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**Eduard Knokh** (Moscow; e-mail: es.knokh@mail.ru)

«The Magic Flute (Die Zauberflöte)» by W. A. Mozart, the premiere on the stage of Russian Gnesins Academy of Music p. 3

The sketch review is dedicated to the premiere of W. A. Mozart's opera staged at the Opera Theatre Studio by Yu. A. Speransky of Russian Gnesins Academy of Music in November 2016.

A splendid performance has been staged within an extremely short period of time with the help of a very young and inexperienced audience of students-performers, who nevertheless used a wide variety of modern means of theatrical expression.

The article also contains personal statements of almost all the participants of the staging group and students-performers who played the main parties.

**Keywords:** Opera theater studio in musical institutions of higher education, staging modern musical performance, innovative activities of the musicians-teachers.

**Eras and Styles**

**Maria Kozak** (Petrozavodsk; e-mail: kozakshvili@mail.ru)

Anti-academic approach to music in the Declaration of A. Monfred p. 13

The article is devoted to the early period of Aviner H. Monfred work (1903–1984). Monfred is the Petrograd Conservatory graduate, a member and participant of the Petrograd's youth composers' associations, described as «the Circle of the chamber music friends», and the circle of conservatory. D. Shostakovich, A. Kennel, G. Yudin were among his friends. The early period of the composer's life can be described as the time for his artistic explorations and stylistic experiments. The originality of the composer's interests can be noticed in the atonal sonatas, jazz improvisations, and in his own way and principle of composition called «the NDM principle of relative music». The article is based on a source study of the archival documents of the Petrograd Conservatory Fund, the composer's manuscripts for the play named «Vneshtorg on the Eiffel Tower» that was staged by the Factory of the eccentric actor; on the comparative analysis of three documents-manifestos of anti-academicism: «Rooster and Harlequin» by Jean Cocteau, «Eccentricity» of the representatives of the FAX and «Declaration» by Avenir Monfred. Musical activities of Avenir Manfred shown in the article is an evidence of a high level of the Petrograd musicians awareness of foreign music anti-academicism: Avenir Manfred is one of the leading representatives of the music youth of Petrograd in the first half of the 1920s, his work can be regarded as an evidence of a high level of the Petrograd musicians' awareness of the foreign anti-academicism in music. Jean Cocteau and his work «Rooster and Harlequin», representing the trends of the French anti-academicism, influenced Monfred. There were no stronger supporters of the French anti-academicism except for Avenir Monfred. Even in the late period of his life Monfred continued to follow some of the provisions made in his youthful «Declaration».

**Keywords:** Avenir Monfred, music anti-academicism, the Petrograd Conservatory, «The Circle of chamber music friends», «Life of art» by Jean Cocteau, Declaration, Factory of the eccentric actor, The NDM principle of relative music, Russian music abroad.

## 20<sup>th</sup> Century Music

**Tatiana Kraskovskaia** (Petrozavodsk; e-mail: krasky79@mail.ru)

Biography of the composer in the wake of the political strategy of the Soviet government p. 19

American Finn Karl Rautio (1889–1963) and the Russian Finn Helmer-Rayner Sinisalo (1920–1989) played a major role in the history of professional music. They arrived to Karelia in the 1920s. At this time, the country began implementation of the «indigenization» («korenizaciya») policy of national state construction. Later, it changed its course several times (finnization (1920–1935), Russification (1935–1940), a new «indigenization» in the postwar decades).

A comparison of the biographical materials and historical facts found a correlation between an ongoing government policy of indigenization and the creativity Rautio and Sinisalo. The political situation led to the birth of the first works of Rautio and the successful implementation of creative ideas Sinisalo in the post-war Symphony and ballet genres. Based on the study of the biographies of the composers and the history of the creation of their works in a historical context, the fundamental role of the «Finnish factor» in the development of musical culture of Karelia is identified and substantiated.

**Keywords:** musical culture of Karelia, «indigenization» («korenizaciya»), Karl Rautio, Helmer-Rayner Sinisalo, «Finnish factor».

**Leonid Nemirovsky** (Moscow; E-mail: leonemir@yandex.com)

The Shostakovich's Phenomenon p. 28

The Shostakovich's creative method in its forming period is analyzed in terms of the Psychology of the *unconscious*. The examples of his «Katerina Izmailova» opera and the Fourth Symphony reveal the composer's ability to have a direct contact with the *unconscious*.

**Keywords:** Shostakovich, creativity, opera «Katerina Izmailova», Shostakovich's Fourth Symphony, psychology, *unconscious*.

## From the History of Russian Musical Culture

**Daniil Topilin** (Moscow; e-mail: d.i.topilin@gmail.com)

«Russian-german dialogue» philosophical ideas: Alexander Scriabin — Aemilius Medtner — Richard Wagner p. 46

The article studies the phenomenon of «Russian-German dialogue» in the creative, aesthetic and philosophical ideas of Alexander Scriabin and Aemilius Medtner, the ideas which are concentrated in the space of the Silver Age and then spread in the history.

The researcher focuses on the figure of the philosopher-publicist, one of the ideologists of the Silver Age art, Aemilius Medtner, a hereditary Russian German who believed in the necessity «to inculcate» the traditional elements of German art as a «salvific vaccine».

The metaphorical dialogue between the two cultures, which had long historical prerequisites, led to the emergence of an equivalent interaction in the musical and philosophical concepts of Alexander Scriabin and Richard Wagner.

**Keywords:** «Russian-German dialogue», Alexander Scriabin, Aemilius Medtner, Richard Wagner, mysterial «crash-rebirth», tetralogy action.

## **Pages from the History of Opera**

**Yulia Galatenko** (Moscow; e-mail: ugalat@yandex.ru)

«Force of Destiny» by G. Verdi: Italian Opera for the Russian Stage.  
«Italomania» versus «Italophobia» p. 54

The paper studies the history of attitudes amongst the Russian audience and critics towards the operas by G. Verdi. A special attention is paid to the «Force of Destiny» opera, as it was created primarily for the Russian theatre. Reminiscences of contemporaries and theatre critics are presented. The goal of the study is to examine the coexistence of Italomania (Pro-Italian culture perception) and Italophobia (Anti-Italian culture perception) on the basis of the stage fates of Verdi's operas. The turn of the XIX-th and XX-th was selected for the analysis as one of the most significant periods of opposition between «italomania» and «italophobia» in the Russian theatre. Italophobic ideas were expressed, in particular, by the composer P.I. Tchaikovsky, theatre critics S.N. Kruglikov, A.N. Serov, N. Kurov, S. Gen. It is concluded that the opposition between «italomania» and «italophobia» is a key reason for inconstant success of Verdi's operas performances in Russia.

**Keywords:** opera, Italian opera, Giuseppe Verdi, Italomania, Italophobia, Russian theatre, «Force of Destiny».

## **The Modern Musical Theater**

**Yana Belousova** (Moscow; e-mail: speranza84@mail.ru)

The space of the «dead house» in F.M. Dostoevsky, opera

L. Janáček and the production of P. Chéreau p. 67

The spatial boundaries of the novel by F. Dostoyevsky «Notes from a Dead House» artistic world are considered in the article. The main content of the study is the disclosure of the metaphor «dead house», which denotes the closed space of a Siberian prison in the writer's story, embodied in L. Janáček's opera «From the House of the Dead» and the production of P. Chéreau.

Opera and staging follow the spirit of the original source in different ways. In the work of Janáček such a musical instrument that permeates the whole fabric of the work becomes a leitmotif. Peculiar is a special compositional solution of the opera: the return of a similar scenic situations; the composition of actors, which forms paired and triple matches. In the production of Shero, the «dead house» in which the opera unfolds is decided by means of scenery and stage design.

In the process of research, the unity between the literary source, opera and production, realized through space is shown, as well as the idea of a separated world of hard labor in a Siberian prison.

**Keywords:** Dostoevsky, space, «dead house», Janáček, Chéreau.

## **Musical Education**

**Boris Meerzon** (Moscow; e-mail: borismeerzon@mail.ru)

About the history of sound engineering education in Russia p. 76

The article is devoted to the thirtieth anniversary of the musical sound engineering department organization at the Russian Gnesins Academy of Music.

The department of sound engineering at one of the most authoritative musical universities of the country is unique. Unlike most musical educational institutions, its

graduates receive, along with a full-fledged musical education, also a higher technical education necessary for them to work with modern electronic equipment of modern recording and broadcasting studios.

The article briefly describes the history of the sound engineering formation and development as a special profession in our country, not traditional for professional musicians. The importance of students' study of the sound department of the basic laws of psychoacoustics is noted. The science of the specifics of the perception of sound information in different listening conditions. For example, we give a brief analysis of the perception of music in the recording at home, and in this regard, there is a need to revise the view on the role of the sound engineer in the studio. Additional requirements for the profession of sound engineer are stated.

At the same time, taking into account the rapid development and modernization of modern studio equipment and the introduction of digital and computer technologies in sound technology, it is noted the need to raise the technical level of students of sound engineers to a higher level.

The article concludes with the author's reflections on the current state of the educational process of specialists of this profile and, along with his obvious progress, some costs in his organization are also noted.

**Keywords:** education, history and development of sound engineering, the department of musical sound engineering, laws of psychoacoustics, equipment of recording studios, profession «sound engineer».

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