

## Academic Schools of Russian Conservatories

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### The Chief Directions of Scholarly Activity of the St. Petersburg Conservatory\*

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**Abstract.** The St. Petersburg Conservatory, the oldest higher music education institution in Russia, celebrated its 150th anniversary in 2012. Such a significant date provides a good reason to summarize the results and determine the prospects for further development. In this regard, the review of the Conservatory's scholarly activities proposed in this article returns numerous times to the events of the jubilee year as one of the essential points of reference. The article highlights the academic schools, the priority thematic areas in the study of music theory, music history, folk music, the early Russian art of singing (including here the theory of fret organization, the current issues of the legacy of J. S. Bach, the study of the works of Russian composers and those outside of Russia, issues of the philosophy and aesthetics of music, the history of the Conservatory, work with archival materials, publications of sources and documents); the interaction of the scholarly and educational processes characteristic for the Conservatory is highlighted; information is provided about the conferences and symposia, scholarly publishing projects and contacts with international musicological organizations (IMS). Particular attention is paid to the sensational disclosure — the discovery at the St. Petersburg Conservatory of the orchestral voices of Igor Stravinsky's *Funeral Song*, an early work by the composer, long considered irretrievably lost.

**Keywords:** academic schools of the St. Petersburg Conservatory, music theory, music history, ethnomusicology, the early Russian art of singing, scholarly publishing projects, the discovery in 2015 of Stravinsky's *Funeral Song*

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## Introduction

In September 2012 the St. Petersburg Conservatory commemorated the 150th anniversary of its founding. The international symposium “The St. Petersburg Conservatory in the World Musical Space: Compositional, Performance and Researchers’ Schools” was scheduled to coincide with the jubilee. Along with the guests — colleagues from the higher educational institutions in St. Petersburg and other Russian cities, scholars from music academies and universities of the near and far abroad — the faculty members of five departments and thirty department sections of the conservatory took part in the work of the symposium. Such a broad representation has provided the grounds for supposing that the materials of the symposium and the compilation of articles<sup>1</sup> reflect a certain spectrum of tendencies characterizing the state of music scholarship at the Conservatory. In our overview, we shall return numerous times to the materials of this compilation, since the prioritized trends of the Conservatory’s scholarly activity reflected in its informational space have been actively developing in the subsequent years, as well.

### The Scholarly Directions of the St. Petersburg Conservatory

#### *Music Theory*

The Conservatory reveres and continues to develop the traditions established by

the founders of Russian musicology. The contemporary scholarly directions are developing in line with these traditions. In the study of the fundamental laws of music theory, one of the most crucial problems for the St. Petersburg-based scholars is the issue of mode, understood as an immanent trait, an attribute of music “without which the meaningfulness of musical expression is impossible,” [1, p. 15] and at the same time, — as a category “of *human consciousness*,... that is formed as the result of generalization of sounding concrete material by consciousness [the author’s italics. — *N. D.*].” [Ibid., pp. 13–14] In the article by Tatiana Bershadskaya (1921–2021), the leading St. Petersburg specialist in the domain of music theory, the first article in the compilation, these positions are directly connected with Boris Asafiev’s conception of intonation, Yuri Tyulin’s functional theory, and Khristofor Kushnarev’s teaching about monody and the monodic modes. The issues of mode, which were of interest for Bershadskaya during the entire course of her musical activities, remained at the center of her attention in the scholar’s last works, as well — in a number of articles, and in her tutorial manual *Zvukovysotnaya sistema muzyki: slovar' klyuchevykh terminov* [*The Pitch System of Music: a Dictionary of the Key Terms*]<sup>2</sup>, where the definition of mode (in essence, a universal formula) is formulated the following way: “The mode is a subordination-based

<sup>1</sup> *Sankt-Peterburgskaya konservatoriya v mirovom muzykal'nom prostranstve: kompozitorskie, ispolnitel'skie, nauchnye shkoly. 1862–2012: sbornik statei po materiyalam mezhdunarodnogo simpoziuma, posvyashchennogo 150-letiyu konservatorii* [*The St. Petersburg Conservatory in the World Musical Space: Compositional, Performance and Researchers’ Schools. 1862–2012: Compilation of Articles Based on the Materials of the International Symposium Devoted to the 150th Anniversary of the Conservatory*]. Eds and comp. N. I. Degtyareva, N. A. Braginskaya. St. Petersburg: Izdatel'stvo Politekhnikeskogo universiteta. 2013. 467 p.

<sup>2</sup> Bershadskaya T. S. Nedorazumenie, stanovyashcheesya traditsiei (K probleme: lady tonal'nye, lady modal'nye) [A Misapprehension Becoming a Tradition (Concerning of Issue: Tonal Modes, Modal Modes)]. *Music Academy*. 2008. No. 1, pp. 175–178; Bershadskaya T. S. Lad — kategoriya izbiratel'naya ili voobshche deistvuyushchaya

system of relations of a certain type of pitch elements (tones, chords, sonoric blocks...) logically differentiated according to the level of their disincentive or impellent role.” [2, p. 27]

We should also speak about the prolificacy of the development of traditions in connection with the conservatory's other scholarly directions. One of the most prospective directions in the research work of the St. Petersburg-based specialists in counterpoint is the study of the music of J. S. Bach, the beginning of which was paved by Tyulin's famous article *Kristallizatsiya tematizma v tvorchestve I. S. Bakha i ego predshestvennikov*<sup>3</sup>, published in 1935. Kira Yuzhak justly notes: “Most of the contemporary Bach scholars work at the St. Petersburg Conservatory, and it may now be spoken with good reason about a *St. Petersburg school of Bach scholarship* [the author's italics. — N. D.]” [3, p. 27] A significant contribution, not only to Russian, but also to world Bach studies is the textological research conducted

by Anatoly Milka and Tatiana Shabalina.<sup>4</sup> The works of the St. Petersburg-based Bach scholars have received international renown, which has been testified by international publications of their monographs.<sup>5</sup> The publications of Milka's works are translations into English of the scholar's previously unpublished research works “*Muzykal'noe prinoshenie*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach's “*A Musical Offering*”: Towards Reconstruction and Interpretation] and “*Iskusstvo fugi*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach's “*Art of the Fugue*”: Towards Reconstruction and Interpretation].<sup>6</sup> Shabalina's fundamental two-volume work “*Teksty k muzyke*” *v Sankt-Peterburge: Nemetskie pechatnye istochniki k proizvedeniyam kompozitorov XVII–XVIII vekov* [“*Texts for Music*” in *St. Petersburg: German Printed Sources for Works by 17th and 18th Century Composers*] [4] is written especially for the series *Forum Mitteleutsche*

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[The Mode is a Category that is Selective or Universal]. *Bershadsкая T. S. V ladakh s garmoniei, v garmonii s ladami: ocherki* [In Accord with Harmony, in Harmony with Modes: Essays]. St. Petersburg, 2011, pp. 11–22; Bershadsкая T. S., Titova E. V. *Zvukovysotnaya sistema muzyki: slovar' klyuchevykh terminov: uchebnoe posobie dlya srednikh i vysshikh uchebnykh zavedenii* [The Pitch System of Music: a Dictionary of the Key Terms: a Textbook for Intermediate and Higher Educational Institutions]. 2nd Ed., Revised. St. Petersburg: Kompozitor, 2013. 98 p.

<sup>3</sup> Tyulin Yu. *Kristallizatsiya tematizma v tvorchestve I. S. Bakha i ego predshestvennikov* [The Crystallization of Thematicism in the Music of J. S. Bach and his Predecessors]. *Sovetskaya muzyka* [Soviet Music]. 1935. No. 3, pp. 38–54.

<sup>4</sup> Milka A. P. “*Muzykal'noe prinoshenie*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach's “*A Musical Offering*”: Towards Reconstruction and Interpretation]. Moscow: Muzyka, 1999. 261 p.; Milka A. P. *Iskusstvo fugi I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach's “*Art of the Fugue*”: Towards Reconstruction and Interpretation]. St. Petersburg: Kompozitor, 2009. 454 p.; Shabalina T. V. *Rukopisi I. S. Bakha. Klyuchi k tainam tvorchestva* [Manuscripts of J. S. Bach. Keys to the Secrets of Creativity]. St. Petersburg: Logos, 1999. 438 p.

<sup>5</sup> Milka A. P. *Rethinking J. S. Bach's: The Art of Fugue*. Transl. by Marina Ritzarev. London, New York: Routledge, 2017. 286 p. Milka A. P. *Rethinking J. S. Bach's Musical Offering*. Transl. by Marina Ritzarev. Cambridge Scholars, 2019. xvi, 222 p.; Schabalina T. “*Texte zur Music*” in *Sankt Petersburg: Gedruckte Quellen zu Werken von J. S. Bach und anderen deutschen Komponisten des 17 und 18 Jahrhunderts: In 2 Vols.* Übersetzung von A. V. Bojarkina, A. C. Koob. Beeskow: Ortus Musikverlag, 2021. Vol. 1. 344 p.; Vol. 2. 718 p.

<sup>6</sup> Milka A. P. “*Muzykal'noe prinoshenie*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach's “*A Musical Offering*”: Towards Reconstruction and Interpretation]. Moscow: Muzyka, 1999. 250 p.; Milka A. P. “*Iskusstvo fugi*” *I. S. Bakha: k rekonstruktsii i intrpretatsii* [J. S. Bach's “*Art of the Fugue*”: Towards Reconstruction and Interpretation]. St. Petersburg: Kompozitor, 2009. 456 p.

*Barockmusik*. Shabalina's research work, based on her studies of invaluable documents from the funds of the Russian National Library (printed texts of sacred and secular vocal compositions, librettos of operas and oratorios, etc., altogether around 1000 sources evaluated as "unique" in the annotation of the publishing house<sup>7</sup>), contains numerous discoveries having to do with the disclosure of new versions of J. S. Bach's Passions, specifications of the date indications of a whole set of his cantatas, discoveries of unknown works by Georg Philipp Telemann, Carl Heinrich Graun, Johann Kuhnau and other outstanding German composers.

The theme of Bach's musical legacy has been developed at the Conservatory not only in the works of the counterpoint specialists. One cannot overestimate the significance of the research works about Bach scholarship by Mikhail Druskin (1905–1991), an outstanding Bach scholar, the author of a large number of works, including the first comprehensive monograph about Bach in this country (1982). The same amount of merit is deserved by the work on preparation of the republication of the classic book about Bach by Albert Schweitzer in translation of Yakov Druskin carried out under the guidance of Mikhail Druskin's colleague Liudmila Kovnatskaya (1941–2023).<sup>8</sup> During the course of almost 40 years, conferences devoted to the musical legacy of Bach have been held at the Conservatory, initiated by Mikhail Druskin

in 1985. The latest conference, the 21st in number, took place in March 2024.

Another direction in the activities of the St. Petersburg contrapuntal school is connected with the elaboration of Khristofor Kushnarev's scholarly-methodological ideas in connection with the sphere of instruction of strict-style polyphony. It is carried out in an active dialogue with colleagues from other higher educational institutions, the result of which was the publication of the compilation *Teoriya polifonii i metodika ee prepodavaniya* [*The Theory of Polyphony and the Methodology of its Instruction*],<sup>9</sup> which included articles by Russian (St. Petersburg, Moscow, Rostov-on-Don) and Ukrainian (Kharkov) specialists in counterpoint.

The present-day St. Petersburg-based analytical school may be rightfully called the school of Ekaterina Ruchyevskaya (1922–2009), one of the greatest Russian musicologists. Ruchyevskaya's scholarly conceptions span various fields of musicology. Their pivot, according to the expression of Vladimir Goryachikh and Valentina Shirokova, the authors of an article published in the jubilee compilation is the functional theory, apprehended from Boris Asafiev and Yuri Tyulin, which the researcher "completes constructing, spreading its action on all levels — those of musical form, syntax, thematicism, the musical event, dramaturgy..." [5, p. 47] The discoveries completed by Ekaterina Ruchyevskaya in her development of the theme "words and music" (one of the

<sup>7</sup> See: Schabalina T. *Op. cit.*

<sup>8</sup> The book with disclosed abridgments and the text counterchecked against the original text was published in the form of a translation by the Moscow-based publishing house "Klassika-XXI" in 2002, and since that time it has been republished several times.

<sup>9</sup> *Teoriya polifonii i metodika ee prepodavaniya. Vyp. 1. Obshchie printsipy i normy polifonii strogogo pis'ma* [*The Theory of Polyphony and the Methodology of its Instruction. Issue 1. The General Principles and Norms of Strict-Style Polyphony*]. Eds A. P. Milka, I. M. Prikhod'ko, K. I. Yuzhak. St. Petersburg: Izdatel'stvo Politekhnikeskogo universiteta, 2011. 272 p.



most crucial in her research practice) became the foundation of the formation of a new branch of analytical musicology — the theory of analysis of vocal music. Many of the terms and concepts brought in by the scholar, such as, for instance, “counter rhythm,” “microthematicism,” etc., have received the broadest dissemination in the works of musicologists. At the same, they are frequently used without any indication of the authorship, which does not always bear witness of the supposed “forgetfulness” of the person writing; most likely, it is a testimony of the precision, the organic musical quality of the term found by the scholar.

In 2022 the textbook *Formy vokal'noi muzyki* [*Forms of Vocal Music*]<sup>10</sup> was published. The edition elaborating on Ruchyevskaya's ideas and relying on the materials of the textbook *Analiz vokal'nykh proizvedenii* [*Analysis of Vocal Compositions*] (1988), one of the authors of which was Ekaterina Aleksandrovna, is supplemented by texts of her students and colleagues and prepared for the commemoration of the centennial anniversary of the scholar's birth.

Ruchyevskaya created several comprehensive works during the last decade of her life, in particular, three opera monographs, which have been hailed by the reviewer as “the three pinnacles in the research of the ‘grand

style’ of classical Russian opera.” [6, p. 47] A meritorious accomplishment of her colleagues is the preparation for publication of manuscripts, as well as of previously published articles by Ruchyevskaya that have presently become a bibliographic rarity. These works, published in 2010–2012<sup>11</sup>, grant us the possibility of initial comprehension of the entire compendium of the researcher's ideas (which has found reflection in the compilation of articles published in commemoration of Ekaterina Ruchyevskaya's 90th anniversary,<sup>12</sup>) but it would seem that a complete and exhaustive analysis of the significance of her scholarly legacy is a matter for the future.

The development of the contemporary St. Petersburg school of solfège is distinguished for its dynamism. Basing themselves on the achievements of their outstanding predecessor — Aron Ostrovsky, Vladimir Shokin, Sergei Solovyov, Boris Nezvanov, — the solfège instructors at the conservatory have published chrestomathies and compilations of dictations, developing innovational methodologies of disciplining the ear, implementing new principles of instruction into pedagogy. The accumulated pedagogical experience has become a foundation for the emergence of sound theoretical generalizations — research works in the sphere

<sup>10</sup> *Formy vokal'noi muzyki: uchebnyk po analizu dlya vysshikh i srednikh muzykal'nykh uchebnykh zavedenii* [*Forms of Vocal Music: Textbook of Analysis for Higher and Intermediary Educational Institutions*]. Eds N. Yu. Afonina, V. V. Goryachikh, N. I. Kuzmina. St. Petersburg: Kompozitor, 2022. 608 p.

<sup>11</sup> Ruchyevskaya E. A. “*Voina i mir*”. *Roman L. N. Tolstogo i opera S. S. Prokofyeva* [*“War and Peace.” Leo Tolstoy's Novel and Sergei Prokofiev's Opera*]. St. Petersburg: Kompozitor, 2010. 478 p.; Ruchyevskaya E. A. *Raboty raznykh let: sbornik statei. V 2 t.* [*Works of Different Years. A Compilation of Articles. In 2 Vols*]. Ex. Ed. by V. V. Goryachikh. St. Petersburg, 2011. Vol. 1. 488 p.; Vol. 2. 504 p.; Ruchyevskaya E. A., Sukhova A. V., Goryachikh V. V. *Pushkin v russkoi opere: “Kamenny gost” Dargomyzhskogo, “Zolotoi petushok” Rimskogo-Korsakova* [*Pushkin in Russian Opera: Dargomyzhsky's “The Stone Guest,” Rimsky-Korsakov's “The Golden Cockrel”*]. Eds and comp. N. I. Kuz'mina, V. V. Goryachikh. St. Petersburg: Kompozitor, 2012. 479 p.

<sup>12</sup> *Ekaterina Aleksandrovna Ruchyevskaya. K 90-letiyu so dnya rozhdeniya: sbornik statei* [*Ekaterina Aleksandrovna Ruchyevskaya. Towards the 90th Anniversary of her Birth: A Compilation of Articles*]. Eds and comp. L. P. Ivanova, N. I. Kuz'mina, V. V. Goryachikh. St. Petersburg: Kompozitor, 2012. 456 p.

of stylistic solfege, timbral auditory sense and the psychology of musical perception.<sup>13</sup>

### *Music History*

A diversity of approaches characterizes the research works of the conservatory's faculty members devoted to music history. The traditional forms of scholarly work in the higher educational institutions of a humanitarian profile — presentations in conferences, scholarly articles, tutorial-methodological manuals, monographs, etc. — are practiced by the faculty members of various departments. However, it is curious that a large quantity of monographs by musicologists from the conservatory published during the latest years are either connected with the problem range of music history or include it as the leading methodological approach and as one of the most important aspects of posing the problem (regardless of what particular department each author “belongs” to).<sup>14</sup> Most likely, this choice is preordained by the demands of *time*, which “selects” for itself in various periods the most adequate forms of comprehension of cultural phenomena.

Greater circulation is undergone by the interdisciplinary approaches presently relevant, which, nonetheless (in their essence, but without the corresponding designation), were also intrinsic to the highest extent to the works of the classics of Russian musicology — Boris Asafiev, Alexander Ossovsky, Roman Gruber and Ivan Sollertinsky...

The presently working pedagogues comprising the faculty of the History of Russian Music and the History of Foreign Music are instructors of academic schools which were formed in 20th century Russian musicology. Some of them are direct students of outstanding scholars and pedagogues, Mikhail Mikhaylov, Maxim Brazhnikov, Sergei Bogoyavlensky, and Galina Filenko. In their research work the conservatory's music historians develop the subject matter and methodology of their predecessors, demonstrating a universalism present in their respective scholarly positions that presumes the examination of musical phenomena in broad connection with the philosophical, artistic and scientific ideas of the time, the aspiration to examine in a single context the Russian and the Western

<sup>13</sup> Lyud'ko M. G. *Stilevoe sol'fedzhio v sovremennom videnii: dis. ... kand. iskusstvovedeniya* [*Stylistic Solfege in Contemporary Perception: Dissertation for the Degree of Cand.Sci. (Arts)*]. St. Petersburg, 2011. 235 p.; Litvinova T. A. *Tembrovyyi slukh: ontologicheskii i gnoseologicheskii aspekty: dis. ... kand. iskusstvovedeniya* [*The Timbral Auditory Sense: the Ontological and Gnoseological Aspects*]: Dissertation for the Degree of Cand. Sci. (Arts)]. St. Petersburg, 2012. 235 p.; Maslenkova L. M. *Intensivnyi kurs solfedzhio: metodicheskoe posobie dlya pedagogov* [*Intensive Solfege Course: Methodological Manual for Pedagogues*]. St. Petersburg: Soyuz khudozhnikov, 2003. 175 p.; 2nd Ed. 2007. 174 p.

<sup>14</sup> See, for example: Manulkina O. *Ot Aivza do Adamsa: amerikanskaya muzyka XX veka* [*From Ives to Adams: 20th Century American Music*]. St. Petersburg: Izdatel'stvo Ivana Limbakha, 2010. 784 p.; Degtyareva N. I. *Opery Frantsa Shrekera i modern v muzykal'nom teatre Avstrii i Germanii* [*Franz Schreker's Operas and the Modern Style in the Musical Theater of Austria and Germany*]. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2010. 368 p.; Maltsev S. M. *Instrument i pedal' u Betkhovena* [*The Instrument and the Pedal in Beethoven*]. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2010. 129 p.; Barutcheva E. S. *Moi mir muzyki* [*My World of Music*]. St. Petersburg: Severnaya zvezda, 2011. 377 p.; Vorobyev I. S. *Sotsrealisticheskii "bol'shoi stil'" v sovetskoj muzyke (1930–1950-ye gody): issledovanie* [*The Socialist Realist "Grand Style" in Soviet Music (from the 1930s to the 1950s): a Research Work*]. St. Petersburg: Kompozitor, 2013. 685 p.; Zaitseva T. A. *Sokrovishcha Rossii: Dukhovnaya muzyka M. A. Balakireva* [*The Treasures of Russia: Mily Balakirev's Sacred Music*]. Moscow: Muzyka, 2013. 383 p., etc.

musical traditions, as well as the interaction of the scholarly and the educational processes.

The study of the musical legacy of the classics of Russian music, and the composers of the Italian, French, and Austro-German schools continues. The researchers' attention is also attracted by themes connected with aesthetics, the philosophy of music, as well as analysis of the contemporary state of musical culture. Among the latest publications of this vein, mention must be made of Nastasya Khrushcheva's monograph *Metamodern v muzyke i vokrug nee* [*The Metamodern In and Around Music*]. [7] The book, published in 2020, which immediately aroused great interest on the part of the readers, is distinguished for its original, innovative rendition of the present-day cultural situation. Khrushcheva "examines the interaction of the various strata of contemporary culture, its sources and the consequences arising from it, having as its results large-scale existential transformational changes in the consciousness of the epoch, as well as their reflection in artistic practice." [8, p. 126] It is noteworthy that the analysis of this panorama is carried out by the author from within, since Nastasiya Khrushcheva, a composer, musicologist, playwright and performer, "is not simply a bearer of the metamodern culture, she is its active 'builder,' one of the brightest figures among the younger generation of Russian musicians." [Ibid., p. 129]

In 2015 the global musical community was stunned by a sensational discovery: Natalia Braginskaya, the chair of the Department of the History of Foreign Music of the St. Petersburg

Conservatory, after a lengthy search, discovered a package containing a set of orchestral parts of Igor Stravinsky's *Funeral Song*, a composition considered irretrievably lost during the course of many years. Braginskaya implemented the attribution and carried out the textual analysis of the musical material, then guided the process of recreating the musical score and preparing it for publication. The history of the revival of the *Funeral Song* is elucidated by the scholar in several publications.<sup>15</sup> After the premiere of the work, which took place on December 2, 2016 at the Concert Hall of the Mariinsky Theater under the direction of Valery Gergiev, "the reconstructed score and the orchestral parts notated in the computer were passed onto the international publishing house 'Boosey & Hawkes Music Publisher Ltd.' At that time, a succession was formed of conductors and orchestras hastily changing programs compiled a long time ago in order to add this sensational new item to them." [9] During the course of several years, the *Funeral Song* became one of Stravinsky's performed compositions.

#### *Ethnomusicology and the Early Russian Art of Singing*

A separate field of scholarly search is comprised by the works by faculty members of two relatively "young" sections of the Musicology Department — the Department of the Early Russian art of Singing and the Ethnomusicology Department, — as well as the employees of the Anatoly Mekhnetsov Center for Folk Music and Ethnography. A significant achievement on the part of the faculty members of both departments

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<sup>15</sup> Braginskaya N. A. O sud'bakh nekotorykh rannikh sochinenii Igorya Stravinskogo: vozvrashchenie "Pogrebal'noi pesni" [About the Destiny of Some of Igor Stravinsky's Early Compositions: the Return of the *Funeral Song*]. *Music Academy*. 2015. No. 4, pp. 84–92; Braginskaya N. A. New Light on the Fate of Some Early Works of Stravinsky: The *Funeral Song* Rediscovery. *Acta Musikologica*. 2015. Vol. 87, No. 2, pp. 133–151; Braginskaya N. A. *Funeral Song* (Pogrebal'naya pesnya). *The Cambridge Encyclopedia*. Cambridge University Press, 2021, pp. 179–181, etc.

is linked with their elaboration of educational programs, textbooks, and tutorial-methodological manuals, i.e., the creation of a completed system of preparation of musical specialists of a new profile. The research directions in the works of the departments are connected the tightest way with their tutorial and scholarly-methodological activities.

The folk music specialists at the conservatory establish and successfully carry out the aims of preservation, study and implementation into scholarly and artistic use of the most invaluable treasures of the folk musical culture of Russia. This is what the expedition activities, the work on the scholarly description and digital conversion of the materials of the collection of the Folk Music Center, dissertation research, the organization of conferences, and large-scale publishing projects<sup>16</sup> demonstrate to us.

The St. Petersburg-based school of ethnomusicology is developing intensively, basing itself on a sturdy foundation of scholarly traditions, perfecting the time-tested methods and including new methodological approaches into its arsenal, expanding the research field of scholarly discipline. According to the chair of the ethnomusicology department Galina Lobkova, at the present time “we can observe the prospect of complexification of the system of scholarships the result of highlighting the trends of instrument study and ethno-choreography. At the same time, ethnomusicology is not losing its theoretical and practical significance,

continuing to exert an active influence on the spheres of performance, compositional activities and musical education, in general.” [10, p. 13]

The Department of the Early Russian Art of Singing during the three decades of its existence has become one of the leading centers of scholarship of Russian Medieval Studies. The performing interests of the faculty members are concentrated on the field of comprehensive study of the Russian Medieval Orthodox Christian culture (deciphering medieval notation, scholarly descriptions, publication of landmark musical works, and revival of the performance tradition) and broad dissemination of knowledge about it. The Department participates in large-scale Russian and international cultural actions, and collaborates with libraries, museums, educational institutions, monasteries and Orthodox Christian parishes in Russia and in other countries. In its educational and cultural activities, it develops the tradition laid down by medieval scholar Maksim Brazhnikov. His name has been given to the conference organized at the conservatory since 1974. On the basis of the results of the “Brazhnikov Conference,” compilations of articles, monographs, and tutorial manuals have been published. At the present time, the conference has acquired the status of an international scholarly-creative symposium, whose programs include concert and exposition-exhibition activities, along with scholarly work.

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<sup>16</sup> See, for example: *Narodnaya traditsionnaya kul'tura v obrazovatel'nykh programmakh i nauchnykh issledovaniyakh: sbornik materialov Vserossiiskikh konferentsii 2008–2010 godov k 150-letiyu Sankt-Peterburgskoi konservatorii* [The Folk Traditional Culture in the Educational Programs and Scholarly Research Works: a Compilation of Materials of the All-Russian Conferences of the Years 2008–2010 Commemorating the 150th Anniversary of the St. Petersburg Conservatory]. Eds G. V. Lobkova, I. B. Teplova, E. A. Valevskaya, et al. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2013. 616 p.; Mekhnetsov A. M. *Narodnaya traditsionnaya kul'tura: stat'i i materialy. K 150-letiyu Sankt-Peterburgskoi konservatorii* [The Folk Traditional Culture: Articles and Materials. Commemorating the 150th Anniversary of the St. Petersburg Conservatory]. Comp. by E. A. Valevskaya and K. A. Mekhnetsova; introd. article by G. V. Lobkova. St. Petersburg: Nestor-Istoriya, 2014. 440 p.



### Scholarship and Publication Projects

One of the main trends in the study of Russian Musical Culture is the direction of source studies. This is the profile of a large quantity of the conservatory's publications. Let us highlight the compilations of articles prepared by the faculty members of the Department of Russian Music History: *N. A. Rimskii-Korsakov. Issledovaniya i materialy* [*Nikolai Rimsky-Korsakov: Research Works and Materials*] and *Muzyka: zadumannoe, zabytoe, vozvrashchennoe...* [*Music: the Conceived, the Forgotten, the Revived...*]<sup>17</sup>, which contain, along with research sketches based on archival sources, contain the first

publications of most interesting documents.<sup>18</sup> Many of the publications about the issues of the early Russian art of singing have been prepared in a similar vein.<sup>19</sup> During the course of many years, the Manuscript Section of the Scholarly Music Library of the Conservatory has organized an annual conference, and compilations of articles and materials comprising the series *The St. Petersburg Musical Archive* have been published on its materials. The 11th issue of the series devoted to Piotr Tchaikovsky<sup>20</sup> features publications and research of documents from Russian archives and private collections and those in other countries, including 55 composer's letters, most of them previously unpublished.<sup>21</sup>

<sup>17</sup> *N. A. Rimskii-Korsakov. Issledovaniya i materialy: sbornik nauchnykh statei* [*N. A. Rimsky-Korsakov. Research Works and Materials: Compilation of Scholarly Articles*]. Ed. and comp. by Z. M. Guseinova and G. A. Nekrasova. St. Petersburg: St. Petersburg Rimsky-Korsakov State Conservatory, 2009. 289 p.; *Muzyka: zadumannoe, zabytoe, vozvrashchennoe...: sbornik nauchnykh statei* [*Music: the Conceived, the Forgotten, the Revived...: Compilation of Scholarly Articles*]. Comp. and exec. eds Z. M. Guseinova and G. A. Nekrasova. Issue 1. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2012. 245 p.; Issue 2. St. Petersburg: Skifia-print, 2019. 311 p.

<sup>18</sup> See: *Iz istorii pervogo izdaniya "Letopisi moei muzykal'noi zhizni"*; iz pisem N. N. Rimskoi-Korsakovo i k A. K. Lyadovu; iz pisem N. N. Rimskoi-Korsakovo i N. F. Findeizena [From the History of the First Edition of the *Chronicles of my Musical Life*; From N. N. Rimskaya-Korsakova's Letters to A. K. Lyadov; From the Letters of N. N. Rimskaya-Korsakova and N. F. Findeisen]. *N. A. Rimskii-Korsakov. Issledovaniya i materialy...* [*N. A. Rimsky-Korsakov. Research Works and Materials...*], pp. 236–286; Ryzhkova N. A. Otdalyayas' ot SSSR... Neopublikovannye pis'ma A. K. Glazunova M. O. Shteinbergu (1928–1929) [Distancing from the USSR... Unpublished Letters of Alexander Glazunov to Maximilian Steinberg (1928–1929)]. *Muzyka: zadumannoe, zabytoe, vozvrashchennoe...* [*Music: the Conceived, the Forgotten, the Revived...*]. Issue 1, pp. 73–108; Gurevich V. A. Neizvestnye pis'ma A. K. Glazunova [Alexander Glazunov's Unknown Letters]. *Ibid.*, pp. 109–132.

<sup>19</sup> See, for example, their latest publication: *Muzykal'noe nasledie Solovetskogo monastyrya i sotsiokul'turnoe prostranstvo Russkogo Pomor'ya: sbornik nauchnykh statei i publikatsii tekstov* [*The Musical Legacy of the Solovetsky Monastery and the Sociocultural Space of the Russian Pomorye: Collection of Scholarly Articles and Publications of Texts*]. Issue 1. Comp. and acad. eds M. S. Egorova and A. N. Kruchinina; St. Petersburg State N. A. Rimsky-Korsakov Conservatory, M. V. Brazhnikov Laboratory for Scholarly Research of Russian Musical Medieval Studies. St. Petersburg; Saratov: Amirit, 2020. 312 p.

<sup>20</sup> *Chaikovskii. Novye materialy k tvorcheskoi biografii: sbornik statei* [*Tchaikovsky: New Materials to a Creative Biography: Compilation of Articles*]. Ex. ed. by T. Z. Skvirskaya; St. Petersburg State Conservatory, Scholarly Musical Library, Scholarly Research Manuscript Section. St. Petersburg: Izdatel'stvo Politekhnikheskogo universiteta, 2013. 451 p. (St. Petersburg Musical Archive, Issue 11).

<sup>21</sup> See: Sundkvist L., Langston B. Neizvestnye i ne zamechennye ranee pis'ma Chaikovskogo korrespondentam v Rossii, Evrope i SShA [Unknown and Previously Undiscovered Letters of Piotr Tchaikovsky to Correspondents in Russia, Europe and USA]. *Chaikovskii. Novye materialy...* [*Tchaikovsky: New Materials...*], pp. 196–424.

The thematic series as a prospective scholarly project also unite a set of other conservatory publications. The Department of the Early Russian Art of Singing prepared ten issues of the series *Drevnerusskoe pesnopenie. Puti vo vremeni* [*Early Russian Chant Singing. Paths in Time*] (the tenth issue came out in 2022).<sup>22</sup> Four compilations of articles elucidating the theme of the international connections of Russian musical culture have been published by the Department of Foreign Music History.<sup>23</sup> The subject matter of the musical connections is continued by the compilations published by the Department published from the materials of scholarly conferences having to do with the anniversaries of Frederic Chopin, Robert Schumann and Richard Strauss.<sup>24</sup> A sort of “series” is also comprised by the compilations

devoted to outstanding musicians-pedagogues who had worked at the Leningrad / St. Petersburg Conservatory.

On the threshold of the jubilee festivities of 2012, special significance in the scholarly work of many of the departments was acquired by the subject matter of the history of the conservatory.<sup>25</sup> A peculiar “prologue” to celebrating the jubilee was formed of a cycle of ten open lectures read by the outstanding musical educator and publicist, professor Leonid Gakkel during the course of two concert seasons at the A. K. Glazunov Small Hall. A vivid panorama of the history of the St. Petersburg Conservatory was unfolded before the listeners of the cycle, from the moment of its founding to the jubilee year, and there arose an impressive panorama

<sup>22</sup> *Drevnerusskoe pesnopenie. Puti vo vremeni. Vypusk 10: k 100-letiyu otkrytiya kafedry drevnei russkoi muzyki v Petrogradskoi gosudarstvennoi konservatorii: sbornik statei po materialam Ezhegodnogo nauchno-tvorcheskogo simpoziuma “Brazhnikovskie chteniya” (Sankt-Peterburg, 8–11 noyabrya 2021 g.)* [*Early Russian Chant Singing. Paths in Time. Issue 10: Commemorating the Centennial Anniversary of the Opening of the Department of Early Russian Music at the Petrograd State Conservatory: a Compilation of Articles Based on the Materials of the Annual International Scholarly-Creative Symposium “The Bazhnikov Readings” (St. Petersburg, November 8–11, 2021)*]. Comp. and acad. eds M. S. Egorova and E. V. Pletneva; St. Petersburg State N. A. Rimsky-Korsakov Conservatory, Department of Early Russian Art of Church Singing. St. Petersburg; Saratov: Amirit, 2022. 388 p.

<sup>23</sup> *Nemetsko-russkie muzykal'nye svyazi: sbornik statei* [*The Russian-German Musical Connections: Compilation of Articles*]. Ed. by A. K. Kenigsberg (comp.) and N. A. Braginskaya. St. Petersburg: St. Petersburg State N. A. Rimsky-Korsakov Conservatory, 2002. 205 p.; 2nd Ed. 2006. 207 p.; *Russko-frantsuzskie muzykal'nye svyazi: sbornik statei* [*The Russian-French Musical Connections: Compilation of Scholarly Articles*]. Ed. and comp. by V. V. Smirnov. St. Petersburg, 2003. 292 p.; *Russko-ital'yanskije muzykal'nye svyazi: sbornik statei* [*The Russian-Italian Musical Connections: Compilation of Articles*]. Ed. and comp. by A. K. Kenigsberg. St. Petersburg, 2004. 320 p.; *Russko-britanskije muzykal'nye svyazi: sbornik statei* [*The Russian-British Musical Connections: Compilation of Articles*]. Ed. and comp. by L. G. Kovnatskaya. St. Petersburg: St. Petersburg State N. A. Rimsky-Korsakov Conservatory, 2009. 353 p.

<sup>24</sup> *K 200-letiyu so dnya rozhdeniya Shopena i Shumana: sbornik statei* [*Commemorating the 200th Anniversary of Chopin's and Schumann's Birthdays: Compilation of Articles*]. Ed. and comp. by N. A. Braginskaya. St. Petersburg: Izdatel'stvo Politekhnicheskogo universiteta, 2011. 316 p.; *Rikhard Shtraus i ego vremya: sbornik statei* [*Richard Strauss and His Time: Compilation of Articles*]. Ed. and comp. by N. A. Braginskaya. St. Petersburg: Skifia-print, 2017. 186 p.

<sup>25</sup> It is gratifying that this theme is also attracting the attention of young researchers: during the course of many years, first-course students under the guidance of Era-Sofya Barutcheva (1934–2019) and Andrei Alexeev have published the almanac *Maloizvestnye stranitsy istorii konservatorii* [*The Little-Known Pages of the History of the Conservatory*].

of events, names and facts interpreted in the intellectually saturating and brilliantly journalistic manner intrinsic to Leonid Gakkel. The stenographs of the lectures lay at the basis of the publication of the book devoted to the 150th anniversary of the conservatory.<sup>26</sup>

Most of the conservatory's publications of the years 2011–2013 were devoted to the anniversary. Not only the musicological departments, but also the faculty members of the composition and the performance departments made contributions to the scholarly endeavors.<sup>27</sup> During the course of one single year, 2012, a significant amount of compilations

of articles were published, prepared by different departments — the Organ Department, the Harpsichord Department, the Department of Methodology of Piano Performance, and the Music Criticism Department<sup>28</sup> — as were memorial compilations devoted to outstanding professors and employees of the conservatory.<sup>29</sup> Two albums were published: *MusicusLegens* (from the funds of the foreign section of the Scholarly Musical Library) and the second volume of the edition *Sankt-Peterburgskaya konservatoriya. Materyaly i dokumenty...* [*The St. Petersburg Conservatory. Materials and Documents...*] (the greater part of which was

<sup>26</sup> Gakkel L. E. “*Otkuda my? Kuda idem?*”: *leksii po istorii Sankt-Peterburgskoi konservatorii* [“*Where do We Come from? Where are We Going?*”: *Lectures on the History of the St. Petersburg Conservatory*]. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2013. 250 p.

<sup>27</sup> See, for example: Slonimsky S. M. *Zametki o kompozitorskikh shkolakh Peterburga* [Notes about the Compositional Schools of St. Petersburg]. St. Petersburg: Kompozitor, 2013. 84 p.; Svetozarova E. D. *Khorovoe penie v Peterburgskoi konservatorii (1862–1912)* [Choral Singing at the St. Petersburg Conservatory]. St. Petersburg: Kompozitor, 2013. 148 p.; *Zdes' muzyka venchayet tanets: 50 let kafedre khoreografii Sankt-Peterburgskoi konservatorii im. N. A. Rimskogo-Korsakova* [Here Music Crowns Dance: The Choreography Department of St. Petersburg State N. A. Rimsky-Korsakov Conservatory is Fifty Years Old]. Ex. ed. by A. A. Sokolov-Kaminsky. St. Petersburg: Kompozitor, 2013. 320 p.

<sup>28</sup> *Traditsii organnoi shkoly Sankt-Peterburgskoi konservatorii: izbrannye materyaly konferentsii (2009, 2011)* [The Traditions of the Organ School of the St. Petersburg Conservatory: Selected Materials from the Conferences (2009, 2011)]. Ed. and comp. by Yu. N. Semenov. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2012. 125 p.; *Muzykal'no-ispolnitel'skoe i pedagogicheskoe iskusstvo XIX-XX vekov: idei, lichnosti, shkoly: sbornik statei po materialam nauchnoi konferentsii. V 2 ch. Ch. I* [The Art of Musical Performance and Pedagogy of the 19th and 20th Centuries: Ideas, Personalities, Schools: Compilation of Articles Based on the Materials of the Scholarly Conferences. In 2 Vols. Vol. I]. General eds V. P. Chinaev, D. N. Chasovitin; ex. ed. by A. A. Shtrom. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2012. 330 p. (The publication was prepared jointly with the Moscow Conservatory); *Kritika. Muzykoznanie. Sovremennye aspekty: sbornik statei po materialam Mezhdunarodnoi konferentsii k 35-letiyu kafedry muzykal'noi kritiki* [Criticism. Musicology. Contemporary Aspects: a Compilation of Articles Based on the Materials of the International Conference Towards the 35th Anniversary of the Department of Music Criticism]. Ed. and comp. by L. G. Dan'ko. St. Petersburg: Nestor-Istoriya, 2012. 387 p.

<sup>29</sup> *Liya Zelikman, Moisei Khal'fin: stranitsy zhizni v dokumentakh, stat'i, vospominaniya* [Lia Zelikhman, Moisey Khal'fin: Pages of Life in Documents, Articles, Memoirs]. Ed. and comp. by S. M. Maltsev. St. Petersburg: KultInformPress, 2012. 599 p.; *Sofe Borisovne Vakman — s lyubov'yu. Stat'i, vospominaniya, dokumenty* [To Sofia Borisovna Vakman — with Love. Articles, Memoirs, Documents]. Eds and comp. G. A. Serova and D. N. Chasovitin. St. Petersburg: Nestor-Istoriya, 2012. 248 p.; *Pamyati Anastasii Sergeevny Lyapunovoi: sbornik statei i materialov* [In Memory of Anastasia Sergeyevna Lyapunova: a Compilation of Articles and Materials]. Ex. ed. by T. Z. Skvirskaya. St. Petersburg: Izdatel'stvo Politekhniceskogo universiteta, 2012. 304 p. (Peterburgskii muzykalnyi arkhiv [The St. Petersburg Musical Archive]; Issue 9).

compiled of previously unpublished documents and photo materials preserved in the library in the conservatory's museum).<sup>30</sup>

There is a special urge to highlight the unique scholarly publishing project prepared and carried out under the direction of professor Liudmila Kovnatskaya, — the three-volume edition *Shostakovich v Leningradskoi konservatorii. 1919–1930* [*Shostakovich at the Leningrad Conservatory: 1919–1930*].<sup>31</sup> The newspaper *Muzykal'noe obozrenie* [*Musical Review*] hailed this edition as “The Book of the Year.”<sup>32</sup>

### Conclusion

The scholarly directions of the conservatory have been integrated into the global musical informational process. One of the channels of such an integration is the collaboration with the International Musicological Society (IMS). The initiative of participation with the IMS belonged to Professor Kovnatskaya: in 2002 she “became a member of the council affiliated with the Directory of the IMS, and later, during the period from 2012 to 2017, she worked within the Directory, being the first and only Russian representative in the leadership of the organization during the course of its entire history.” [11]

Kovnatskaya “has played one of the crucial roles in the establishment of the Regional Association for Eastern Slavic Countries (ESCRA), which she headed, and a number of significant events of the Association have taken place in Russia and the countries of the former USSR.” [Ibid.] On one such event, at the international scholarly symposium “Rabota nad sobraniem sochinenii kompozitorov” [“The Work on Compiling Composers’ Oeuvres”] (St. Petersburg, September 4, 2015), the first scholarly presentation of Stravinsky’s *Funeral Song* given by Natalia Braginskaya took place.

The conservatory organizes and co-founds a number of large-scale scholarly conferences. Many of them are active on routine basis, among them, besides those already mentioned, are: the international scholarly conference “Polilog i sintez iskusstv: istoriya i sovremennost', teoriya i praktika” [“Polylogue and the Synthesis of the Arts: History and Contemporaneity, Theory and Practice”], the international conference “Yazyk, muzyka, zhest: Informatsionnye perekrestki” [“Language, Music, Gesture: Informational Crossroads”] (jointly with the St. Petersburg State University and the Vaganova Ballet Academy), the scholarly conference “Istoriya baleta: Istochnikovedcheskie izyskaniya”

<sup>30</sup> “*MusicusLegens.*” *Avtografy i ekslibrisy v knigakh pedagogov i vypusnikov Sankt-Peterburgskoi konservatorii: Al'bom* [“*MusicusLegens.*” *Autographs and Ex-libris in the Books of the Faculty Members and Graduates of the St. Petersburg Conservatory: an Album*]. Comp. by K. V. Diskin and N. V. Gradoboeva. St. Petersburg: Lubavich, 2012. 58 p.; *Sankt-Peterburgskaya konservatoriya. Dokumenty i materialy iz fondov Biblioteki i Muzeya. T. 2. Istoricheskie adresa. Zdaniya. Rekonstruktsii* [*The St. Petersburg Conservatory. Documents and Materials from the Funds of the Library and the Museum. Vol. 2. Historical Addresses. Buildings. Reconstructions*]. Comp. by A. A. Alexeyev-Boretsky and E. V. Goncharova; Editor-in-chief N. I. Degtyareva. St. Petersburg: Izdatel'stvo Politekhnicheskogo universiteta, 2012. 181 p. (The First volume of this series was published in 2002, the third, devoted to Nikolai Rimsky-Korsakov, — in 2019.)

<sup>31</sup> *Shostakovich v Leningradskoi konservatorii: 1919–1930: v 3 t.* [*Shostakovich at the Leningrad Conservatory: 1919–1930: In 3 Vols*]. Creator of the project and comp. L. G. Kovnatskaya. St. Petersburg: Kompozitor, 2013. Vol. 1. 247 p.; Vol. 2. 405 p.; Vol. 3. 479 p. Most of the authors of the articles published in this collective compilation are faculty members, associates and graduates of the conservatory.

<sup>32</sup> *Muzykal'noe obozrenie* [*Musical Review*]. 2014. No. 1. P. 28.



["History of the Ballet: Research in Source Studies"], the International S. V. Smolensky Scholarly-Practical Conference for Young Specialists "Muzykal'naya medievistika v X–XI veke" ["Musical Medieval Studies in the 10th and 11th Centuries"], the All-Russian Scholarly Conference "Polevoi sezon folkloristov" ["The Field Season for Folklorists"], etc.

Work is continued on the creation of the electronic "Encyclopedic Dictionary of the St. Petersburg Conservatory." A block of materials (articles about the faculty members who worked at the conservatory during the period between 1862 and 1917, etc.) has been published on the conservatory's official website (<https://www.conservatory.ru/>).

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