA)
Romanticism and Ruslan and Lyudmila
- Rutger Helmers** (Universiteit van Amsterdam, Holland)
Mixed messages: Reading Portrayals of Ukraine in Nineteenth-Century Russian Music.
- 11:30** **Rimsky-Korsakov's 175th Anniversary**
Chair: **Christoph Flamm** (University of Music Lübeck, Germany)
- Nikita Mamedov**
(Louisiana State University, Baton Rouge, USA, North America International School, China)
Rimsky-Korsakov's Op. 4 No 2: Music and Text.
- Ryszard Daniel Golianek**
(Adam Mickiewicz University, Poznań, Poland)
Polish Milieu and Romantic Topoi in Nikolai Rimsky-Korsakov's Forgotten Opera Pan Voievoda.
- Jessie Fillerup**
(Aarhus University, Denmark, University of Richmond, USA)
Rimsky's Magical Harp Glissandos
- 13:00** **Lunch**
- 14:00** **Sex, Gender, and Erotic in Russian Music**
Chair: **Ada Aynbinder** (Tchaikovsky State Archive and Museum, Klin; State Institute of Art Studies, Russia)
- Elena Zinkevych**
(Ukrainian National Tchaikovsky Academy of Music, Kiev, Ukraine)
Gender Aspects of Russian Musical Classics.
- Miriam Tripaldi, Ph. D. candidate**
(University of Chicago, USA/Italy)
Catherine the Great's Intervention on Women's Empowerment in Russia and Beyond.

Svetlana Lashchenko

(State Institute for Art Studies, Moscow, Russia)

Русские гастроли европейских примадонн 1820-х — начала 1840-х годов: этика и эротика [Russian Tour of European Divas of the 1820s - early 1840s: Ethics and Erotica].

George Rousseau (Oxford University, UK)

Sex, Gender, and Erotic Longing in the Life and Music of Sergei Rachmaninov.

16:00 - 17:00 Roundtable discussion and reception

18:00 Conference Dinner, TBC-Hubertushof Hotel

20:30 Venue: Spirito Santo Church

Orfeo Music Festival concert "Orfeo Masters I and Bolshoi Opera Young Stars"



WEDNESDAY JULY 10

VENUE: VIGIL RABER SAAL

10:00 Sex, Gender, and Erotic in Russian Music

Chair: **Philip Ross Bullock** (Oxford University, UK)

Joshua Bedford, Ph. D. candidate (University of Georgia, USA)

Inappropriate Laughter in Shostakovich's Opera Lady Macbeth of Mtsensk District.

Christoph Flamm (University of Music Lübeck, Germany)

Guilt and Taboo: Medtner and Eroticism

Marina Frolova-Walker (Cambridge University, UK)

"Rach Two", a Poem of Love

11:30 Symbols, Signs, and Meanings in Russian Music

Chair: **Rutger Helmers** (Universiteit van Amsterdam, Holland)

Maria Razumovskaya (Guildhall School of Music, London, UK)

Chopin on the Dnieper: Symbols in the Russian Performance of Chopin through Music and Words.

Ailynn Ang, B. A. candidate (UCSI University, Malaysia)

"Sounds" of Russian Enlightenment: Catherine the Great's The Early Reign of Oleg.

Ada Aynbinder

(Tchaikovsky State Archive and Museum, Klin; State Institute of Art Studies, Russia)

«Томимый роковыми вопросами бытия...»: К вопросу о мировоззрении и творчестве П. И. Чайковского 1885 - 1893 гг. ["Tormented by profound life's questions..." On the Issue of Tchaikovsky's Worldview and Creativity, 1885-1893].

11:30 Symbols, Signs, and Meanings in Russian Music

Chair: **Rutger Helmers** (Universiteit van Amsterdam, Holland)

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13:00 Lunch

14:00 Rimsky-Korsakov's 175th Anniversary

Chair: **Jacopo Doti** (Bologna University, Italy)

Stephanie Kay, B. A. candidate

(Institute of Music, UCSI University, Malaysia)

Sounding the Ambivalence: The Discourse Surrounding Nikolai Rimsky-Korsakov as a Russian Nationalist Composer

Margaret Frainier, Ph. D. candidate

(University of Oxford, UK)

Towards a New Expression of Folk Singing in Rimsky-Korsakov's 'Sadko'.

Symbols, Signs, and Meanings in Russian Music

Kieko Kamitake

(Japan Society for the Promotion of Science, Toyko, Japan)

Mamontov's Private Opera Against Censorship of the Imperial Theatres.

Anne Elisabeth Piirainen, Ph. D. candidate

(Sibelius Academy, University of the Arts Helsinki, Finland)

Abandoned Melodies: Tracing Jewish musical elements in classical clarinet compositions from the USSR under Stalin.

16:00 - 17:00 Roundtable discussion and reception

19:00 - 23:00 Vipiteno's Traditional Laternen Party: come to the pedestrian area for festival of local food, drink, and entertainment.



Rimsky-Korsakov's clipper ship Almaz

Vasnetsov's costume design for Rimsky-Korsakov's Snow Maiden



В. Васнецовъ
1885г.

Берегаденки

THURSDAY JULY 11

VENUE: VIGIL RABER SAAL

10:00 Symbols, Signs, and Meanings in Russian Music

Chair: **Aleksandr Komarov** (Russian National Museum of Music, State Institute of Arts Studies, Moscow, Russia)

Lau Koon Chung, M. Phil. candidate

(The Chinese University of Hong Kong)

Delusive Metrical Notation in The Rite of Spring.

Akvilė Stuart, Ph. D. candidate (Royal Birmingham Conservatoire, UK)

Scots Poetry in Russian Song: A Reading of Alexei Stanchinsky's 10 Scottish Songs to Poems by Robert Burns.

Svetlana Savenko (State Institute for Art Studies, Moscow, Russia)

Стилистика посвящений в произведениях Игоря Стравинского
[*Dedication Stylistics in the Works of Igor Stravinsky*].

11:30 Symbols, Signs, and Meanings in Russian Music

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

Cheong Wai Ling

(The Chinese University of Hong Kong)

Rhythmic Symbols, Signs, and Meanings in Scriabin's Late Works.

Paulo F. de Castro

(NOVA FCSH (Universidade Nova de Lisboa) / CESEM, Portugal)

On the Genealogy of the 'Machine Music' Topic and Its Uses in the Early Soviet Context.

Olga Digonskaya

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

«Гимн Советского Союза» Дмитрия Шостаковича: новый контекст, новые смыслы [“*The Anthem of the Soviet Union*” by Dmitri Shostakovich: *a new context, new meanings*].

13:00 Lunch

14:00 Sex, Gender, and Erotic in Russian Music

Chair: **Jessie Fillerup**

(Aarhus University, Denmark, University of Richmond, USA)

Philip Wheldon-Robinson, Ph. D. candidate

(University of Manchester)

Transnationalism and Gender Politics in Glière's Gyulsara.

Mariam Asatryan, M. A. candidate (University of Pavia, Italy)

The Sublimation of the Category of Eroticism in the Works of Scriabin.

Vojtěch Frank, Ph. D candidate

(Charles University in Prague, Czech Republic)

Опереточная жанровая система в творчестве Исаака Дунаевского в контексте взаимодействий гендера и культуры

16:00 - 17:00 Roundtable discussion, 2020 IRMS Planning Session and reception

20:30 Venue: Vigil Raber Saal

Orfeo Music Festival concert "Russian Music Masterpieces"



FRIDAY JULY 12

VENUE: VIGIL RABER SAAL

10:00 Sex, Gender, and Erotic in Russian Music

Chair: **Nikita Mamedov** (Louisiana State University, Baton Rouge, USA, North America International School, China)

Musorgsky's 180th Anniversary

Olga Solomonova

(National Ukrainian Tchaikovsky Academy of Music, Ukraine)

Семантический потенциал жанрово-интонационных моделей в операх «Борис Годунов» и «Хованщина» М. Мусоргского [Semantic Potential of the Genre-Intonation Phenomena in Operas "Boris Godunov" and "Khovanshchina" by M. Mussorgsky].

Aleksandr Komarov

(Russian National Museum of Music, State Institute of Arts Studies, Moscow, Russia)

Автографы М. П. Мусоргского в фондах музея музыки.

Неисчерпанный ресурс [Autographs of M. P. Musorgsky in the Archive of the Museum of Music. The Inexhaustible Resource].

Symbols, Signs, and Meanings in Russian Music

Inessa Bazayev (Louisiana State University, USA)

Serenity, Symmetry, and Spirituality in Galina Ustvolskaya's Piano Works (1953).

Lana Forman, Ph. D. candidate (York University, Toronto, Canada)

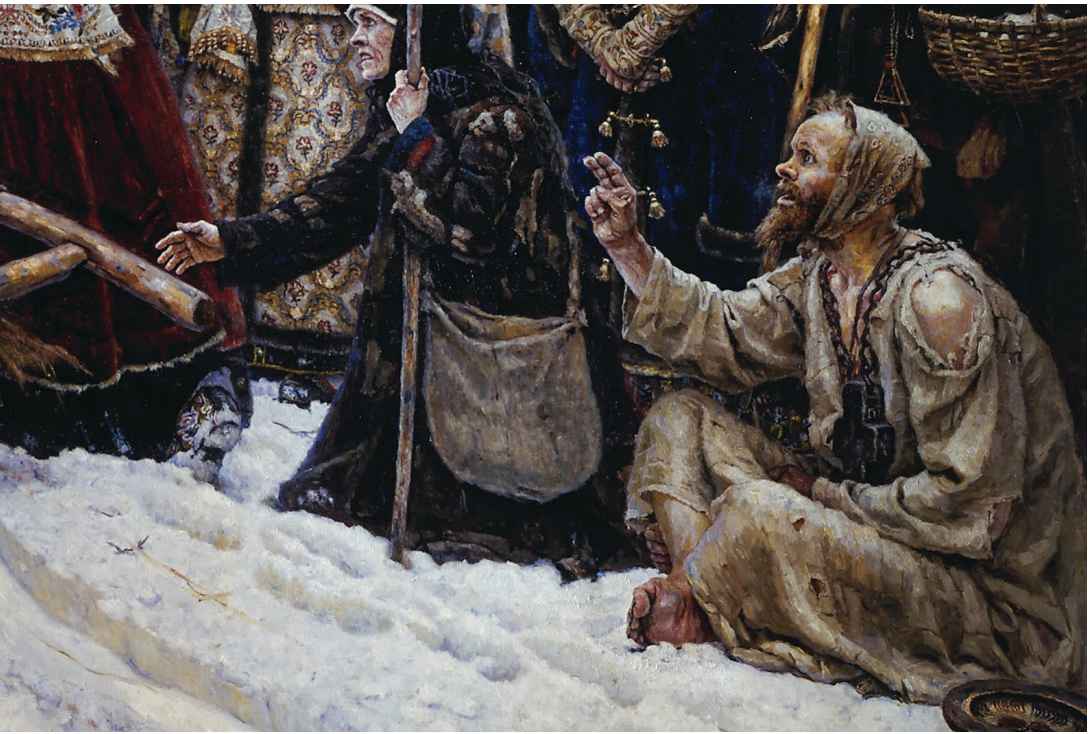
Ordering the Disordered Consciousness: Gubaidulina and the Jungian Theory of Individuation.

13:00 LUNCH followed by promenade in the Alps

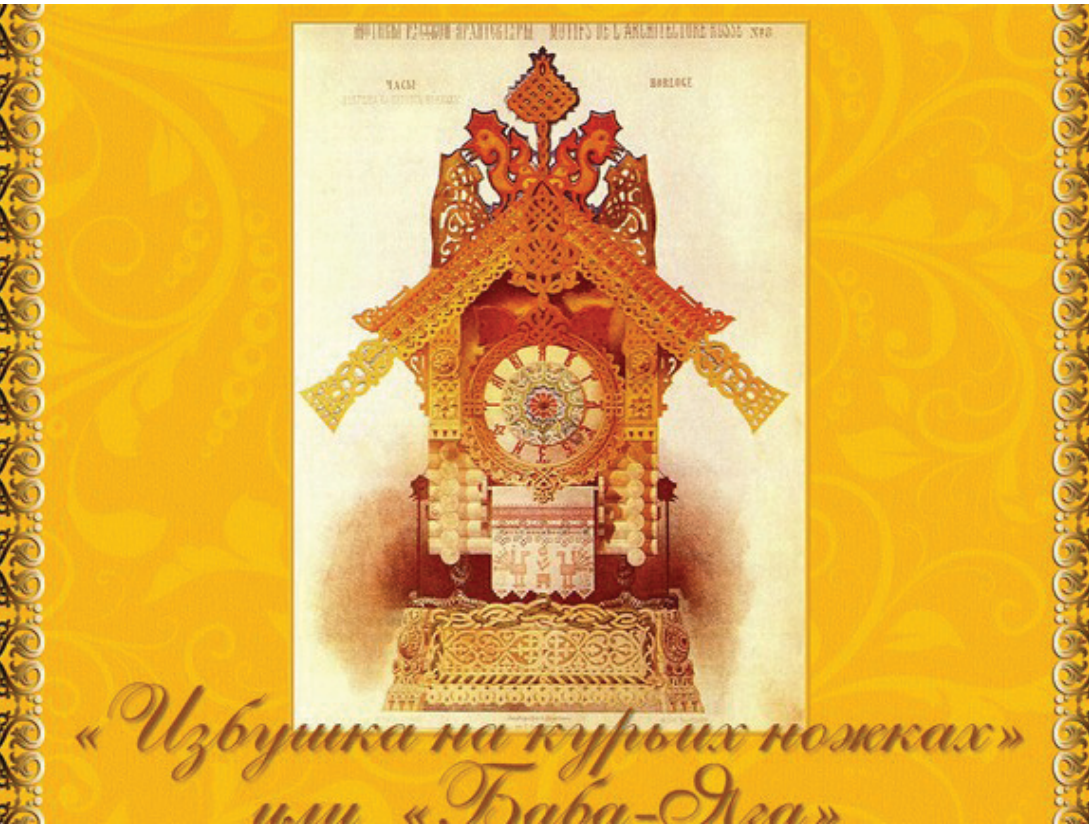
20:30 Venue: Vigil Raber Saal

Orfeo Music Festival concert "French Chamber Music Masterpieces"

Simpleton from Surikov's Boyarynya Morozova



Musorgsky, Hartmann's drawing of The Hut on Hen's Legs



2019 IRMS CONFERENCE PARTICIPANT LIST

- Ailynn Ang, B. A. candidate (UCSI University, Malaysia)
Mariam Asatryan, M. A. candidate (University of Pavia, Italy)
Ada Aynbinder (Tchaikovsky State Archive and Museum, Klin; State Institute of Art Studies, Russia)
Inessa Bazayev (Louisiana State University, USA)
Joshua Bedford, Ph. D. candidate (University of Georgia, USA)
Philip Ross Bullock (Oxford University, UK)
Cheong Wai Ling (The Chinese University of Hong Kong, Hong Kong)
Paulo F. de Castro (NOVA FCSH (Universidade Nova de Lisboa) / CESEM, Portugal)
Olga Digonskaya (Shostakovich Archive, Russian National Museum of Music, Moscow, Russia)
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Jessie Fillerup (Aarhus University, Denmark, University of Richmond, USA)
Christoph Flamm (University of Music Lübeck, Germany)
Maria Fokina (Russia – Australia)
Lai Pik Foong (Malaysia)
Lana Forman, Ph. D. candidate (York University, Toronto, Canada)
Margaret Frainier, PH. D. candidate (University of Oxford, UK)
Vojtěch Frank, Ph. D candidate (Charles University in Prague, Czech Republic)
Marina Frolova-Walker (Cambridge University, UK)
Ryszard Daniel Golianek (Adam Mickiewicz University, Poznań, Poland)
Rutger Helmers (Universiteit van Amsterdam, Holland)
Larissa Jackson (University of Houston-Downtown, USA, OMF, Italy)
Stephanie Kay, B. A. candidate (Institute of Music, UCSI University, Malaysia)
Kieko Kamitake (Japan Society for the Promotion of Science, Tokyo, Japan)
Aleksandr Komarov (Russian National Museum of Music, State Institute of Arts Studies, Moscow, Russia)
Svetlana Lashchenko (State Institute for Art Studies, Moscow, Russia)
Lau Koon Chung, M. Phil. candidate (The Chinese University of Hong Kong, Hong Kong)
Nikita Mamedov (Russia/USA/North America International School, China)
Anne Elisabeth Piirainen, Ph. D. (Sibelius Academy, University of the Arts Helsinki, Finland)
Maria Razumovskaya (Guildhall School of Music, London, UK)
George Rousseau (Oxford University, UK)
Svetlana Savenko (State Institute for Art Studies, Moscow, Russia)
Olga Solomonova (National Ukrainian Tchaikovsky Academy of Music, Ukraine)
Akvilé Stuart, Ph. D. candidate (Royal Birmingham Conservatoire, UK)
Miriam Tripaldi, Ph. D. candidate (Italy/ University of Chicago, USA)
Philip Wheldon-Robinson, Ph. D. candidate (University of Manchester, UK)
Jeffrey C Yelverton Jr, M. A candidate (University of South Carolina, USA)
Elena Zynkevich (Ukrainian National Tchaikovsky Academy of Music, Kiev, Ukraine)



AILYNN ANG, B. A. CANDIDATE
(UCSI UNIVERSITY, MALAYSIA)

Ailynn Ang was born in Kuala Lumpur, Malaysia in 1997. She is currently doing her Bachelor in Classical Music in UCSI University, Kuala Lumpur, majoring in piano performance and research under the tutelage of Asst. Prof. Jeremy Leong. As a scholarship student, Ailynn had conducted "Peer Assisted Learning" on music history subjects, where she develops

her interest in music history.

ABSTRACT - "SOUNDS" OF RUSSIAN ENLIGHTENMENT: CATHERINE THE GREAT'S THE EARLY REIGN OF OLEG.

Nineteenth- and twentieth-century Russian music may contain numerous different meanings. May it be patriotic composer such as Balakirev expressing nationalistic style in his compositions, or composers such as Tchaikovsky who infused Germanic stylistic elements into his music. However, the meanings in eighteenth-century Russian music were different. Running parallel to Europe's Enlightenment movement in the eighteenth century, Russia had her version of the Enlightenment movement taking place under the reign of Catherine the Great. She embraced ideals of the Western Enlightenment with the intention of secularizing Russia, which was seen as a backward and despotic country by their European counterparts. Striving to alter the political, social, and intellectual ideas, Catherine used various ways to cultivate the Russian Enlightenment ideals. The historical musical play, *The Early Reign of Oleg* (Nachal'noe upravlenie Olega) was one of her many enlightened works that was so successful, it was performed eleven times in the public Kammeny'j Theater (1790-1791).

The *Early Reign of Oleg* was about one of Russia's earliest inhabitants -- the Eastern Slav. This historical play promotes Russian enlightenment ideals that include embracing one's Russian roots, secular morality, and religious freedom that emphasizes the individual rights of belief. Having high hopes for this play, Catherine personally supervised every detail of the production. Displaying costumes from the imperial wardrobe, to employing well-known composers, actors, and ballet masters, this play was one of the most lavish productions Russia had ever seen at that time. In spite of that, this play has long been forgotten by the musicians and scholars of today. No video or audio recording could be found and only a handful of scholars who had studied this play, made cursory mention of it in their writings. Therefore, this paper will explore how Catherine embedded her version of enlightened ideals into the text and music. In so doing, this paper hopes to encourage young scholars to examine further, the possible signs, symbols and meanings in Catherine the Great's other musical works.



MARIAM ASATRYAN, M. A. CANDIDATE
(UNIVERSITY OF PAVIA, ITALY)

Mariam graduated from the Faculty of Musicology at the Yerevan State Conservatory, Armenia. She began her graduate studies at the Institute of Arts of the National Academy of Sciences of Armenia and continued at the University of Pavia. Currently she is finishing her Master's degree working on the quartets of Giacinto Scelsi. Mariam worked as a journalist

and editor at the *Musical Armenia* magazine and the publishing house of the Yerevan State Conservatory. Her areas of interest are aesthetics, compositional process, musical styles that explore the properties of sound.

ABSTRACT - THE SUBLIMATION OF THE CATEGORY OF EROTICISM IN THE WORKS OF SCRIBIN.

There is no other composer in the history of Russian music who expressed the terminology concerning erotic feelings so confidently and systematically as Scriabin. Not only his sketches and his biographers' descriptions (L. Sabaneev, B. Schlözer), but the very titles and characteristics of his works are dominated by terms like 'erotic', 'erotic caresses': his *Poème orgiaque*, *Ecstasy*, and the text of the *Prefatory Action*. The meaning implied in these words is very comprehensive. Yet, before his acquaintance with Theosophy the composer associated the creative acts with the physiological erotic impulse. Moreover, the introduction to *The Secret Doctrine* of Blavatsky, where an abstract definition of creative cosmic force is given to

Eros, the idea of elevating the erotic to the level of creating sacral category. Is confirmed in Scriabin's conception. In his works Scriabin realized not only the theosophical thought of the Eros – Creator, but he also projected the erotic sensations to creative works, as it appeared to his contemporary philosophers: V. Ivanov, V. Solovyov. That's why he interpreted his creative impulses in the erotic key: they are his primal urges to act and the force that encourages him to create. The whole creative process is also erotically colored, and its aim, analogous to the physiological process, is to reach the state of ecstasy, leading to the enlightenment.

The subject of the erotic in Scriabin has not developed methodically. With the coming of Soviet power, the ideology of creating a new constructive society did not welcome the delicate subject of the physiological erotic nor the Divine power in the scholarly and educational academic literature. Meanwhile the passionate impulses between these two poles had been accepted as an interpretation of the musical precursor of the Revolution. In the post-soviet period, the subject was approached by M. Lobanova, A. Bandura, A. Gacheva and Ju. Shabalina, who discussed the impact of the historical epoch, his contemporary philosophers and Theosophy. The paper amplifies the contemporary scholarly literature about the erotic in the works of Scriabin as perceived by the composer himself and the exploration of the sublimation process of the erotic from the physiological to the spiritual field.



ADA AYNBINDER
(TCHAIKOVSKY STATE MEMORIAL MUSIC MUSEUM
– RESERVE, 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 Department 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, 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.

ABSTRACT - «ТОМИМЫЙ РОКОВЫМИ ВОПРОСАМИ БЫТИЯ...»: К ВОПРОСУ О МИРОВОЗЗРЕНИИ И ТВОРЧЕСТВЕ П. И. ЧАЙКОВСКОГО 1885 - 1893 ГГ. [“TORMENTED BY PROFOUND LIFE'S QUESTIONS...”: ON THE ISSUE OF WORLDVIEW AND CREATIVITY OF P. I. TCHAIKOVSKY, 1885 - 1893].

Чайковский о себе мог бы сказать словами героя симфонии «Манфред», что жил, «томимый как Фауст, роковыми вопросами бытия», размышляя о жизни и смерти, о грехе, о прощении и наказании. И все это воплощено в его творчестве, таком личностном и автобиографичном. что признавал и сам композитор. Творчество Чайковского 1885-1893 гг., то есть от симфонии «Манфред» к «Пиковой даме» и Шестой симфонии – это наиболее полное и точное выражение личностного миропонимания, философии жизни композитора. Личные размышления композитора

зафиксированы в его дневниках, письмах. Они же - скрытые программы его музыкальных сочинений, которые прочитываются через вербальные пометы при набросках и эскизах в записных книжках, рукописях композитора. Особую функцию в этой части несут маргиналии Чайковского в принадлежавших ему книгах.

Из всего многообразия источников, определивших мировоззрение Чайковского 1885-1893 гг., а с ним и концептуально-содержательную направленность его творчества этих лет, выделим следующие сохранившиеся в его библиотеке издания: Трактат Л. Н. Толстого «В чем моя вера?»; «Мир, как воля и предствление» А.Шопенгауэра; а также Библия в издании 1878 г., содержащая огромное количество (свыше 200) помет и 75 дат, выставленных композитором, охватывают 6,5 лет его жизни Чайковского с сентября 1885 по февраль 1892. В докладе речь пойдет о симфонических сочинениях и замыслах Чайковского этих лет, опере «Пиковая дама», а также о создававшихся одновременно опере «Иоланта» и балете «Щелкунчик».

ENGLISH

Tchaikovsky could describe himself in the words of the hero of the symphony "Manfred", that he lived, "tormented as Faust, with profound questions of being," thinking about life and death, about sin, forgiveness and punishment. And all this is embodied in his work, so personal and autobiographical and which composer himself acknowledged.

Tchaikovsky works of 1885-1893, or from the Manfred" Symphony to Queen of Spades and the Sixth Symphony, are his most complete and accurate expression of the personal worldview, the philosophy of the composer's life. The personal thoughts of the composer are recorded in his diaries and letters. These are also hidden programs of his musical compositions, which can be perceived through verbal marks on drafts and sketches in notebooks and manuscripts of the composer and margin remarks in the books he owned.

From a variety of sources that define Tchaikovsky's worldview in 1885-1893 as well as his conceptual and substantive orientation during this period, we single out the following publications from his library: Tractor's Treatise "What is My Faith?"; "Peace, as Will and Representation" by A. Schopenhauer; and also the 1878 edition of Bible containing a huge amount of over 200 markings and 75 dates that cover Tchaikovsky's 6.5 year period from September 1885 to February 1892. The paper will focus on the symphonic compositions and ideas of Tchaikovsky from the period, specifically his operas Queen of Spades and Iolanta, and the ballet Nutcracker.



INESSA BAZAYEV
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Inessa Bazayev, PhD, is Associate Professor of Music Theory at the Louisiana State University, where she has been teaching since 2009. Her research focuses on Russian and Soviet music, voice leading in twentieth-century music, and theory pedagogy. Her articles and reviews on these and other topics have appeared in Music Theory Spectrum, and Music Theory Online, among others. She was the director of the International Symposium on Prokofiev and the Russian Tradition (February 2016, LSU), which culminated to a special publication in Music Theory Online—"Prokofiev at 125" (June 2018). Bazayev is an active member of the Society for Music Theory, for which she currently serves on the Executive Board (2017–2020). She was a founding chair of the Russian Music Theory Interest Group (2013–2016).

ABSTRACT - SERENITY, SYMMETRY, AND SPIRITUALITY IN GALINA USTVOLSKAYA'S PIANO WORKS (1953).

Galina Ivanovna Ustvol'skaya's music is emerging from obscurity rather triumphantly. Born in 1919 in St. Petersburg (what was then Petrograd), where she spent her whole life amidst the turmoil of Soviet regime, WWII, the Cold War, and the fall of the Soviet Union, Galina Ustvol'skaya was one of Shostakovich's prized composition students, who rejected his marriage proposal in the 1950s. Shostakovich often sent Galina his works-in-progress, attaching great value to her comments (Blois 1992; Suslin 1990). In one of the letters to her, Shostakovich wrote: "It is not you who are influenced by me: rather it is I who am influenced by you." In fact, some of the melodies from Ustvol'skaya's Clarinet Trio (1949) are quoted in Shostakovich's 5th Quartet (1952). Ustvol'skaya passed away in 2006 in St. Petersburg, leaving behind a modest body of intense music that is unparalleled with any of her

contemporaries. Since her death, a number of monographs have been published in Russia, primarily by her former students. These publications are largely memoirs and, unfortunately, they do not discuss any aspect of her creative process. Recent scholarship (Cizmic 2011) have focused on the “violent” works (e.g., Piano Sonata No. 6) that involve actual physical pain that must be endured by the performer to play some of the intense passages, earning Ustvol’skaya’s infamous title “The Lady with the Hammers.” However, what remains unknown about the composer are the serene works that steer away from “hammers” or any sort of violence. In my presentation, I focus on pitch and durational symmetries in selected piano works—Piano Preludes and Piano Sonata No. 3—an aspect previously overlooked by scholars. Further, I examine Ustvol’skaya’s compositional process that deals with monophonic lines often reminiscent of simple chants that strive for a kind of spirituality that Ustvol’skaya alluded to in a couple of rare interviews. Interestingly, it is in these serene, meandering lines that she places her symmetric constructions in various guises and disguises. Ustvol’skaya’s centennial this year deserves celebration of her unique music. Recent studies in the West, have made a great effort to reexamine and re-contextualize her within the rich history of Russian music, especially during the “Thaw” (Morrison 2019). I hope that my talk will contribute to this ongoing scholarship of one of the most fascinating composers of our time.



**JOSHUA BEDFORD, PH. D. CANDIDATE
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Joshua Bedford is a PhD Candidate in Musicology at the University of Georgia. His dissertation is titled “The Styles of Soviet Operas in the 1930s,” in which he explores the plurality of operatic styles composers used to try and satisfy the shifting aesthetic demands of decade. Joshua also holds a certificate in Women’s Studies from the University of

Georgia and currently works as a Graduate Teaching Assistant for the university’s Institute for Women’s Studies. His research interests include Soviet opera and aesthetics, sexual violence in opera, and gender and music in film/television.

**ABSTRACT - INAPPROPRIATE LAUGHTER IN SHOSTAKOVICH’S
OPERA LADY MACBETH OF MTSENSK DISTRICT.**

Acts of violence accompanied by laughter in an opera like *Lady Macbeth* can provoke more laughter, or disgust, or a nervous combination of the two. In this paper, I will discuss the implications of the notated laughter in *Lady Macbeth of Mtsensk District*, as it appears in Act I, scene ii, wherein the mill maid Aksinya is molested on stage by other workers. Some of her assailants laugh throughout the scene, while others sing repetitive melodic phrases deriding her as she pleads with them to let her go. Musicologist Esti Sheinberg found a disturbing dissonance in this scene, wherein simple melodic phrases and infectious rhythms entice the listener into empathy with the assailants, while the action on stage repels them.

The presence of laughter in this violent scene exacerbates the paradox that neuroscientist Robert Provine has identified as a case of inappropriate laughter. In such instances laughter coupled with group violence projects a horrific power dynamic in which laughter “scorns the victims and bonds and feeds the aggressors” (47). Cases of this occur in such notable Russian operas as Musorgsky’s *Boris Godunov* (in the first prologue and, Rimsky-Korsakov’s *Christmas Eve* (in Act II, scene iv), or Shostakovich’s first opera *The Nose* (in Act III, scene vii). In each opera, the composer has notated the laughter using syllabic setting and eighth-note rhythmic values, incorporating the laughter in passages that differ in texture and melodic contour. In each instance the laughter marks the transformation of a social group into a hostile mob. More than these precedents, Shostakovich’s use of the device in *Lady Macbeth of Mtsensk District* highlights the jarring incompatibility of laughter and violence in extreme ways. While preserving the syllabic setting and eighth-note rhythmic values, he incorporates a variety of melodic contours, a series of relentless ostinati, and progressively denser textures.

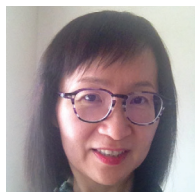
The scene of Aksinya’s molestation has been interpreted as a portrayal of the subhuman drives of the kulak class and as a depiction of gendered violence, serving to idealize Katerina as a noble suffering heroine. But the emergence of inappropriate unruly laughter scored with catchy tunes complicates any interpretation and transforms the scene into a microcosm of this opera’s simultaneous and successive incongruities.



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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.



**CHEONG WAI LING
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Cheong Wai Ling is Professor and Chair at the Music Department, The Chinese University of Hong Kong. She received the PhD from Cambridge University, where she studied with Derrick Puffett. Her research interests include Soviet and Central European music theory in China, the music of Scriabin and Stravinsky, octatonicism, and the music and theoretical writings of Olivier Messiaen. Her scholarly works have been published by Journal of the Royal Musical Association, Music Analysis, Perspectives of New Music, etc. Recent articles include 'Miroir Fluide': Messiaen, Debussy and Cyrano's 'Synaesthetic' Bird,¹ Music and Letters 95/4 (2014); Reading Schoenberg, Hindemith, and Kurth in Sang Tong: Modernist Harmonic Approaches in China,¹ Acta Musicologica 88/1 (2016); Sposobin Remains: A Soviet Harmony Textbook's Twisted Fate in China,¹ Zeitschrift der Gesellschaft für Musiktheorie 15/2 (2018).

**ABSTRACT - RHYTHMIC SYMBOLS, SIGNS, AND MEANINGS IN
SCRIABIN'S LATE WORKS.**

Analytical studies of Scriabin's music are predominantly about pitch organization. Rhythm is seldom discussed. Lincoln Ballard and Matthew Bengtson help fill this gap by setting apart a chapter for rhythm in The Alexander Scriabin Companion: History, Performance, and Lore (2017), with emphasis on performance rather than theoretical issues. They note Scriabin's use of changing meters, quintuple meters, and polyrhythm with reference to a good number of works, though without probing into them. This paper aims at bringing current theoretical studies of meter and rhythm (including such concepts as notated meter versus aural meter and metrical dissonance) to bear on an in-depth inquiry into Scriabin's rhythmic design. It is well known that Scriabin abandoned the use of key signatures from his Eighth Sonata onward, but this is not the case with time signatures. He never gave them up. And yet there are times when Scriabin's music impresses us as distinct from what we commonly understand as metrical. This prompts the question of how meter is realized or frustrated in Scriabin's music and whether the levels of realization and/or frustration evolve alongside notable changes in pitch organization, not least his espousal of octatonicism around the time he composed the Sixth and Seventh Sonatas. Scriabin's array of rhythmic fingerprints and his formulaic arrangement of these patterns will also be explored as contributing factors to the acclaimed Scriabin sound world. This paper closes with an investigation of the heritage of rhythmic inventions shared by Scriabin and his contemporaries, with the appropriation of Greek rhythm as a highlight.



**PAULO F. DE CASTRO
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Paulo F. de Castro (PhD, Royal Holloway, University of London) is a musicologist, Associate Professor at Universidade Nova de Lisboa, and a member of CESEM. He has published several books and essays, including the sections on the 19th and 20th centuries in a history of Portuguese music (English, French and Mandarin editions). Alongside

his activities as a researcher, a lecturer and a music critic, he was Director of the Lisbon Opera and Chairman of the Portuguese Society for Music Research. His interests as a researcher include topic theory, intertextuality, and the ideologies of modernism, with a focus on Iberian,

French and Russian music of the early 20th century. He has given lectures and read papers at international conferences in many Western European countries, Russia, North America and Brazil.

ABSTRACT - ON THE GENEALOGY OF THE 'MACHINE MUSIC' TOPIC AND ITS USES IN THE EARLY SOVIET CONTEXT.

In the historiography of Soviet music of the 1920s the vogue for 'machine music' – music inspired by mechanical, industrial and urban rhythms and sounds, albeit produced by non-mechanical means – has often been dismissed as a mere episode in the dissemination of Futuristic themes in the context of the Soviet avant-garde. It can be argued nonetheless that certain formal traits associated with this topic (such as repetitiveness, loudness, multi-layered and cumulative textures, timbral stridency, non-developmental form, montage-like juxtapositions and a motoric quality of movement) pervade much of the music of the period beyond any immediate representational purport, thus foregrounding the significance of the machine as a stimulus for musical imagination.

In this paper, I address the network of cultural and semantic threads behind the machine music topic, with special consideration given to its wider socio-political implications. Accordingly, I draw not only on the Futurist roots of the machine myth but also on the impact of biopolitical utopias and experiments centred on the cult of the athletic body, such as Bogdanov's 'tectology', Gastev's mechanisation of labour, Meyerhold's 'biomechanics' and Nikolai Foregger's 'machine dances', in connection with the anti-psychologist thrust typical of the arts in the 1920s. In particular, I explore the links between machine music and the rhetoric of hardness, focusing on selected examples from the work of Aleksandr Mosolov and Vladimir Deshevov of the years 1926-27. Finally, I discuss the paradoxical connection between music-mechanical topoi and neoprimativism, in terms of the potential clash between a Dionysian aesthetics of ritual and a modernist celebration of rationality, in order to substantiate the claim that the machine imagery of the 1920s represents a kind of coincidentia oppositorum between the paradigms of pre- and post-subjectivity in music discourse.

State of research field and contribution of the paper to the field: my paper brings together two strands of musicological research, in the spirit of an intellectual history of early Soviet music: (1) topic theory, building upon the work of Ratner (1980), Hatten (1994, 2004), Monelle (2000, 2006), McKay (2007), Sheinberg (2012), Agawu (2014), Mirka (2014), Spampinato (2015), and my own interest in the decentring of topic theory (moving its focus away from the Classic period towards 19th- and 20th-century music); (2) the reconstruction and problematization of the Soviet musical avant-garde, drawing on the work of Gojowy (1980), Schwarz (1983), Barsova (1988), Sitsky (1994), Hakobian (1998), Nelson (2004), Redepenning (2008), Mende (2009), Frolova-Walker/Walker (2012) and Zuk/Frolova-Walker (2017).



**OLGA DIGONSKAYA
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Olga Digonskaya, PhD, is a Senior Researcher at the Russian National Museum of Music, and the Chief Archivist at the Dmitri Shostakovich 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 editorial committee of the New Collected Works Edition of Dmitri 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 of many international conferences in Russia, Ukraine, Belarus, Lithuania, Bulgaria, Great Britain, Italy, Germany, Switzerland, and Japan.

ABSTRACT - «ГИМН СОВЕТСКОГО СОЮЗА» ДМИТРИЯ ШОСТАКОВИЧА: НОВЫЙ КОНТЕКСТ, НОВЫЕ СМЫСЛЫ [“THE ANTHEM OF THE SOVIET UNION” BY DMITRI SHOSTAKOVICH: A NEW CONTEXT, NEW MEANINGS].

В настоящее время в России уделяется повышенное внимание государственной символике и, соответственно, Государственному гимну. История создания главного гимна страны, а также перипетии конкурса, проводимого в СССР в 1942-1943 годах, представлены в масштабном интернет-проекте, выполненном по материалам ведущих московских архивов (РГАЛИ, РГАСПИ, ГАРФ) по заказу и при финансовой поддержке Министерства культуры России. На сайте размещены и материалы, касающиеся Шостаковича и его участия в конкурсе. Несмотря на кажущуюся бесспорность этих материалов и их включение в «Новое собрание сочинений» композитора, они, как выяснилось, требуют корректировки. Анализ музыкальных автографов одного из гимнов Шостаковича позволяет сначала усомниться в его датировке (1943), а потом и опровергнуть ее. Бумажные носители авторских рукописей, отсутствие следов предварительной работы над сочинением (эскизов и набросков), содержание текста гимна, его мелодия, а также некоторые другие детали свидетельствуют, что сочинение было написано во второй половине 1950-х годов. Таким образом, оно попадает в иной биографический и культурно-политический контекст (хрущевская «оттепель») и может рассматриваться с новых позиций. Недавно обнаруженные неизвестные архивные документы (среди них письмо Шостаковича) не только полностью подтверждают справедливость пере-датировки «Гимна Советского Союза» Шостаковича, но также помогают переоценить отношение композитора к некоторым его «официальным» опусам и их невербальным смыслам.

ENGLISH

At present, Russia increasingly pays attention to state symbols and, accordingly, to the National Anthem. The history of the creation of the country's main anthem, as well as the vicissitudes of the competition held in the USSR in 1942-1943, are presented in a large-scale Internet project based on materials from the leading Moscow archives (RGALI, RGASPI, GARF), commissioned and supported by Russia's Ministry of Culture. The site contains materials relating to Shostakovich and his participation in the competition. In spite of the seeming indisputability of these materials and their inclusion in the composer's New Collected of Works, they turned out to require adjustment. An analysis of the musical autographs of one of Shostakovich's hymns makes it possible to first doubt his dating (1943) and then refute it. Paper media copyright manuscripts, the absence of traces of preliminary work on the composition (drafts and sketches), the content of the text of the anthem, its melody, as well as some other details indicate that the work was written in the second half of the 1950s. Thus, it falls into a different biographical, cultural and political context (Khrushchev's "thaw") and can be viewed from a new perspective. The newly discovered unknown archival documents (among them Shostakovich's letter) not only fully confirm the warrant for re-dating Shostakovich's "Anthem of the Soviet Union," but also help to re-evaluate composer's attitude to some of his "official" opuses and their non-verbal meanings.



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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 - NEKRASOV'S POEM 'THE VERDANT NOISE' AND RACHMANINOV'S CANTATA THE SPRING: AN INTER-SEMIOTIC TRANSLATION.

Between 1862 and 1863, Nikolay Nekrasov wrote a poem evocatively entitled *Zelënyj šum*, a genuinely folkloric expression used in Ukraine in relation to the rustling 'green sounds' announcing the long-awaited arrival of the spring. The iambic pattern of its refrain «*ldët gudët*

zelěny šum» evokes the magical ritual folk tunes sung by maiden as a farewell to winter and as an auspicious welcome to the blossoming spring. The dramatic core of the poem is a peasant's monologue about his unfaithful wife: the heartless winter aroused a murderous rage in his mind; he took up a sharp knife, ready to stab the betrayer to death, «and then suddenly came the spring», pouring forgiveness into his heart.

Sergej Rachmaninov in 1902 set the text to music. He wrote a cantata for baritone, chorus and orchestra. For this work he was awarded the Glinka Prize. Years later, after the public performance of the cantata in Paris on the occasion of the Five Russian Concerts promoted by Diaghilev, Rimsky-Korsakov criticized the work because there was no trace of 'spring' in it, and then Rachmaninov grew cold about it. Perhaps, Rimsky-Korsakov was right. Yet, the point is that the cantata was not conceived as a mere coloristic musical fresco. It was indeed an intersemiotic translation of the poem. The main Leitmotiv of the work reminds of zovy, kilči, zaklinanija typical of the vesnjanki evoked in the poem. The arrival of the spring is proclaimed by the chorus in markedly iambic, almost march-like rhythm based on the same Leitmotiv, transmuted in joyous bell-tolling sonorities. After the opera-like monologue of the baritone and the 'Triumph of the Spring,' with a musical culmination typical of Rachmaninov's style, the Christian message conveyed by the final lines of the poem is set to music as it were a chant-like 'Creed' based on the same folk-like motive. In doing so, Rachmaninov tried to translate into music Russian dvoeverie (double-faith): zovy, kilči and zaklinanija are metamorphosed into the typical sonorities of the Orthodox Festivities (the bell-tolling sound) and Liturgies (the Christian hymn in the finale).

State of research: Scholars tend to focus on the contrast between the opera-like monologue of the baritone («the composer's prior interest in the text was not spring but the agonizing predicament of the peasant» [Martyn, 1990]) and the symphonic evocation of the blossoming spring («the composer's priority was to convey the feeling of the relentless flow of life, [...] of the renewal brought about by the flowering nature» [Keldyš, 1973]). We can argue about both positions. Yet, I think that the main point about this composition is the attempt made by the composer to translate into music the mingling of pagan and orthodox elements in Russian culture. That is what I will try to demonstrate.



JESSIE FILLERUP
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Jessie Fillerup is Associate Professor of Music at the University of Richmond. She has published articles and essays on French music, opera, and musical temporality, and she is completing a book called *Magician of Sound: Ravel and the Aesthetics of Illusion*. She holds a fellowship at the Aarhus Institute of Advanced Studies in Denmark, where she is working on a second book, titled *Enchanted: Music and Conjuring in the Long Nineteenth Century*. This book examines the use of music in theatrical magic shows and the role of conjurer figures in opera and ballet.

ABSTRACT – RIMSKY'S MAGICAL HARP GLISSANDOS.

The sweep of a harp glissando is one of the most emblematic gestures in orchestral music, its symbolic associations continuing to echo in today's film scores and cartoons. It typically signals transformation, motion, or the temporal and spatial ruptures that occur in flashbacks, dreams, and fantasies. But while catalogues of harp glissandos in opera, ballet, and symphonic music are plentiful, surprisingly little attention has been paid to the history of the gesture's hermeneutic significance. In orchestral music, the harp glissando was not a fixture until after 1860. By the early twentieth century, it had already become a cliché, with Cecil Forsyth complaining in his 1914 orchestration book that its "mechanical sweeping sound at every orchestral crisis becomes tiresome in the extreme."

Rimsky-Korsakov was not the first to treat the harp glissando as a transportive and transformational emblem. Franz Liszt provided the first such instance in orchestral music, and ballet composers, particularly Tchaikovsky, used the gesture to mark structural junctures and create vivid timbral and motional effects. But it was Rimsky, I will argue, who largely developed the harp glissando's broader symbolic associations, which can be traced across three of his works written over two decades: *The Snow Maiden* (1881), *Sadko* (1895), and *Kashchey the Deathless* (1902). *The Snow Maiden*, one of Rimsky's earliest uses of the transformational

harp glissando, is also his most unusual: only after the title character melts under the sun's rays does the glissando appear, miming her disappearance retrospectively. Sadko features alternating harp glissandos underscoring the transformation of Princess Volkhova and her retinue into swans. In Kashchey, Rimsky merges orchestral representations of gusli playing, heard in a number of earlier works, with the now-established convention of the transformative harp glissando, played continuously for seventy-two measures to evoke Kashchey's sorcery.

The legacy of Rimsky's harp glissandos can be seen in the work of two composers widely considered his orchestral heirs: Igor Stravinsky and Maurice Ravel. Stravinsky includes numerous harp glissandos in *The Firebird*, partly to construct an enchanted mise-en-scène, but *Petrouchka* provides a clearer, more succinct example of the gesture expressing transformation. Ravel's "Conversations between Beauty and the Beast"—orchestrated in 1912 as part of his fairy tale ballet, *Mother Goose*—uses a harp glissando both to arrest temporal movement and to signify the Beast's metamorphosis into a prince.



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Christoph Flamm is Professor of musicology and vice-president for international affairs and research at the University of Music Luebeck, Germany. He received his PhD at Heidelberg University with a monographic study on Nicolai Medtner. He has worked 1994-2001 in the editorial staff of the encyclopedia *Die Musik in Geschichte und*

Gegenwart, then as scientific assistant at the Istituto Storico Germanico, Rome, in 2001-2004. He was awarded a two-year grant from the Deutsche Forschungsgemeinschaft and received his Habilitation at the University of the Saarland in 2007. He has been Professor at Berlin University of the Arts and at the University of Klagenfurt, Austria. His main fields of research are Russian and Italian music since the 19th century.

ABSTRACT - GUILT AND TABOO: MEDTNER AND EROTICISM

Nikolai Medtner has met increasing interest in recent research, mainly considering structural aspects of his works or his position in aesthetical debates both before and after emigration. He is seen as an opponent both to Scriabin and to Stravinsky, not only because of his more traditional (and increasingly retrospect) musical language, but as well because of his disinterest in the sensual qualities of sound (i.e. the new rising parameter of composition in the 20th century), which seems to correspond to his old-fashioned worldview in terms of ethical principles and morality tout court. My paper wants to ask if this diagnosis is true at all, and if so, to search for possible explanations. It is not only his stubborn orientation towards German idealistic 19th century culture and its ideological outgrowths, epitomized by his brother Emil, which prevented Medtner from accepting the more sensualistic approaches of French and Russian contemporary music or even Strauss; there are autobiographical tragedies in Medtner's private life which might help understanding his aversion to everything erotic and bodily. I will try to show this mainly focusing on Medtner's songs, with side glances at Taneev, Scriabin and other Russian composers of his time.



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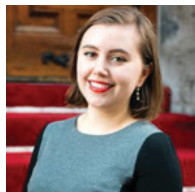
Lana Forman graduated from the Russian Academy of Music (former Moscow Gnessins' Institute) with diploma in Composition and Music Theory (1992). She received Stadt Dürren Composition scholarship (Germany) in 1995. The same year she immigrated to Canada. In 2017 she completed her Master's degree in Musicology at York University (Toronto, Canada) receiving the Thesis and Dissertation Prize for her MA thesis, *The Positivistic Mysticism of Alexander Scriabin: An Analysis of the Three Études, Op. 65*. She is currently in her second year of Doctoral studies in Musicology. Her dissertation research focuses on Sofia Gubaidulina's music.

**ABSTRACT - ORDERING THE DISORDERED CONSCIOUSNESS:
GUBAIDULINA AND THE JUNGIAN THEORY OF INDIVIDUATION.**

Interviewed in 1992, the Russian composer Sofia Gubaidulina stated: "For me, the important thing is not nationality but humanity as a whole." This paper argues that the composer's emphasis on "humanity as a whole" is the key to understanding her stance on spirituality and her religious philosophy. The latter resonates with the Jungian theory of religion as a psychic phenomenon. On several occasions the composer admitted to being "particularly influenced by Carl Jung" (Lukomsky, 1999). In order to examine Jung's influence on Gubaidulina, this paper will focus on one of Jung's main theoretical formulations related to the matter of religion: Individuation.

According to Jung, Individuation is a process of personal transformation in which an individual sets out on an independent journey of enlightenment. The goal of this quest is self-realization through an integration of the conscious and the unconscious. Initially conceived as non-religious, the Jungian process of Individuation claims to achieve an objective similar to that proposed by Christianity. Gubaidulina's interpretation of the word "religion" emphasizes, likewise, the idea of personal aspects of the experience of the Divine. The self-actualization and internal transformation within broadly understood Orthodox Christian canons attempt to "restore the legato" between the composer and God by means of her "religious activity [creative output]" (Lukomsky, 1998). Following the pioneering research in the area by Anna McCready (2017), my paper will discuss the three topics related to the Jungian/Gubaidulinian process of Individuation: firstly, idea of confrontation with the Dark Side of spiritual experience connected to Jung's archetype of Christ, a symbol of the Self; secondly, concept of the 'Anima' and 'Animus,' i.e. the question of gender; and lastly, the concept of the 'Whole Self' embodied in the archetype of the 'Modern Man'.

These ideas will be illustrated by musical examples drawn from various works of the composer, who relies on several structural devices, serving to "clarify the subconscious." They include the use of binary contrasts, which she calls "binary oppositions" (Concerto for Two Orchestras (1976)); utilizing various number series (Vivente – non-vivente (1970)); and the use of the alternative tunings (Concerto for Viola and Orchestra (1996)). I suggest that a Jungian perspective on Gubaidulina's works can complement our understanding of her musical/humanitarian position in today's society, just as did the earlier Jung-based writings on Schnittke and Crumb (Adamenko, 2007), Cage (Hamm, 1997), and Stravinsky (Middleton, 1973).



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Margaret Frainier is a doctoral candidate in Medieval and Modern Languages at the University of Oxford. She holds an MPhil in Music from the University of Cambridge, a BA in Russian Language and Literature from McGill University, and a BMus in Opera Performance from McGill University. Her doctoral project, 'The Russian Opera Libretto as

Preached and Practiced in the 19th Century,' examines the libretto's position as the medium through which composers and their collaborators combined heterogeneous sources outside the traditional page-to-stage dynamic, and the libretto's role in debates about the positioning of music and literature. Her work is funded by the AHRC project 'Creative Multilingualism.'

ABSTRACT - TOWARDS A NEW EXPRESSION OF FOLK SINGING IN RIMSKY-KORSAKOV'S 'SADKO'.

With the 175th anniversary of Rimsky-Korsakov's birth, new scholarly interest has been ignited in the composer's operatic repertoire, culminating in the recent publication of the edited volume *Rimsky-Korsakov and His World* in 2018. Nonetheless, of Rimsky-Korsakov's fifteen completed operatic projects, scholarly attention has primarily focused on a few examples: notably the late fantastic operas *The Golden Cockerel* and *The Legend of the Invisible City of Kitezh*. While there has been a small shift in interest towards Rimsky-Korsakov's earlier operas – see contributions from Emily Frey and Anna Nisnevich in *Rimsky-Korsakov and His World* – very little recent work has been done on Rimsky-Korsakov's 1895 opera-bylina *Sadko*. This paper, forming part of a larger project on nineteenth-century Russian opera libretti, seeks to situate *Sadko* as the culmination of a broad interest in Russian folk ethnography throughout the nineteenth century, and argue that the opera inaugurates a new way of considering folk music imitation in Russian art music that would be built upon in the work of Rimsky-Korsakov's students in the twentieth century.

This paper will focus on Rimsky-Korsakov's musical expression of traditional bylina singing in Sadko. By examining the composer's exposure to bylina practice, via both transcribed and first-hand sources, the paper will argue that Rimsky-Korsakov not only thoroughly familiarized himself with traditional epic singing, but also sought to express that tradition in his vocal writing for Sadko. The paper will also explore the extent to which Rimsky-Korsakov was hampered in this attempt by the conventions of Russian art music of the late nineteenth-century and the ways in which the composer sought to shape these musical conventions to suit his understanding of traditional folk singing. By pinpointing how this process worked on a practical level using key examples from the Sadko score, this paper will finally argue that Rimsky-Korsakov's attempt to combine the dominant 'drawing-room folk' idiom with musical ethnography gave rise to an operatic folk idiom more closely aligned with authentic folk practice than his earlier folk operas, and which gestures both towards the freer compositional practices of his later fantastic operas and towards other twentieth-century innovations in idiomatic folk expression in music.



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Vojtěch Frank is currently finishing his Master's degree in musicology and slavistics at the Charles university in Prague. His recent research focused on the symphonic work of Nicolai Myaskovsky and the socialist realism in music. Currently he has been researching Soviet operetta in the communist Czechoslovakia. He participated with a paper on

Dunayevsky's *White Acacia* and its Czech versions in the international operetta conference in Leeds in January 2019. He is also engaged in a project of translating and editing the early poems of Vladimir Mayakovsky. He has published several reviews in Czech music magazines *Harmonie* and *Hudební rozhledy* and for the Czech Radio Vltava he has written and recorded a broadcast about contemporary Russian music.

АБСТРАКТ – ОПЕРЕТОЧНАЯ ЖАНРОВАЯ СИСТЕМА В ТВОРЧЕСТВЕ ИСААКА ДУНАЕВСКОГО В КОНТЕКСТЕ ВЗАИМОДЕЙСТВИЙ ГЕНДЕРА И КУЛЬТУРЫ: ОПЫТ АНАЛИЗА КУЛЬТУРНЫХ СВЯЗЕЙ

Английский музыковед Дерек Скотт в своей статье о европейской оперетте (Скотт, 2016) определяет систему музыкальных жанров и стилей употребляемых в европейской оперетте первой половины 20 века. По словам Скотта, в опереточных произведениях европейских композиторов встречался определенный «набор транскультурных современных стилей». Различные песенные и танцевальные жанры употреблялись в контексте сложившейся культурно-семантической системы как определенные знаки.

В последних опереттах Исаака Дунаевского большую роль играло именно употребление разных жанров современной популярной музыки, а также их родовая связь с европейской опереттой 20 века. Созданная в «Вольном ветре» и «Белой акации» специфическая эстетика советской оперетты повлияла на дальнейшее развитие жанра в произведениях Милютина и др. Однако, восприятие данных оперетт со стороны властей (четко описанное в монографии Марины Фроловой-Волкер «Stalin's Music Prize» /2016/ и в статье Кирила Томоффа «Of Gypsy Barons and the Power of Love» /2018/) отличалось если не отвержением, то недоумением и определенной осторожностью: встречаемый в опереттах Дунаевского «космополитизм» противоречил послевоенному, сильно национализированному образу советского художника и, впоследствии, затруднял рецепцию оперетт. Неоднозначное восприятие этих оперетт можно также иллюстрировать трансформациями, которые сопровождали постановки Дунаевского в Чехословакии. Постановочные группы пытались обработать материал оперетт таким способом, чтобы они в большей степени отвечали образу «идеального советского произведения искусства» (см. выступление автора на конференции «Gaiety, Glitz and Glamour, or Dispirited Historical Dregs? A Re-evaluation of Operetta» в январе 2019 в Лидсе). Все приведенные явления указывают на неоднозначную роль последних оперетт Дунаевского не только в советском, но и в восточноевропейском контексте в целом.

Итак, необходимо заново рассмотреть некоторые транскультурные тенденции в опереттах Дунаевского с точки зрения европейского опереточного контекста и контекста советского (и чехословацкого) культурного пространства. Оказывается, что множество

музыкальных жанровых приемов в оперетте сочетается с проблематикой гендерных и социальных стереотипов, которые в советском контексте принимают другие значения, чем в контексте западноевропейской культуры. Анализируемые персонажи – Стелла, Пепита, Микул («Вольный ветер») и Тоня, Лариса, Яшка («Белая акация») – отличаются наделенным им набором музыкальных и комедийных приемов, восходящих, кроме прочего, к традиции европейской оперетты. Анализ этих явлений и сравнение результатов анализа с дискурсом данной эпохи может до определенной степени помочь понять культурную роль последних оперетт Дунаевского.

ENGLISH

In his article on European operetta in the first half of the 20th century, English musicologist Derek B. Scott defines a system of musical genres and styles that functioned in European operettas of the time. In his words, Western-European operetta composers were using a certain “mixture of transcultural modern styles”. Various song and dance genres were used as signs in the established musical-semantic system (SCOTT, 2016).

In the last operettas of Isaak Dunayevsky, the usage of modern styles and genres of popular music played a significant role while the influence of 20th century European operetta on the operettas is also indisputable. The aesthetics of the Free Wind and White Acacia would then have a great influence on other Soviet operetta composers like Yuri Milyutin. The perception of those operettas by the Soviet power was, however, not always positive: the quoted “cosmopolitanism” of Dunayevsky’s operettas was in contradiction with the post-war nationalist discourse of the Soviet culture and would result in the ambiguous perception of the pieces (see Marina Frolova-Walker: Stalin’s Music Prize /2016/ or Kiril Tomoff: Of Gypsy Barons and the Power of Love /2018/). This ambiguity can also be very well illustrated on the productions of Dunayevsky’s last operettas in Czechoslovakia. The Czechoslovak production teams were arranging the operettas so that they would correspond with the image of the “ideal Soviet work of art” or the Soviet art as a role-model for the new Czechoslovak communist art (see the author’s paper “Sail and sing! You can perform in the port.”: Dunayevsky’s White Acacia in Czechoslovakia and the specifics of Soviet operetta presented on the 2019 conference “Gaiety, Glitz and Glamour, or Dispirited Historical Dregs? A Re-evaluation of Operetta” in Leeds). All those phenomena show the complicated fate of Dunayevsky’s operettas not only in the Soviet Union but also in the Eastern bloc overall.

Thus, it is necessary to analyse the transcultural tendencies in Dunayevsky’s operettas from the points of view of European operetta history and Soviet and Czechoslovak cultural history. It comes to light that many musical genre techniques in operetta have strong links to the problem of gender performances and stereotypes which, however, gain other meanings in the Soviet context. The analysed characters of Stella, Pepita, Mikul (Free Wind) and Tonya, Larisa, Yashka (White Acacia) can be characterized by a specific choice of musical and comedic means that are based on the European operetta tradition. The analysis of those phenomena and its comparison to the period discourse might in certain level help to understand the cultural role of the last operettas of Isaak Dunayevsky.



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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 - “RACH TWO”, A POEM OF LOVE

This paper investigates how Rachmaninov’s Second Piano Concerto came to be a universal musical symbol of romantic and erotic love. We will look first at Rachmaninov’s music in the context of Silver-Age Russian literature, which was often much more explicitly erotic than in any previous era, until eventually the expanded limits of the time were exceeded by Artsybashev’s novel *Sanin* (1907). We also have literary evidence of the most direct kind in Rachmaninov’s choices of erotic poetry for song setting, and we can see how he correlated

music with such texts. We will then proceed to trace the reactions to Rachmaninov's "Tristanism" (a term of the time for musical eroticism) in the early reception of his music at home and abroad.

Finally, we will investigate the crucial juncture at which Rachmaninov's music crossed over into popular culture, and we will look at some of its consequences. The use of the Second Piano Concerto in the 1945 film *Brief Encounter*, where it was parsed into tropes representing various aspects of the characters' unhappy love story, fixed some of its meanings for that generation, at least in the English-speaking world, but at the same time reduced its cachet as a work of high art. An intriguing recent example of the Concerto's use in popular culture is the Japanese manga film *Nodame Cantabile*, where, despite acting as a musical "secret treasure" for the principal couple, it is nevertheless returned to the realm of classical music and performance, with all the prestige that classical music has gained and maintained in the Far East.



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Ryszard Daniel Goliańek, Polish musicologist, professor at the Institute of Musicology of Adam Mickiewicz University in Poznań and at the Department of Music Theory of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. His main professional interests are the history of music of the nineteenth century and opera. After graduating both musicology and cello, he obtained his Ph.D. in musicology (1993), presenting the dissertation on the dramaturgy of Dmitri Shostakovich's string quartets. In his postdoctoral career he was involved in research projects on programme music and on the work of Juliusz Zarębski (Jules Zarembsky) and Giuseppe Poniatowski. Ultimately, he has been researching Polish themes in the 19th century European music.

ABSTRACT - POLISH MILIEU AND ROMANTIC TOPOI IN NIKOLAI RIMSKY-KORSAKOV'S FORGOTTEN OPERA PAN VOIEVODA.

Although Nikolai Rimsky-Korsakov's opera *Pan Voievoda*, composed in 1903, only sporadically appears in the operatic repertoire, it remains nevertheless an important trace of the composer's interest towards Poland. The piece was intended as homage for Frederic Chopin – such a dedication was posted on the score's cover. The libretto, produced by Rimsky-Korsakov's student Ilya Tumeney, hardly gives an opportunity to characterize idiomatic elements of Polish culture or tradition. In the musical elaboration, however, many references to Polish national stylistics can be found that reveal the composer's profound knowledge of many Polish musical traditions. They are especially visible in the expanded ballet scenes where the author made use of national dances and songs. It seems interesting, however, that the composer did not limit himself to quoting and stylizing the Polish traditions – in the music of the opera, one can also find Russian (or Ukrainian) stylizations and traces (as in the case of the *казачок*, a popular dance). They should have probably supported the success of the opera in the circles of the Russian audience. These Slavonic elements – Polish and Russian – are combined with various features borrowed from the Western operatic traditions of the Romanticism era, mainly of the German origin. The dramaturgical functions of particular instruments, such as harp or horn, are in common with the 19th century's norms, as are the musical renderings of fear or slumber. Additionally, one can also find some distinct links with the Wagnerian musical drama, present both in the orchestration and motivic narration.

In the proposed paper, an in-depth analysis of the piece will be presented, focusing both on the national elements and musical dramaturgy. The applied perspective of the research differs from those present in the literature (Solovcov; Taruskin; Muir) as the presented standpoint is rooted in the context of a comparative research on Polish themes in European music of the 19th century. Taking this aspect into consideration, we can probably try to explain the failure of the opera's dramaturgic success. The undertaken idea to juxtapose various elements belonging to different traditions, as well as the composer's attempt to avoid any national (Polish-Russian) conflicts, have resulted in the score's lack of vivid characters and convicting emotions.



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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 - MIXED MESSAGES: READING PORTRAYALS OF UKRAINE IN NINETEENTH-CENTURY RUSSIAN MUSIC.

The nineteenth-century Russian state, which for some time stretched all the way from Poland to Alaska, was a multi-ethnic empire. As the historian Andreas Kappeler has observed, the history of this empire has routinely been misinterpreted as 'Russian national history'. Since the fall of the Soviet Union, however, researchers in various domains have become increasingly aware of the repercussions of this Imperial dimension in areas that had previously been discussed plainly as Russian culture.

The older Western literature on nineteenth-century Russian music generally glosses over any internal divisions of the Russian empire. In this paper, I aim to look at Russian portrayals of Ukraine. The relevant repertoire is vast, including the Gogol operas by Tchaikovsky, Rimsky-Korsakov and Musorgsky, Tchaikovsky's Second Symphony, and a range of smaller instrumental works and songs. The interpretation of these works differs widely: some have read the use of Ukrainian subjects and music simply as an expression of Russian nationalism – as the incorporation of rural material from a province – while others present the same works as conscious imperial strategies to reinforce power relations between Great and Little Russia. Attitudes of Russian composers and their contemporaries appear to be complex, or at least, complex to unearth. I will suggest a number of analytical strategies to tackle this, and through several close readings of scores and contexts, I hope to interpret some of the signs and symbols of Ukraine in Russian music.



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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. A part of this unique summer event that combines concert 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 Vth 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. 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.



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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 - MAMONTOV'S PRIVATE OPERA AGAINST CENSORSHIP OF THE IMPERIAL THEATRES.

The majority of research on Russian opera theatres has centered around the performances given by the Imperial theatres. While the bulk of past research has focused on the influences and the achievements of the Imperial theatres, the notable contributions to the development of Russian opera provided by private Russian opera theatres often goes overlooked. For example, Mamontov's Private Opera, having recognized the importance of the direction on an opera stage, carried out practical reforms from dramaturgic points of views. Mamontov introduced the idea of a mass stage and emboldened the choir with a great role as a symbol of "mass" in opera (Розенбург, 2005). Up until that time, the choir had been largely ignored as an opera actor. This was true particularly in the Imperial Theaters, since they only incorporated choristers, and often in opera the choirs just sang standing straight and stiff (Гозенпуд, 1974). Mamontov instructed the choir to play on the stage to establish connections with protagonists (Шаляпин, 1958). Thus, Mamontov's Private opera broadened its interpretation and acceptance of opera enough so that even Modest Mussorgsky and Rimsky-Korsakov, who had been refused by the Imperial Theaters for a long time, were finally accepted. What is more, it might be thought to be that there were intense relationships between Mamontov's Private Opera and Russian provincial opera theaters for the spread of Mussorgsky's and Rimsky-Korsakov's opera in Russia.

This presentation will begin with a statistical analysis of performances at Mamontov's Private Opera in comparison with that of the Imperial Theaters in order to clarify the significant differences between those theatres. In the second part of the presentation, performances of Mussorgsky's and Rimsky-Korsakov's opera at Mamontov's Private Opera and Russian provincial opera theatres will be examined to uncover potential connections among those theatres that may have previously gone unexamined. In conclusion, the presentation will illustrate new aspects of Russian opera, that is, the intense cooperation between Mamontov's Private Opera and Russian provincial opera theatres for supporting Mussorgsky and Rimsky-Korsakov against severe repression and censorship of the Imperial theatres.



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Stephanie Kay is a final-year undergraduate student of Classical Music at Institute of Music, UCSI University in Kuala Lumpur, Malaysia. Her main instrument is piano, but she also plays the violin and sings. She holds Associate and Licentiate Diploma in Piano Performance from Trinity College London. She was a member of Penang Symphony Orchestra

and had also performed as a lead singer at Myanmar Music Festival in 2018. Sparked by her fascination with history and cultures of various countries, Kay decided to explore the subject of Russian music and nationalism for her undergraduate thesis paper.

ABSTRACT - SOUNDING THE AMBIVALENCE: THE DISCOURSE SURROUNDING NIKOLAI RIMSKY-KORSAKOV AS A RUSSIAN NATIONALIST COMPOSER

Everyone defines the meaning of Russian Music in their own way. Interestingly, past and present scholars and critics of Russian Music such as German A. Laroche (1845-1904) and John Nelson, saw Rimsky-Korsakov as a firm Russian nationalist composer probably due to his association with the Mighty Five, a group of nationalist composers with an agenda to produce distinctly Russian Music. Ironically, upon closer examination of both primary and secondary literature, a new perspective of Rimsky-Korsakov has emerged. Scholars who supported the argument that Rimsky-Korsakov was a staunch Russian nationalist composer often cited the use of Russian historical figures, folktales, and folk melodies in his operas. However, the argument has been put into question. The nineteenth century Russian composer and intellectual, Dmitry Struysky (1806-1856), cast doubts as to whether adaptation of folk tunes necessarily radiate true musical national identity. Therefore, this paper seeks to address the above two contrasting arguments by scholars in some detail using three of his operas (The Maid of Pskov, The Snow Maiden, and The Golden Cockerel) that represent pivotal junctures of Rimsky-Korsakov's career. I demonstrate how these three operas chart the emotional uncertainties that Rimsky-Korsakov felt about the whole notion of Russian nationalism and music. To what extent The Maid of Pskov be considered a nationalist despite the subject was introduced by others? Was The Snow Maiden being considered by Rimsky-Korsakov as a nationalist opera? Are there other ways of looking at The Golden Cockerel other than the prevailing view of it being a nationalist opera.



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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 – АВТОГРАФЫ М. П. МУСОРСКОГО В ФОНДАХ МУЗЕЯ МУЗЫКИ. НЕИЩЕРПАННЫЙ РЕСУРС [AUTOGRAPHS OF M. P. MUSORGSKY IN THE ARCHIVE OF THE MUSEUM OF MUSIC. THE INEXHAUSTIBLE RESOURCE].

Хотя персональная мемориальная фондовая коллекция М. П. Мусоргского, хранящаяся в Российском национальном музее музыки, принадлежит к самым известным и востребованным собраниям документального наследия композитора, во многих отношениях её только предстоит изучить. Стабильный интерес исследователей вызывают находящиеся в фонде автографы Мусоргского, связанные с четырьмя оперными замыслами (в том числе, до сих пор неопубликованный первоначальный вариант первого акта неоконченной оперы «Женитьба»), рукописи фортепианных и камерно-вокальных сочинений (в частности, полный автограф цикла «Детская»). В

моём докладе впервые будет предложен обобщающий взгляд на фондовую коллекцию Мусоргского в целом, что сделает восприятие отдельных рукописей более объёмным. Они будут рассмотрены как элементы документальных комплексов, с которыми поступили в Музей, в контексте их истории и состава.

Знакомство с обстоятельствами поступлений творческих материалов Мусоргского открывает ранее неизвестные детали бытования рукописей композитора после его смерти, в свою очередь, обусловленные деловыми и творческими контактами ещё самого музыканта (с Н. Г. Рубинштейном, П. И. Юргенсоном). Судьба других автографов является наглядной иллюстрацией исторического безвременья послереволюционных лет, когда ценнейшие документы необходимо было спасать от утраты или уничтожения (деятельность П. А. Ламма). Наконец, изучение исторической жизни третьей группы рукописей пока только ставит вопросы, но вместе с тем расширяет наши представления, в частности, о географическом контексте жизни Мусоргского, его связях с Полтавским отделением Императорского Русского музыкального общества и, следовательно, влиянии на музыкальную жизнь в этом городе. Всё перечисленное представляет обширный исторический материал, сколь значимый, столь и малоизвестный. Его освоение видится в высшей степени актуальным и плодотворным для современного восприятия фигуры Мусоргского в личностной и творческой ипостаси.

Помимо истории поступлений документов и анализа современного состояния фондовой коллекции Мусоргского, особое внимание в докладе будет уделено недавнему крупному открытию, а именно неизвестному прежде автографу романа композитора «Письмо после бала», выявленному в фондах Музея музыки летом 2017 года. Этот документ стал решающим аргументом в пользу определения авторства романа, опубликованного как сочинение певицы Д. М. Леоновой.

ENGLISH

Although the personal memorial collection of M. P. Mussorgsky, which is stored in the Russian National Museum of Music, belongs to the composer's most famous and popular collections of documentary heritage, in many respects it is only beginning to be studied. In great demand for researchers are Mussorgsky's autographs related to four operatic ideas (including the unpublished initial version of the first act of the unfinished opera *Marriage*), the manuscripts of piano and chamber vocal compositions (in particular, the full autograph of the cycle *Nursery*). In my report, for the first time, a general view will be offered on Mussorgsky's collection as a whole, which should make understanding of individual manuscripts more comprehensive. They will be considered as elements of the documentary complexes with which they entered the Museum, and in historical and compositional context.

Learning the circumstances of the acquisition of Mussorgsky's manuscripts can reveal previously unknown details of manuscripts history after composer's death which often follow composer's business and creative contacts (with N. G. Rubinstein, P. I. Yurgenson). The fate of other autographs is a vivid illustration of the historical abyss of the post-revolutionary years, when the most valuable documents had to be saved from loss or destruction (activity of P. A. Lamm). Finally, the study of the third group of manuscripts so far only raises questions, but at the same time expands our understanding about the geographical context of Mussorgsky's life, his relations with the Poltava branch of the Imperial Russian Musical Society and, therefore, his influence on the musical life in this city. All of the above is an extensive historical material, as meaningful as it is so little known. The study of these materials is seen as highly relevant and fruitful for the modern perception of Mussorgsky as a person and a composer.

In addition to the history of document acquisition and analysis of the current state of the Mussorgsky archival collection, special attention will be paid to the recent major discovery, namely the previously unknown autograph of the composer's romance "Letter after the Ball" revealed in the funds of the Music Museum in the summer of 2017. This document serves as a decisive argument in favor of determining the authorship of the romance originally published under the name of singer D. M. Leonova.



SVETLANA LASHCHENKO
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Born in Kharkov, Ukraine, Svetlana Lashchenko graduated from Kharkiv's Institute of Arts and later from the graduate school at the State Institute of Art Studies in Moscow. Dr. Lashchenko's interests include history of Russian music, cultural and musical Russian-Western

connections, interaction of music with various types of art, and opera theater as a holistic cultural phenomenon. Svetlana Lashchenko authored over 100 scholarly publications including contributions to the History of Russian Music vol 10b (2004) and the History of Russian Art, vol. 17 (2014). Dr. Lashchenko participates regularly in national and international scholarly conferences. Dr. Lashchenko holds a post of the Head of the Music History Department at the State Institute of Art Studies and currently works on her monograph "Glinka: pro et contra, "Russian Tours of European Prima Donnas".

ABSTRACT - РУССКИЕ ГАСТРОЛИ ЕВРОПЕЙСКИХ ПРИМАДОНН 1820-Х — НАЧАЛА 1840-Х ГОДОВ: ЭТИКА И ЭРОТИКА [RUSSIAN TOUR OF EUROPEAN DIVAS OF THE 1820S - EARLY 1840S: ETHICS AND EROTICA].

1820-е — начало 1840-х годов — время первой масштабной встречи широкой русской публики с оперными звездами того времени — Каталани, Бишоп, Боргондио, Зонтаг, Новелло, Фалькон, Чинти-Даморо, Паста. Однако, история русских гастролей европейских примадонн до сих пор является одной из закрытых страниц и отечественного, и европейского музыкознания. Неизученная, она имеет множество граней. Одна из них связана с особенностями восприятия европейских оперных певиц русской публикой.

Долгая культурная привычка к «монохромному» звучанию мужских голосов, воспитанная традициями православного богослужения, не могла не сказаться на слуховом опыте русской публики. Появление европейских примадонн ломало сложившийся «слуховой стереотип», возвращая к традициям до-православной культуры и актуализируя в сознании мифы об опасности, таящейся в женском пении, толкуемом и как райское наслаждение, и как примета демонического соблазна. Для русской публики воздействие женского голоса помещалось, т.о., не только в эстетический контекст, но в контекст религиозно-этический и, «отзеркаливаемый» им, контекст эротический, в отличие от других контекстов не столь очевидный, открыто не обсуждаемый, но, тем не менее ясно ощущаемый. Писать о нем и, тем более, исследовать считалось до последнего времени делом неблагоприятным. В настоящем сообщении впервые показывается влияние эротического контекста на отношение русских слушателей к искусству европейских примадонн. По сравнению с европейской публикой отклик отечественных слушателей на флюиды эротического был сориентирован не столько на обладание, сколько на поклонение. Представители мужского круга русских поклонников европейских звезд воспринимали их искусство не чувственно, но чувствительно, если не подавляя, то «гася» открытость эротического. С одной стороны, — в мужском поклонении примадоннам проявлялось гусарство, задающее событие определенный тонус. С другой, — в обществе набирало силу увлечение дендизмом, предполагавшим иное отношение к оперному театру и его героиням. На основании конкретных исторических примеров доказывается: и гусары, и денди формировали особый мужской мир, окружавший певицу. Его жизнь составляла часть той «ауры», которая определяла в России характер отношения публики к примадонне.

Особым качеством героев этого мира становилась тяга к саморефлексии. Главным оказывалось умение прислушаться к себе, осознать чувства, пробуждаемые женским голосом, сделать так, чтобы выражение переживаемого и прочувствованного было замечено и отмечено всеми. Умение не просто реагировать на голос певицы, но слышать его, открываясь окружающим, становилось своеобразным маркером особого типа слушателя и его эротических переживаний. Так складывался «эмоциональный стандарт» времени. Его всеобщность и значимость подтверждают приводимые в докладе фрагменты писем, дневниковых записей, поэтических произведений Вяземского и Глинки, братьев Булгаковых и Жуковского.

ENGLISH

The 1820s - early 1840s - the time of the first large-scale meeting of the general Russian public with the opera stars of that time - Catalani, Bishop, Borgondio, Sontag, Novello, Falcon, Chinti-Damoro, Pasta. However, the history of Russian tours of European prima donnas is still one of the closed pages of both Russian and European musicology. Unknown, it has many facets. One of them is connected with the peculiarities of the perception of European opera singers by the Russian public.

The long cultural habit of the "monochrome" sound of male voices, brought up by the

traditions of Orthodox worship, could not but affect the auditory experience of the Russian public. The emergence of European divas broke the prevailing "auditory stereotype", returning to the traditions of pre-Orthodox culture and actualizing in the minds the myths about the danger concealed in women's singing, interpreted both as heavenly pleasure and as a sign of demonic temptation. For the Russian public, the impact of the female voice was placed, thus, not only in an aesthetic context, but in a religious-ethical context and, "mirrored" by it, an erotic context, unlike other contexts, not so obvious, not openly discussed, but nevertheless clearly felt. Writing about him and, moreover, exploring until recently was considered an unholy affair. For the first time in this report, the influence of the erotic context on the attitude of Russian listeners to the art of European prima donnas is shown. Compared with the European public, the response of domestic listeners to erotic fluids was oriented not so much to possession, but to worship. Representatives of the male circle of Russian fans of European stars perceived their art is not sensual, but sensitive, if not suppressing, then "quenching" the erotic frankness. On the one hand, we see a hussar quality in the male worship of prima donnas that gave a certain tone to the event. On the other hand, in society, the fascination with dandyism, which assumed a different attitude to the opera house and its heroines, was gaining strength. On the basis of concrete historical examples, it is proved that both the hussars and the dandies formed a special male world that surrounded the singer. His life was part of that "aura," which determined in Russia the nature of the attitude of the public to the prima donna.

The special quality of the heroes of this world became a craving for self-reflection. The main was the ability to listen to oneself, to realize the feelings aroused by the female voice, to make the expression of the experienced and felt to be noticed and noted by all. The ability not only to respond to the singer's voice, but to hear it, opening up to others, became a kind of marker for a special type of listener and his erotic experiences. This is how the "emotional standard" of time was formed. Its universality and significance are confirmed by the fragments of letters, diary entries, poetic works of Vyazemsky and Glinka, the Bulgakov brothers and Zhukovsky brothers.



**LAU KOON CHUNG, M. PHIL. CANDIDATE
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Koon Chung Lau holds a B. Eng in Computer Engineering and a B. A. in Music from the Chinese University of Hong Kong where he is now continuing his M. Phil study in Music Theory. His research focuses on the analysis of post-tonal music, in particular the rhythmic designs in the music of Igor Stravinsky. He has presented papers on this topic in the

CUHK-NTU- EARS Graduate Music Forum (2018).

ABSTRACT - DELUSIVE METRICAL NOTATION IN THE RITE OF SPRING.

Rhythmic novelties in *The Rite of Spring*, Stravinsky's epoch-making ballet of 1913, have for long challenged commentators to come up with different readings of the music. While commentators have speculated on how Stravinsky conjured up novel rhythmic effects in *The Rite of Spring*, his delusive use of the notated meters has thus far been overlooked. This paper investigates how Stravinsky might have strategized the use of metrical notations in *The Rite* at points where contrasting rhythmic ostinati are superimposed. Pieter van den Toorn (1987) and Richard Taruskin (1996) had discussed how layers of superimposed ostinati may be related to the metrical notations, 12 though without touching on the delusive nature of the notated meters. In this paper I argue that Stravinsky's metrical notations exhibit delusive features and do not necessarily convey the actual rhythmic design. What is more, the time signatures may contradict the metrical patterns of the ostinati or even complicate metrical settings that become regularized at higher structural levels.

My two case studies draw on the opening passage of the 'Ritual of Abduction' and the 'Introduction' to Part II. Van den Toorn's 'Rhythmic Type I and Type II,' which he claims to have been used by Stravinsky 'in most of the dances in *The Rite of Spring*,' will be critically reviewed. The two case studies illustrate how Stravinsky might have played with the incongruities between the metrical notations and the intricate metrical settings of the superimposed ostinati. In the first case study, the 'unchanging' key signature creates a fictitious unifying factor among the repeating blocks by visually obscuring the rhythmic 'changes'

brought by repetition. In the second case study, the 'changing' time signatures conceal the 'unchanging' 9/4 hypermeter that tie together the disparate rhythmic strands. These two case studies, complementary in that they examine passages of metric regularity and irregularity, shed new light on Stravinsky's rhythmic novelties by revealing how unchanging metrical notation is used in the face of metrical irregularities, while changing metrical notation might have been deliberately used to distract us from high-level regularities in the music.



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Nikita Mamedov holds a Ph.D. in Music with concentration in Music Theory from Louisiana State University, USA. He also completed a Master's degree in Piano Pedagogy & Performance and a 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. Nikita has three publications on mathematical connections in music and additionally presented papers at International Chopinological conference (2016), Bridges Organization conferences (2016, 2017, and 2018), and Modus-Modi-Modality conference (2017). He works at North America International School in Shanghai, China.

ABSTRACT - RIMSKY-KORSAKOV'S OP. 4 NO 2: MUSIC AND TEXT.

Nikolai Rimsky Korsakov's romances are short vocal works, where composer uses the singer's melody to depict poetic ideas while evoking a set of literary meanings. Completed in 1866, Op. 4 contains four songs, which serve as examples of Rimsky-Korsakov's early-period compositions based on the texts of Alexander Pushkin, Heinrich Heine, Ivan Nikitin, and Afanasy Fet. Op. 4 No. 2 is the prime instance of non-Russian influence, as Rimsky-Korsakov defines the message of the poem by balancing a well-coordinated piano accompaniment with the main melody. This research dissects the stylistic traits of the compositional language in Op. 4 No. 2 and presents an analytical perspective on the song's lyricism, tension, and zest, as the composer employs the music and the text to bring out the connotation of the poem. This study analyzes four components of the song: the form, the prominent harmonic regions, the emphasized melodic apexes in the melody, and the main rhythmic motive that creates the recurring rhythmic idea throughout the work. The rhythmic texture relates to the text and its musical prominence is revealed through the generation of a constant pulse. Such pulse represents the galloping of the horse, which the servant uses to complete the main character's duty. Furthermore, the rhythmic configuration of the song allows Rimsky-Korsakov to characterize the plot of the poem in a suspenseful way in addition to allowing the composer to incorporate and to musically depict the poetic ambiguity of Heine's text. Finally, Rimsky-Korsakov's Op. 4 No. 1 is in the key of G-flat major. By transitioning to the key of G-sharp minor in the second song, the composer generates contrast and musical deviation and chooses a distinct composition path.



ANNE ELISABETH PIIRAINEN, PH. D.
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ARTS HELSINKI, FINLAND)

Finnish-German clarinetist, chamber musician and researcher Anne Elisabeth Piirainen is currently completing her doctoral studies at the Sibelius Academy Helsinki. Topic of her artistic research project is the clarinet repertoire from the former Soviet Union, with special attention to neglected works from Jewish composers. Mrs. Piirainen graduated from the Tchaikovsky-conservatory Moscow and Rotterdam Conservatory, and completed a performance post-graduate at the Royal Antwerp Conservatory. Her recent artistic and research activities include conference presentations and lecture-recitals at the conservatories/universities of Belgrade, London, Vilnius, Tallinn, Helsinki, St. Petersburg, Ostend and Dublin.

ABSTRACT - ABANDONED MELODIES: TRACING JEWISH MUSICAL ELEMENTS IN CLASSICAL CLARINET COMPOSITIONS FROM THE USSR UNDER STALIN.

In the beginning of the 20th century in St Petersburg, Russia, a group of classical composers with Jewish roots started to create distinctive works, combining traditional Jewish music with Russian late-romantic composition techniques. Under the dictatorship of Stalin, Jewish culture and religion were increasingly suppressed. Nevertheless, clarinet works with Jewish themes were composed in the former Soviet Union even in the 1940's, but most of them are neglected by performers nowadays and remain vastly unknown. In this presentation, specific Jewish characteristics in the selected clarinet compositions are discussed from a performer's view in the context of Russian music and under the aspect of their relevance for the present-day repertoire.

Grigory Krein mirrors in the Rhapsody for clarinet and piano (1941/44) his affinity to Scriabin and Debussy as well as to Jewish traditional music. The Rhapsody has remained unpublished and is lacking any active performance tradition. Polish-born Mieczysław Weinberg was a well-recognized composer in the former Soviet Union, but much less known abroad. Within the past decade the international interest for Weinberg has grown immensely, both among performers and scholars. His Clarinet Sonata op. 28 (1945) shows mutual musical influences between Weinberg and his close friend Dmitry Shostakovich. The composer Samuil Senderey has entirely dropped out of the canon of classical music. His Three Pieces for clarinet and piano (1947) have been published, but there are no recordings or performances known. The Three Pieces are based on traditional Jewish music yet elaborated in a highly virtuoso manner as much for the piano as for the clarinet. Concerning the work of G. Krein and other composers from the "New Jewish school", the research of Prof. Jasha Nemtsov is highly relevant. For Weinberg, the research of Per Skans, continued by David Fanning, gives essential knowledge. On Senderey, no scholar research has been carried out yet.

The focus of this presentation lies on the wide artistic possibilities of the selected compositions and aims to broaden knowledge on the valuable works of those composers, who are facing a double neglect: repressed under lifetime up to imprisonment under the dictatorship of Stalin, and nowadays still awaiting broader recognition among performers, audience and scholars.



MARIA RAZUMOVSKAYA (GUILDHALL SCHOOL OF MUSIC, LONDON, UK)

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 'auto-psychography' supported by the Arts Council and hosted on BBC Radio 3. She teaches at the Guildhall School of Music and Drama in London.

ABSTRACT - CHOPIN ON THE DNIEPER: SYMBOLS IN THE RUSSIAN PERFORMANCE OF CHOPIN THROUGH MUSIC AND WORDS.

When the Soviet State forced Boris Pasternak (1890–1960) to decline the 1958 Nobel Prize for his masterpiece *Doctor Zhivago* an international scandal ensued about national and cultural boundaries. The poignant moments of self-reflection within the novel, that can be read as spiritual confessions or splinters of Pasternak's own autobiographic journey, are the outworkings of ideas on identity and belonging that he had been evolving for many decades prior to its writing. The catalyst for the richly cosmopolitan self-reflection on Pasternak's sense of identity can be traced to his unique reimagination of a creative artist he considered his own *doppelgänger* – the composer Fryderyk Chopin - through the performances of Russian pianists in various symbolic Russian cities.

In an environment where nationalist narratives within the Russian intelligentsia and, for separate purposes, within the cogs of the Soviet political propaganda machine, both appropriated and alienated Chopin for their own causes, Pasternak's vision of Chopin was unique for its deliberate transnationalism and the intricate symbolism he imbued this with. Complementing Pasternak's transnational reimagination of Chopin and the symbolism

surrounding this, however, is a much under-recognized source: his turbulent, lifelong friendship with the charismatic Russian pianist Heinrich Neuhaus (1888–1964). Having grown up in an émigré household and spent his formative years outside Russia, Neuhaus's reverence of Chopin and courage in moulding his persona to fit with his personal cosmopolitan ideals inspired a collaborative searching between artist and writer. Bonded through their mutual quest to displace Chopin outside the customary nationalist narrative, and present him as a free spirit and as the embodiment of true internationalism, this paper explores how the collaborative symbolism Neuhaus and Pasternak created a rich network of symbols that tried to redefine Chopin, and how these new ideals, that were so inherent to the genius of Doctor Zhivago, found their fitting declaration through their inclusion in Pasternak's literary cycle of 1930/1: 'Vtoroe rozhdeniye' ('Rebirth' / 'Second Birth').



GEORGE ROUSSEAU (OXFORD UNIVERSITY, UK)

George Rousseau, Emeritus Professor of History at Oxford University, is a cultural historian whose first education was as a student of piano. He studied with Rudolf Serkin and the masters of the Vienna Academy who migrated to New York before the Holocaust. He is the author of *Rachmaninoff's Cape: a nostalgia memoir* (London: Virtuoso, 2015) and other books dealing with the cultural history of the last three centuries. A Fellow of the Royal Historical Society and the recipient of honorary degrees *causa* based at the University of Oxford, he has been a Professor at UCLA, Regius Professor at King's College Aberdeen, and was the Founding Co-Director of Oxford University's Centre for the History of Childhood. Among his books is a trilogy about Enlightenment culture (1991) – *Enlightenment Borders, Enlightenment Crossings, and Perilous Enlightenment*; (with Marjorie Hope Nicolson) *This Long Disease, my Life: Alexander Pope and the Sciences* (Princeton, 1968); *The Languages of Psyche: Mind and Body in Enlightenment Thought* (California, 1990); a trilogy entitled *Pre- and Post-Modern Discourses: medical, scientific, anthropological* (Manchester, 1991); as well as *Nervous Acts: Essays on Literature, Culture and Sensibility* (2004). He was the pianist in the Israel Baker Quartet in the USA before migrating to the UK.

ABSTRACT – SEX, GENDER, AND EROTIC LONGING IN THE LIFE AND MUSIC OF SERGEI RACHMANINOV.

Although he was a very late Romantic composer Rachmaninoff's music is not usually associated with sex and gender. It is a seemingly contradictory view in need of dire revision, given the prominent role of Eros in most Romantic art and in light of Rachmaninoff's adolescent traumatic sexual encounters, both heterosexual and homosexual. Compounding the view are recent biographical reclamations of his profound religious and secular longing. Both facets – the sexual and the longing - I maintain in this talk, are formally represented in Rachmaninoff's musical language and the grammar of his melody and harmony. Today both performers and listeners are dazzled by his pianistic virtuosity, and the programme notes of his concerts support the sense that listeners are satisfied with this view. Yet Rachmaninoff's degree of nostalgia – his melancholic longing – is second to no other Romantic Russian composer, even if his is principally a nostalgia for Russia (*toska po rodine*); the Russia he imagined as having been lost through socio-political turbulence. About Rachmaninoff's personal sexual trauma his biographers have been either silent or deferential, and his intense melancholic nostalgia noted primarily by cultural and literary critics who are not musicologists. This talk historicizes the young Rachmaninoff's turbulent sexual crisis with Nicolai Zverev, the openly homosexual piano pedagogue who turned his home into a small dormitory-conservatory for 'his cubs': a dozen boys who lodged and learned with him and with whom he often fell in and out of love. The biographical consequence of Zverev's having selected Rachmaninoff as his favourite are probed, its musical fallout assessed. The talk then assesses Rachmaninoff's heterosexual dalliances and the ways they fed into his politics of nostalgia (Chekhov often writes of nostalgia but the word was not common during Rachmaninoff's formative years). Finally, the big question is put about longing's erotic substratum: in Rachmaninoff's music as well as late Romantic Russian music more generally. Longing is explored within this wider Russian cultural context. The talk probes how longing is represented in Rachmaninoff's melodic and harmonic structures and within his other formalistic musical practices. The talk

ends by exploring whether these approaches to sex, gender, and erotic longing are adequate to advance knowledge about Rachmaninoff's place in the flow of late nineteenth-century Russian music.



SVETLANA SAVENKO
(STATE INSTITUTE FOR ART STUDIES, MOSCOW,
RUSSIA)

Савенко Светлана Ильинична – доктор искусствоведения, ведущий научный сотрудник сектора истории музыки Государственного института искусствознания, профессор кафедры современной музыки Московской консерватории им. П.И. Чайковского. Выступала как камерная певица, в том числе

с ансамблем «Студия новой музыки» Московской консерватории. Основные сферы исследовательской и исполнительской деятельности – русская музыка и музыка XX-XXI столетий, от раннего авангарда до современного композиторского творчества. Крупные труды связаны с творчеством И.Ф.Стравинского: монография «Мир Стравинского» (2001, издана также в переводе на немецкий язык, 2014), комментированная публикация «И. Стравинский. Хроника. Поэтика» (2004, 2-е издание 2012), биографическая книга «И.Ф. Стравинский» (2004). Принимала участие в конференциях и фестивалях в России и за рубежом (Украина, Беларусь, Словакия, Германия, Нидерланды, Италия, Швейцария, Великобритания, Израиль, США)

Savenko Svetlana Ilyinichna is a Leading Researcher of the Music History Sector of the State Institute of Art Studies, Professor of the Department of Contemporary Music of the Moscow Tchaikovsky Conservatory. She performed as a chamber singer, including the New Music Studio Ensemble of the Moscow Conservatory. The main areas of research and performing activities are Russian music and music of the XX-XXI centuries, from the early avant-garde to contemporary composer's creative process. Savenko's major works include monograph "The World of Stravinsky" (2001, also published in German, 2014), the annotated publication "I. Stravinsky. Chronicle. Poetics" (2004, 2nd edition 2012), biography "I. F. Stravinsky" (2004). She took part in conferences and festivals in Russia and abroad including Ukraine, Belarus, Slovakia, Germany, Netherlands, Italy, Switzerland, Great Britain, Israel, and USA.

АБСТРАКТ - СТИЛИСТИКА ПОСВЯЩЕНИЙ В ПРОИЗВЕДЕНИЯХ ИГОРЯ СТРАВИНСКОГО [DEDICATION STYLISTICS IN THE WORKS OF IGOR STRAVINSKY].

Трудно назвать композитора, который никогда не сопровождал свои сочинения посвящениями, в той или иной форме указывавшими на адресата опуса. Такие надписи имеют давнюю историю, и со времен начала нотопечатания они широко распространились в европейской музыкальной традиции. Первоначально посвящения, как правило, были обращены к меценатам – владельческим особам или духовным лицам; в ряде случаев они могли впоследствии оказаться (и оказывались) ценным историческим и биографическим источником. В более поздние времена они чаще становились свидетельством дружеских и профессиональных связей (из круга которых не исключались и меценаты). С эмансипацией профессии музыканта-исполнителя адресатами посвящений нередко становились выдающиеся инструменталисты, певцы и, гораздо позднее, дирижеры.

В этом ряду немалый интерес представляют посвящения произведений Игоря Стравинского. Они далеко не однородны, как по смыслу, так и по форме, и среди них можно выделить следующие разновидности: Дружеские посвящения – наиболее традиционные; хронологически они возникли раньше всех, но продолжали существовать и в более поздние времена. Дружески-коллегиальные – сочинение посвящается исполнителю, композитору или соавтору. Дружески-дипломатические посвящения меценатам и/или заказчикам, в том числе коллективам (среди последних обращает на себя внимание надпись на титуле «Симфонии псалмов», повторенная затем в Симфонии in C).

Поздравительные посвящения – в этих случаях все сочинение, обычно краткое, иногда до степени афоризма, превращается в посвящение-приветствие (сюда можно отнести, например, пьесу в честь Нади Буланже, а также довольно многочисленные

юбилейные и праздничные поздравления в форме канонов и других музыкальных изобретений, в том числе с цитатами известных мелодий). Мемориальные посвящения – эта группа открывается счастливо найденной недавно «Погребальной песней» и продолжается целым рядом опусов, среди которых имеются такие важные опусы как Симфонии духовых памяти Дебюсси или Вариации памяти Олдоса Хаксли. Посвящения программно-идеологические («Мавра» и «Поцелуй феи»). Посвящения близким – детям (в их раннем возрасте), матери и свояченице (по одному) и обеим женам: Екатерине Гавриловне (три сочинения) и Вере Артуровне (два). Среди них особого внимания заслуживает Серенада in A для фортепиано, с посвящением «Моей жене» (такое же у более ранних «Прибауток»). Это один из очень немногих случаев у Стравинского, когда посвящение реализуется не только в надписи, но и в самой музыке, где можно услышать признаки диалога с адресатом. Два других подобных примера относятся к более ранним временам: упомянутая «Погребальная песнь» памяти Н.А. Римского-Корсакова и «Звездолик», посвященный Клоду Дебюсси.

ENGLISH

It is difficult to name a composer who never in one form or another indicated the addressee of an opus. Such inscriptions have a long history, and since the beginning of music printing, they have spread widely in the European musical tradition. Initially, dedications, as a rule, were addressed to patrons - sovereign persons or clergymen; in a number of cases, they could later prove to be (and turned out to be) a valuable historical and biographical source. In more recent times, they more often bear evidence of friendly and professional connections (from the circle of which patrons were not excluded). With emancipation of a performing musician, recipients of dedications often became outstanding instrumentalists, singers and, much later, conductors.

In this light dedications by Igor Stravinsky of his works are of considerable interest. They are far from homogeneous, both in meaning and in form, and among them are the following varieties: Friendly initiations are the most traditional; chronologically, they emerged before everyone else, but continued to exist in more recent times. Friendly-collegial - are dedicated to the performer, composer or co-author. Friendly-diplomatic - to patrons of art and / or customers, including groups (among the latter, dedication in the Symphony of Psalms draws our particular attention, then repeated in Symphony in C). Congratulatory dedications - in these cases, the entire composition, usually short, sometimes to the degree of aphorism, turns into a dedication-greeting (for example, a play in honor of Nadia Boulanger, as well as quite numerous jubilee and holiday greetings including quotes of famous melodies). Memorial dedications - this group opens with the recently discovered Funerary Song and continues with a whole series of opuses, among which are such important opuses as Debussy Brass Symphonies or Variations in Aldous Huxley's Memory. Ideological program initiations (Mavra and Fairy's Kiss). Dedications to loved ones - to children, mothers and sister-in-law (one each) and both wives, Ekaterina Gavrilovna (three works) and Vera Arturovna (two). Among them, Serenade in A for Piano, with a dedication to "My Wife" (the same with the earlier "Gadgets") deserves special attention. This is one of the very few cases in Stravinsky when the dedication is realized not only in the inscription, but also in the music itself, where you can hear the signs of a dialogue with the addressee. Two other similar examples relate to earlier times: the mentioned "Funerary Song" in memory of N. A. Rimsky-Korsakov and Star-Face dedicated to Claude Debussy.



OLGA SOLOMONOVA (NATIONAL UKRAINIAN TCHAIKOVSKY ACADEMY OF MUSIC, UKRAINE)

Dr. Solomonova teaches at the National Ukrainian Tchaikovsky Academy of Music, Ukraine and is a member of the International Musicological Society (IMS). Her thesis and doctoral work include The Art of Skomorochs in the Context of the Native Musical Culture, The World of Laughter in Russian Musical Classics. Dr. Solomonova's recent works include "When One's Face Is Smiling, the Mind Is Not Having Fun": The Laughter World Of The Russian Musical Classics Behind The Looking Glass and Essays on the History of Russian Music, a Textbook for Musical Institutions of Higher Learning.

ABSTRACT - СЕМАНТИЧЕСКИЙ ПОТЕНЦИАЛ ЖАНРОВО-ИНТОНАЦИОННЫХ МОДЕЛЕЙ В ОПЕРАХ «БОРИС ГОДУНОВ» И «ХОВАНЩИНА» М. МУСОРСКОГО [SEMANTIC POTENTIAL OF THE GENRE-INTONATION PHENOMENA IN OPERAS "BORIS GODUNOV" AND "KHOVANSCHINA" BY M. MUSSORGSKY].

Семантический анализ - один из наиболее продуктивных методов изучения музыкального текста. Музыка, как и любая другая система художественной коммуникации, эволюционно вырабатывает свой понятийный язык – некий слой жанрово-интонационных знаков, работающих на понимание смысла. Главные «действующие лица» этого процесса – жанровые модели и эмблематические интонационные лексемы, которые – благодаря своей длительной интертекстуальной истории, активной семантической программе и мощному «инстинкту должного» (В. Пропп), - приобрели значение конвенциональных символов, обеспечивающих культурную память механизмами хранения и передачи музыкальной информации. Данный факт позволяет привлечь эти жанрово-интонационные феномены в качестве объектов аналитического познания музыкального произведения - как в системе прямого выявления смысла, так и при анализе инверсивной, пародийно-игровой стратегии композитора.

В докладе исследуется семантический потенциал названных опер Мусоргского на трех уровнях: 1) жанровой символики; 2) музыкальных лексем, резонирующих с барочными риторическими фигурами *catabasis* и *passus duriusculus*; 3) тональной драматургии. В первом случае внимание сосредоточено на выявлении режиссирующего воздействия жанров плача и славления. Рассматриваются оба семантических вектора названных жанров: а) прямое воздействие в соответствии с естественным «кодом» жанра; б) действие жанра в противоположном семантическом поле, часто с пародийной интенцией.

Анализируются основные приемы работы композитора с жанром: жанровое соответствие, подмена, модуляция, мимикрия, пародирование, дизъюнктивный синтез. При исследовании второго уровня интонационной семантики внимание сконцентрировано на выявлении смысловых резонансов оперных концепций Мусоргского с барочной символикой риторических фигур нисходящей направленности - *catabasis* и *passus duriusculus*, с одной стороны, и драматически окрашенным фригийским тетрахордом, знаком русской фольклорной традиции, с другой. Третье исследовательское направление – семантическая программа тональной драматургии названных опер, обнаруживающая системный характер в соответствии с: а) романтической традицией интерпретации тональностей, б) имманентно-мусоргианскими концептуальными смыслами. Рассмотрена символика *Des-dur*, принцип концентрации трагических тональностей *es-moll*, *as-moll* (*gis-moll*), семантический параллелизм тональной и жанрово-интонационной драматургии в «Хованщине» (звуковая материализация трагической семантики *es-moll*-ных фрагментов посредством жанра плача, риторических фигур *catabasis* и *passus duriusculus*).

Предложенная методологическая стратегия, резонирующая с «семантической настроенностью» современной науки, призвана обнаружить смысловой потенциал оперного текста Мусоргского. Есть основания считать данные семантические акценты важным режиссерским ходом композитора, свидетельством последовательной концепции, направленной на формирование глубинных смысловых интенций его музыкальных драм. Подобная исследовательская оптика, которая может применяться при изучении любых музыкальных артефактов, используется автором в научно-педагогической практике (в частности, при чтении курса Истории русской музыки в НМАУ им. П. Чайковского, Киев).

ENGLISH

Semantic analysis is one of the most efficient methods for studying musical text. Music, like any other system of creative interaction, develops its conceptual language as an evolution - a certain layer of the genre-intonational signs, which contributes to the understanding of the meaning of musical text. The main "actors" of this process are typical genre models and intonation lexemes, which have acquired the significance of conventional symbols that provide cultural memory with storage mechanisms and transmit music information due to their long intertextual history, active semantic program and powerful "due instinct" (W. Propp). This

enables us to consider these genre-intonational phenomena as objects of music analysis, both while directly identifying the meaning and analyzing inverse, burlesque and play-like composer's strategies.

We explore here the potential of these operas by Mussorgsky on three levels: 1) genre symbolism, 2) musical lexemes resonating with the baroque rhetorical figures *catabasis* and *passus duriusculus*, and 3) tonal dramaturgy. At the first level we draw attention to identifying effects of crying and glorification genres. Both semantic vectors of these genres are analyzed: a) direct impact in accordance with the natural "code" of the genre; b) reflection of the genre in the opposite semantic field, often with a parodic intention. We will analyze composer's main techniques: genre matching, substitution, modulation, mimicry, parody, disjunctive synthesis. At the second level of intonational semantics, we will focus on identifying semantic resonances of Mussorgsky's opera concepts with baroque symbolism of descending rhetorical figures, *catabasis* and *passus duriusculus*, on the one hand, and dramatically colored Phrygian tetrachord, a sign of Russian folk tradition, on the other. At the third level we explore semantic program of tonal dramaturgy of the operas, which reveals a systemic character in accordance with: a) the romantic tradition of tonalities interpretation, b) conceptual meanings inherent to Mussorgsky. Des-dur symbolism, the principle of concentration of tragic tonalities es-moll, as-moll (gis-moll), semantic parallelism of tonal and genre-intonational dramaturgy in Khovanshchina (sound materialization of the tragic semantics of es-moll fragments by the crying genre, rhetorical figures *catabasis* and *passus duriusculus*).

The proposed methodological strategy, which coincides with the "semantic mood" of modern scholarship, helps in detecting the semantic potential of Mussorgsky's opera musical text. There are sufficient grounds to consider these semantic accents as an important move by the composer, as a sign of a larger concept aimed at shaping the deeper semantic intentions of his musical dramas. Such approach that can be applied to the study of any musical artifacts is used by the author in both research and pedagogical practice.



AKVILĖ STUART, PH. D. CANDIDATE (ROYAL BIRMINGHAM CONSERVATOIRE, UK)

Akvilė Stuart is a doctoral researcher based at the Royal Birmingham Conservatoire in the UK. Her PhD project, exploring the life, music and legacy of the Russian composer Alexei Stanchinsky is funded by the Arts and Humanities Research Council. Akvilė first trained as a pianist in her native Lithuania and has since completed a BMus degree in

piano performance (1st class, 2015); and an MA in musicology (distinction, 2018). Her most recent paper titled *The Importance of Social-Artistic Circles in Russian Music Publishing: The Circumstances of Publication of Alexei Stanchinsky's works* was presented at Royal Birmingham Conservatoire in December 2018.

ABSTRACT - SCOTS POETRY IN RUSSIAN SONG: A READING OF ALEXEI STANCHINSKY'S 10 SCOTTISH SONGS TO POEMS BY ROBERT BURNS.

Alexei Stanchinsky (1888-1914) is a largely understudied musical figure of early 20th century Russia. Stanchinsky's short-lived fame came to a close after his unexpected death at the age of twenty-six, the circumstances of which are still shrouded in mystery. Despite his innovative compositional approach and the popularity of his works in late Imperial Russia, his legacy has since been neglected. Current research on the composer is sparse and his works are rarely performed. While his piano compositions have received a small number of appraisals in musicological literature, his songs remain entirely unexplored. This paper presents a reading of Stanchinsky's 10 Scottish Songs, composed in 1909 to the poems of Robert Burns. Burns's poetry was popular in Russia at the time; however, his texts were not a prevalent choice for Russian composers. Stanchinsky's songs remain the only example of Burns's poems set to music by a Russian composer. Stanchinsky, a linguist and a keen poet, wrote the music directly to the texts in original Scots and provided his own Russian translations to some of the poems. Literary themes of love, nostalgia and satire permeate the songs. They exhibit simplistic melodic lines, some retaining original Scottish folk melodies, and Stanchinsky's characteristic writing for piano, saturated with modality, wide textures and counterpoint. The compositions were printed for the first time in 2013 in an exclusive publication by Smolensk City Typography. The songs provide a valuable new insight into Stanchinsky's compositional

style and assist in situating his musical legacy within the wider context of early 20th century Russian romances. Providing a new perspective for discussion about Stanchinsky's musical legacy, 10 Scottish Songs signify an important confluence of Scottish poetry and Russian music in late Imperial Russia.



**MIRIAM TRIPALDI, PH. D. CANDIDATE
(UNIVERSITY OF CHICAGO, USA/ITALY)**

Miriam Tripaldi holds master's degrees in Classics, musicology, ethnomusicology, and is now completing two doctorates—in music history and theory and in Slavic languages and literatures, respectively—at the University of Chicago, where she teaches courses on writing, on music history, analysis and criticism, and on connections between Russian literature and music. She is an expert on Neapolitan School composers (e.g., Leonardo Leo, Domenico Cimarosa and Giovanni Paisiello) and on diplomatic and cultural relationships between the former Kingdom of Two Sicilies, the Republic of Venice and Russia. Her interests also include Soviet/post-Soviet musicology, and relations between Soviet Russia and Central Asia. She has presented her research at scholarly conferences in the United States, Europe and Russia. She currently prepares a critical edition of Cimarosa's work, that began with the late Philip Gossett, to stimulate new performances.

ABSTRACT – CATHERINE THE GREAT'S INTERVENTION ON WOMEN'S EMPOWERMENT IN RUSSIAN AND BEYOND.

Catherine “excited the astonishment of Europe in spite of her faults as a woman,” noted Charles Francois Philibert Masson in his *Secret Memoires of the Court of St. Petersburg* (1801). Despite a number of contemporary commentators' observing that Catherine the Great had “innate faults” as a woman, she managed to turn her weaknesses into her strength, and in so doing became a role model for many other women.

Scholars have written extensively about Catherine's reign, her achievements, successes, struggles, and much more has been written about the fact that she was a woman who was powerful and influential in and beyond Russia. What has escaped attention of scholars, however, is the impact that Catherine had on the way other women, inside and outside Russia, perceived themselves and imagined their lives. In my paper I show how Catherine as empress undermined patriarchal power and the misogyny—already challenged by Peter the Great—that limited women from all classes.

Catherine's path to power was prepared by the long tradition of female rulers in Russia during the eighteenth century (Elizabeth and Anna Ivanovna in particular). What was new about Catherine, however, is that, despite what she learned from previous Russian female sovereigns about being a female emperor, she wanted to appear as a woman with male characteristics, and she deliberately encouraged other women to think more tactically, while also providing opportunities for them. Catherine was able to change how women thought of themselves and how, during her reign and after, to question and challenge men's ideas about women. Although it was only in the last two decades of her thirty four-year reign that Catherine became a self-confident, independent sovereign, that shift subtly marks the official empowerment of women in Russia and outside Russia.

Based on extensive archival research, I present two case studies of women whose lives changed because of Catherine: one in Russia, the other outside. The first, Princess Dashkova, was an aristocrat and the first woman to become the director of an academy of sciences (1782), and the other, Maria Rosa Coccia, was from Rome's rising middle class and became the first woman to be officially recognized as *Maestra di Cappella* (1774). Catherine's sovereignty, having transformed the internal image of Russia, had a profound, permanent impact on the external image of the Russian Empire and empowered women there and beyond to imagine that different paths might be possible also for them.



**PHILIP WHELDON-ROBINSON,
PH. D. CANDIDATE
(UNIVERSITY OF MANCHESTER, UK)**

Philip is a PhD candidate in the music department at the University of Manchester. His doctoral research is focusing on the dekadas of national art, evaluating the intersection between transnationalism and socialist realist opera in the Soviet Union in the late 1930s. Philip holds a master's degree in Music with Russian from the University of Bristol, and an undergraduate degree from Royal Holloway, University of London.

**ABSTRACT - TRANSNATIONALISM AND GENDER POLITICS IN
GLIÈRE'S GYULSARA.**

Reinhold Glière attained a privileged and respected position in the Soviet musical establishment during his lifetime, yet his music remains poorly represented in contemporary concert repertoires. Glière composed a number of works in which he sought to construct, in his own words, a 'creative synthesis' (tvorcheskii sintez) with peripheral nationalities within the Soviet Union, most notably his Azeri opera *Shakhsenem* (1927, rev. 1938) and his Uzbek 'music drama' *Gyulsara* (1937, rev. 1949). These works rose to prominence by their inclusion in the dekadas of national art: ten-day festivals held in the Moscow from 1936 to exhibit national cultures, especially opera, from around the Soviet Union. These works may be construed as problematic in a number of ways: firstly, that they lack the aesthetic innovation typical of twentieth-century opera (Bogdanov-Berezovsky 1967). Secondly, these works have attracted a volatile reception history stemming from their problematic constructions of national authenticity and morality and have failed to gain canonical status since their premieres in the late 1930s (Frolova-Walker 2007; Huseynova 2016; Shin 2017).

This paper will focus on *Gyulsara*, examined from the perspective of its performance at the 1937 Uzbek dekada for which it was composed. The libretto concerns a progressively-minded Muslim woman who seeks to discard the veil she is compelled to wear under religious law. She is encouraged by a liberal younger generation and her husband Kadīr but is thwarted by her conservative father and the hidebound local clergy. Eventually, she escapes the clutches of the religious zealots and her abusive father, casts off her veil, and joins the campaign for the emancipation of Uzbek women.

The work represents a propagandistic reinforcement of the Stalinist campaign to eradicate the veil in central Asia. Northrop (2004) has demonstrated how the female body and veil became politicized symbols of what was deemed 'backward' in Uzbekistan. Building on this work, this paper will demonstrate how *Gyulsara* reinforced this campaign and stimulated public perceptions of gender politics in Central Asia. Many scholars have assumed that the dekadas engendered a colonialist-imperialist model of cultural exchange. My analysis suggests a more nuanced reading, firstly by demonstrating how ethical discussions about the preservation/modernization of indigenous cultures were aired on the pages of *Pravda* during the dekada. Secondly, I discuss how the dekadas were couched as a transnational brand of modernity representing a viable alternative to the aestheticized "formalism" of the West.



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ABSTRACT - ROMANTICISM AND RUSLAN AND LYUDMILA.

Mikhail Glinka's second opera *Ruslan and Lyudmila* (1842) is usually categorized as an example of musical Nationalism. While this approach is widely accepted, I propose instead to explore the work's musical characteristics as an expression of Romanticism. Musicologists Richard Taruskin and Marina Frolova-Walker have illuminated the convoluted history revolved around the importance of Glinka's opera to the Russian National School. A 2018 article by Anna Giust is a recent attempt to widen the scope of methods used to examine Russian music outside of the traditional Nationalistic ideology. My paper will expand on this type of research. This work examines Glinka's second opera *Ruslan and Lyudmila* outside of its idyllic role in Russian Nationalistic mythos as a work of Romanticism understood as a Pan-European movement.

Most historical studies of Russian music begin by examining the Russian National School of composition inspired by Glinka, propagated by Mily Balakirev, and manifested through the work of the Kuchka. Even though the Romantic qualities of *Ruslan and Lyudmila* are often attributed to its role in the development of Russian Nationalism, little attention has been paid to the influence of Romanticism on its overarching ideas. In order to address this gap, I propose to analyze the musical and extra-musical qualities of the opera within the framework of philosophical elements that define Romanticism including the works of Novalis (1772-1801), Friedrich Schlegel (1772-1829), and E.T.A Hoffmann (1776-1822). While the opera has been criticized for its fragmented nature and lack of motivic cohesion, these perceived 'weaknesses' can be understood as manifestation of Romantic ideas. Likewise, I interrogate the opera's extra-musical elements including the libretto and its relationship to Pushkin's literary poem of *Ruslan and Lyudmila* (1820) from the vantage point of non-musical Romantic ideologies.

This contextual approach is significant in that it adds an interpretative layer to existing rich body of studies on Glinka's opera. My intent is to allow for a more comprehensive view of Russian music that helps mitigate the ambiguous beginnings of the Russian National school and deepen our understanding of this important movement.



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Dr. Zinkevych's main areas of research concern modern musical process, Ukrainian symphonic music, musical postmodernism, methodology of historical musicology, and history of Russian music. She is the author of monographs, textbooks, and numerous scholarly articles in Ukrainian as well as in foreign editions. Dr. Zinkevych participated in numerous international conferences (Ukraine, Russia, Moldova, Belarus, Latvia, Lithuania, Austria, Belgium, Germany, Denmark, Italy, Netherlands, Finland, Switzerland, Japan). She is a Corresponding Member of the National Academy of Arts of Ukraine, Secretary of the Board of the National Union of Composers of Ukraine, IMS member, and member of the Association of New Music (Ukrainian Section of the International Society for Contemporary Music – ISCM).

ABSTRACT – GENDER ASPECTS OF RUSSIAN MUSICAL CLASSICS.

This paper will examine some aspects of gender studies of composers. Two tendencies are explored: 1) gender stratification of composer's output, identification and analysis of female composers works, and 2) gender dichotomy found in works of a specific composer (a combination of masculine and feminine). The list of female composers in Russian music of the 19th century is quite modest, which is explained by the socio-cultural norms of the time. Contemporary attitudes are vividly illustrated by the words of Anton Rubinstein: "The increase in the number of women in music, both in instrumental performance and in creation... is a sign of the decline of our art." Similarly, for Nietzsche, the woman-composer is "bimbo, dissatisfied, restless, with a barren heart and a barren womb". Most works by women composers of the period can be assessed as amateur. There were also exceptions to this norm, some interesting personalities, and the brightest among them was Valentina Serova (1846-1924). The wife of composer and prominent critic Alexander Serov and the mother of the painter Valentin Serov, she was distinguished by her own charisma and an unusual destiny. Opera "Uriel Acosta" was particularly famous among Serova's five operas. This opera was staged in many Russian cities

including Kiev with composer's participation. Kiev newspaper archives provide an opportunity to present the reaction of contemporaries.

Second tendency dealing with gender dichotomy in a specific composer's work, includes certain gender signs: predominance of water-element in the imagery of N.A. Rimsky-Korsakov, the primacy of female figures in the operas of Russian composers (one can say that with "masculine origin" all Russian music sings of a woman), and finally translation of A.P. Borodin's letters to his wife in the Konchakovna part of "Prince Igor" both on the substantive and on verbal levels. Further questions arise, including the social status of opera heroines (wife, sister-in-law, lover) and serving as a psycho-diagnostic tool in analyzing the psychology of creativity of opera composers. Such gender comments to creativity open new possibilities in understanding composer as a creative person.



Bilibin set design for Rimsky-Korsakov's Golden Cockerel

Surikov's Simpleton from "Boyarinya Morozova"



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