

**Irina V. Polozova**  
**The Musical Realities of the “Small Court”**  
**and the Operatic Legacy of Dmitri Bortnyansky**

The problem of studying the Russian musical-theatrical art of the 18th century presents itself as a very timely one, which is confirmed by the fact that specimens of this genre have been studied very little and have been obviously underappreciated. One of the founders of the Russian musical theater is composer Dmitri Bortnyansky, who played a special role in the formation and development of the 18th century musical theater. His artistic activities as a Kappelmeister took course in the “small court” of the heir to the throne Pavel Petrovich and his wife Maria Feodorovna. In Pavlovsk and Gatchina, where Maria Feodorovna formed a group of “noble actors” the premieres of three of Bortnyansky’s operas took place (“The Signor’s Festivity,” “The Falcon” and “The Son-Rival”).

The aesthetics of court art was based on the principles of gallantry and “pleasure,” which in many ways determined the stylistics of the studied operas by Bortnyansky. The characteristic features of his theatrical compositions for the “small court” had to include: the recreational function of the theatrical performance; the slant towards a conflict-free type of dramaturgy (or to a considerable alleviation of the existent conflict); a stable reference to the genre of the pastoral; a mandatory happy solution of all the collisions in the plot; accentuations of the motives in the plot capable of creating an atmosphere of gallantry; a deliberate idealization of the protagonists and demonstration of their exclusive noble qualities. In the musical sense this presupposes simplicity and clarity of the homophonic texture; pliancy and fluidity of the melodic development; a characteristically standard tonal and harmonic development; a compositional dramaturgy devoid of complexity; reliance on dance genres. At the same time the composer in his works creates the first examples in Russian opera of dramatic vocal numbers disclosing the protagonists’ powerful emotional tumults of the soul (such as the aria of Donna Leonora in Act 2 of “The Son-Rival”).

Thereby, Bortnyansky’s position at the “small court” made it possible for him to disclose his natural gift, his melodic gift and attempts at demonstrating the wealth of the inner world of man.

Keywords: “small court” of successor to the throne Pavel Petrovich, gallant art, pastoral, opera, the musical legacy of Dmitri Bortnyansky, 18th century Russian opera.

**Vera N. Dyomina**  
**Prayers for the Tsar and the Army in the Texts of the Ceremony**  
**of the “Grace Cup” of the Late 17th and Early 18th Centuries**

The article examines the issues of formation of the panegyric genres of the art of Russian choral singing. The object of the research is the ceremonial sequence of the “Grace cup.” The aim of the article is to reveal the singing techniques of glorifying the image of the tsar in the musical-poetical texts of the ceremonial order. The goal of the research is research of the history of the emergence of the ceremonial order, its structure and components. The specified issues have previously been touched upon by historians, philologists and musicologists upon analysis of the ceremonial order of the “Grace Cup” and one of its variants – “For a Cup for the Health of the Sovereign.” The chants of the church ceremonial order are studied by the author based on manuscripts of church singers’ books, which include the Ordinary, on linear notes of the late 17th century, including the cycle of chants “The Grace Cup is still Present.” This presents the main material for research. The topicality of the work is determined by a new angle of study of the chants of the ceremonial order. The author discloses the texts including prayer recitations for the tsar and the army, defines the principles of interaction of the poetic and chant constituent parts. It is shown that in the language of glorifying the ceremonial order “For a Cup for the Health of the Sovereign” the poetic and chanting techniques, which emerged in the Christian doxology, are preserved. The glorifying in the texts of the ceremonial order is carried out by

means of traditional poetic and chanting techniques, among which the basic ones are the spacious chants and “festive” *glasy*. The basic means of accentuation of significant words in the text is the usages of the *fity* and *litsa*.

Thereby, in the poetical texts of the festive ceremonies of the time of Peter the Great not only the traditional Christian, but also the state symbolism is accentuated.

**Keywords:** the art of Russian choral singing, Russian sacred music, prayer recitations for the tsar and the army, church ceremonial chants, *glasy*, chants of the ceremony of the “Grace cup.”

**Angela V. Gucheva, Farizat Kh. Guliyeva (Zanukoyeva)**  
**The Structure and the Music of the Circassian (Adyghe)**  
**Funeral Rite “Psyheg’e” (“Lamentation under Water”)**

The article is devoted to a special Circassian (Adyghe) ceremonial rite, the “Psyheg’e” (the “Lamentation under Water”), dealing with the search for the soul of the deceased. It presents the most typical and representative for the Circassian (Adyghe) instrumental tradition, where one of the chief functions is played by the historical musical instrument, the *kamyl*. The instrument was endowed with sacred power, possessing divine origin and interlaying the boundary between the human primary ancestors and deities. The authors accentuate within the rite a triad: the *subject* (the instrumental tune) – the *recipient* (the protector or deity) – the *object* (the person with whom the misfortune occurred). The interaction of the indicated components stipulated the structure of the rite as a peculiar system, which is examined in the article. All three of its levels have been accentuated – *A* – *kamyl’apsha*, who performs the ritual melody of addressing, *B* – the protector of the rite, the goddess of the waters of Psycho-Guasha and the god of the soul Psat’ha, *C* – the drowned man for whose sake the protecting goddess is addressed.

The ritualistic tune “Psyheg’e” possesses a set of archaic peculiarities connected by a compositional structure and manner of performance. It is based on movable intonational stereotypes with a reliance on the sacred and image-bearing mono-programmatic qualities. No less important a role is played by the mono-formula type of instrumental variant development.

The attempt of reconstruction of the structure of the rite “Psyheg’e” has been undertaken for the first time. In its analysis the interaction of myth, music and the word is traced out.

**Keywords:** musical folklore of the Circassians (Adyghe), “Psyheg’e,” the ceremonial rite of search for the soul of the deceased, “Lamentation under Water,” *kamyl*.

**Alexandra V. Krylova**  
**The Phonosphere of the Metropolis as a Phenomenon of Sound Synthesis:**  
**Concerning the Issue of Ecology of the Audio Environment**

Civilization has brought powerful advances of sound from numerous artificially created sources of sound into what was once the world of calm and harmony. They shape an aggressive synthetic field of sound and accompany the life of the human being. The expenditures of technical progress have affected not only the natural ecological environment, but also the cultural environment, part of which is formed by the sound content of the modern city. Comprehending under the term of audio environment the sound continuum surrounding the human being, the author examines the phonosphere of the city in diachronic truncation. Three of its historical models stand out: the ancient Russian city, the city of the turn of the 19th and 20th centuries and the contemporary metropolis. Research of the latter model demonstrates that the sonic chaos of the contemporary urban space is comprised of numerous sources of both noise-related and musical origins. In the massive predominating techno-phonations music ceases to be perceived as an act of communication. The sonic picture of the world ends up being oversaturated, disharmonious and fragmented. Provoking a rise of nervous tension and conditions of stress, it predisposes to absentmindedness, creating the habit of discarding any

audio-related information to the background or secondary mode. For the mass consumer such an aural orientation predetermines the musical-stylistic preferences lying beyond the durably intoned meanings inherent to the art of classical music. The meaningfulness of the sound information of the space of the city as a constituent of the musical tradition of everyday life, as part of the ritual-ceremonial life cycle of man gives place to the dominance of audio chaos. A professional sonic design of the urban space presents a path towards the sanitation of the audio ecology of the city.

Keywords: the phonosphere, the city, ecology of the audio environment, sound picture of the world.

**Galina V. Rybintseva**

**The Modal Foundations of Classicism**

**in the Context of the World Perception of the 18th Century**

Classicism presents one of the most significant artistic achievements of humanity. The basis of Classicism formed in the art of music in the 18th century was comprised by the equal tempered scale and the major-minor modal system, which succeeded the Pythagorean tuning and the assemblage of the medieval church modes. The aforementioned innovations were the result of a lengthy goal-seeking scholarly search for thinkers and musicians for the end of creating an ideal musical temperament. This corresponded fully to the overall mentality of the epoch of the Enlightenment with its veneration of reason, both Divine and human.

The aforementioned innovations comprised an artistic analogy to the images of the infinite homogenous space and a heliocentric system of the world, which sidelined to the second place the medieval perceptions of a hierarchical world order with the Earth as the absolute center. The socially-conceived analogue to the centralization of the mode and the tonal organization of sound may be conceived to be the formation of French absolutism, as well as the teaching created by the Enlighteners of an ideal concisely structured community of people equal before God ruled by an enlightened monarch.

The cosmological and social analogies presented in the article testify to the fact that the modal foundations of musical Classicism corresponded in full to the central world outlook paradigm of the epoch, namely, the conviction of the Rational and Divine foundations of art, nature and society.

Keywords: Classicism, the equal-tempered scale, major-minor, the heliocentric system, social structure.

**Svetlana A. Mozgot**

**Concerning the Issue of Studying the Systemic Traits**

**of the Category of Space in Music**

The category of space presents a most complex philosophical universal, which has been researched by physicians, philosophers, aestheticians, linguists and literary critics. The incorporation of a systemic approach by the author of the article stipulated a conscious rejection of viewing spatial subsystems in their customary sequence – the real, perceptual and conceptual spaces, since this type of sequence, in his opinion, contradicts the actual existence and functioning of this category in music. Thus, real space is disclosed through the musical poetics of construction of the various concert halls of the world in correlation with the unique compositions of contemporary music by Pierre Boulez, Milton Babbitt, Elliott Carter and Karlheinz Stockhausen. Analogies presented between architectural and musical structures have made it possible to assume the existence of an interconnection between the forms of works of art with paradigms of social consciousness and simultaneity of existence of the real and conceptual spaces in music. The acoustic and perceptual spaces exist in a direct connection with real space. In the second half of the 20th century acousticians have established a tight interconnection

between objective physical and acoustic parameters of the interiors of concert halls and subjective criteria of perception. Thereby the functioning of acoustic space is stipulated by the non-additive principle of interconnection with perceptual space, when indicators of one dynamic system may influence a similarly complex, open and dynamic system and upon departure from it may considerably change and improve its parameters. For this reason, the search for new strategies of research of the category of space in music may disclose numerous other regular laws imminent for subsystems and establish a specificity of their interconnection with each other.

Keywords: the category of space in music, the real, the perceptual, and the conceptual spaces, music and architecture, concert halls of the world.

**Vladimir S. Orlov**

**Feminism and Music.**

**A Discourse on the Feminine Nature in the “New Musicology”**

The present article researches one of the crucial issues of the so-called “new-musicology,” namely, perceptions on the feminine nature, which defines both the philosophy of music and the overall political aspirations of feminist musicologists. The article demonstrates how the discourse of a woman is presented and constructed in the works of feminists: as a rule, through rejection of the masculine nature and opposition to it (which is subjected to criticism in the article). Also shown are the more general views of the feminists on the nature of the feminine and the masculine, disclosed on the levels of the conception and idea, as well as on the level of musical form and the musical text. The researchers mentioned in the article – representatives of feminism in music – include such figures as Susan McClary, Mark Minough, Philip Brett and numerous others. Among the various critical utterances about the views of the feminists, the article demonstrates the critique of this tendency by Peter van den Toorn, who defends the positions intrinsic to the traditional views on musical aesthetics, in particular, the autonomous position of music, capable of being perceived “independently,” “by breaking through directly to the heart.” Concurring with the opinions of van den Toorn, the author of the article asserts his perceptions of the current polemics regarding the questions of feminism and music, calling upon Russian researchers to involve themselves in this polemics.

Keywords: new musicology, feminism and music, McClary, Peter van den Toorn.

**Alexandra A. Shakiryanova**

**Concert Life and Musical Entertainment in Vienna  
in the Second Half of the 18th Century**

One of the most important trends in the research of musical culture of the Classical era is research of the concert life of that time period.

Basing herself on authentic sources, the author of the article reconstructs the concert life in Vienna of the second half of the 18th century – the capital of an empire and one of the greatest musical centers in Europe. The meaning of the very term of “concert” is specified, and the diversity of indications of musical gatherings at that time is disclosed. The various forms of concert life are examined from the point of view of temporal and spatial factors, as well as the system of their organization.

At that, it turns out that practically all the forms of music-making existed in the line of culture of leisure time activities, and particularly leisure time (which at that time enjoyed a special status) determined their specific nature. The sphere of leisure time was quite broad, the boundaries of leisure time activities were quite mobile, which found its reflection in the

remarkable diversity of forms of musical gatherings, which likewise were not distinct for any strict boundaries.

Musical leisure activities and forms of entertainment, essentially, comprised an important element of concert life, while the differentiation of music into two opposing spheres of existence (the serious, classical type vs. the vernacular, entertaining type) based on their characteristics of genre and all the more so according to their quality of music, simply did not exist at that time.

Such an understanding of the cultural and historical context is perceived to be exclusively important for research of concert life at that time period and the ascertainment of its specificity. This makes it possible to look in new light at the types of concerts themselves, their musical repertoire and their classification.

Keywords: Vienna in the second half of the 18th century, concert, musical gathering, academy, musical leisure, entertaining music.

### **Liudmila N. Shaymukhametova** **The Migrating Intonational Formula** **as a Phenomenon of Musical Thinking**

The musical theme is one of the most important content-filled elements of musical compositions pertaining to various genres and styles. The semantic processes in the musical theme demonstrate the action of a universal mechanism, which provides its connection with the musical image. The fact that this mechanism has not been studied sufficiently leads to a narrow-grammatical directedness in musicological analysis.

Approaching a musical composition from the positions of semantic analysis means acknowledging of the presence in a musical theme of stable intonational features with established meanings – namely, *lexemes and semantic figures, which altogether make up the intonational lexis*. Many of them acquire the status of migrating intonational formulas, appearing from one musical text to another in the music of various genres and preserving their initial meanings. Coming into interaction with each other in context, the migrating intonational formulas combine together meanings and generate numerous significances.

The article examines the processes of forming direct and mediated meanings. The semantic mechanism of forming direct connections of migrating formulas with meanings and images are determined by their permanent sources, which form several groups of intonations: 1) sound signals, 2) intonations of speech origins (verbal speech), 3) gesture and plasticity in the elements of musical speech, 4) textural formulas and clichés of instrumental nature (musical instruments), 5) musical-rhetorical figures. While undergoing contextual changes, these meanings preserve their direct connection with the denotation. *Indirect* meanings are formed in musical compositions by means of migrations of formulas from one musical composition, genre or style to the next.

The author distinguishes four stages of semantic transformations:

1) the stage of denotation or the primary semantization, the formation of extra-textual (direct) meanings in the vernacular music-making environment; 2) the stage of the secondary and subsequent semantization: the formation of primary and secondary meanings in the artistic context of the musical theme; 3) the stage of partial de-semantization: the transition of formulas onto the level of general stylistic stereotypes as the result of devaluation (due to lengthy overuse), the “erasing” of primary and secondary meanings and the acquisition of an overall musical type of expressivity; 4) the stage of realization of the extinguished direct (extra-textual) and mediated (contextual) meanings in a new musical text.

An analysis of the intonational and lexical makeup of a theme in a musical composition makes it possible to free oneself from a subjective interpretation and impulsively arising associations in the interpretation of a musical composition and provides for the deciphering of the sign-related etymology that is appropriate to the composer’s intention.

Keywords: semantics, semantic figures, theme, theory of meanings, migrating intonational formula.

**Grigory R. Konson**

### **The Conception of Georg Friedrich Handel's Worldview in the Context of his Oratorios**

The article is devoted to revealing and presenting Handel's worldview. The incompatible opinions, varied at times, become comprehensible. While analyzing scholarly ideas formulated in the academic works of the last two decades, written mostly by musicologists outside of Russia, the author, nonetheless, does not always concur with them.

Stemming from statements of Handel, who aspired to "make his listeners better," to disclose the "most exalted feelings" and to solve ethical-aesthetical goals of the "fundamental and solemn genre" of the oratorio most appropriate for it, the researcher brings out his own conception of the composer's worldview, which he arguments by the ethical essence of his music.

Handel's musical legacy is examined in the context of the ideas of thinkers contemporary to the composer and preceding him, both religious (Martin Luther, John Calvin) and secular (John Locke, Lord Anthony Shaftesbury, Jean de La Bruyere, Blaise Pascal, Cornelius Jansen). The essentially significant ideas of these moralists interpreted in Handel's oratorios became a source of tragic images characterized by ethical conflict, on the basis of which the composer manifested the issue of ethical choice experienced in the pangs of consciousness. For this reason it is not perchance that over half of Handel's oratorios turned out to be the greatest tragic masterpieces, including "Alexander Balus," "Athalia," "Acis and Galatea," "Belshazzar," "Hercules," "Jephtha," "Joseph and his Brethren," "Messiah," "Samson," "Saul," "Semele," "Susanna," "Theodora," as well as the "Brockes Passion."

By disclosing the worldview principles of Handel, who based himself on a strict social-behavioral regulation of man in society, the author of the article demonstrates that it was what particularly corresponded with the goals of the instructive genre of the oratorio and, most importantly, met the composer's aspirations to make his listeners better.

Keywords: Georg Friedrich Handel's worldview, the composer's personality, the genre of the oratorio, the tragic, religious-philosophical ideas, the music of Great Britain, the music of Germany.

**Marat R. Gabdullin**

### **The Main Aspects of Giuseppe Tartini's Influence on the Violin Sonatas by Ivan Khandoshkin**

The outstanding Russian violinist Ivan Khandoshkin has comprehended profoundly the traditional Italian musicians who exerted an influence on his music and performance. The greatest amount of interest was demonstrated by him in the achievements of Giuseppe Tartini. The author of the article, examining Khandoshkin's sonatas, demonstrates their closeness to Tartini's aesthetics and compositional techniques. Along with the general tendencies of the bow technique, interpretations of the timbre of the violin, expansion in the range of the instrument, the more essential aspects of Tartini's influenced are accentuated: gravitation towards the Italian style of *concitato* (in particular, the usage of dissonant instruments); a reliance on the peculiarities of the operatic recitative; manifestation of the specificity of the operatic style of *lamento*; transmission of the vocal nature of folk melodicism; balancing between concise structural organization (with profound contrasts between the respective sections) and a through type of development; expansion of the technical possibilities of the right hand (the enrichment of the strokes). Special attention is given by the author of the article to Khandoshkin's cadences, perceiving an adherence to the methods of Tartini in this sphere as well. Thus, Khandoshkin's

indication of the *fermata* (or a sustained note) at the end of a musical phrase or section presumes the improvisation by the performer, carrying out both a decorative and a form-generating function. Deepening the violin's expressive capabilities and bringing in new performance techniques, Khandoshkin was the first to develop the genre of the violin sonata in Russia. This became possible as the result of his unique talent of unifying his own practical habits with Western European performance innovations.

Keywords: Ivan Khandoshkin, Giuseppe Tartini, the Russian violin school, the Italian violin school, the solo violin sonata, technique of violin playing.

### **Vladimir S. Orlov** **A Discourse on the Nature of Women in Musicology**

The article discusses the phenomenon of gender musicology (a trend of the so-called *new musicology*), viewed through the lenses of a foreigner, of a representative of a different national school of musicology (namely, Russian). The article questions the basic fundamental concepts of feminism in musicology – particularly the black-and-white vision of almost everything, from barlines to musical genres and forms – where we always forced to recognize masculine and feminine features. The focal point of the essay is the criticism viewpoints of Susan McClary, who is one of the founders of this discipline. Another case is constituted by the discussion of one of the most well-known and picturesque examples of feminist critique: Bizet's opera *Carmen*, which is the showcase for numerous ideas of musical feminists – namely, the juxtaposition between the body-oriented outlook of *Carmen* and spiritual and bourgeois outlooks, the music- and gender-related mechanism of creating the musical and conceptual 'desire' to kill *Carmen*, and so on. Additionally, of positions critical gender musicology are discussed – epitomized by Peter van den Toorn's critique of musical feminists, and his subsequent counteraction against their position. Finally, the essay questions the essential role and value of feminism, part of which is formed by gender musicology.

Keywords: masculinity and femininity in music, Gender Musicology, Anglo-American musicologist.

### **Anna V. Bulychyova** **The Collective Opera-Ballet "Mlada" (1872): the First Performance**

The collective opera-ballet "Mlada" (1872), written by five composers to the libretto of Stepan Gideonov and Viktor Krylov, has been reconstructed by German musicologist Albrecht Gaub and was published in 2016 by the American publishing house "A-R Editions." The reconstruction was carried out on the basis of 27 manuscript source materials preserved in St. Petersburg and Moscow. A section of the music has been published for the first time, part of which – for the first time in its original form without the significant alterations brought into the previous publications. In Acts 2 and 3 completed by Modest Mussorgsky and Nikolai Rimsky-Korsakov there exist significant lacunae. Nonetheless, the published piano-vocal score in combination with the research and commentaries makes it possible to create a perspective of this experimental musical composition written by the participants of "The Mighty Handful" group, as well as the depth of stylistic contrast between the scenes written by Cesar Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin and the ballet numbers written by Ludwig Minkus. Partially reconstructed is the libretto of the opera-ballet, the positions of the creator of the idea of the opera-ballet "Mlada," Gedeonov, are presented on the paths of development of the musical theater, its "anti-Wagnerian" aesthetics. The choice of the plot from the history of the Polabian Slavs was given an explanation. The edition fills in a "blank spot" in the history of Russian music and presents musicologists with significant material for further

research, in particular, for the study of the phenomenon of collectively written musical compositions.

**Keywords:** collective opera-ballet “Mlada,” piano-vocal score, opera-ballet, reconstruction of musical manuscripts, “Mighty Handful.”

**Antonina L. Makarova**

### **The Themes of Destiny and Providence in Piotr Tchaikovsky’s “Iolanta”**

The article examines the religious and spiritual problem range of Piotr Tchaikovsky’s opera “Iolanta.” Analysis of the libretto reveals the Gospel-generated model in the plot – the parable of the blind-born (John, 9), with its theme of the Divine ordaining of suffering, which turns out to be not a punishment for an unknown sin, but a means for salvation, bringing the blind person to recovery of eyesight, faith and cognition of God. The manifestation of the present theme in “Iolanta” is traced out on the level of dramaturgy through the impact of semantically conditioned elements of the musical text representing respectively the tragic and the sacred spheres of imagery, correlated in the opera with the concepts of Destiny and Providence. The connection of the first sphere with the poetics of the tragedy of fatality, presented my gradual means in the opera’s Introduction, is revealed, and also presentation is made of the moments and principles of refutation of the fateful dramaturgical model by means of transformation of the musical elements with the “negative” semantics into musical symbols of mystical imagery. During the course of the analysis the systematic quality of the composer’s content-directed work with the musical text is revealed, and in the latter the dramaturgical vector of the opera is formed – from the tragedy of fate to the final “liturgical” act. The article comes to the conclusion about the fact that the problem of overcoming fate carried a profound motivation for the composer, being based on his world perception, which was conducive to the special religious-spiritual accentuation of his final opera.

**Keywords:** Tchaikovsky, the opera “Iolanta,” operatic dramaturgy, the tragedy of fate and the theme of destiny in music, sacred musical elements.

**Ekaterina V. Ivanova, Maksim A. Kharin**

### **A Vocal Cycle for Mezzo-Soprano, Bassoon and Piano “The Fragments” by Elisavieta Panchecko Set to Poems by Anna Akhmatova**

Elisavieta Panchenko’s vocal cycle “The Fragments” set to poetry by Anna Akhmatova presents an example of a genuinely innovative contemporary manifestation of a specific kind of intonation of speech with its minutest emotional tints, as well as a non-standard type of interpretation of the solo instrumental timbre. Written for a vocal-instrumental trio (mezzo-soprano, bassoon, piano), this is, nonetheless, a vocal cycle one in the essence and nature of its musical thematicism. The features of through development in the cycle, the continuous renewal of musical material, the freedom of thematic development peculiar for the most part to instrumental compositions – all of these are directed for the most part towards heightened attention to micro-syntactic units of the poetic and musical texts. The musical content of the cycle is abundant with fine achievements in the domains of mode, harmony, texture and intonation, characteristic to the music of the present and previous centuries. The dialogue of the two equitable soloists – the two dramatic characters of the poem – is already being formed during the process of the representation. For the first time in vocal music the bassoon is interpreted as being endowed with a vocal timbre, albeit not possessing verbal characteristics of an unperceived character. The composer implements a counter-tendency to the picturesque content of the source hidden in the implication of the narrative: not only does the mother mourn the loss of her unjustly arrested son, but also the son when still alive bids his mother farewell, without hoping to see her again.

**Keywords:** Anna Akhmatova, E. Panchenko, Lev Gumilyov, vocal cycle, the poem “Fragments,” bassoon, speech intonation.



**Svetlana S. Syrvacheva**

**In the Language of Half-Truth: the Musical-Theatrical Scene of Khabarovsk in the 1930s as a Platform of Anti-Religious Propaganda**

The article is devoted to the study of the propagandist ideas and methods of Russian art in the 1930s on the example of D.D. Pekarsky's comedy "A Million Antonys." The need for a renewal of the repertoire of the Khabarovsk Theater for Musical Comedy caused the composer from the Russian Far-East to turn to the publications of the Union of Militant Atheists and to create a musical-theatrical composition corresponding to the greatest degree to the agitational conception of art (to use the term of E.S. Vlasova) which had been established a decade earlier. The composer who has accepted the anti-religious and anti-clerical paradigm manifests in his music the ideas set forth in the literary source: refutation of religious knowledge by means of scientific knowledge, evaluating the way of life of religious clerics and parishioners as being a masquerade, and the amalgamation of the spiritual element with commerce and politics. Analyses of separate solo and choral numbers from Pekarsky's musical number show that the portrayal of the church vergers and benefactors presented as "class enemies," being grotesquely distorted, is endowed with negative traits, at that, the illusion of the reality of presentation being preserved. Such an approach reveals the phenomenon of half-truth, making it possible for the government in the apprehended historical period to impact the consciousness of the citizens. Present-day humanitarian knowledge includes in itself concepts, according to which the anti-religious subject matter of works of art compels these works to contradict their own inner nature, impeding their artistic viability.

Keywords: D. Pekarsky, the musical comedy "A Million Antonys," the Khabarovsk Theater for Musical Comedy, anti-religious propaganda in art, Soviet art, agitational art, musical grotesque.

**Alexander I. Demchenko**

**The Project of Instruction of General Disciplines at a Musical Institution for Higher Education**

The task of advanced musical education, in addition to specialized preparation, includes providing a broad general musical and humanitarian scope. However, the set of disciplines called upon to carry out this task in Russia in its present form suffers from utter dissociation. In order to overcome it, a connecting element is required, which would be, placed at the foundation of all the basic courses. This function may be carried by the *principle of historicism*. In this case, the latter implies the mastery of the entire cycle in a parallel, synchronous unfolding of the material – from its sources to modernity, in its advancement from epoch to epoch. It is relatively easy to accomplish such transformations in presentment of the *music history disciplines*, for which it is necessary to overcome the tradition of separate presentations of the history of Russian music and the music of other countries. In the instruction of the *music theory cycle* it is necessary to dissociate oneself from differentiation of the respective theoretical disciplines into separate disciplines and return to the initial generic concept of *the theory of music*. It becomes even more difficult to overcome the inertia of teaching the *social sciences*, in which connection, for the needs of the conservatory it is advisable to replace the existent subjects with a course of *world history*, which would incorporate all the indispensable information from philosophy, sociology, economics, aesthetics, etc. This project is aimed at that ultimate result for the sake of which the conservatory exists – to bring up a musician of high qualification.

Keywords: higher musical education, tutorial plans for Russian conservatories, complex teaching of general musical and humanitarian disciplines, the principle of historicism in musical instruction.

**Irina V. Polozova**

**The Tenth Anniversary.**

**About the Work of the Dissertation Committee of the Saratov Conservatory**

The article is devoted to presenting an analysis of the activity of the Dissertation Committee at the Saratov State L.V. Sobinov Conservatory, which in 2016 marked its tenth anniversary. The Committee works with graduate students pursuing two major fields of study: 17.00.02 – The Art of Music and 17.00.09 – the Theory and History of Art, organizing defenses of dissertations for the academic degrees of Doctor of Arts and Candidate of Arts. In various years of its existence the Committee has been comprised of some of the leading art scholars of Moscow, Saratov, Astrakhan, Voronezh, Krasnodar, Nizhni Novgorod, Orenburg, Tambov and Ufa. During the indicated period 149 dissertations have been defended, 23 of them were written in pursuit of the degree of Doctor of Arts and 126 – for the degree of Candidate of Arts. The geographical span of the places where the graduates live is most vast: Russia from St. Petersburg to Vladivostok, Ukraine, Kazakhstan, France, Belgium and South Korea.

An overview is given of the activities of the Committee for the 2015-2016 academic year, analysis is presented of the scholarly work and work with the graduate students, as well as the main trends of research elaborated by the members of the Dissertation Committee. The author of the article provides a complete list of the monographic works (during the examined period 20 monographic books have been published and over 70 publications have appeared in peer reviewed periodicals (reviewed by the VAK RF); as well as tutorial manuals, and also characterization is made of the problem range of the dissertations defended in pursuit of the degree of Doctor of Arts.

Keywords: dissertation committee, Saratov State L.V. Sobinov Conservatory, scholarly activities, defense of dissertations, academic degree of Candidate of Arts, academic degree of Doctor of Arts.