

CONTENTS

Events

**Irina Susidko** (Moscow; e-mail: lspriv@mail.ru)

Opera and contemporary musical theatre p. 3

This is a review of the international conference that has taken place at Russian Gnesins' Academy of Music and was devoted to the problems of opera in the context of present day culture and also to its management. Musicologists, theatre critics, teachers and professors as well as Ph.D. and other students from different Russian regions, Ukraine and Kazakhstan were among the participants of the conference.

**Key words:** musical theatre; opera; contemporary productions of classical opera; opera singers' training.

**Dina Kirnarskaya** (Moscow; e-mail: kirnarskiy@gmail.com), Tatiana Maslovskaya (Москва; e-mail: tmaslovskaya@list.ru)

Intermezzo p. 6

This is a review of the conference "Medtner Family in Russian and World Culture". During three days, from the 28th to 30th of October, the conference was being held at Glinka's Museum of Musical Culture, at Andrey Belyi's Arbat Memorial Apartment and Sergey Durylin's Memorial House in Bolshevo near Moscow. The conference happened to turn into an unexpectedly important and exceptional experience for the cultural life of Moscow despite its seemingly modest scope of a purely small-scale event. Several concerts, the presentation of just republished Nikolai Medtner's book 'The Muse and the Fashion' and also the first show of the documentary 'Medtner's Puzzle' took place during the conference.

**Key words:** Medtner; Russian and world culture; Russian music.

**Nikolai Medtner and Russian Culture**

**Christoph Flamm** (Klagenfurt, Germany; e-mail: Christoph.Flamm@aau.at)

On the role of emigration in Nikolai Medtner's works p. 10

The author reflects on the possibility of essential influence of Medtner's escape from Soviet Russia in 1921 on style and contents of his later works. That was not the case, the author argues: nostalgic motives in the composer's music are hardly connected with remembrances of Russia before the revolution. The author also argues that due to Medtner's disapproval of radical innovation in the art of music of the beginning of the XXth century he tended to consider himself 'an internal refugee' regardless of Russian revolution and long before it had happened.

**Key words:** Medtner; Russian Émigré culture; traditionalism.

**Irina Skvortsova** (Moscow; e-mail: iskvor@mail.ru)

Medtner and art nouveau: contradictions and cross-points p. 14

Medtner often declared his dislike of aesthetical trends of art nouveau and pioneering ideas of contemporary music. But as the author argues, it is nevertheless possible to find certain stylistic features (especially in rhythm and texture) bringing him close to art

nouveau. Visible parallels between Medtner's musical 'fairy tales' that he had created and fantastic images in Russian fine art of belle époque and later years give more support to the author's idea.

**Key words:** Medtner; art nouveau; traditionalism; fairy tale

**Ruslan Razzgulayev** (Nizhny Novgorod; e-mail: rrazgul@gmail.com)  
'Musical Cosmos' of Nikolai Medtner and Fyodor Tutschev's historiosophy  
p. 21

The author finds similarities and cross-points between Fyodor Tutschev's historiosophy and 'artistic paradise' concept of Nikolai Medtner. Solo vocal compositions by Medtner on Tutschev's lyrics are taken as illustrations of the author's idea. Religious poems written in different periods of Tutschev's life and the composer's songs using them as lyrics are analyzed with particular attention: 'Oh, send me, Lord, your consolation', 'Oh, you, my soul, prophetic dream' and 'Our Time'.

**Key words:** Medtner; Tutschev; historiosophy; traditionalism; orthodoxy.

**Elena Dolinskaya** (Moscow; e-mail: svetic\_m@mail.ru)

The paradoxes of aesthetical coincidences: academician N. Medtner and avant-gardist E. Denisov p. 31

The author argues that in spite of being a traditionalist Nikolai Medtner still shows some similarities in aesthetics and style to the famous avant-gardist Edison Denisov, no matter how different their artistic platforms can be or how unexpected those similarities might seem.

**Key words:** N. Medtner; E. Denisov; contemporary music; style; Lux aeterna.

## **From the History of Russian Musical Culture**

**Natalia Kolesova** (Saint-Petersburg; e-mail:  
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«J. Becker» in M.A. Balakirev's life p. 37

Looking at lots of documents belonging to the second part of the XIXth century and the beginning of the XXth century — memoirs, letters and others — the author reveals complicated attitude of composer and pianist M.A. Balakirev to the famous St. Petersburg piano brand «J. Becker».

**Key words:** M.A. Balakirev; A.G. Rubinstein; piano production; «J. Becker»; «C. Bechstein»; «C.M. Schröder»; «F. Muhlbach».

## **Music in the USSR**

**Alexander Scriabin** (Moscow; e-mail: scriabinfond@mail.ru)

'What is hidden by the door to the artists' room...' P.P. Kogan and his book 'Together with Musicians' p. 47

The author is telling a story of Pavel Pavlovich Kogan (1894—1973) who used to be one of the most prominent impresarios of 1920-s — 1940-s in the USSR. His memoirs where he remembers Vladimir Horowitz, Emil Gilels, David Oistrakh and other great names are presented in his book 'Together with Musicians' published 50 years ago and now being a rarity. The author also brings to public attention previously unknown reviews of A.B. Goldenweiser and Y.I. Zak on that book.

**Key words:** P.P. Kogan; concert management; impresario; concert programs; V. Horowitz; E. Gilels; D. Oistrakh; Goldenweiser; Y. Zak.

## **Russian Abroad**

**Antonina Maximova** (Petrozavodsk – Berkeley, USA; e-mail: x-tonik@mail.ru)

Surrealistic projections in Vladimir Dukelsky's works p. 60

The author reflects on surrealistic connotations in Vladimir Dukelsky's/Vernon Duke's (1903–1969) works. Born in Russia, the composer has left it in 1919 and enjoyed his Paris debut in 1925 with Sergey Dyagilev's 'Ballets Russe'. The author addresses historiography and points to the ways surrealism manifests itself in music. Surrealistic projects of Vladimir Dukelsky implemented between 1930 and 1950 together with George Balanchin, Charles Henry Ford and Salvador Dali are briefly described leading to the focus of the author's attention – Dukelsky's 'Surrealistic Suite' written under the impression of surrealistic ball in Boston and meeting Salvador Dali.

**Key words:** V. Dukelsky; Vernon Duke; S. Dali; surrealism; suite.

## **Contemporary Music**

**Arina Timonova** (Moscow; e-mail: timonarina@mail.ru)

Morton Feldman against the musical background of the time p. 74

Morton Feldman (1926-1987) is briefly characterized in this paper describing him as one of the most radical innovators in music who doesn't fit into any of the XXth century trends. Anyway, the author points to five supposed predecessors whose influence is possible to trace in Morton Feldman's artistic convictions and works. They are Ch. Ives, E. Varèse, J. Cage, and also I. Stravinsky and A. Webern.

**Key words:** M. Feldman; contemporary music; American music.

## **Questions of Musical Pedagogy**

**Michael Agin** (Moscow; e-mail: 1948.90@list.ru)

Professional training of the contemporary opera singer at college and university level p. 81

Contemporary opera singers' training in modern Russia within the frame of national educational system is discussed. The author points to various problems and trends arising in present day context. They are: preservation of children's voice; the negative influence of modern musical entertainment, and finally, the prevalence of empirical methods in professional singers' training. The author argues that voice training must be scientifically researched and vocal teachers are to be more thoroughly selected.

**Key words:** opera singer; voice; music education; opera part.

About the Authors p. 90

Abstracts and Keywords p. 93

Requirements to articles p. 95