

INSTITUTE FOR RUSSIAN MUSIC STUDIES

2025 Annual Conference

July 8 - 11, Vipiteno, Italy and *online*

PROGRAM



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IRMS 2025

DIRECTOR'S WELCOME



On behalf of the Conference Committee, it is my pleasure to welcome you to the VII International Russian Music Studies (IRMS) Conference. We are honored to host participants representing twenty-five universities and research institutions from eight countries and to celebrate the richness of international scholarship in the historic setting of Sterzing/Vipiteno. The theme of this year's conference, *"Sources of Russian Music and Culture: Archives, Historiography, Textology,"* invites deep engagement with the foundational materials that shape our understanding of Russian musical history and culture. In addition to the main theme, this year's program features special sessions dedicated to the 50th anniversary of Dmitri Shostakovich's passing, the 110th anniversary of Svyatoslav Richter, and a series of presentations exploring Italian-Russian musical connections—a topic particularly resonant given our location in Italy. We are pleased to announce that three IRMS Prizes will be awarded during the conference: one for the best student paper, one for the best paper by a junior scholar, and an honorary diploma for an outstanding research contribution. These awards reflect IRMS's continued commitment to recognizing

scholarly excellence across generations. The IRMS Conference is held under the auspices of the Orfeo Music Festival and the Municipality of Vipiteno. On behalf of the Conference Committee and participants, I would like to extend our sincere gratitude to all who have made this event possible. We are especially grateful to the Orfeo Music Festival Board; the Mayor of Vipiteno, Dr. Peter Volgger; the Minister of Culture, Ms. Karin Hochreiner; the City Administrator, Ms. Verena DiBlasi; the Director of the Tourist Association, Mr. Florian Mair; and the dedicated staff of the Vipiteno Tourist Office for their invaluable support and warm hospitality. We are excited to begin what promises to be a vibrant, intellectually stimulating conference and to continue the important scholarly tradition inspired by the vast and multifaceted legacy of Russian musical culture. Welcome to the 2025 IRMS Conference!

Im Namen des Konferenzkomitees freue ich mich, Sie zur VII. Internationalen Konferenz für Russische Musikstudien (IRMS) begrüßen zu dürfen. Wir freuen uns, Teilnehmer von 25 Universitäten und Forschungseinrichtungen aus acht Ländern begrüßen zu dürfen und die Vielfalt der internationalen Forschung im historischen Rahmen von Sterzing zu würdigen. Das diesjährige Konferenzthema „Quellen russischer Musik und Kultur: Archive, Historiographie, Textologie“ lädt zu einer intensiven Auseinandersetzung mit den grundlegenden Materialien ein, die unser Verständnis der russischen Musikgeschichte und -kultur prägen. Neben dem Hauptthema umfasst das diesjährige Programm Sondersitzungen zum 50. Todestag von Dmitri Schostakowitsch, zum 110. Todestag von Swjatoslaw Richter sowie eine Reihe von Vorträgen zu den italienisch-russischen musikalischen Verbindungen – ein Thema, das angesichts unseres Standorts in Italien besonders relevant ist. Wir freuen uns, die Verleihung von drei IRMS-Preisen im Rahmen der Konferenz bekannt zu geben: einem für die beste studentische Arbeit, einem für die beste Arbeit eines Nachwuchswissenschaftlers und einer Ehrenurkunde für einen herausragenden Forschungsbeitrag. Diese Auszeichnungen spiegeln das anhaltende Engagement der IRMS wider, um wissenschaftliche Exzellenz über Generationen hinweg anzuerkennen. Die IRMS-Konferenz findet unter der Schirmherrschaft des Orfeo Musikfestivals und der Stadt Sterzing statt. Im Namen des Konferenzkomitees und der Teilnehmer möchte ich allen, die diese Veranstaltung ermöglicht haben, unseren herzlichen Dank aussprechen. Unser besonderer Dank gilt dem Vorstand des Orfeo Musikfestivals, dem Bürgermeister von Sterzing, Dr. Peter Volgger; der Kulturministerin, Frau Karin Hochreiner; der Stadträtin, Frau Verena DiBlasi; dem Direktor des Tourismusverbandes, Herrn Florian Mair; und den engagierten Mitarbeitern des Tourismusvereins Sterzing für ihre unschätzbare Unterstützung und herzliche Gastfreundschaft. Wir freuen uns auf den Beginn einer vielversprechenden, intellektuell anregenden Konferenz und darauf, die wichtige wissenschaftliche Tradition fortzusetzen, die vom umfangreichen und facettenreichen Erbe der russischen Musikkultur inspiriert ist. Willkommen zur IRMS-Konferenz 2025!

IRMS 2025

От имени Оргкомитета конференции я рад приветствовать вас на VII Международной конференции ИИРМ, представляющих двадцать пять университетов и научно-исследовательских институтов из восьми стран. Тема конференции этого года «Источники русской музыки и культуры: архивы, историография, текстология» приглашает к глубокому взаимодействию с основополагающими материалами, которые формируют наше понимание русской музыкальной истории и культуры. Помимо главной темы, в программу этого года входят специальные сессии, посвященные 50-летию со дня смерти Дмитрия Шостаковича, 110-летию Святослава Рихтера и ряд докладов, посвященных итальяно-российским музыкальным связям — теме, особенно актуальной, учитывая наше местоположение в Италии. Мы с особым удовольствием объявляем, что в ходе конференции будут вручены три премии ИИРМ: одна за лучшую студенческую работу, одна за лучшую работу молодого ученого и почетный диплом за выдающийся исследовательский вклад. Эти награды отражают неизменную приверженность ИИРМ признанию научных достижений из поколения в поколение. Конференция ИИРМ проводится под эгидой музыкального фестиваля Orfeo и горсовета Випитено. От имени оргкомитета конференции и участников я хотел бы выразить искреннюю благодарность всем, кто сделал это мероприятие возможным. Мы особенно благодарны совету музыкального фестиваля Orfeo; мэру Випитено, доктору Петеру Фольггеру; министру культуры, г-же Карин Хохрайнер; администратору города, г-же Верене ДиБлази; директору туристической ассоциации, г-ну Флориану Майру; и преданным сотрудникам туристического офиса Випитено за их неоценимую поддержку и теплое гостеприимство. Мы рады начать то, что обещает быть ярким, интеллектуально стимулирующим событием и продолжить важную научную традицию, вдохновленную обширным и многогранным наследием русской музыкальной культуры. Добро пожаловать на 2025 конференцию ИИРМ!

A nome del Comitato Organizzativo, è per me un piacere darvi il benvenuto alla VII Conferenza Internazionale di Studi Musicali Russi (IRMS). Siamo onorati di ospitare partecipanti in rappresentanza di venticinque università e istituti di ricerca di otto paesi e di celebrare la ricchezza della ricerca internazionale nella cornice storica di Vipiteno. Il tema della conferenza di quest'anno, "Fonti della musica e della cultura russa: archivi, storiografia, testologia", invita a un approfondimento dei materiali fondamentali che plasmano la nostra comprensione della storia e della cultura musicale russa. Oltre al tema principale, il programma di quest'anno prevede sessioni speciali dedicate al 50° anniversario della scomparsa di Dmitrij Šostakovič, al 110° anniversario di Svatoslav Richter e una serie di presentazioni che esplorano i legami musicali italo-russi, un tema particolarmente attuale data la nostra posizione in Italia. Siamo lieti di annunciare che durante la conferenza verranno assegnati tre Premi IRMS: uno per il miglior elaborato di uno studente, uno per il miglior elaborato di un giovane studioso e un diploma onorario per un eccezionale contributo alla ricerca. Questi premi riflettono il continuo impegno dell'IRMS nel riconoscere l'eccellenza accademica attraverso le generazioni. Il Convegno IRMS si svolge sotto gli auspici dell'Orfeo Music Festival e del Comune di Vipiteno. A nome del Comitato Organizzativo e dei partecipanti, desidero esprimere la nostra sincera gratitudine a tutti coloro che hanno reso possibile questo evento. Siamo particolarmente grati al Consiglio Direttivo dell'Orfeo Music Festival; al Sindaco di Vipiteno, Dr. Peter Volgger; al Ministro della Cultura, Sig.ra Karin Hochreiner; all'Amministratrice Comunale, Sig.ra Verena DiBlasi; al Direttore dell'Associazione Turistica, Sig. Florian Mair; e al personale dedicato dell'Azienda di Soggiorno di Vipiteno per il loro prezioso supporto e la calorosa ospitalità. Siamo entusiasti di dare inizio a quello che promette di essere un convegno vivace e intellettualmente stimolante e di proseguire l'importante tradizione accademica ispirata alla vasta e multiforme eredità della cultura musicale russa. Benvenuti al Convegno IRMS 2025!

Larisa Jackson
Director, IRMS

IRMS 2025

MAYOR'S WELCOME



It is my great pleasure to welcome Dr. Larisa Jackson and the distinguished participants of the VII IRMS 2025 Conference to Vipiteno. I extend my warmest greetings to the esteemed music scholars and students who have traveled from Italy, Russia, the United Kingdom, the United States, China, Israel, Australia, Canada, and beyond to join us here in Sterzing/Vipiteno, South Tyrol. The citizens of our city and the entire region are proud to host such a prestigious international gathering. We are honored to serve as the setting for an event that fosters musical excellence, intercultural dialogue, and scholarly exchange. A heartfelt welcome to you all, and my very best wishes for an inspiring, productive, and successful VII IRMS Conference!

Es ist mir eine große Freude, Dr. Larisa Jackson und die angesehenen Teilnehmerinnen und Teilnehmer der VII. IRMS 2025-Konferenz in Sterzing begrüßen zu dürfen. Ich grüße die geschätzten Musikwissenschaftlerinnen und Musikwissenschaftler sowie die Studierenden, die aus Italien, Russland, Großbritannien, den USA, China, Israel, Australien, Kanada und anderen Ländern angereist sind, um uns hier in Sterzing, Südtirol, zu treffen. Die Bürgerinnen und Bürger unserer Stadt und der gesamten Region sind stolz darauf, Gastgeber eines solch renommierten internationalen Treffens zu sein. Es ist uns eine Ehre, den Rahmen für eine Veranstaltung zu schaffen, die musikalische Exzellenz,

interkulturellen Dialog und wissenschaftlichen Austausch fördert. Ein herzliches Willkommen an Sie alle und meine besten Wünsche für eine inspirierende, produktive und erfolgreiche VII. IRMS-Konferenz!

Я рад приветствовать доктора Ларису Джексон и уважаемых участников VII конференции ИИРМ 2025 в Випитено. Посылаю самые теплые приветствия уважаемым ученым и молодым исследователям, которые приехали из Италии, России, Великобритании, США, Китая, Израиля, Австралии, Канады и других стран, чтобы принять участие в самом г. Випитено провинции Южный Тироль. Жители нашего города и всего региона гордятся тем, что принимают столь престижную международную группу ученых. Для нас большая честь служить местом проведения мероприятия, которое способствует музыкальному совершенству, межкультурному диалогу и научному обмену. Сердечно приветствую вас всех и желаю вдохновенной, продуктивной и успешной VII конференции ИИРМ!

È per me un grande piacere dare il benvenuto a Vipiteno alla Dott.ssa Larisa Jackson e agli illustri partecipanti alla VII Conferenza IRMS 2025. Rivolgo i miei più calorosi saluti agli stimati studiosi e studenti di musica provenienti da Italia, Russia, Regno Unito, Stati Uniti, Cina, Israele, Australia, Canada e da altri paesi per unirsi a noi qui a Vipiteno, in Alto Adige. I cittadini della nostra città e dell'intera regione sono orgogliosi di ospitare un incontro internazionale così prestigioso. Siamo onorati di fungere da cornice a un evento che promuove l'eccellenza musicale, il dialogo interculturale e lo scambio accademico. Un caloroso benvenuto a tutti voi e i miei migliori auguri per una VII Conferenza IRMS stimolante, produttiva e di successo!

Peter Volgger, Mayor of Sterzing/Vipiteno

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CONFERENCE PROGRAM

(Milan Time, GMT+2)

10:00 Milan = 11:00 Moscow = 16:00 Shanghai, Hong Kong = 4:00 AM New York

ZOOM:

Join Zoom Meeting

<https://uhd.zoom.us/j/82693598500>

Meeting ID: 826 9359 8500

Passcode: 846968

July 7, Monday

16:30-17:00 - Connection Check/Zoom - Подключение для проверки связи

IRMS 2025

July 8, Tuesday

Vigil Raber Saal (Via Ralsler, 2, 39049 Vipiteno)

9:45 - Meet and Greet

Chair - Wai Ling Cheong
The Chinese University of Hong Kong, China
Miscellanea Session

10:00 Jeffrey Yunek, Collection-Chord Interactions in Rimsky-Korsakov's Kashchey the Immortal.

10:30 Luigi Verdi, From Scriabin's Prometheus chord to Kaleidocycles and Tiling Canons.

Chair - Larisa Jackson
University of Houston, USA, IRMS & OMF, Italy

Sources of Russian Music and Culture: Archives, Historiography, Textology

11:00 Svetlana Petukhova, Archival Sources: problems of authenticity and reception.

11:30 Ada Aynbinder, Anastasiya Maslova, P. I. Tchaikovsky. Cantata for the Polytechnic Exhibition in Moscow, 1872: History and Sources.

12:00 Ivan Porshnev, Vladimir Nemirovich-Danchenko's "Synthetic Theater" Theory and Leo Knipper's Opera "North Wind."

12:30 - 13:30 LUNCH

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Chair - Daniil Zavlunov, Stetson University, USA

Miscellanea Session

14:00 Keenan Reesor, "The Blind Abyss": A Symbolist Reading of Rachmaninoff's *Francesca da Rimini*.

14:30 Brian Buckstead, Jump Cuts and Juxtapositions: Film Editing Techniques in Stravinsky's *Petrushka*.

15:00 Chai Jie Low, Musical topics as an Interpretive Tool for Variations on a Russian Theme (1900).

Sviatoslav Richter: 110th Anniversary

15:30 Hong Ding, Zhang Shuyi, Compensating Rubato Reconsidered: Sviatoslav Richter and the Romantic Ideal in Performance.

Public Music Lecture

16:00

Joshua Bedford, Laughing and Sobbing in Music.

17:00

Group Photo Session

Meet by [Sparkasse Bank](#)



18:30 Vipiteno City Tour

(meet by the Fountain near [Sparkasse Bank](#))

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2025 ORFEO MUSIC FESTIVAL CONCERTS

20:30 - St. Margaretenkirche

CHAMBER MUSIC CONSOLATIONS EVENING CONCERT



Works by Mendelssohn, Bazzini, Brahms, Chopin, Mozart

(Entrance donations [online](#) or at door)

July 9, Wednesday

8:00 Salzburg Excursion (Goldenes Kreuz pick up, if you are registered)

13:00-14:00 lunch

IRMS 2025

19:00 Laternenparty Vipiteno



The beginning of the lantern evening is set at 19:00, the parties take place in all weather conditions. All of Vipiteno/Sterzing is up until the lights go out.

July 10, Thursday

Chair - Jeffrey Yunek, Fort Hays State University, USA

Miscellanea Session

9:00 Xuanyuan Jin, An Examination of Gubaidulina's Musical Philosophy through the Lens of Null Curriculum Theory in K-12 Music Education.

9:30 Inna Naroditskaya, Catherine's *Woebegone*: Opera and Cannons.

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Chair - Inna Naroditskaya, Northwestern University, USA

Sources of Russian Music and Culture: Archives, Historiography, Textology

10:00 Elena Biteriakova, Kliment Kvitka and His Project for the Development of the Ethnomusicological School of the Moscow Conservatory (From Archival Documents of the 1930s–1940s): On the 145th Anniversary of the Scholar.

10:30 Antonina Lebedeva-Emelina, Ballroom music by Osip Kozlovsky for the Coronations of Pavel I and Alexander I: the Ceremony and Reconstruction of the Scores.

11:00 Ludmila Makhova, Vladimir Iosifovich Kharkov (125) and Boleslav Isaakovich Rabinovich (95) at the Moscow Conservatory: on the Anniversaries of Scholars.

Chair - Keenan A. Reesor, Brigham Young University, USA

Shostakovich: 50th Anniversary of His Passing

11:30 Joshua Bedford, Gogol's Devils and Gogol's Laughter in Rimsky-Korsakov's Christmas Eve and Shostakovich's The Nose.

12:00 Netanel Pollak, Pamyati Shostakovicha: Soviet Works for Viola in Memory of Shostakovich, and in Light of his Deathbed Sonata.

12:30 Tanya Landau, Sounding Jewish Irony: Shostakovich's Existential Humor in Satires (Pictures of the Past).

13:00 - 14:00 LUNCH

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Joshua Bedford, Middle Tennessee State University, USA

Miscellanea Session

14:30 M-Daniil Zavlunov, Opera Audiences in 1830s St. Petersburg.

15:00 Paige Adam, Dissonance and Loss in Alfred Schnittke's Quintet for two violins, viola, cello and piano, I.

15:30 Madeleine Styskal, Jesus Christ Superstar in Russia: Religious Rock Opera in Cultural Translation and Tension.

Public Music Lecture

16:00

Netanel Pollack, Expanding Repertoire, Discovering New Works

Jeffrey Yunek, *Your Lie in April* and Chopin's First Ballade.

18:30

Conference Dinner (TBA)

2025 ORFEO MUSIC FESTIVAL CONCERTS

20:30 - St. Margaretenkirche

MUSICAL GEMS FROM ITALY AND RUSSIA



**Works by Paganini, Bellini, Puccini, Khachaturian, Tchaikovsky, Rachmaninov,
Arensky, Borodin**

(Entrance donations [online](#) and at door)

IRMS 2025

July 11, Friday

8:30 - Hiking Monte Cavallo



(Registered participants
meet by the Gondola,
walk north of Vipiteno tower)

Chair - Anna Giust, Verona University, Italia

Russian - Italian Musical Connections

14:30 Lubov Zolotnitskaia, Private Italian Troupes in Russia at the Turn of the 19th and 20th Centuries.

15:00 Elena Petrushanksaya, Cultural transfers and Paradoxes of the "Russian Presence" in the Mirror of Italian Music Criticism in 1923-1943.

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Chair - Maria Razumovskaya, Guildhall School of Music, London, UK

Sources of Russian Music and Culture: Archives, Historiography, Textology

Rossiysky Teatr: a catalogue of music sources of the Russian Empire in the long 19th century.

15:30 Anna Stetsenko, The study of Eighteenth-century libretto as a literary genre.

16:00 Anna Giust, The "Russian Fund" at Library Santa Cecilia, Rome.

16:30 Andrea Ziggiotto, A case from the "Russian Fund": *Dneprovskaya rusalka*.

2025 ORFEO MUSIC FESTIVAL CONCERTS

20:30 - **St. Margaretenkirche**

CLOSING GALA CONCERT



Works by Stravinsky, Bizet, Gaensbacher, Bolzoni, Tariverdiev, Albeniz, Bartok, Gershwin, F. Mercury, Debussy, Paganini, Boccherini

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2025 PARTICIPANT LIST

Paige Adam, PhD candidate, McGill University, Montreal, Canada

Ada Aynbinder, Tchaikovsky State Museum-Reserve, The State Institute of Art Studies, Russia

Joshua Bedford, PhD, Middle Tennessee State University, USA

Elena Biteriakova, Kvitka Folk Music Research Center at the Moscow Conservatory, Russia

Brian Buckstead, PhD, Fort Hays State University, USA

Wai Lin Cheong, PhD, The Chinese University of Hong Kong, China

Hong Ding, PhD, Shanghai Conservatory of Music, China

Anna Giust, PhD, University of Verona, Italy

Larisa Jackson, PhD, University of Houston, USA, OMF & IRMS, Italy

Xuanyuan Jin, North America International School, Shanghai, China

Tanya Landau, PhD candidate, Northwestern University, USA

Антонина Лебедева-Емелина, государственный институт искусствознания, Москва, Россия

Chai Jie Low, PhD candidate, University of Melbourne, Australia

Ludmila Makhova, Kvitka Folk Music Research Center at the Moscow Conservatory, Russia

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Inna Naroditskaya, PhD, Northwestern University, USA

**Elena Petrushanskaya, The State Institute of Arts Studies, Moscow, Russia,
Bologna, Italy**

Svetlana Petukhova, The State Institute of Art Studies, Moscow, Russia

Netanel Pollak, DMA, Israel

**Иван Поршнеv, аспирант Уральской консерватории им. Мусоргского,
Екатеринбург, Россия**

Maria Razumovskaya, PhD, Guildhall School of Music, London, UK

Keenan A. Reesor, PhD, Brigham Young University, USA

Zhang Shuyi, MA candidate, Shanghai Conservatory of Music, China

Anna Stetsenko, PhD, University of Verona, Italy

Madeleine Styskal, PhD candidate, University of Texas - Austin, USA

Luigi Verdi, Docente di composizione al Conservatorio di Lucca, Italia

Jeffrey Yunek, PhD, Fort Hays State University, USA

Daniil Zavlunov, PhD, Stetson University, USA

Andrea Ziggiotto, MA candidate, Verona University, Italy

Любовь Золотницкая, Санкт Петербургская консерватория, Россия

BIOGRAPHIES - ABSTRACTS

Paige Adam, PhD candidate, McGill University, Montreal, Canada



Paige Adam is a PhD student in music theory at McGill University in Montreal, Canada, under supervisor Ellen Bakulina. Originally from Winnipeg, Manitoba, Canada, Paige received a BMus in 2022, and MA in 2023. Paige is particularly drawn to Russian chamber music, whether from the Late Romantic or the avant-garde, aiming to bring lesser-known composers' music, such as Anton Arensky and Sergei Taneyev, back to the spotlight. Coming from a piano background, Paige loves analyzing piano trios and quintets and writing about form. Other interests include learning languages, cooking, and activism.

Abstract - Dissonance and Loss in Alfred Schnittke's Quintet for Two Violins, Viola, Cello and Piano.

Following his death in 1998, Russian composer Alfred Schnittke was hailed as "the last genius of the 20th century" by Russian periodicals. Accredited with coining the term "polystylism," his music remains largely unfamiliar in Western performance traditions, although academic interest is growing.

Schnittke's piano quintet was composed between 1972–1974, dedicated to the memory of his mother. In the first movement, Moderato, Schnittke showcases his shocking treatments of dissonance, both harmonic and metric, in numerous ways. For instance, setting motives built on semitones against each other in different time intervals and in retrograde, simultaneously. The same motive is also presented in canon, but peppered with quarter tones, creating a unique blend of tradition and atonality. The quintet is noted for its portrayal of isolation and grief, with some describing the emotional intensity as nearly unbearable. Schnittke himself acknowledged that the work reflects deeply personal experiences of loss, stating that his grief and emotions were of too private a nature to comment on. My paper examines how themes of loss and grief are embedded in the quintet's first movement through various musical elements, including unresolved dissonances, motivic repetition, and a repeating quarter note rhythm fading away, mimicking a dying heartbeat.

IRMS 2025

**Ада Айнбиндер, Музей-заповедник Чайковского в Клину,
институт искусствознания, Москва, Россия**
**[Ada Aynbinder, Tchaikovsky State Museum-Reserve, State
Institute of Art Studies, Russia]**



Ада Айнбиндер – музыковед, кандидат искусствоведения, автор новой биографии Чайковского из серии ЖЗЛ. 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».

ENGLISH

Musicologist Ada Aynbinder, the author of a new biography of Tchaikovsky from the prestigious ZhZL series, 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.

Анастасия Маслова, Государственный музей-заповедник П.И. Чайковского, Клин, Российская академия музыки имени Гнесиных, Москва, Россия

[Anastasiya Maslova, Tchaikovsky State Museum, Klin, Gnesin Russian Music Academy, Moscow, Russia]



В 2022 году с отличием окончила Российскую академию музыки имени Гнесиных, а 2025 году в аспирантуру на кафедре аналитического музыкознания. Тема диссертационного исследования — «Никола Сала (1713-1801) и неаполитанская контрапунктическая школа», научный руководитель — доктор искусствоведения, профессор Ирина Петровна Сусидко. С 2021 года по настоящее время научный сотрудник Государственного мемориального музыкального музея-заповедника П. И. Чайковского в Клину. С 2023 года преподает в РАМ имени Гнесиных, где ведет курсы анализа музыкальных произведений и полифонии.

<https://gnesin-academy.ru/employees/maslova-anastasiya-ivanovna/>

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In 2022, Anastasiya graduated with honors from the Gnessin Russian Academy of Music, and in 2025, entered graduate school at the Department of Analytical Musicology. The topic of her dissertation research is "Nicola Sala (1713-1801) and the Neapolitan Counterpoint School", academic advisor Doctor of Art History, Professor Irina Petrovna Susidko. From 2021, she has been a research fellow at the P. I. Tchaikovsky State Memorial Musical Museum-Reserve in Klin. Since 2023, Anastasiya has been teaching at the Gnessin Russian Academy of Music, where she conducts courses in the analysis of musical works and polyphony.

Abstract - П.И. Чайковский. Кантата к Политехнической выставке в Москве в 1872 году: История и источники
[P. I. Tchaikovsky. Cantata for the Polytechnic Exhibition in Moscow, 1872: History and Sources].

С 30 мая по 1 сентября 1872 года в Москве прошла Политехническая выставка, на которой были представлены промышленные, сельскохозяйственные, военные, научно-технические и культурные достижения Российской империи. По заказу музыкальной комиссии выставки Чайковский сочинил кантату на текст, специально написанный для этого случая известным

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поэтом Яковом Полонским. Премьера состоялась на торжественном открытии выставки на Троицком мосту у самых стен Кремля. Более при жизни автора это сочинение не звучало. Автограф партитуры некоторое время находился в библиотеке Московского Большого театра, но с начала XX века считается утраченным. В докладе пойдет речь о выявленных на сегодняшний день источниках, о переделанном в советские годы тексте и новом названии, о проблемах новой реконструкции сочинения и подготовке к изданию в проекте «Академическое полное собрание сочинений П.И.Чайковского».

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From May 30 to September 1, 1872, the Polytechnic Exhibition was held in Moscow, where industrial, agricultural, military, scientific, technical and cultural achievements of the Russian Empire were presented. At the request of the exhibition's music committee, Tchaikovsky composed a cantata to a text specially written for the occasion by the famous poet Yakov Polonsky. The premiere took place at the grand opening of the exhibition on Troitsky Bridge near the Kremlin walls. This work was never performed again during the composer's lifetime. The autograph of the score was for some time in the library of the Moscow Bolshoi Theater, but since the beginning of the 20th century it has been considered lost. The paper will discuss the sources discovered to date, the text reworked in the Soviet years and the new title, the problems of a new reconstruction of the work and preparation for publication in the project "Academic Complete Works of P. I. Tchaikovsky".

Joshua Bedford, PhD, Middle Tennessee State University



Dr. Josh Bedford is an Assistant Professor of Musicology at Middle Tennessee State University. He is the B.A. program coordinator for the School of Music and artistic director for the faculty chamber ensemble. His research has primarily focused on Soviet opera and aesthetics but has recently shifted focus to opera and laughter. He is in the early stages of working on a book about the uses of laughter in the operatic adaptations of Gogol's works. He has presented research at numerous conferences, including the IRMS, AMS, ASEES, and the biyearly Deutsche Schostakowitsch Gesellschaft.

<https://w1.mtsu.edu/faculty/joshua-bedford>

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Abstract - Gogol's Devils and Gogol's Laughter in Rimsky-Korsakov's Christmas Eve and Shostakovich's The Nose

In his myriad guises, the devil appears constantly throughout Gogol's literary works, most directly in the Dikanka Tales and more indirectly in later works such as the Petersburg Tales, his play The Government Inspector, or his novel Dead Souls. In the early works, they visibly appear in the stories in humorous and terrifying ways and are developed from various folk sources. The devil as a character slowly disappeared in the later works, replaced by a lurking and ubiquitous demonic force. Even though the devil shifts from a visible to an invisible figure within the plot, the sounds of the devil remain, primarily through his laughter. In this paper, I will compare Rimsky-Korsakov and Shostakovich's approaches to demonic laughter in their respective operas, Christmas Eve and The Nose, to explore whether this literary transformation emerges in the operatic adaptations of these two stories. Rimsky-Korsakov's presentation of the devil's laughter follows more conventional musical features of chromaticism, tritones, and jagged rhythms that create an image of the devil as a trickster. In The Nose, characters invoke the devil's name, which seems to conjure up frenzies of mechanistic and unrelenting laughter that can represent either horrific violence or comic absurdity.

Public Lecture - Connections between the Sounds of Laughing and Sobbing in Opera

Laughter and crying have much in common. This statement might seem strange, considering both typically result from noticeably different emotional circumstances. When someone laughs or cries, they display noticeably similar facial expressions and features, and, at times, a laugh can sound like a cry or a sob can sound like a laugh. Can the parallels between the physical, anatomical, and sonic expressions of laughing and crying be replicated in a musical score? To explore this, I want to examine the musical gestures used to mark laughing or crying in the score. Then, I will provide some examples where laughing and crying are juxtaposed, looking at moments where lyrics and musical gestures contradict one another (e.g., singing a sobbing gesture on the word "laugh") or when musical material originally intended for something comic gets reappropriated for a sorrowful lament. Finally, I will demonstrate how composers such as Claudio Monteverdi and Ambroise Thomas have attempted to replicate the expressive mutability of laughter and crying.

Елена Викторовна Битерякова, Московская консерватория, Россия [Elena Viktorovna Biteriakova, Moscow Conservatory, Russia]



Елена Викторовна Битерякова — кандидат искусствоведения (2004), старший научный сотрудник Научного центра народной музыки имени К. В. Квитки Московской государственной консерватории имени П. И. Чайковского. Окончила

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историко-теоретический факультет (1998) и аспирантуру (2001) Московской консерватории под руководством профессора Е. М. Царёвой. В 2004 году защитила кандидатскую диссертацию на тему «Кристиан Синдинг: Портрет норвежского композитора». С 1994 года — участница Фольклорного ансамбля Московской консерватории. С 1998 года — специалист, с 2005 года — старший научный сотрудник Научного центра народной музыки имени К. В. Квитки. Автор свыше 70 публикаций: научных статей, рецензий и книг по истории западноевропейской (норвежской) музыки и русской музыкальной культуры XIX века, по музыкальному фольклору и истории отечественной фольклористики.

<https://www.mosconsv.ru/ru/person/119733>

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Elena V. Biteriakova, PhD (2004), Senior Researcher of the Klyment Kvitka Folk Music Research Center at the Moscow State Tchaikovsky Conservatory. Graduated from the Moscow Tchaikovsky State Conservatory in 1998 and from the Conservatory's postgraduate course in 2001 (Professor Ekaterina Tsareva's class). In 2004 defended the PhD thesis «Christian Sinding: A Picture of a Norwegian Composer». From 1994 — a member of the Moscow Conservatory Folk Group. Since 1998 — a staff member, from 2005 — a Senior Researcher of the Klyment Kvitka Folk Music Research Center at the Moscow Conservatory. Author of 70 scholarly articles, reviews and books on the history of Norwegian music and Russian music culture of the 19th century, on Russian folk music and the history of Russian ethnomusicology.

Abstract - Климент Квитка и его проект развития этномузыкологической школы Московской консерватории (из архивных документов 1930–1940-х годов): к 145-летию ученого

[Kliment Kvitka and His Project for the Development of the Ethnomusicological School of the Moscow Conservatory (From Archival Documents of the 1930s–1940s): On the 145th Anniversary of the Scholar]

Доклад основан на документах 1930–1940-х годов из рукописного фонда Научного центра народной музыки имени К. В. Квитки, связанных с первыми годами работы учрежденного в декабре 1937 года в Московской консерватории Кабинета по изучению музыкального творчества народов СССР. Руководителем фольклорной секции Кабинета был назначен К. В. Квитка, на которого была возложена задача формирования концепции нового подразделения и определения ведущих направлений его деятельности. Докладные записки, сообщения на совещаниях, программы и планы, регулярно представлявшиеся К. В. Квиткой руководству и администрации консерватории на протяжении первого десятилетия существования Кабинета, отражают идеи Квитки относительно принципов и методов музыкально-фольклористической работы подразделения. Приоритетными направлениями ученый считал собирательскую и исследовательскую деятельность. Не отрицая важности и необходимости учебно-методической работы сотрудников Кабинета, находившегося в подчинении теоретико-композиторского факультета, Квитка с коллегами на протяжении 10 лет боролся за обретение

и сохранение подразделением научного статуса. В докладе будут освещены главные успехи и неудачи этой многолетней борьбы, завершившейся крахом в печально известные в истории Московской консерватории 1948–1949 годы (Постановление Политбюро ЦК ВКП(б) от 10 февраля 1948 г., «дело музыковедов» 1949 г.).

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The report is based on documents from the 1930s–1940s from the manuscript collection of the K. V. Kvitka Scientific Center of Folk Music related to the first years of work of the Cabinet for the Study of Musical Creativity of the Peoples of the USSR, established in December 1937 at the Moscow Conservatory. K. V. Kvitka was appointed head of the Cabinet's folklore section and was tasked with forming the concept of the new division and determining the leading areas of its activity. Reports, messages at meetings, programs and plans regularly presented by K. V. Kvitka to the management and administration of the conservatory during the first decade of the Cabinet's existence reflect Kvitka's ideas regarding the principles and methods of the division's musical and folklore work. The scientist considered collecting and research activities to be priority areas. Without denying the importance and necessity of the educational and methodological work of the staff of the Cabinet, which was subordinate to the theoretical and composition faculty, Kvitka and his colleagues fought for 10 years to acquire and maintain the scientific status of the department. The report will highlight the main successes and failures of this long-term struggle, which ended in collapse in the infamous years of 1948-1949 in the history of the Moscow Conservatory (Resolution of the Politburo of the Central Committee of the All-Union Communist Party (Bolsheviks) of February 10, 1948, the "musicologists' case" of 1949).

Brian Buckstead, PhD, Fort Hays State University, KS, USA



Dr. Brian Buckstead maintains a flourishing career as a violinist, violist, conductor, and educator, making significant contributions to the music world through extensive performances and teachings across the United States, Canada, Europe, and Asia. Brian received his Bachelor of Music degree from St. Olaf College and his Master and Doctor of Musical Arts degrees from the University of Wisconsin-Madison. His principal teachers include Beatrix Lien, Charles Gray, Jennifer John, and David Perry. He has held teaching positions at various colleges and universities across Kansas, Minnesota, Wisconsin, and Canada, and is

currently Associate Professor of Violin and Viola and conductor of the Hays Symphony at Fort Hays State University in Kansas. For more information, please visit www.brianbuckstead.com.

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Abstract - Jump Cuts and Juxtapositions: Film Editing Techniques in Stravinsky's Petrushka

Igor Stravinsky's *Petrushka* (1911) demonstrates a pioneering use of film editing techniques in music, particularly through rapid juxtapositions, abrupt cuts, and shifting perspectives. Stravinsky manipulates rhythm, orchestration, and harmonic contrast in ways akin to montage and jump cuts in cinema. His abrupt changes in texture and harmony mirror film's ability to splice disparate scenes together, creating a dynamic sense of motion and narrative fragmentation.

A key example is the use of bitonality—such as the famous "Petrushka chord"—which functions like a cinematic dissolve, overlapping different harmonic spaces. The ballet's structure, built on episodic contrasts, resembles quick scene changes in film, reinforcing its fragmented storytelling. Additionally, Stravinsky's unpredictable metric shifts parallel the rhythmic pacing of film editing, where cuts can disrupt or accelerate time perception. These techniques give *Petrushka* a visual-musical quality, anticipating later collaborations between composers and filmmakers. Stravinsky's innovations foreshadow how music and film editing would later intertwine, making *Petrushka* an early model for the intersection of these two art forms.

The state of research on this aspect of Stravinsky's compositional style is sparse. While these observations are mentioned in several online sources*, and several dissertations have been written on *Petrushka*, the specific exploration of *Petrushka*'s relationship to cinematic techniques remains a niche area within musicological research. Further scholarly inquiry could deepen our understanding of how early 20th-century compositional practices intersected with emerging cinematic concepts.

Hong Ding, PhD, Shanghai Conservatory of Music, China

Zhang Shuyi, MA candidate, Shanghai Conservatory of Music, China



Hong Ding is Associate Professor of Musicology at Shanghai Conservatory of Music. His research explores theoretical and aesthetic issues in contemporary Chinese music, transformational theory, and performance practice. He has published journal articles and book chapters on functional harmony, twelve-tone music, and the works of Debussy, Bartók, and Messiaen. He co-edited *Music Performance and the Theories and Methods for its Cultural Research* (with Luo Qin and Yang Jian, 2023) and co-translated Messiaen's *Traité de rythme, de couleur et d'ornithologie* into Chinese (Tome II, with Cheong Wai-Ling, 2021). He is a contributing editor of *Transformational Theory: Theory, Analysis, Criticism* (forthcoming).



Zhang Shuyi holds a Bachelor of Music in Clarinet Performance from Shanghai University and is currently pursuing a master's degree in Musicology at Shanghai Conservatory of Music. His research focuses on musical performance

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studies, particularly the cognitive impact of body movements during performance. His broader interests include performance aesthetics and the sociology of music performance. As an active clarinetist, he regularly performs in both chamber and orchestral settings.

Abstract - Compensating Rubato Reconsidered: Sviatoslav Richter and the Romantic Ideal in Performance

Twentieth- and twenty-first-century scholars, particularly those influenced by positivist approaches, have often expressed skepticism toward the feasibility of the so-called compensating rubato in performance. They contend that the concept of rubato as a balance of stealing and returning time is too elusive to be precisely executed in practice. (Philip 1992) This stands in stark contrast to how it was perceived in the long 19th century, when compensating rubato largely became mythologized as an essential expression of artistic individuality. This paper challenges the assumption that the Romantic ideal of compensating rubato was merely theoretical, arguing that its influence must have manifested in actual performances.

Through a close analysis of Sviatoslav Richter's interpretation of Rachmaninoff's *Piano Concerto in C Minor*, we examine a striking instance of compensating rubato in the recapitulation of the first movement. Unlike more than a dozen recordings we examined, ranging from Rachmaninoff himself to contemporary pianists, Richter's rendition distinctly sets the rubato-infused development theme against the more metrically stable first theme. By examining Richter's recordings of other concerti and his pedagogical lineage, particularly the writings of his teacher, Heinrich Neuhaus, this paper explores how a deeply rooted Romantic conception of compensating rubato might still shape performance choices, even in the mid-20th century. Ultimately, this study sheds light on the interplay between historical ideals and interpretative practice, reconsidering compensating rubato as a lived rather than merely theoretical phenomenon.

Anna Giust, PhD, University of Verona, Italy



Anna Giust is Associate Professor of Russian studies at the University of Verona (Italy). She has previously taught Music Theory, History of Musical Instruments, and Russian Language at the University Ca' Foscari of Venice. Her educational history includes a PhD in Visual and Performing arts (*Towards Russian Opera: Growing National Consciousness in 18th-Century Operatic Repertoire*, 2012), a master's degree in Musicology (2008), a diploma in classical guitar (2005), and a master's degree in Russian Studies (2004). Her main field of research is Russian music, notably opera. Her research approaches include music nationalism, inter-semiotic translation, music mobility towards and from Russia, and the reception of Italian opera in Russia. She has

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authored three monographs (*"Ivan Susanin" di Catterino Cavos, Un'opera russa prima dell'Opera russa*, Turin 2011, *Cercando l'opera russa, La formazione di una coscienza nazionale nel teatro musicale del Settecento*, Milan 2014; *La forza dell'amore, dell'odio e del destino, Verdi e l'opera italiana in Russia*, Parma 2024), the critical edition of the opera *Ivan Susanin* by C. Cavos and A. Shakhovskoy (1815, Rome 2024), as well as articles on Russian opera from the 18th to the 21st centuries.

<https://www.dlts.univr.it/?ent=persona&id=59052&lang=en>

Abstract - The "Russian Fund" at Library Santa Cecilia, Rome

Our session will present the project "Rossiysky Teatr," currently based at University of Verona, Dep. of Foreign Languages and Literatures. The project involves the creation of a digital archive of sources relating to operatic life in the former Russian Empire from the 1730s and for about a century. My paper will present the typology of sources involved and the process of their elaboration and cataloguing. In light of the issues related to the collection of this kind of sources, and which in the current international situation are subject to even further risk of dispersion, the archive aims at bringing materials preserved in Russian and European libraries together, in order to create a solid and shared ground on which to base individual scientific studies. My presentation will start from the presentation of the Russian Fund at the Library of Conservatoire "Santa Cecilia" in Rome, which cataloging and digitization is part of the project: genesis of the fund, consistency, specific cases, current and expected results.

Larisa Jackson, PhD, University of Houston, USA, OMF & IRMS, Italy



Larisa Jackson's scholarly interests span 19th-century music, Russian music of the 19th and 20th centuries, and the history of music theory. She is the author of *Rimsky-Korsakov's Harmonic Theory: The Practical Manual of Harmony, Its Sources, History, and Traditions* (2022), the first comprehensive study of Rimsky-Korsakov's harmonic theory. Her work on Tchaikovsky, Russian music, and the history of tonal theory has appeared in publications such as *Current Musicology*, the *Journal of the American Liszt Society*, and the *St. Petersburg Conservatory International Conference Journal*.

Jackson has given pre-concert lectures at Lincoln Center, Houston Symphony, and Cullen Theater, and has written program notes for performances at Alice Tully Hall and the New Amsterdam Symphony Orchestra in New York City. Her commitment to classical music education and outreach led her to help establish the Orfeo Music Festival in Italy in 2002. Since 2018, the festival has also hosted the annual IRMS scholarly conference founded by Dr. Jackson. She has served as a juror at prestigious international competitions, including the 6th Elena Obraztsova Competition of Young Singers and the Rimsky-Korsakov International Competition of Young Opera

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Singers, and participated in the International Musicological Society Symposium marking the 150th anniversary of the St. Petersburg Conservatory. Originally from St. Petersburg, Russia, she studied at the Musorgsky Music College before completing her M.A., M.Phil., and Ph.D. at Columbia University in New York under the guidance of Ian Bent. She currently teaches music history, theory, and piano at the University of Houston.

Xuanyuan Jin, North America International School, Shanghai, China



Xuanyuan Jin is a scholar who focuses on music education, film music, and music visualization. She recently delivered a speech on visual music genres at the 2024 International Conference on New Music Concepts in Italy. Xuanyuan also co-published a journal article on analyzing operatic components in works by Berg, Strauss, and Puccini in the *International Journal of Music Science, Technology and Art*. She won numerous international awards, including a silver prize in the music composition category at the 2024 Debussy International Music Competition and second place at the 2023 Vivaldi International Music Competition in the vocal division.

Abstract - An Examination of Gubaidulina's Musical Philosophy through the Lens of Null Curriculum Theory in K-12 Music Education

Sofia Gubaidulina is a leading contemporary Russian composer known for her diverse style, unconventional compositional approaches, and ethnic musical elements that she employs in her compositions. While Gubaidulina's music has increasingly appeared in music analysis and musicology (Ewell, 2013), her presence is lacking in the pedagogical circles, particularly concerning K-12 music education. Gubaidulina's underrepresentation in the K-12 music history, theory, and appreciation curricula leads to the lack of artistic awareness of her life and career, generating various knowledge gaps among students regarding Gubaidulina's compositions and influence on contemporary music. The current study implements the null and hidden curricula frameworks (Null, 2011) to highlight Gubaidulina's life, compositions, and influence as the core of the curricular foundation in holistic and applied music education. The current study uses examples from Gubaidulina's *Revue Music* (1976), *De Profundis* (1978), and *Concerto for Viola and Orchestra* (1996).

Tanya Landau, PhD candidate, Northwestern University



Tanya Landau is a PhD student in Musicology as well as a Mellon Cluster Fellow in Critical Theory and a member of the Global Politics and Religion study group at Northwestern University. Coming from a performance

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background, she received her Master of Music in performance (voice) from Roosevelt University's Chicago College of Performing Arts in 2023. Her research explores implied meanings and subtexts that define aspects of individual expression for displaced peoples. Drawing on post-colonial theories, her research highlights the songs being sung by diasporic populations, asking how song is critical in the development of cultural and political independence.

Abstract - Sounding Jewish Irony: Shostakovich's Existential Humor in Satires (Pictures of the Past)

In June 1960, Shostakovich made the difficult decision to join the Communist Party. Interpreted by scholars in conflicting ways, some argue it was an act of commitment, while others acknowledge it as the result of political pressure. Shostakovich was subsequently appointed as Chairman of the Union of Composers, solidifying his commitment to the Soviet Union amongst personal crises experienced upon returning from Dresden, having witnessed the horrifying aftermath of the 1945 fire bombings. Under these conflicting, emotional conditions, Shostakovich composed not only his infamous Eighth Quartet but also the rarely discussed song cycle, *Satires: Pictures of the Past*. Musicologist Esti Sheinberg has argued that Jewish existential irony became one of the primary mechanisms for his idiomatic musical expressivity. By blending irony, satire, parody, and the grotesque, Shostakovich infuses his music with an enduring thread of humor that finds its foundation not within the hopelessness of nihilism but rather within the existential and moral inquiries of the Jewish ethos. Through a close musical and textual examination of the *Satires*, I illuminate the nuances and complexity of Jewish existential irony and its musical manifestations—wherein incongruous metric implications, ambiguous harmonic functions, and exaggerated musical clichés nuanced and challenged established compositional norms.

Contribution to the Field:

This paper contributes to the field of Shostakovich studies through an in-depth analysis of a rarely performed work, *Satires: Pictures of the Past*. Shostakovich's idiomatic musical style has certainly been analyzed through a wide variety of methodological lenses and explored through extensive historiographies, however, this paper seeks to take a new approach by centering this particular composition within the existential philosophy of the Jewish ethos. Shostakovich was influenced greatly by his many friendships with Jewish people throughout his life, including Solomon Michoels, Mieczysław Weinberg, Veniamin Iosifovich Fleishman and others. I argue that these close friendships led to an exploration of philosophical principles that can be heard not only in the musical features of the song cycle but also in the way the text is set and utilized. Ultimately, this paper explores a musical and textual analysis that underscores Shostakovich's ability to find idiomatic modes of expression in politically challenging conditions.

**Антонина Лебедева-Емелина, государственный институт
искусствознания, Москва, Россия**
[Antonina Lebedeva-Emelina, State Institute for Arts Studies,
Moscow, Russia]



Лебедева-Емелина Антонина Викторовна, ведущий научный сотрудник сектора истории музыки Государственного института искусствознания (Москва), доктор искусствоведения. Автор нескольких монографий (3), глав в академических научных изданиях (4) и монографический нотных изданий (7), посвященных русской музыке второй половины XVIII века. <https://sias.ru/institute/persons/1284.html>

Russian sacred music of the second half of the 18th century (Berezovsky, Bortnyansky, Vedel, Degtyarev, etc.) and pre-revolutionary Russia (Nikolsky); musical culture of the second half of the 18th century, the works of Mussorgsky, source studies and publication of sacred music of the pre-Glinka period.

<https://sias.ru/institute/persons/1284.html>

**Abstract - Бальная музыка Осипа Козловского к коронациям Павла I и Александра I: о
церемониальном действе и реконструкции партитур**
[Ballroom music by Osip Kozlovsky for the Coronations of Pavel I and Alexander I: the
Ceremony and Reconstruction of the Scores].

В историю русской музыки Осип Антонович Козловский (1757–1831) вошел как мастер хорового полонеза. Первые образцы танца с хором прозвучали при Екатерине II в Таврическом дворце в апреле 1791 года. Празднество устроил князь Г. А. Потемкин по поводу побед в русско-турецкой войне. Спустя 6 лет композитору была заказана музыка для коронационного бала Павла I. Церемониал коронации следовал европейской традиции, но с российской спецификой. Впервые в русской истории император короновался вместе с императрицей Марией Федоровной. Произошло это 5 апреля 1797 года. Церемония совершалась в Успенском соборе московского Кремля. Церемониальный бал был назначен на 8 апреля, по традиции шел в Грановитой палате Кремля. Еще через 4 года музыка Козловского прозвучала на коронации Александра I и Елизаветы Алексеевны.

Козловский сочинил для обоих коронационных балов одинаковое количество танцев: 6 полонезов (первый с хором), 3 менуэта, 6 контрдансов. Стихи для хора 1797 года были заказаны поэту-архаисту Петру Карабанову. Они оказались достаточно тяжеловесными по слогу, использовали старинную лексику, устаревшие выражения. В отличие от полонеза 1791 года «Гром победы, раздавайся» и полонеза 1801 года «Росскими летит странами» на стихи Г.

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Р. Державина, полонез 1797 года «Какия солнцы озаряют неколебимый росский трон» оказался сочинением «на случай», впоследствии был забыт. Бальную музыку для Павла I Козловский написал в течение декабря 1796 — января 1797 года. В феврале «Московские ведомости» сообщали о продаже партитуры и клавира сочинения. Отпечатан был, по-видимому, маленький тираж: в настоящее время найдено в архивах 2 экземпляра партитуры и 1 экземпляр клавира 1797 года, 1 экземпляр клавира 1801 года (партитура не найдена).

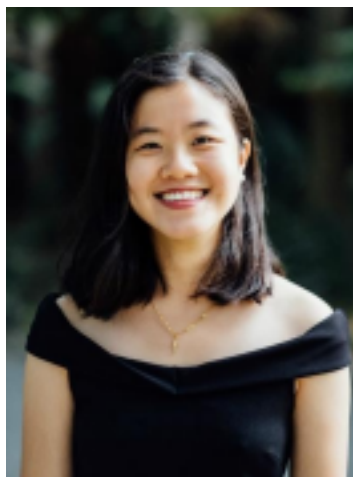
Особое внимание в докладе будет уделено церемониалу коронации российских императоров, структуре коронационного бала. Бальная музыка Козловского 1797 года издана мною с научными статьями (2025). Бальная музыка 1801 года находится в процессе реконструкции. Слушателям будет предложена аудиозапись начального полонеза, исполненного студентами Института культуры в Орле.

ENGLISH

Osip Antonovich Kozlovsky (1757-1831) went down in the history of Russian music as a master of the choral polonaise. The first examples of dance with a choir were performed under Catherine II in the Tauride Palace in April 1791. The celebration was organized by Prince G. A. Potemkin on the occasion of victories in the Russo-Turkish War. Six years later, the composer was commissioned to write music for the coronation ball of Pavel I. The coronation ceremony followed the European tradition, but with Russian specifics. For the first time in Russian history, an emperor was crowned together with Empress Maria Feodorovna. This happened on April 5, 1797. The ceremony took place in the Assumption Cathedral of the Moscow Kremlin. The ceremonial ball was scheduled for April 8, and traditionally took place in the Faceted Chamber of the Kremlin. Four years later, Kozlovsky's music was performed at the coronation of Alexander I and Elizaveta Alekseevna. Kozlovsky composed the same number of dances for both coronation balls: 6 polonaises (the first with a choir), 3 minutes, 6 contra dances. The verses for the choir of 1797 were commissioned from the archaic poet Pyotr Karabanov. They turned out to be rather ponderous in style, used old vocabulary, and outdated expressions. Unlike the polonaise of 1791 "The thunder of victory, resound" and the polonaise of 1801 "Rosskie flies through the countries" to the verses of G. R. Derzhavin, the polonaise of 1797 "What suns illuminate the unshakable Russian throne" turned out to be a composition "for the occasion" and was subsequently forgotten. Kozlovsky wrote the ballroom music for Pavel I during December 1796 - January 1797. In February, "Moskovskie Vedomosti" reported on the sale of the score and pianoforte of the work. Apparently, a small print run was printed: currently, 2 copies of the score and 1 copy of the pianoforte of 1797, 1 copy of the pianoforte of 1801 (the score was not found) have been found in the archives.

Particular attention in this paper will be paid to the coronation ceremony of Russian emperors, the structure of the coronation ball. Kozlovsky's ballroom music of 1797 was published by me with scholarly articles (2025). The ballroom music of 1801 is in the process of reconstruction. Listeners will be offered an audio recording of the opening polonaise, performed by students of the Institute of Culture in Orel.

Chai Jie Low, PhD candidate, University of Melbourne, Australia



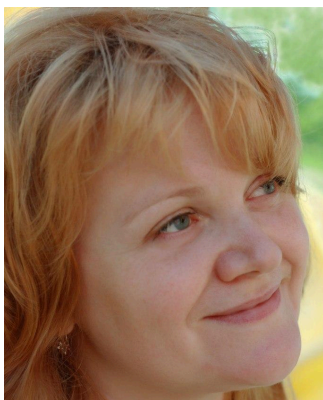
Chai Jie Low is a pianist and PhD candidate at the Melbourne Conservatorium of Music (University of Melbourne). She was a Residential Tutor at St Mary's College, The University of Melbourne in 2019 - 2023, before undertaking postgraduate study at the Guildhall School of Music and Drama in London. Chai Jie has presented papers at the University of Oxford, University of Aberdeen and the Musicological Society of Australia National Conference. She is currently a Teaching Associate in musicology at the University of Melbourne and a member of the editorial committee for *Context: Journal of Music Research*.

Abstract - Musical topics as an Interpretive Tool for Variations on a Russian Theme (1900)

A substantial part of the musical output of the Belaïeff Circle from fin de siècle St Petersburg has been overlooked over the course of history. Despite the Circle's prominence during the late nineteenth and early twentieth century, many of their piano compositions are unfamiliar to musicians today, with a lack of existing performance studies and limited English-language sources. One of their lesser-known works is *Variations on a Russian Theme* (1900), a piano solo composition based on a Russian folk song theme. Within the set, each individual variation was written by one of seven composers in the Belaïeff Circle: Nikolai Rimsky-Korsakov; Alexander Winkler; Felix Blumenfeld; Nikolai Sokolov; Joseph Withol; Anatoly Liadov; and Alexander Glazunov. This paper will offer a closer look at this variation set through a methodology that draws insights from historical, practice-led, and archival research. It will explore how knowledge of nineteenth-century musical topics such as dance and march types, as outlined by scholars such as Janice Dickensheets, can be used as an interpretive tool to inform expressive and stylistic performance choices in *Variations on a Russian Theme*.

Людмила Махова, Научный центр народной музыки им. К. В. Квитки Московской государственной консерватории имени П. И. Чайковского, Россия

[Ludmila Makhova, K. V. Kvitka Folk Music Research Center at the Moscow State Tchaikovsky Conservatory, Russia]



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Музыковед-фольклорист, музыкальный редактор, педагог, научный сотрудник НЦНМ. Окончила Абаканское музыкальное училище по специальности «фортепиано» (1985–1989, класс В. В. Глаголева). Работала преподавателем фортепиано и концертмейстером в Новосибирском хореографическом училище (1990–1992) и в Новосибирском областном колледже культуры и искусства (1992–1995). Окончила историко-теоретический факультет Санкт-Петербургской государственной консерватории имени Н. А. Римского-Корсакова (1995–2000) по специальности «музыковедение» на кафедре музыкальной фольклористики и древнерусского певческого искусства. Среди учителей: А. М. Мехнецов (теория фольклора, фольклорный ансамбль), Т. М. Чаусова (класс органа), Д. Н. Часовитин (класс специализированного общего курса фортепиано). Окончила аспирантуру Санкт-Петербургской консерватории по специальности «музыкальное искусство» (2000–2003, научный руководитель И. С. Попова).

В Московской консерватории: специалист первой категории (2002–2005), научный сотрудник (с 2005) Учебно-научной лаборатории народной музыки (с 2005 — УНЛНМ им. К. В. Квитки); с 2005 — научный сотрудник Научного центра народной музыки им. К. В. Квитки. Выпускающий редактор журнала «Вестник Российского фольклорного союза» (2002–2004); редактор журнала «Музыка и время» (с 2003, с 2004 — заместитель главного редактора; зав. музыкальной редакцией (2005–2006); выпускающий редактор Вестника Санкт-Петербургской консерватории имени Н. А. Римского-Корсакова «Musicus» (2007–2009); руководитель редакторской группы (2012–2019) Электронного энциклопедического словаря «Санкт-Петербургская консерватория» (URL: <http://es.conservatory.ru/esweb/>).

В Санкт-Петербургском музыкальном училище имени М. П. Мусоргского: преподаватель отдела сольного народного пения (2011–2019). Вела предметы: «Народная музыкальная культура», «Областные певческие стили», «Расшифровка народной песни».

Принимала участие в подготовке коллективной научной публикации: «Народная традиционная культура Псковской области: Обзор экспедиционных материалов из научных фондов Фольклорно-этнографического центра» (2002). Участник экспедиций в Брянскую, Калужскую, Мурманскую, Новосибирскую, Псковскую, Смоленскую, Тверскую, Тюменскую области, в Алтайский и Красноярский края, Республики Алтай и Хакасия, а также в Украину и Молдавию. Руководитель фольклорных экспедиций студентов Московской консерватории в Алтайский край (2011–2016).

Сфера научных интересов: этномузыкология, этнография; традиции старожилов Сибири; народная хореография; народный костюм; песни литературного происхождения.

<https://www.mosconsv.ru/ru/person/125404>

ENGLISH

Musicologist-folklorist, music editor, teacher, researcher at NCNM. Graduated from the Abakan Music College with a degree in piano (1985–1989, class of V.V. Glagolev). Worked as a piano teacher and accompanist at the Novosibirsk Choreographic School (1990–1992) and at the Novosibirsk Regional College of Culture and Art (1992–1995). She graduated from the historical and theoretical faculty of the St. Petersburg State Conservatory named after N. A. Rimsky-Korsakov (1995–2000) with

a degree in musicology at the department of musical folklore and ancient Russian singing art. Among the teachers: A. M. Mekhnetsov (folklore theory, folk ensemble), T. M. Chausova (organ class), D. N. Chasovitin (specialized general piano course class). She graduated from graduate school at the St. Petersburg Conservatory with a degree in musical art (2000–2003, scientific advisor I. S. Popova).

At the Moscow Conservatory: specialist of the first category (2002–2005), research fellow (since 2005) of the Educational and Scientific Laboratory of Folk Music (since 2005 - UNLNM named after K. V. Kvitka); since 2005 - researcher at the Scientific Center for Folk Music named after K.V. Kvitki. Managing editor of the journal "Bulletin of the Russian Folklore Union" (2002–2004); editor of the magazine "Music and Time" (since 2003, since 2004 - deputy editor-in-chief; head of the music editorial office (2005–2006); producing editor of the Bulletin of the St. Petersburg Conservatory named after N. A. Rimsky-Korsakov "Musicus" (2007–2009); head of the editorial team (2012–2019) of the Electronic Encyclopedic Dictionary "St. Petersburg Conservatory" (URL: <http://es.conservatory.ru/esweb/>).

At the St. Petersburg Mussorgsky Music College: teacher of the department of solo folk singing (2011–2019). She taught the following subjects: "Folk musical culture", "Regional singing styles", "Deciphering folk songs".

She took part in the preparation of a collective scientific publication: "Folk traditional culture of the Pskov region: Review of expedition materials from the scientific funds of the Folklore and Ethnographic Center" (2002). Participant of expeditions to the Bryansk, Kaluga, Murmansk, Novosibirsk, Pskov, Smolensk, Tver, Tyumen regions, the Altai and Krasnoyarsk territories, the Altai and Khakassia Republics, as well as to Ukraine and Moldova. Leader of folklore expeditions of students of the Moscow Conservatory to the Altai Territory (2011–2016). Area of scholarly interests: ethnomusicology, ethnography; traditions of the old-timers of Siberia; folk choreography; folk costume; songs of literary origin.

Abstract - Владимир Иосифович Харьков (125) и Болеслав Исаакович Рабинович (95) в Московской консерватории: к юбилеям ученых.

[Vladimir Iosifovich Kharkov (125) and Boleslav Isaakovich Rabinovich (95) at the Moscow Conservatory: on the Anniversaries of Scholars].

Владимир Иосифович Харьков (1900–1974) родился в 1900 году в с. Павловка Калиновского района Винницкой области Украины. В 1918–1923 окончил филологический факультет Каменец-Подольский университета. С 1925 г. обучался в Киевском Музыкально-драматическом институте им. Лысенко, где прослушал курс сравнительного музыкознания, который вел научный сотрудник АН УССР Климент Васильевич Квитка. В 1927–1937 — работал научным сотрудником АН УССР в Кабинете музыкальной этнографии при Этнографической комиссии, затем при Институте истории материальной культуры, далее в составе Комиссии литературы и искусства, наконец, в Институте украинского фольклора. В марте 1938 года арестован органами НКВД УССР и в октябре 1939 года осужден Особым совещанием НКВД СССР к 5 годам лишения свободы в ИТЛ по обвинению в «принадлежности к антисоветской националистической организации». Срок отбывал в Красноярском крае.

Благодаря этому факту биографии в 1956 и 1957 года, уже в качестве заведующего Кабинетом народной музыки Московской консерватории (1955–1959) организовал и руководил двумя совместными студенческими экспедициями Московской консерватории и Музыкально-педагогического института имени Гнесиных в Красноярский край. Под руководством Харькова студенты обоих вузов (МГУ и ГМПИ имени Гнесиных) по материалам экспедиции под руководством Б. И. Рабиновича подготовили сборник «Русские народные песни Владимирской области» (1958), а затем и два выпуска сборника «Русские народные песни Красноярского края» (1959, 1962). Совместно с Рабиновичем подготовил «большой» владимирский сборник (не опубликован).

Болеслав Исаакович Рабинович (1930–2010) — этномузыковед, фольклорист-собираатель; сотрудник Кабинета народной музыки Московской консерватории (1956–1967); один из инициаторов создания Всесоюзной комиссии по народному музыкальному творчеству Союза советских композиторов (с 1973 г. её сотрудник). Совместно с Д. М. Бацером (1905–1987) составил единственное до настоящего времени справочное издание: «Русская народная музыка. Нотографический указатель (1776–1973)» (М.: Сов. композитор, Ч. 1, 2. 1981, 1984). Руководитель 8 экспедиций студентов Московской консерватории в разные районы Владимирской (1958, 1961, 1962, 1963), и Ивановской (1964, 1965, 1966, 1967) областей, по результатам которых подготовил к публикации сборника песен и написал важные для истории музыкальной фольклористики работы — «Музыкальные записи народных песен во Владимирской области» и «Стилевой анализ песни “Петербургская дорожка”». В числе уникальных находок — обнаружение в 1962 г. в пос. Мстёра Вязниковского района Владимирской области следов бытования былин, а также изучение искусства игры на пастушеском барабане.

К юбилеям ученых в Научном центре народной музыки имени К. В. Квитки в серии «Фольклорная коллекция Московской консерватории» (Folklore Collection of the Moscow Conservatory) подготовлены мультимедийные издания, включающие цифровые копии песенных сборников и аудиозаписи всех опубликованных в нотациях песен: FCMC 011. Русские народные песни Владимирской области (1958 / 2024), FCMC 013. Русские народные песни Красноярского края (1956, 1957 / 2025). Благодаря этому через 70 лет можно услышать уникальные фонограммы, увидеть какие элементы устной песенной традиции не получали отражение в нотах и восстановить звучание по фонограммам.

ENGLISH

Vladimir Iosifovich Kharkov (1900–1974) was born in 1900 in the village of Pavlivka, Kalinovskiy district, Vinnytsia region, Ukraine. In 1918–1923 he graduated from the philological faculty of the Kamyanyets-Podilskiy University. From 1925 he studied at the Kyiv Lysenko Music and Drama Institute, where he took a course in comparative musicology taught by Kliment Vasilyevich Kvitka, a research fellow at the Academy of Sciences of the Ukrainian SSR. In 1927–1937 he worked as a research fellow at the Academy of Sciences of the Ukrainian SSR in the Cabinet of Musical Ethnography at the Ethnographic Commission, then at the Institute of the History of Material Culture, then as part of the Commission of Literature and Art, and finally at the Institute of Ukrainian

Folklore. In March 1938, he was arrested by the NKVD of the Ukrainian SSR and in October 1939, he was sentenced by the Special Conference of the NKVD of the USSR to 5 years of imprisonment in a labor camp on charges of "belonging to an anti-Soviet nationalist organization." He served his sentence in Krasnoyarsk Krai.

Thanks to this fact of his biography, in 1956 and 1957, already as the head of the Cabinet of Folk Music of the Moscow Conservatory (1955-1959), he organized and led two joint student expeditions of the Moscow Conservatory and the Gnessin Music and Pedagogical Institute to Krasnoyarsk Krai. Under Kharkov's leadership, students from both universities (Moscow State University and the Gnessin State Musical Pedagogical Institute) prepared a collection of "Russian Folk Songs of the Vladimir Region" (1958) based on the materials of the expedition led by B. I. Rabinovich, and then two issues of the collection "Russian Folk Songs of the Krasnoyarsk Territory" (1959, 1962). Together with Rabinovich, he prepared a "large" Vladimir collection (not published). Boleslav Isaakovich Rabinovich (1930-2010) - ethnomusicologist, folklorist and collector; employee of the Cabinet of Folk Music of the Moscow Conservatory (1956-1967); one of the initiators of the creation of the All-Union Commission on Folk Musical Creativity of the Union of Soviet Composers (since 1973, its employee). Together with D. M. Batser (1905-1987), he compiled the only reference publication to date: "Russian Folk Music. Notographic Index (1776-1973)" (Moscow: Sov. Composer, Part 1, 2. 1981, 1984). He led eight expeditions of students from the Moscow Conservatory to various areas of the Vladimir (1958, 1961, 1962, 1963) and Ivanovo (1964, 1965, 1966, 1967) regions, based on the results of which he prepared a collection of songs for publication and wrote important works for the history of musical folklore studies: "Musical Recordings of Folk Songs in the Vladimir Region" and "Stylish Analysis of the Song "Petersburg Road". Among the unique finds was the discovery in 1962 in the village of Mstera, Vyaznikovsky District, Vladimir Region, traces of the existence of epics, as well as the study of the art of playing the shepherd's drum.

For the anniversaries of scientists, the K. V. Kvitka Scientific Center for Folk Music in the series "Folklore Collection of the Moscow Conservatory" (Folklore Collection of the Moscow Conservatory) prepared multimedia publications, including digital copies of song collections and audio recordings of all songs published in notations: FCMC011. Russian folk songs of the Vladimir region (1958 / 2024), FCMC013. Russian folk songs of the Krasnoyarsk region (1956, 1957 / 2025). Thanks to this, after 70 years, you can hear unique phonograms, see which elements of the oral song tradition were not reflected in the notes and restore the sound from the phonograms.

Inna Naroditskaya, PhD, Northwestern University, USA



Inna Naroditskaya, a musicology professor at Bienen School of Music, Northwestern University, the author of *Song from the Land of Fire: Azerbaijani Mugam in the Soviet and Post-Soviet Periods* (2003) and *Bewitching Russian Opera: The Tsarina from State to Stage* (2011), co-editor of *Music and the Sirens* and *Studies on Music and Minorities*, the editor of forthcoming *Music of Diasporic Weddings*. A recipient of

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Rockefeller Foundation in Bellagio Scholarly Residency and a Senior Fellowship at Harvard University Davis Center for Russian and Eurasian Studies, she specializes in music of the Middle East and Russia in relation to gender, politics, and diaspora.

<https://www.music.northwestern.edu/faculty/profile/inna-naroditskaya>

Abstract - Catherine's *Woebegone*: Opera and Cannons

As the Russian Swedish war began (1788-91), the rivalry between two cousins, Catherine II and Gustav III, extended to the operatic domain. Gustav ordered a tailor employed by his royal opera to make Russian military uniforms and dressed up his soldiers to stage a fake assault against his army, beginning a war. Catherine concocted a tale and soon turned it, with the help of her secretary Aleksandr Khrapovitsky, into an opera with music composed by Martín y Soler, a master of Italian buffa, newly arrived in the Russian capital. His *Una cosa rara* "drove Figaro from the Viennese stage." The foolish teenaged title hero of the opera, an unmistakable parody of Gustav, enacts episodes echoing actual events from the life of the king: Gustav's falling from the horse, his infatuation with armor and military attire, mutinies in his army, and other facts evoked in the mocking opera. This paper discusses the historical context as well as the musical realization of the imperial libretto. This satirical five-act opera consists of pungent spoken episodes, vocal solos, choruses, ensembles, and dances. How was the master of Italian buffa, not knowing Russian, able to convey the humor of the text? Seeking a key to this question, I employed a practical method, engaging my American students who speak no Russian to sing the opera using syllabic transliteration.

Elena Petrushanskaya, Institute for Arts Studies, Moscow, Russia, Bologna, Italy



Member of the Union of Composers of Russia; member of the professional committee of playwrights of Moscow, leading researcher of the Mass Media Arts Department at The State Institute for Arts Studies, Moscow.. The author of more than 130 scientific publications in the fields of musicology, philology, studies of the history and poetics of the mass media, study of poetry, cultural studies published in Italy, Russia, UK, and Germany. The author of monographs "The Birth of a sound Image. Expressive means of phonography in Sound Recording and Mass media" (1988), "The Music World of Joseph Brodsky" (2004, 2007),

"Mikhail Glinka and Italy: Mysteries of Life and Creativity" (2009), "The Adventures of Russian Opera in Italy" (2018), "Подслушать у музыки" (2021).

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Abstract - Культурные трансферы и парадоксы «русского присутствия» в зеркале итальянской музыкальной критики 1923-1943 годов
[Cultural Transfers and Paradoxes of the “Russian Presence” in the Mirror of Italian Music Criticism 1923-1943]

В период фашизма в Италии, по указаниям государственной культурной политики, явственна тенденция к ограничению исполнений, звучаний, упоминаний опусов и имен из СССР (менее, - российской империи). Хотя одними из первых среди капстран в 1924 году были установлены дипломатические отношения между СССР и Италией, - их прервала Италия 22 июня 1941 г. Контакты восстановлены ранее окончания войны, 25 октября 1944 г.

Хотелось уточнить, каково в действительности положение по отношению к музыке. Для этого шел сбор и анализ данных театрально-концертной жизни и сведений из массива обильной итальянской музыкальной критики (в ряде доступных в библиотеках многих номеров музыкальных журналов того времени), где значительно превалировала информация, не имеющая отношения к России. Проведено было исследование газетных и журнальных обзоров, публикаций, экстрактов информации об изданиях и - упоминаний об исполнениях, обсуждениях опусов, о явлениях и фактах российской музыкальной реальности. А также, - «культурных трансферов» в виде итальянских постановок русских опер, и отображениях вышеназванного в оптике профессиональной критики.

На основании такой разведки заметны, на фоне достаточно «рассеянной» названной тематики, некие сгустки целенаправленных интересов, связанные с музыкальным материалом из России. Это следующие центры внимания итальянских исследователей и критиков: понятие «истинности» музыкального текста (полемика вокруг оркестровки и редакций оперы «Борис Годунов» и большое внимание к поэтике Мусоргского;); обсуждение явления четверть тоновой музыки; интерес к обновлению, расширению жанровых горизонтов оперы, к новому советскому фортепианному репертуару и школам музыкально-исполнительского искусства. Также, даже лишь скромные заметки, краткие фразы о некоторых событиях советской музыкальной жизни давали возможность внимательному читателю интересную информацию о жизни и своеобразии этого вида искусства в СССР.

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During this period of fascism, according to the instructions of the state cultural policy, there was a clear tendency in Italy to limit performances, sounds, mentions of opuses and names from the USSR (less than the Russian Empire). Although diplomatic relations between the USSR and Italy were established among the first capstans in 1924, they were interrupted by Italy on June 22, 1941. Contacts were restored before the end of the war, on October 25, 1944.

I wanted to clarify what the actual situation is in relation to music. To do this, we collected and analyzed data on theatre and concert life and information from an array of abundant Italian music criticism (in a number of music magazines of that time available in libraries), where information unrelated to Russia significantly prevailed. A study was conducted of newspaper and magazine

reviews, publications, extracts of information about publications, and mentions of performances, discussions of opuses, and phenomena and facts of the Russian musical reality. And also, "cultural transfers" in the form of Italian productions of Russian operas, and representations of the above in the optics of professional criticism.

Based on such reconnaissance, against the background of the rather "scattered" named subject matter, certain clusters of targeted interests related to musical material from Russia are noticeable. These are the following centers of attention of Italian researchers and critics: the concept of the "truth" of a musical text (the controversy around the orchestration and editions of the opera "Boris Godunov" and great attention to the poetics of Mussorgsky;); discussion of the phenomenon of quarter-tone music; interest in renewal, expansion of the genre horizons of opera, in the new Soviet piano repertoire and schools of musical performance art. Also, even modest notes, short phrases about some events of Soviet musical life gave the attentive reader interesting information about the life and originality of this type of art in the USSR.

**Светлана Анатольевна Петухова, Государственный Институт
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[Svetlana Anatolyevna Petukhova, State Institute of Arts Studies,
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Закончила Московскую консерваторию (1992) и аспирантуру (1997). С 2003 г. по настоящее время – сотрудник Государственного института искусствознания. Музыковед, педагог, лектор, организатор и участник различных научных мероприятий. Автор более 75 научных статей и трёх монографий: «Библиография жизни и творчества П. И. Чайковского. Указатель литературы, вышедшей на русском языке за 140 лет» (2014), «Балет Сергея Прокофьева "Ромео и Джульетта". Исследование» (2018, пер. на англ. яз. вышел в 2021), «"Орестея" С. И. Танеева: исследование и материалы» (2021, готовится к изданию). Автор и исполнитель серии лекций «Прокофьев музейный и немuseumный»,

организованных Российским национальным музеем музыки в 2021 г. к юбилею композитора.
<https://sias.ru/institute/persons/1285.html>

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Dr. Petukhova graduated from Moscow Conservatory (1992) and completed post-graduate course (1997). From 2003 she is a researcher at the State Institute of Art Studies. Musicologist, teacher, lecturer, organizer and participant of various scholarly events. Author of over 75 scholarly publications and three monographs: "Bibliography of Tchaikovsky's life and creation. Index of literature, which was published in the Russian language for 140 years" (2014), "Sergey Prokofiev's *Romeo and Juliet*. A Study" (2018, transl. into English pub. in 2021), "Sergey I. Taneev's *Oresteia*: research and materials" (2021, preparing for publication). Author and performer of the series of lectures "Museum and non-museum Prokofiev", implemented by the Russian National Museum of Music in 2021 for the composer's anniversary.

<https://sias.ru/institute/persons/1285.html>

Abstract - Архивные источники: проблемы достоверности и восприятия [Archival Sources: problems of authenticity and reception]

В современной гуманитарной науке обращение к архивным источникам, которые представляют ранее изданные и неизданные сочинения, является показателем высокого исследовательского статуса. Первые публикации текстов и републикации тех, что некогда были напечатаны с искажениями, продиктованными различными причинами, начиная примерно с конца 1980-х стали востребованными воплощениями архивных изысканий. В восприятии такого рода работ силён эффект неожиданности, нередко приводящий к противоречивым их оценкам не только просвещённых «массовых» перцепиентов, но и специалистов. В музыковедении это относится прежде всего к изданиям нотного текста театральных сочинений, которые ставились ранее в иных редакциях и вариантах. Как правило, после выхода таких произведений из печати их содержание долго обсуждается в сообществе и чрезвычайно редко доживает до сцены в виде, задуманном публикатором, то есть скрупулёзно очищенном им от неавторских наслоений, давно «присвоенных» публикой.

Вербальные источники разного типа также составляют значительный архивный пласт. Традиционно их классифицируют по хронологическому, жанровому, содержательному, стилевому признакам, к которым иногда необходимо добавить цели создания документов. Совокупность таких текстов не менее сложна для исследования, чем многожанровый и многостильный мир музыкальных сочинений.

Здесь уместно вспомнить материалы прессы – объявления, анонсы, рецензии, – которые ещё недавно не входили в архивный корпус; их описания в авторефератах и диссертациях были выделены в иной раздел. В настоящее время такие источники всё чаще рассматриваются в качестве архивных. Изменения обусловлены прежде всего их физической труднодоступностью: неизбежным старением «бумажного» фонда, невозможностью его реставрации и медленными темпами оцифровки, рассредоточением его между разными хранилищами, утратой части ценных материалов вследствие необоснованных передач из библиотеки в библиотеку.

В результате некогда изданные, и немалыми тиражами, тексты нередко можно обнаружить лишь в архивных собраниях. В сопоставимой степени это относится к

источникам, отделённым от нас солидной временной дистанцией (в частности, многие литературные артефакты шекспировской эпохи давно получили статус архивных).

Однако не трудности поиска, собирания, классификации оказываются основными в работе с такого рода документами. Обзор публикаций российских архивных материалов с начала XX столетия приводит к выводу, что острота реакции на первые издания музыкальных произведений не идёт ни в какое сравнение с той, что в разные времена сопровождала явление неизвестных ранее вербальных текстов. Прежде всего это ожидаемо относится к мемуарным опусам. Иногда их ещё называют «свидетельствами», хотя проблема достоверности сообщаемых в них сведений, конечно, остаётся. Бурные споры вызвало появление первых публикаций «Летописи моей музыкальной жизни. 1844–1906» Н. А. Римского-Корсакова (1909), дневниковых записей Н. Я. Мясковского (начиная с 1950-х в рассредоточенном виде, целиком не изданы до сих пор), заметок Г. В. Свиридова «Музыка как судьба» (2002), «Дневника» Л. В. Шапориной (2011).

Казалось бы, за прошедшие годы профессиональный читатель мог приобрести некий иммунитет по отношению к сообщаемой в подобных текстах информации. Однако мой личный опыт свидетельствует об ином. Подготовка статей и публикаций, относящихся к жизни и деятельности наших научных предшественников (К. А. Кузнецова, Б. В. Доброхотова, Б. В. Асафьева, Т. Н. Ливановой, Ю. В. Келдыша, Л. З. Корабельниковой), неизменно вызывает в среде коллег всё те же споры о достоверности, нюансах восприятия, об условиях обнаружения и возможных реакциях.

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In modern humanities, reference to archival sources, which represent previously published and unpublished works, is an indicator of high research status. The first publications of texts and republications of those that were once printed with distortions dictated by various reasons, starting approximately from the late 1980s, have become sought-after embodiments of archival research. The perception of such works is strongly influenced by the effect of surprise, which often leads to contradictory assessments not only of the enlightened “mass” recipients, but also of specialists. In musicology, this applies primarily to publications of the musical text of theatrical works that were previously staged in other editions and versions. As a rule, after the publication of such works, their content is discussed for a long time in the community and extremely rarely survives to the stage in the form conceived by the publisher, that is, scrupulously cleared by him of non-authorial layers, long ago “appropriated” by the public.

Verbal sources of various types also constitute a significant archival layer. Traditionally, they are classified by chronological, genre, content, and style features, to which it is sometimes necessary to add the purpose of creating the documents. The totality of such texts is no less complex for research than the multi-genre and multi-style world of musical compositions.

Here it is appropriate to recall the press materials – announcements, previews, reviews – which until recently were not included in the archival corpus; their descriptions in abstracts and dissertations were allocated to another section. Nowadays, such sources are increasingly considered as archival. The changes are caused primarily by their physical inaccessibility: the inevitable aging of

the “paper” fund, the impossibility of its restoration and the slow pace of digitization, its dispersal between different storage facilities, the loss of some valuable materials due to unjustified transfers from library to library.

As a result, texts once published in large print runs can often be found only in archival collections. To a comparable extent, this applies to sources separated from us by a solid time distance (in particular, many literary artifacts from the Shakespearean era have long received the status of archival).

However, it is not the difficulties of searching, collecting and classifying that are the main ones in working with such documents. A review of the publications of Russian archival materials from the beginning of the 20th century leads to the conclusion that the acuteness of the reaction to the first editions of musical works cannot be compared with that which at different times accompanied the appearance of previously unknown verbal texts. First of all, this is expectedly true for memoirs. Sometimes they are also called “testimonies”, although the problem of the reliability of the information reported in them, of course, remains. Heated debates were caused by the appearance of the first publications of “The Chronicle of My Musical Life. 1844-1906” by N. A. Rimsky-Korsakov (1909), diary entries by N. Ya. Myaskovsky (starting from the 1950s in a dispersed form, not published in full to this day), notes by G. V. Sviridov “Music as Destiny” (2002), “Diary” by L. V. Shaporina (2011).

It would seem that over the years the professional reader could have acquired a certain immunity to the information provided in such texts. However, my personal experience shows otherwise. The preparation of articles and publications related to the life and work of our scientific predecessors (K. A. Kuznetsov, B. V. Dobrokhotov, B. V. Asafyev, T. N. Livanova, Yu. V. Keldish, L. Z. Korabel'nikova) invariably provokes the same disputes among colleagues about reliability, nuances of reception, conditions of publication and subsequent reactions.

Netanel Pollak, DMA, Israel



Israeli violist and researcher Netanel Pollak is a member of many musical communities around the world such as the American Viola Society, the Perlman Music Program, The Academy of Sacred Drama (USA), Musique a Flaine (France), and Aurora (Sweden). As an early music performer, Pollak has been principal violist for the European Union Baroque Orchestra, Jerusalem Baroque Orchestra, Ensemble Phoenix, In Mixto Genere Ensemble (Israel), and Juilliard 415 ensemble. Pollak is an alumnus of the Jerusalem Academy of Music, the Juilliard School, and he recently received his D.M.A. degree from the University of Miami Frost School of Music, where he conducted a corpus research of unknown viola repertoire from the USSR. He plays on an 1801 Lupot viola, loaned to him by the Zisapel Family Foundation.

<https://www.netanelpollak.com/>

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Abstract - Pamyati Shostakovicha: Soviet Works for Viola in Memory of Shostakovich, and in Light of his Deathbed Sonata

The 50th anniversary of Shostakovich's passing marks the birth of his last piece, the Sonata Op. 147 for viola and piano, completed a few weeks before he died. In three meditative movements, Shostakovich delivers his farewell speech, recalls some earlier compositions, and purifies his soul before parting for eternity. In my pioneering research—arising from the urgent need to preserve hundreds of original Soviet viola works, and uncover the story of the USSR's viola community—I have identified several compositions written after 1975 that were deeply influenced by the Viola Sonata, to the extent of using it as a structural and topical model.

Some of these works, such as the Sonatas of Tkach (1976) or Levkovich (1984) include explicit 'in memoriam' dedications, serving as a direct response to Op. 147. Others, like the concerti of Schnittke (1985) and Bibik (1986), or the sonatas of Ryabov (1987) and Sorokin (1989) incorporate distinctive motives or conceptual elements from Shostakovich's sonata. This paper analyzes and compares the diverse ways in which these compositions engage with Op. 147 as a reference point and demonstrates how each work resonates with the common approach towards the viola in the USSR, which associated the instrument with introspection, delusion, mortality, and Profoundness.

Public Lecture - Expanding Repertoire, Discovering New Works

It was a great surprise to me, as well as to my colleagues and my doctoral committee, that there are more than 300 original works featuring the viola from the Soviet Era, from all styles and periods, Soviet nationalities, and in many different genres: concerti, sonatas, short works, solo works, pedagogical material, and much more. In my talk I wish to inspire other instrumentalists and vocalists to get engaged in a research of music literature for their discipline, especially when it involves the discovery of music by underrepresented composers, and the preservation of art in times of war and other global conflicts.

Иван Поршнеv, аспирант Уральской консерватории им. Мусоргского, Екатеринбург, Россия
[Ivan Porshnev, Post-doctoral student, Ural Musorgsky Conservatory, Yekaterinburg, Russia]



Поршнеv Иван Денисович - аспирант II года обучения кафедры истории русской музыки Уральской государственной консерватории имени М. П. Мусоргского (научный руководитель — кандидат

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искусствоведения А. В. Булычёва). Сфера научных интересов связана с русской музыкой первой половины XX века.

Abstract - Теория «синтетического театра» Вл. И. Немировича-Данченко и опера

Л. К. Книппера «Северный ветер»

[The Theory of "Synthetic Theatre" by Vl. I. Nemirovich-Danchenko and the Opera "Northern Wind" by L. K. Knipper]

Исследование посвящено опере Л. К. Книппера «Северный ветер» (1930), которая представлена как одна из первых попыток реализации советского оперного спектакля. Созданное в творческом содружестве режиссёра Вл. И. Немировича-Данченко, композитора Л. К. Книппера и драматурга В. М. Киршона «трагическое представление» (эпитет Л. К. Книппера) рассмотрено как: 1) важный этап в процессе «советизации» музыкального театра; 2) спектакль нового образца, отразивший эстетические взгляды его авторов на жанр оперы. Это сочинение стало сценическим воплощением теории «синтетического театра» Вл. И. Немировича-Данченко, которая была сформулирована режиссёром на основе своих музыкально-театральных опытов в Большом театре и в Музыкальной студии Художественного театра. В качестве литературного первоисточника оперы была выбрана драма В. М. Киршона «Город ветров», написанная на сюжет из истории Гражданской войны.

Ориентированная на достижения современного западноевропейского музыкального искусства партитура «Северного ветра» является свидетельством сложившегося оригинального авторского стиля Л. К. Книппера. Постановка этого произведения в Музыкальном театре под руководством Вл. И. Немировича-Данченко стала манифестом господствующих в 1920-е годы в искусстве Советской России идей на пути развития оперного жанра.

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The study is devoted to L. K. Knipper's opera "The North Wind" (1930), which is presented as one of the first attempts to implement a Soviet opera performance. Conceived as a creative collaboration of director Vl. I. Nemirovich-Danchenko, composer L.K. Knipper and playwright V.M. Kirshon, the "tragic performance" (L.K. Knipper's epithet) is considered as: 1) an important stage in the process of "Sovietization" of musical theater; 2) a new type of performance that reflected the aesthetic views of its authors on the genre of opera. This work became the stage embodiment of Vl. I. Nemirovich-Danchenko's theory of "synthetic theater", which was formulated by the director on the basis of his musical and theatrical experiences at the Bolshoi Theater and the Music Studio of the Art Theater. The literary source for the opera was V. M. Kirshon's drama "City of Winds", written on a plot from the history of the Civil War.

The score of "The Northern Wind", oriented towards the achievements of modern Western European musical art, is evidence of the original style of L. K. Knipper. The production of this work at the Musical Theatre under the direction of Vl. I. Nemirovich-Danchenko became a manifesto of the

ideas that dominated the art of Soviet Russia in the 1920s on the path of developing the opera genre.

Maria Razumovskaya, PhD, 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.

<https://www.gsmd.ac.uk/staff/dr-maria-razumovskaya>

Keenan A. Reesor, PhD, Brigham Young University, USA



Dr. Keenan A. Reesor is a professor, pianist, and musicologist equally at home in the classroom, concert hall, and archive. Of his pre-concert lecture and ensuing performance of Rachmaninoff's Third Concerto with the New Bedford Symphony Orchestra, the South Coast Today reported that he displayed "depth and erudition . . . and the down-to-earth humility and warmth that later infused his brilliant technical mastery of the piano with soul force and heart."

As a scholar, Dr. Reesor works primarily in Russian classical music of the nineteenth and twentieth centuries, with specialization in the music and reception of composer, conductor, and pianist Sergei Rachmaninoff. He has conducted research at the Library of Congress, the British Library, and the Russian National Museum of Music, and his work has been published by the Rachmaninoff Estate-Museum "Ivanovka" and the Gnesin Russian Academy of Music. He presents regularly at musicological conferences both at home and abroad. In February 2023, he appeared at the historic Greystone Mansion & Gardens in Beverly Hills as a featured lecturer and performer for the Los

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Angeles Philharmonic's "Rachmaninoff Was Here" festival, which celebrated the composer's time in Los Angeles.

As a pianist, Dr. Reesor has offered numerous solo and concerto performances across the United States and beyond, not only in New Bedford but also with the symphony orchestras of Cheyenne and Fort Collins, and at such venues as the Duke's Hall in London, Sunnyslands, and Salt Lake City's Kingsbury Hall. An avid chamber musician, he has also appeared in recitals with tenor Stanford Olsen, violinist William Hagen, and members of the Cleveland Orchestra, Los Angeles Philharmonic, and St. Louis Symphony Orchestra. Dr. Reesor is a laureate of the Palm Springs International Piano Competition and a former nominee for the American Pianists Association Classical Fellow Award.

Dr. Reesor is a passionate teacher with an insatiable curiosity about music, and he currently serves as Assistant Professor of Musicology at Brigham Young University. He served previously as Associate Professor of Music and Director of Keyboard Studies at Southern Virginia University, where he was named Phi Kappa Phi Professor of the Year. He received graduate degrees in musicology and piano from the University of Southern California, studying under Bryan Simms and Norman Krieger, respectively. A native Utahan, Dr. Reesor is also an alumnus of Utah State University, where he studied with the late Gary Amano, and he served a proselytizing mission in Russia for the Church of Jesus Christ of Latter-day Saints. He and his violinist-wife, Nonie, are the proud parents of five boys.

<https://music.byu.edu/directory/keen-an-reesor>

Abstract - "The Blind Abyss": A Symbolist Reading of Rachmaninoff's *Francesca da Rimini*

Rachmaninoff and Symbolism may seem an unlikely pair. He not only engaged with the movement repeatedly between 1909 and 1916, however, but also exhibited Symbolist tendencies even earlier that might complicate his longstanding reputation as a Romantic bygone while also highlighting Symbolism's elusive utility as a musico-historical perspective. Rachmaninoff's opera *Francesca da Rimini* (1900–1905), which he began composing in Italy and bespeaks Italian influence, demonstrates the Symbolist current in his music with its harmonically resourceful evocation of the uncanny and its use of motivic reminiscences to collapse temporal and spatial boundaries.

Like Symbolism's more celebrated musical offspring, *Francesca* evokes the ineffable with recourse to non-functional harmony, derived here from the chromatic, whole-tone, octatonic, and hexatonic scales. Potently embodying this significant association is a chord representing "the blind abyss," as Virgil's Ghost describes the second circle of hell. The climax both of the opera per se and of Rachmaninoff's Symbolistic dramaturgy occurs in the second tableau, where the infernal music of the prologue intrudes on Francesca and Paolo's intensifying love scene to dissolve the boundaries between earth and hell, past and present. Rachmaninoff's *Francesca* thus approaches a practicable definition of Symbolism both in music and in other art forms.

Anna Stetsenko, PhD, University of Verona, Italy



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Anna Stetsenko completed her Ph.D. in Comparative Studies: Languages, Literature and Arts at the University of Rome 'Tor Vergata'. Her doctoral research focused on 'The opera libretto in the context of Russian literature'. Following this, she was awarded a research grant at 'Sapienza' University of Rome. She currently serves as a research fellow at the University of Verona, where she contributes to a project developing a digital archive of 18th-century Russian theatre texts. Her research interests encompass opera theatre, literature from the 18th and early 19th centuries, and the interdisciplinary connections between literature and other artistic forms.

Abstract - Studying the Russian 18th-Century Librettos as a Literary Genre

This paper, presented within the panel dedicated to the University of Verona's "Rossijskij featr" project, will examine opera librettos as key source material for our archive. The project aims to bring together various theatrical texts on a single platform to create a base for interdisciplinary research. This presentation will offer a critical look at how to methodologically study the opera libretto as a distinct literary genre. Specifically, the discussion will explore how systematically analyzing librettos can shed light on how and where they were received and read. It will also investigate the work of early libretto translators, looking at their methods and the impact of their choices. Using specific textual examples, the presentation will highlight current research and suggest promising future directions for a literary approach to this unique genre.

Madeleine Styskal, PhD candidate, University of Texas - Austin, USA



Madeline Styskal is always exploring ways to combine her interests in music and citizen diplomacy, whether through composing, performing, curating, or researching. She is a doctoral candidate in musicology at the University of Texas at Austin (UT), from which she obtained an M.M. in composition (2022) studying under Yevgeniy Sharlat. Her research interests are in the history of US-USSR musical exchange programs during the Cold War, avant-garde music of the late Soviet

period, and the topic of her dissertation: contemporary expressions of Russianness in music at home and abroad since 2022.

Abstract - Jesus Christ Superstar in Russia: Religious Rock Opera in Cultural Translation and Tension

The staged production of Andrew Lloyd Webber and Tim Rice's rock opera *Jesus Christ Superstar* first came to Russia in 1990 as the USSR's fault-lines were just beginning to show. While the genre did not break ground—it was preceded by uber-popular Russian rock opera *Juno and Avos* a decade earlier (1981), one which also features religious devotion as a key plot point for its California romance—the

production of Webber's musical nevertheless might seem to represent a further relaxation of official Soviet attitudes towards religion wholesale in an officially atheist state.

Though the Soviet reception of the musical is an interesting story to tell, more significantly, *Jesus Christ Superstar* (JCSS) has instead become the subject of increasingly heated controversy from religious civic movements in the past decade (roughly since 2012). Notably, the 2016 grassroots protests in Omsk accused the St. Petersburg theater *Rok-Opera* production of JCSS of blasphemy and gathered signatures for its cancellation, a phenomenon repeated in surrounding regions. To make sense of the nested contradictions in the restrictive attitudes toward religious-secular work from authorities versus lay audiences in Soviet and contemporary Russia, I track similarities between technical and ideological criticism in Elena Andryushchenko's and Elizabeth Wollman's reception and production histories of *Jesus Christ Superstar*, ultimately situating JCSS's Russian adaptation into the "glocalization" framework promoted by David Savran.

Luigi Verdi, Docente di composizione al Conservatorio di Lucca, Italia



Luigi Verdi graduated in Composition, Conducting, Choral Music and Instrumentation, he studied in Bologna, Milan and Pesaro. Graduated in Philosophy at the University of Bologna. He taught Composition at the Conservatories of Adria, Bologna, Lucca, Milan and Rome. He has written compositions with a particular interest in the relationship between music and visual arts and the relationship between sounds and colors. Among his monographs, "Aleksandr Skrjabin tra musica e filosofia" (1991), "Kandinskij e Skrjabin. Realtà e utopia nella Russia pre-rivoluzionaria" (1996 e 2019), "Organizzazione delle altezze nello spazio temperato" (1998 e

2018), "Caleidocicli musicali. Simmetrie infrante dei suoni" (2005 e 2010), Aleksandr Nikolajevič Skrjabin (2010). In 1991, founder of the Bogliasco Association for Skrjabin. Since 1994, Honorary Member of the Skrjabin Society of America in New York. Since 2019, member of the Board of Directors and then of the Artistic-Scientific Committee of the Sibelius Society Italy. From 2022, President of the Liszt Institute Foundation in Bologna.

<https://www.luigiverdi.it/>

Abstract - From Skrjabin's Prometheus chord to Kaleidocycles and Tiling Canons

Aleksandr Skrjabin's late works are sometimes arranged on a continuously transformed single chord: in particular, Prometheus is totally based on one chord (known precisely as "Prometheus chord"); this chord mostly links itself with its transpositions at an ascending/descending-minor-third or tritone distance. In practice, all chords placed upon the axis of a diminished-seventh can be

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considered as belonging to the same group, as they link much more frequently one with others. An analysis of these patterns is particularly interesting as regards composition: the purpose of this paper is to show how a reset of cyclic elements inherited from Scriabin could be a starting point for a “kaleidocyclic” technique in musical composition, that is the transformation of chords following a transposition cycle. It is possible to generate links among transposition according to ordering rules such as, for instance, common notes, as in Prometheus, which may have other compositional implications, as when processing Kaleidocycles into Tiling Canons. In this perspectives, I will briefly review different kinds of canons, as for example Tiling six-part double canons on trichords, intended as pairs of three-note series that combine by simple, inverse, and retrograde motions without doubling.

Jeffrey Yunek, PhD, Fort Hays State University, USA



Dr. Jeff Yunek is an Associate Professor of Music Theory at Kennesaw State University and former President of the South Central Society for Music Theory. He has publications on the music of Alexander Scriabin in book chapters, Music Theory Online, and Music Analysis, which are informed by his study of Scriabin’s manuscripts and compositional notebooks at the Glinka Museum archives in Moscow. He has also presented on the mashups of DJ Earworm at regional, national, and international conferences with related publications in Music

Theory Spectrum and the Journal of the Society for American Music.

<https://facultyweb.kennesaw.edu/jyunek/index.php>

Abstract - Collection-Chord Interactions in Rimsky-Korsakov's *Kashchey the Immortal*

In criticizing Wagner’s leitmotifs, Rimsky writes: “Can one clearly distinguish [...] where C speaks to A about B or B and C discuss A?” This raises the question: did Rimsky innovate a leitmotif system that musically distinguishes the speaker from the subject? To answer this question, I reference: 1) the Russian practice of distinguishing human and supernatural characters with diatonic and special collections and (2) Rimsky’s distinction between Wagner’s rhythmic-melodic *leitmotifs* and his original idea of *leit-harmonies*. This scholarship suggests that collections and chords play a significant role in identifying characters in Rimsky’s operas. As a case study, I analyzed collection–chord interactions in Rimsky’s *Kashchey the Immortal* and found: 1) each character was associated with specific diatonic or special collections based on whether they were a human or supernatural character, (2) each character’s opening aria associated them with at least one diatonic triad and one chromatic chord, and (3) later arias maintained each singer’s *collection* while referencing other

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character's *chords* when they were featured in the lyrics. Accordingly, I suggest that the singers in this opera are indicated by their associated collections, whereas the subjects of the aria are indicated by their associated chords.

Public Lecture - Demonstrating the Basics of Narrative Theory by Analyzing the Incorporation of Chopin's First Ballade into the Series Finale of *Your Lie in April*

Over the course of university studies, students are taught the basics of harmonic and formal analysis, but it is often unclear how these theories directly relate to musical interpretation. In this talk, I will cover the basics of topic and narrative theory, how they are informed by harmonic and formal analysis, and how these theories can be used to interpret music. I will then apply these concepts to Chopin's Ballade No. 1 in G minor and show how its narrative structure correlates to the underlying narrative of the series finale of the Japanese anime *Your Lie in April*—in which the piece is played in full.

I will reference hermeneutic concepts given by Klein, Almén, Hatten, and Hepokoski and Darcy to analyze a tragic musical narrative in Chopin's first ballade whose musical signifiers of hope and despair precisely align with the protagonist's visual signifiers for hope and despair for his love interest's survival in the anime. Accordingly, this correlation illustrates how the narrative of Chopin's first ballade conveys the complex emotional arch occurring at the series finale of *Your Lie in April* and how the music is the main driver of this climatic scene's narrative structure.

Daniil Zavlunov, PhD, Stetson University, USA



Daniil Zavlunov (PhD, Princeton University) is a musicologist whose research spans several broad areas, including opera in nineteenth-century Russia and the history of music theory. His recent publications focus on opera censorship in the nineteenth century and the politics of music theory in the Soviet Union. His work has appeared in *The Journal of Musicology*, *Cambridge Opera Journal*, *Proceedings of the British Academy*, *Russian Literature*, *Music Theory Online*, *Journal of Music Theory*, and elsewhere. He is currently writing a cultural history of opera in Russia during the reign of Nicholas I (1825-1855), which draws heavily on new archival sources. Dr. Zavlunov is Assistant Dean for Faculty Affairs and Associate Professor of Music History at Stetson University (USA).

<https://www.stetson.edu/other/faculty/daniil-zavlunov.php>

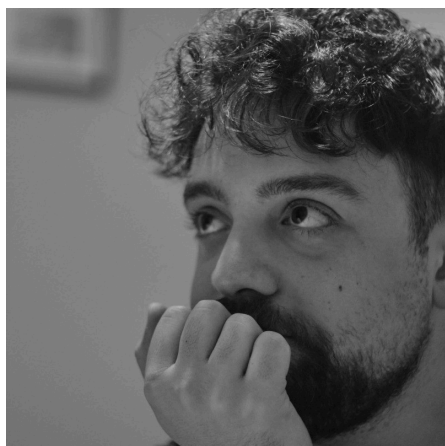
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Abstract - Opera Audiences in 1830s St. Petersburg

In recent decades, scholars have made significant strides in deepening our understanding of opera in Russia during the first half of the nineteenth century. Research has explored Russian operatic works through hermeneutic lenses, examined the cultural policies shaping Russia's operatic landscape, uncovered important archival materials on domestic and foreign opera troupes, and analyzed the roles of key figures—including the tsar—and institutions, such as theater censorship, in shaping opera production. However, one critical aspect of Russia's operatic culture remains underexplored: the audience experience.

This paper seeks to address that gap by investigating the opera audiences of St. Petersburg in the 1830s. I examine the social composition, ethnic and linguistic backgrounds, and aesthetic preferences of opera-goers, and consider how these factors influenced their repertorial choices and their patronage of specific troupes. Moreover, I detail how these audiences interacted with one another, navigated theater spaces, and adhered to the varying codes of etiquette tied to specific venues and troupes. Beyond reconstructing their demographic profiles and behaviors, I also aim to understand the significance opera held for these listeners. To tell my multidimensional story, I draw on a wide range of primary sources, including contemporaneous opera criticism, letters, memoirs, and, most importantly, government documents—such as fee schedules, secret police reports on audience behavior, and the Theaters Directorate's detailed records of nightly happenings in the theaters—preserved in the Russian State Historical Archive.

Andrea Ziggiotto, MA candidate, Verona University, Italy



Andrea Ziggiotto is a student in the Master Program in *Languages, Literatures and Digital Cultures* at the University of Verona. He graduated in 2024 with Anna Giust, with a dissertation on Vladimir F. Odoevskij, focusing on German-influenced national-romantic elements in his musicological writings (1825–1869). He has undertaken musical studies in organ and modern keyboard.

Abstract - A case from the "Russian Fund": *Dneprovskaya rusalka*

Although cultural transfer is a well-studied phenomenon, consolidated in its general traits and tendencies, the case of 18th-century "Musical Russia" presents unique features that require a multifocal approach. This involves examining musical traditions, cultural transitions, and early

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efforts to shape a national taste, while also revealing broader dynamics such as economic flows, aesthetic positions, identity building, and practices of adaptation and appropriation. The Rusalka operatic case exemplifies this peculiarity: originally a German romantic tale (*Das Donauweibchen*, Hensler-Kauer, 1798), it reached Russian audiences in 1802 and was adapted from 1804, undergoing the so-called *perevod so skloneniem na russkie nruvy* (“translation with adaptation to Russian manners”), with musical contributions by Stepan I. Davydov and Catterino A. Cavo (Dneprovskaja Rusalka, 1804). The manuscript score, preserved at the Santa Cecilia Conservatory in Rome, is currently studied within the Rossijskij Featr project (University of Verona), allowing for a reconstruction of the “russification” process based on direct sources and guided - as far as possible - by a philological approach.

Любовь Золотницкая, Санкт Петербургская консерватория, Россия [Lubov Zolotnitskaia, Sankt Petersburg Conservatory, Russia]



Любовь Михайловна Золотницкая родилась в Ленинграде. Окончила теоретическое отделение Музыкального училища имени М. П. Мусоргского, затем в 1983 году — теоретико-композиторский факультет Ленинградской государственной консерватории. В 1989 году защитила кандидатскую диссертацию на тему *«Итальянский оперный театр в России в XVIII — начале XX веков»* в той же консерватории. С 1992 года преподаёт историю музыки и анализ музыкальных произведений в музыкально-педагогическом училище. Автор более 60 публикаций, в том числе по теме диссертации. Читает лекции по истории музыки в различных организациях, неоднократно выступала в программах Александра З. Харьковского и Аллы И.

Всемирновой на радиостанции «Радио России. Санкт-Петербург».

Abstract - Частные итальянские труппы в России на рубеже XIX-XX вв [Private Italian Troupes in Russia at the Turn of the 19th and 20th Centuries]

На рубеже XIX–XX веков частные итальянские оперные труппы сыграли важную роль в музыкальной жизни России. Известные антрепренёры — Угетти, Вицентини, Дума, Гвиди и другие — организовывали гастроли высококлассных коллективов, выступавших на сценах Москвы и Санкт-Петербурга. Репертуар включал как классику итальянской оперы (Верди,

Пуччини), так и современные сочинения. Многие труппы путешествовали по городам Российской империи — Одессе, Таганрогу, Самарканду и др. Среди звёздных исполнителей, выступавших в России, были А. Мазини, Ф. Таманьо, Э. Карузо, Дж. Беллинчони, З. Арнольдсон, О. Боронат, М. Баттистини и Т. Руффо. Их выступления оказали глубокое влияние на развитие российской оперной сцены.

ENGLISH

At the turn of the 19th and 20th centuries, private Italian opera troupes played a significant role in Russia's musical life. Entrepreneur-impresarios such as Ugetti, Vicentini, Dumas, and Guidi brought high-quality Italian productions to major cities like Moscow and St. Petersburg, performing in well-known theaters and concert halls. These troupes presented a diverse repertoire, including classic operas by Verdi and Puccini, as well as contemporary works of the time. In addition to fixed venues, many Italian troupes traveled across the Russian Empire, staging performances in cities like Odessa, Taganrog, and even as far as Samarkand. Celebrated Italian singers, including Angelo Masini, Francesco Tamagno, Enrico Caruso, Giuseppe Bellincioni, Zelia Trebelli-Arnoldson, Olimpia Boronat, Mattia Battistini, and Titta Ruffo, captivated Russian audiences and left a lasting impression on the country's operatic culture.

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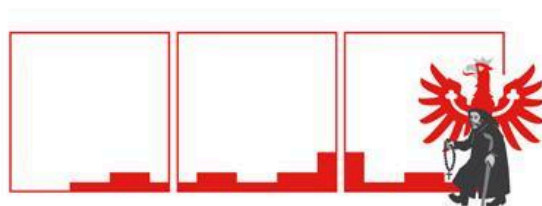
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