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In Memory of a Colleague

From the Editorial Board

On May 12, 2025 Valentina Nikolayevna Kholopova passed away. She was a musicologist with whose name, it could be said without exaggeration, an entire epoch of Russian music scholarship is connected. A talented and serious-minded researcher who aspired to penetrate into the mysteries of the artistic process, Kholopova artfully disclosed both the musical content and the technology of musical composition in her works. She was endowed with a sophistication of perception of music and an ability to express her perspective in a maximally vivid and precise way. She spoke about herself: “God granted me the capability of swiftly creating applicable music theories, transposing what is perceivable by the ear into rational notions.”¹ And, indeed, the inseparable unity of the two sides of music — essence and form — in the scholar’s academic studies led to the comprehension of what may be labeled as the concrete revelation of the abstract, or, otherwise, — towards the discovery of the *eidos* of the world of sound, the means of its existence.

The range of Valentina Kholopova’s scholarly interests was extraordinarily broad, but contemporary music always remained the center of attraction for her. Having been one of the first in Russian musicology to do so, Kholopova turned to studying the works of Anton Webern, Sofia Gubaidulina, Alfred Schnittke, Edison Denisov, and Rodion Shchedrin, disclosing all the richness and depth of these composers’ musical universes. A sizeable contribution on her part was made into the comprehension of the most important categories, such as rhythm, melodicism, texture, thematicism and form. Kholopova’s dissertations

for the degrees of Candidate of Arts and Doctor of Arts were devoted to the historical and theoretical aspects of musical rhythm. One of the musicologist’s greatest merits is the elaboration of the different types of rhythm (the regular-accented, the irregular-accented, the regular-unaccented and the irregular-unaccented) and their connections with the stylistic systems of Debussy, Stravinsky, Bartok, Prokofiev, Shostakovich and other greatest 20th century masters. Research of the rhythmic aspect of Russian music led to an entire set of discoveries, among which is the acknowledgement of the national specificity of Russian rhythm, the discoveries of the innovative quests of the 19th century Russian classical composers, who had prepared the ground for Stravinsky’s rhythmic innovations.

The viability of Kholopova’s ideas was incredibly high. The scholar’s conceptions were conducive to the enrichment of both scholarly thought and the system of Russian musical education. Kholopova elaborated the theory of musical content. The concept brought into Russian musicology, having pervaded over not only the spheres of genre and style, but also musical psychology, semiotics, performance interpretation, musical emotions, etc., has formed a substantial counterbalance to the compositional teachings concentrated on musical grammar.

The theory of musical content has formed a new direction in Kholopova’s academic school and has transformed Russian pedagogy. Through the scholar’s efforts, a new department was created at the Moscow Conservatory — the Department

¹ Kholopova V. N. O tvorcheskoy protsesse muzykoveda [On the Creative Process of a Musicologist]. *Protsessy muzykal'nogo tvorchestva* [Processes of Musical Creativity]. Issue 7: Collection of Works No. 165. Ed. and comp. by E. V. Vyazkova. Moscow: Gnesin Russian Academy of Music, 2004, pp. 192–211.

of Interdisciplinary Specializations for Musicologists — and a specialized course devoted to the theoretical and practical studies of the figurative-artistic world of music has been implemented in Russian schools, secondary specialized colleges and higher educational institutions.

Valentina Kholopova was not only a significant scholar, but also a talented pedagogue, who has brought up an entire assemblage of brilliant musicologists. Among her students are such

outstanding researchers as Ivanka Stoianova, Dina Kirnarskaya, Marina Lobanova, Natalia Vlasova, Tatiana Frantova.

Valentina Kholopova was connected with *Russian Musicology* through artistic and personal friendly contacts. During the course of many years, she was a member of our journal's editorial board. The interview presented below provides a tribute of memory of the outstanding scholar, colleague, associate and like-minded person.

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"Valya Kholopova Loves Music Tremendously..." An Interview Written in the Form of a Monologue*

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Abstract. The presented material is based on a conversation the author of the article had with the outstanding Russian musicologist, Doctor of Arts, and Professor at the Moscow Conservatory, Valentina Nikolayevna Kholopova (1935–2025). The main focus of the discussion revolves around the musicologist's influence on the creative biography of composers, as well as on the fate of Russian music as a whole. In the interview, Valentina Kholopova recalls her remarkable classmates from the Moscow Conservatory, among whom Sofia Gubaidulina, Edison Denisov, and Alfred Schnittke particularly stand out. The collaboration between the musicologists and the composers of the "Sixtiers" generation significantly shaped many pathways of Soviet musical culture, facilitating the integration of Soviet music into the global musical landscape. The role of the musicologist in these processes was also exceptionally high; it is enough to recall the story of the creation of the monograph on Anton Webern. The monograph, written by Valentina and Yuri Kholopov, is one of the first books about 20th-century music written in Russian; it became a true bestseller, sparking discussions among musicians throughout the country.

Keywords: Valentina Kholopova, Soviet music, 20th century music, avant-garde composers, musicology

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Translated by Dr. Anton Rovner.

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This material has been prepared on the basis of a conversation with Valentina Nikolayevna Kholopova that took place at the Moscow State Conservatory on June 27, 2016.

I had wished for a long time to question her about things that, unfortunately, rarely form the topic of interest on the part of musicologists, and even more seldom provide the subject of scholarly publications. One of the few exceptions of this was Valentina Nikolayevna's own article *O tvorchestvom protsesse muzykoveda* [On the Creative Process of a Musicologist] (2004), [1] a sort of concise autobiography, in which the outstanding scholar tells about the creation of the concepts, themes and works, precisely identically to the way a composer, writer or artist may have told about it. The brilliant and full-fledged scholarly activities, the materials of which were formed by artistic destinies and musical compositions, — and this is still not its entire content. No less significant is her belonging to a living music history and her direct influence of its formation and development.

This was a special choice on the part of the musicologist — to write about music that is created from the pens of contemporary composers, moreover, those who were rather young at that time. The discovery of unknown names, the analysis of unknown compositions... Presently, these names and these works belong to eternity, but, after all, at a certain period, there were also some people who heard and understood them for the first time.

The musicologists of the generation of the 1960s were able to create what their teachers

could only have dreamed of, — an artistic union with composers based on friendship and professional trust. Valentina Nikolayevna mentions the names of Mikhail Tarakanov, Yuri Kholopov and Evgeniya Chigareva, but this list may be continued onwards.



I requested Valentina Nikolayevna to answer my question about the influence of a musicologist on a composer's creativity and on the possible aspects of such an influence. I also asked her, whether she ever had the experience of discussing with composers the ideas of their future compositions. Valentina Nikolayevna did not answer me at once, but

later she sent me a list of works that composers had dedicated to her. It follows from this list that Kholopova's ideas have acquired yet another sound in our days. I am presenting it here in Valentina Nikolayevna's redaction:

- Yuri Vorontsov. *Sirius* for piano (a real concert piece present in the repertoires of several pianists).

- Lu Chanuang. 2–3–5–7–8 *Weeping* for clarinet, violin and marimba. (My ideas regarding rhythm.) Performed on my previous jubilee celebrations.

- Another Chinese composer. Composition for Orchestra. (My ideas regarding texture.)

- Roman Ledenev. *Micro-Variations* (small variations on a simple motive — my monogram). The composer performed this work on my 70th anniversary.

- Sergei Zagny. *Hommage à Valentina Kholopova* for piano. (Following our conversations about the content of music).

Valentina Kholopova
about a Musicologist's Influence
on a Composer's Music

A musicologist exerts his or her influence not solely by separate books, even though they be voluminous. We can rather talk here about the influence of everything there is in a human being. For example, it is possible to exert an influence in the sphere of pedagogy — there have been instances when what I had taught on the first course, later reechoed in the fifth course.

Composers have always turned to me as a person who was capable of providing professional evaluation. And this is true not only in regard to the young composers. For example, Sergei Slonimsky has recently invited me to a production of his opera *King Lear*, in which Vladimir Yurovsky acted in the role of one of the protagonists. Then he called me and asked for my opinion. And I understood that even such a great composer, a master about whom the press around the world writes, may be in need of the support of a professional.

As for direct influence, it usually does not happen that a composer would hear something from a musicologist and immediately start applying such ideas in his or her music, although I do remember a few such occurrences. Once I made a presentation in Lithuania, where I spoke about Stravinsky and polyrhythmy, and later I became acquainted with a musical work by a Lithuanian composer wherein this technique was incorporated. The same applies to my students at the Conservatory: once I presented them Sofia Gubaidulina's electronic composition *Vivente — non vivente* to listen, after which they composed electronic music themselves. I have heard responses to Yuri Kholopov's harmony course. Students remarked that this course had endowed them with a high and sturdy professional education and had taught them technique.

Regarding the support for young composers: when I studied at the Conservatory, I was certain that there existed a composer developing among us who would later become a classic. I was looking around and asking the question: who is it? And I detected Schnittke. He studied one year ahead of me, we were almost of the same age. But I was always attentive to him, trying to perceive, how he was thinking, how he was speaking, how he was writing... It was very difficult to support him: at that time, even this hissing sounds constructed from the first letters of the composers' last names — Schoenberg, Schnittke ... — aroused the desire of prohibiting them. There were no opportunities for writing something and having it published, I waited for two decades for this to happen.

But Schnittke noticed my attention towards him, he saw my tremendous interest. I listened to all of his compositions, attended all the premieres of his works, and did not miss a single one of them. I knew that this was very important for a composer — to express moral and artistic support.

The same thing was the case with Gubaidulina. Once, when I had already started writing about her, a group of students from the Advanced Training Department came to me. I read a lecture about her music. Not long before that my article *Obnovlenie palitry* [Renewal of the Palette] was published in the journal *Sovetskaya muzyka* [Soviet Music]. [2] It turned out that they read it before they listened to the music! And when I was writing another article — *Dramaturgiya i muzykal'nye formy v kantate S. Gubaidulinoi "Noch' v Memfise"* [Drama and Musical Forms in Sofia Gubaidulina's Cantata Night in Memphis], [3] — Sonya was constantly asking me: "When will it come out?" — she was waiting for it intensely. Since more frequently these composers were hearing not words of support, but only abuse. I remember how a few years earlier Victor Bobrovsky's article *Otkroite vse okna*

[Open All the Windows] [4] had been published, and Sonya was wondering: “What is this? Are we really in such a hot and stuffy place?” Of course, the title was thought of not by Bobrovsky, but by the editorial board, but it really hurt.

However, everybody did have the need for support, even the most talented, even the most established composers. For example, the selfsame Sergei Slonimsky invited me to the premiere of his 27th Symphony, which took place at the Tchaikovsky Concert Hall.² The success was tremendous, and the orchestra was called up for an “encore” 7 or 8 times... This is an absolutely contemporary classical trend! I also wish to speak of success in regard to *King Lear*. After all, a symphony is a homogenous genre, whereas *King Lear* is an opera. Slonimsky was able to create a theater within a theater — in the part where he brings in a dialogue between Leo Tolstoy and Shakespeare. As the result, it became possible to present an image of Shakespeare, a discussion of Shakespeare, the philosophy of Shakespeare, and the present-day perspective of all of this.

When Vladimir Yurovsky began studying the opera’s plotline, he saw that there were many acts of killing in it. He made the decision not to write about this, but to sing it, not to show it, but to tell about it. At the same time, all the major ideas remained in it.

I told Slonimsky that the idea was absolutely fantastic — to present a theater within a theater, and that this was the type of theater I wished to attend. And he replied that all of this is prescribed in the score. He was very pleased that his discovery was registered by me. So even the most acknowledged composer has great need for the support of a musicologist.

There were also other moments of support. For example, when Sofia Gubaidulina showed

me her *Third String Quartet*, I was filled with admiration for it: such innovation, such mastery! And I was the first to have written about Alfred Schnittke’s *First Symphony*. I had always read his articles. Once I observed that, when writing about Stravinsky, he had in mind particularly this symphony. Later, I transferred this fragment into my own article, and then in my book, which we wrote collaboratively with Evgeniya Chigareva. [5] After having read it, Schnittke asked me: “How did you guess it?” Of course, a composer will always trust a musicologist who is able to make such guesses. I have taken two large interviews with composers. One of them was with Schnittke, upon the commission of the journal *Nashe nasledie* [Our Heritage], [6] which had been supported by Raisa Gorbacheva. Prior to that, when I had turned to Schnittke with requests to give an interview, he asked me: “This would cost me half a sonata.” After such words. Of course, it was difficult to insist. And here, the journal itself turned with the commission.

The second interview I did with Rodion Shchedrin for publication in the newspaper *Pravda*. [7] I asked different things from each one of them. But both of them told me: “The questions you have asked me were never asked of us by anybody else.” This shows me that the musicologist’s perspective is not merely unique, but presents composers with new turns of thought.

Wherein did they see our capability of understanding and valuing their music? One time Gubaidulina and Schnittke were talking about me, and they came together in one thought, which they expressed the following way: “Valya loves music tremendously.” And, after all, this does not always happen among musicians. The selfsame Schnittke said:

² This took place on December 18, 2010.

“The people with absolute pitch are sitting and they do not hear anything.” In reality. The ability to hear a composition does not always depend on perfect pitch. And if somebody “loves music,” — this means that such a person may be trusted.

We were also always in dialogue with Edison Denisov. He presented me with many of his compositions, and he saw my support. And the most important thing consisted in the trust.

Musicologists exert an influence not only on composers, but also on performers. When I taught a course on analysis in music college and at the Conservatory, for example, among the pianists, I demonstrated many new compositions. And these works were later played by them not only in specialized piano class, but also at the state exams. Thereby, music by contemporary composers entered the repertoires of performers through the tutorial process.

This had been told me numerous times by my student Andrei Kurdyashov.³ Students turned to him with the request to listen through their performances of the *Well-Tempered Clavier* from the positions of musical content. They had a great amount of trust for his evaluations. At one time, his portrait hung at the Gnesin Russian Academy of Music — in the class where he read his lectures. When I held classes there, under his portrait, I thought that this was not right: it was not I, but he was supposed to hold classes under my portrait...

Composers considered our responses to be very important for them. Denisov always invited us to performances of his compositions,

and we endeavored to understand them together. Altogether, our generation comprised a special group of like-minded colleagues. We all supported each other. There was a cohesion of thoughts, ideas, intentions and understanding. The ill-wishers called us a “hornets’ nest.”

When we had our books published, the composers read them. I remember, once we were standing near the library together with Denisov and Schnittke and discussing my book about rhythm. [8] The articulation of the problem itself was evaluated by the composers very highly. And the monograph about Anton Webern that and I wrote together with Yuri Kholopov [9] exerted a considerable amount of influence. Without exaggeration, the success of this book was tremendous. The news about its publication spread throughout the entire Soviet Union. It was discussed everywhere, and everybody who was interested in new music was very impressed by this research work. At that time, Schnittke wrote a certain poetic construction, which he called a “rhyme.” This rhyme was placed by me into the book.

At that time, almost nothing had been written about contemporary music. For this reason, *Anton Webern* made a perceptible impact on the musical culture. The book’s ideas were avidly absorbed by composers. It was also important that now the difficult and incomprehensible Webern also became “ours.”

This concept, “our composer” meant much — a new perspective, a new type of musicology. It was used for the first time by Schnittke. When Chigareva told him that she was going

³ Andrey Yuryevich Kudryashov (1964–2005) was a musicologist, pianist, and educator. In 1994, he defended his Candidate dissertation titled *Ispolnitel'skaya interpretatsiya muzykal'nogo proizvedeniya v istoriko-stilevoi evolyutsii (teoriya voprosa i analiz “Khorosho temperirovannogo klavira” I. S. Bakha* [Performative Interpretation of a Musical Work in Historical and Stylistic Evolution (Theory of the Question and Analysis of J. S. Bach’s *The Well-Tempered Clavier*)] under the guidance of Valentina Kholopova. Since 1991, he taught at the Department of Interdisciplinary Specializations for Musicologists at the Moscow Conservatory. He also worked at the M.M. Ippolitov-Ivanov State Musical-Pedagogical Institute and the Gnesin Russian Academy of Music.

to write a book about Mozart, he exclaimed: “About Mozart? This is so remarkable! Now Mozart will also be ours!” So, when speaking about influence, it is necessary to have in mind the entire complex: knowledge, love for music and the psychological climate. This is what is the most important!

We studied the composers’ music, and they studied our books. Once I came to Schnittke’s house to listen to his *Faust*.⁴ And he started to read my book about texture [10] I brought to him as a present. I listened and even cried — I felt pity for Faust when he died... When I finished, Schnittke said: “Here is such an example from Glinka — several reharmonizations on one note.” He was fascinated by the composer’s skill.

Our interest in the best composers created an atmosphere in which they felt themselves to be normal people engaged in normal activities. It was always the case that, having shown us one of their compositions, they later brought us a new work of theirs.

Of course we took great risks. To take the example of Yuri Nikolayevich Kholopov — how he suffered for his love for contemporary music! Half of his life passed, before he was able to defend his dissertation. And, after all, it was not possible to lay any blame on talent. But a research work could be attacked for its theme — subject matter presented an easy target. This negative attitude on the part of the Communist Party leadership also spread to me. They talked the following way: “Kholopov’s sister is interested in Hindemith and, generally, there is something that could be perceived in her...” And the article about Gubaidulina? In order to have my material about the cantata *Night in Memphis* published, I knocked at the doors of all the publishing houses.

The compilation *Muzyka i sovremennost'* [Music and Contemporaneity] was closed down, everything was suspended. And, all of a sudden, there was a dearth of materials there, and I was asked: “Give us any material you wish.” So I gave this article, and it was published. Yes, at times we had to resort to cunning. But there is no wall that is absolutely deaf: if one knocks all the time, somewhere there will necessarily form a loophole. The musicologists of the elder generation were present in an ideological circle from where they were not able to free themselves in any way. The chief emotion in Soviet society was the sensation of fear, and the older a professor was, the stronger this was perceived.

For many there were other musical ideals in existence. Such as, for instance, for Victor Zuckerman, they were Chopin’s *Mazurkas*. A student of Yavorsky, who studied religious content based on the Gospel present in music, Zuckerman never once told us about this and did not even provide a hint.

For this reason, we learned about contemporary music not from the professors, but from Denisov and Schnittke. They provided us with books, textbooks, opened up new names for us... Musical enlightenment at the Conservatory stemmed chiefly from these two people.

I also wished to write about Rodion Shchedrin. [11] But when he was a great superior at the Composers’ Union, it was not possible to approach him. And then, already later, when I turned to him, he said: “Nobody has written about me for a longtime. You are the first to have stretched your hand to me.”

All of this is our history. It is necessary to speak about it, write about it. If we shall be gone, nobody else shall recount it.

⁴ Schnittke A. Cantata *The History of Doctor Johann Faust* for countertenor, contralto, tenor, bass, mixed choir and orchestra (1983).

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"Star of the Russian Musicological Firmament..." The Milestones of Tamara Levaya's Intellectual Path

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Abstract. The present article examines the creative path and scholarly ideas of one of the leading Russian musicologists, Doctor of Art History, Tamara Levaya (1938–2025), who for many years headed the Department of Music History at the Glinka Nizhny Novgorod State Conservatoire. The evolution of the scholar's main musicological interests is traced along with examination of the role of the thinkers and teachers who played a decisive role in her professional development. Here special mention is given to Levaya's works on Paul Hindemith, Alexander Scriabin, Dmitry Shostakovich, Sergei Prokofiev, Nikolai Myaskovsky, as well as on the issues of contemporary Russian music as presented through the writings of Valentin Silvestrov, Sergei Berinsky, Giya Kancheli, and Boris Getselev. The important role played by Tamara Levaya in the revival of the works of many forgotten composers (Arthur Lourie, Nikolai Roslavets, etc.) is emphasised. Having educated several generations of musicologists, Tamara Levaya created an independent scientific school based on the organic combination of careful analysis of musical texts and a reliable description of the broad cultural context. The article also considers the validity of using the "star" metaphor in the academic context. Having chosen a quote from the famous scientist Inna Barsova in the title of the article, based on the definition of the broadest research range of Tamara Levaya, comes to the conclusion that this scientist was truly a "star" — both in terms of the scale of her talent and the power of her influence on other researchers. The work of scholars like Levaya, which is commensurate with an entire era, stands as confirmation of the boundlessness of human knowledge.

Keywords: Tamara Levaya, musicology, scholar, scientific school, Russian music

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Introduction

The title of the article is presented in parenthesis due to its referring to a quotation from the outstanding musicologist Inna Barsova, who used these terms in her assessment of the large-scale contribution of Tamara Levaya to contemporary musical scholarship. The metaphor of a “star” is not very typical for the academic world, but in relation to the subject of this article it has been repeatedly pronounced (and even recorded in publications) by a variety of musicians independently of each other and seems not only an acceptable, but also an accurate characterisation. However, putting this quotation in the title of the present work might seem a risky move, since the professor in question was rather modest in terms of realising her “stardom” and tended to react rather ironically to the appellations of “queen” and “Queen Tamara” addressed to her. An additional certain complexity arising in this connection is related to the fact that Tamara Levaya was the present author’s teacher and close colleague. Thus a serious obstacle presents itself in terms of the lack of distance for an objective description of the scale of the activity, much less for creating a holistic portrait of a bright, charismatic personality, gifted with a rare ability to accurately define the subtlest nuances of contemporary intellectual and artistic life.

Indeed, there are topics that are difficult to write about, since they are always in the field of our experiences and thoughts and as such are inseparable from the space of everyday life. “Ontically, what is nearest and known is

ontologically the farthest, the unrecognised and in terms of its ontological meaning constantly overlooked” [1] — a reminder of this truth uttered by Martin Heidegger seems here not only appropriate, but also extremely important, since it testifies to the need for a careful and detailed study of the immediate environment. It is only in this situation that the dialectic of the momentary and the eternal, the general and the local, is revealed, and abstract ideas and theses acquire a concrete “personified” meaning.



For many years, Professor Tamara Levaya, Doctor of Art History, headed the Department of Music History at the Glinka Nizhny Novgorod State Conservatoire. She is the author of fundamental works, including a joint monograph

with Oksana Leontyeva on Paul Hindemith (which remains highly relevant today as the only monograph in Russian on a classical composer of the 20th century), [2] research on Russian musical symbolism, which became the subject of further close attention largely thanks to her works, as well as on the classics of the avant-garde and contemporary music. In 2005, Tamara Levaya became the head of a major scholarly and educational project comprising a textbook on the history of Russian music of the second half of the 20th century, [3] in which she was one of the first to turn to the study of the works of Valentin Silvestrov, Sergei Berinsky and Giya Kancheli. A co-author of academic encyclopedic publications (including *The New Grove Dictionary of Music and Musicians*), she worked as part of a team of scholars preparing the 150-volume *New Collected Works by D. D. Shostakovich*.

As measured by citation indexes, Levaya is one of the leaders of the Russian art history rankings.

Along with the encyclopedic erudition and intellectual depth of research, it is impossible not to notice another quality of the personality of the scholar — the beauty of her thought. In this connection, we may recall the characteristic definition of Thomas Hobbes: “Beauty is a sign of future good” (quoted from: [4, p. 268]). The main idea of this naive Enlightenment assertion that beauty “gives us grounds for expecting the good” [Ibid.] has been repeatedly scrutinised in subsequent times. Fortunately, the possibility of this harmony is preserved by Nature herself. The example of Levaya is evidence of this, since her appearance, way of life, scholarly and pedagogical attitudes, professional responsibility, remarkable modesty and a kind of girlish reticence express a rare harmony and “magnetism” of personality. The assessment of Svetlana Savenko is highly characteristic: “Tamara attracted people primarily with her appearance. Not only did they follow her with their eyes, but they simply stood frozen in the street, turning to follow her like sunflowers to the sun. <...> At the same time, she was surprisingly lacking, even in microscopic doses, of any narcissism — a perfectly natural quality in a beautiful woman. <...> There was something different in her appearance: dignity, the integrity of a reserved and slightly closed nature. She did not want to feel like a star, she was too smart for that.” [5, p. 6] To this characteristic definition we will add that many colleagues and students called her a “star.” “And this quality ‘stardom’ was only emphasised by the exceptional modesty, noble restraint and charming femininity of her entire appearance.” [6, p. 11] And this created a special, unforgettable image of a rare harmonious integrity of personality.

The Difficult Path to High Scholarship

Levaya’s path to high-level scholarship was not easy and involved overcoming a number of obstacles. Tamara Levaya was born in the Novosibirsk region, in the city of Barabinsk. She does not have childhood photographs, because her family was going through tragic times at that time: shortly before Tamara’s birth, her father fell victim to the Stalinist purges: by the time he was released, he was already a very sick man. The daughters (Tamara and her two sisters) had a hard time due to the harsh Siberian climate and the family was forced by circumstances to move around a lot. Thus Levaya ended up in Gorky, where she graduated from high school with a silver medal, as well as from a music school, whose teachers encouraged her to enrol in a music college. After graduating (having mastered the programme as an external student, in three years) she entered the conservatory, where she studied in 1958–1963 at the historical-theoretical department.

To imagine the atmosphere of the Gorky Conservatory at the turn of the 1950s and 1960s, let us turn to the events of those years. In 1959, on the eve of the Khrushchev “thaw,” the Council of Ministers of the USSR adopted a resolution “On the closure of the city of Gorky to visits by foreigners.” In the “closed” city, a unique atmosphere was created, literally imbued with creativity, heuristic enthusiasm, and the spirit of inner freedom. This was the time of the first “Contemporary Music” festivals in the country (held by the Gorky Philharmonic since 1962), in the organisation of which the conservatory’s teachers took an active part. The students published a wall newspaper, *Sinkopa* [Syncopa], which was bold, daring, and open to discussions of avant-garde artistic events in contemporary culture. The atmosphere at the conservatory was full of inspired creativity and a desire to learn new music and

new art. During the classes the students studied the music of “silenced” and banned composers. The unique space of freedom of the “closed” city paradoxically raised a remarkable generation of artists and scholars. Levaya also belonged to this generation.

Her first term paper, which was written under the supervision of Vladimir Tsendrovsky¹ was dedicated to Scriabin. This fact is remarkable since Tamara Levaya would turn to the study of the composer-philosopher’s work many years later: his work would become one of the main focuses of her doctoral dissertation; moreover, in the following years the researcher’s interest would be embodied in ever new and even unexpected turns of this inexhaustible topic. And in 1995, as a member of the Scriabin Society (then headed by the composer’s grand-nephew Alexander Serafimovich Scriabin), she was among the initiators and organisers of the First Scriabin Piano Competition (held in Nizhny Novgorod) and a co-author of a unique publication dedicated to this competition, the *Nizhny Novgorod Scriabin Almanac*, which, among other interesting texts, included the memoirs of Maria Scriabin and Marina Scriabin.

In the specialty class, Tamara Levaya studied with the greatest music scholar and teacher, the founder of the Department of Music History, Daniel Zhitomirsky, who taught at the Gorky Conservatory for quite a long time (from 1955 to 1970) and, by the force of his authority, contributed to strengthening the high status of scholarship at the university. “A professional with a broad profile, combining the talents of a researcher, critic-publicist and teacher, he devoted himself to all these areas of activity with equal interest and temperament.” [7, p. 63] By the time he arrived at the Gorky

Conservatory, Zhitomirsky was already a well-known researcher of the works of Robert Schumann, Dmitry Shostakovich, and foreign music of the 20th century. He was an idol for students; each of his visits to Gorky turned into an intellectual celebration, a kind of “feast” of the spirit. Many years later, Levaya admitted: “...I owe my then and present interest in Shostakovich to him.” [8, p. 33] Her first serious work, written under the guidance of Zhitomirsky, was dedicated to Shostakovich’s piano cycle *24 Preludes and Fugues* op. 87. “One of the most subtle and profound interpreters of his work,” [Ibid.] Zhitomirsky not only influenced the choice of the topic of the student work, but also determined a lasting interest in the composer, to whose work Levaya, along with numerous articles and essays, devoted a monographic study, *Contrasts of the Genre*. [9]

Attached to the manuscript of the coursework “Some Features of D. Shostakovich’s Fugues, Op. 87,” which is kept in the library of the Nizhny Novgorod Conservatory, is a sheet of paper with the typewritten text: “Awarded a certificate from the Ministry of Higher and Secondary Specialised Education of the USSR.” This student work was created in difficult times, when, as Tamara Levaya noted, “there was a very pressing need to rehabilitate our musical idols, who had only recently been overthrown by the 1948 campaign for their ‘formalistic perversions’.” [8, p. 34] The student took the risk of entering into a dispute with the “official” critical position of some musicologists and consistently (based on a detailed analysis of the themes, voice leading, and the play of tonal and atonal principles of the composer’s polyphonic thinking) proved the enduring

¹ Vladimir Tsendrovsky (1924–2012), professor at the Glinka Nizhny Novgorod State Conservatoire, Honored Artist of the Russian Federation, student of Igor Sposobin, author of research on the harmonic language of Nikolai Rimsky-Korsakov.

artistic significance of Shostakovich's opus. It is notable that her focus on the fugues of the cycle was partly due to the fact that "it was the fugues that aroused the critics' dissatisfaction (while the preludes were met with more leniency)." [Ibid.] Probably, to those fighting against formalism, the fugues appeared, in accordance with the 1948 Resolution, as "a violation of the polyphonic, song-based musical structure characteristic of our people."² The intellectual "density" of the fugue genre, along with its non-verbal nature, provided the main grounds for ideological criticism, resulting in accusations against the composer of formalist theorising and leading music towards decline. And the fact that Levaya's work was awarded a federal certificate testifies not only to the students' victory, but also to the larger significance of scholarly work. Indeed, this was one of the important signs of change in the understanding of Shostakovich's work and in the overcoming of the rigidity of ideological censorship, characteristic of the "thaw" period.

It was also under the influence of Zhitomirsky, that Levaya's diploma work also considered Shostakovich's *Ninth Symphony* — a work that experienced a difficult dramatic fate. And once again the student boldly joined in the discussions with "adult" musicologists. However, such polemical pathos did not become decisive in the creation of the diploma text. Here, under the guidance of a master, the author comprehends the semantic versatility and depth of Shostakovich's music to condense serious generalisations about the composer's creative philosophy and style.

A review by the reviewer, Valentina Kholopova, is attached to the manuscript of the thesis. Highly appreciating the graduate student's research, she notes that it is "the most fundamental work on the *Ninth Symphony*. A subtle sense of music, independence of theoretical reasoning, and a good literary style allow us to see in T. Levaya a serious, capable musicologist."³

It would seem that this reviewer's summary provides a logical and standard justification for the final grade of "excellent." However, the special level of the student research is confirmed by a subsequent event of great significance: in a rare case, the text of the diploma work, uncut and practically without editing, was published in a serious scholarly publication *Music and Modernity*. [10]

While still a student, Tamara Levaya taught the history of music — this situation was typical for the more recently established provincial universities. As a result of staff shortages, students were often recruited to teaching positions. Of course, the invaluable pedagogical experience of teaching her peers acquired in "field" conditions became one of the key factors in the further formation of Levaya's own academic and pedagogical school.

Dialectics of Pedagogical Activity and Scholarly Creativity

The graduate of the Gorky Conservatory was immediately (less than a month after receiving her diploma with honours) accepted to the position of senior lecturer in the Department of Music History. It was a time of intense activity:

² Resolution of the Politburo of the Central Committee of the All-Union Communist Party (Bolsheviks) on the opera *The Great Friendship* by V. Muradeli dated February 10, 1948.

URL: <http://www.hist.msu.ru/ER/Text/USSR/music.htm> (accessed: 21.04.2025).

³ Kholopova V. N. Review of T. Levaya's diploma work *The Ninth Symphony of D. Shostakovich*: manuscript. Library of the Glinka Nizhny Novgorod State Conservatoire. 1963. 5 p.

classes with students, conducting educational lectures and concerts, organising (together with Boris Getselev) scholarly conferences with subsequent publication of theses, writing musical-critical essays, as well as entering the newly opened postgraduate programme at her Alma Mater in the class of Daniel Zhitomirsky (1965). In line with the interest in the avant-garde and the latest musical compositions, trips to the *Warsaw Autumn* contemporary music festival became extremely significant. “A unique phenomenon of the artistic life of the second half of the twentieth century,” [11, p. 158] the festival *Warsaw Autumn* became, according to the accurate assessment of Svetlana Savenko, “a stronghold of new music, an ‘exhibition’ of its main achievements.” [Ibid., p. 171] Under seemingly impossible conditions and with insurmountable difficulties, students and teachers of the conservatory of the “closed” city nevertheless made three meaningful and productive trips to the festival.

Concerts of works by 20th century classics, premieres by representatives of the second wave of avant-garde, discussions about new music, acquaintance with foreign-language literature (among them are translations from Polish, carried out jointly with Getselev, of essays by Witold Lutosławski, a two-volume work by Bogusław Schaeffer *Classics of Dodecaphony*, articles in periodicals, etc.) — all this became a source of inspiration for the young generation of Gorky musicians. During these postgraduate years, Levaya also intensively studied the work of Paul Hindemith. In 1974, the Moscow publishing house “Muzyka” published the first fundamental monograph on Hindemith in Russian, which was written by her in collaboration with Leontyeva. And in 1976 (when the research materials on the German classics of the 20th century had already been duly appreciated in the musicological world and the results of the research were firmly established in university courses), Levaya defended her

candidate’s dissertation, *The Instrumental Works of Paul Hindemith* at the Leningrad Institute of Theater, Music and Cinematography.

In the 1970s and 1980s, she wrote extensive articles on Hindemith’s harmony and polyphony, which served as summary texts on his stylistic thinking. Soviet music had also become a significant area of art history studies during these years, whether in public performances, in articles, in lecture courses at the conservatory, or in students’ diploma theses. Indeed, Levaya’s main scholarly interests are focused on the domestic musical culture of the early 20th century. In 1991, the “Muzyka” publishing house published her book *Russian Music of the Early 20th Century in the Artistic Context of the Era*, which she defended at the State Institute of Art Studies as a doctoral dissertation in 1993. This fundamental work became one of the first studies to discuss Russian musical symbolism in a multifaceted manner, at a time when it did not yet have the “necessary rights of citizenship.” [12, p. 15] The author recreates a complete portrait of symbolism as a phenomenon of Russian musical culture, showing the significance of the “density” and “sparseness” of its manifestations. Along with the genius of Scriabin, close attention must be paid to Russian composers who were introduced to symbolism and were in its “magnetic field.” [Ibid.] In this regard, we emphasise the important role played by Levaya in the return from “oblivion” and revival of many forgotten composers — Artur Lourie, Nikolai Roslavets, etc.

The highest scholarly value of this work also lies in its demonstration of the methodology of contextual analysis: different levels of the contextual existence of musical art are presented — *general artistic* (the relationship of music with other types of art), the level of *general cultural dynamics* and the *chronological* level. This provides a means for identifying the internal antinomies of turning points. This methodology is also valuable in the sense that it allows us

to convincingly present the significance of the entire vertical of culture — from everyday life to art. Another important feature of the work is the constant dialogue with researchers of different generations (in the book we encounter an incredible number of names! [13]⁴), which creates a special space for multidimensional discussion of the encountered problems.

An all-pervasive dialogicity became an important hallmark of all of Levaya's scholarly work. In the monographs *Scriabin and the Artistic Searches of the Twentieth Century* (2007) and *The Twentieth Century in the Mirror of Russian Music* (2017), she turns to the names and musical events described in early publications, thereby convincing us of the productivity of returning and rethinking problems. And it is here that another methodological "level" of context is revealed — *research*, reflecting the current level of study of the topic. Typical in this regard is the aforementioned book *The Twentieth Century in the Mirror of Russian Music*, which continues the study of the features of the cultural landscape of the twentieth century through the prism of composer creativity. This book is permeated with the author's dialogue with his previously written research. One of the essays in the book is entitled *Returning to Prometheus*. The method of continuing the germination of previously described ideas allows the author to lead the reader to an even deeper penetration into the miracle of the *Poem of Fire*. The essay ends with a brilliant metaphor "on the birth of seriality from the spirit of synaesthesia." [Ibid., p. 106]

Levaya's research has a solid humanitarian foundation, in the most direct sense of this definition — as a dialectic of "personified" (in Bakhtin's interpretation) and abstract-

logical knowledge, a combination of a deep understanding of specific musical processes with "an exit into society, into related branches of art and culture as a whole." [12, p. 3] This high degree of humanitarianism is directed against the hermeticism and isolationism of "narrow specialisation." It was only natural and logical that Levaya was invited to become the head of a large-scale scholarly and educational project, *History of Russian Music in the Second Half of the 20th Century*, a textbook created by leading Russian musicologists.

At the same time, there is a strong opinion voiced by the students that Levaya's texts are difficult to take notes on, so precise and capacious is her language, and filled with "dense" definitions and subtle metaphors. At the same time, her scholarly style is characterised by a natural lightness and freedom that is almost entirely free of heavy constructions of formulations. This quality has been noticed for a long time, it is no coincidence that the compilers of popular and educational publications invite Levaya as a co-author (it is enough to recall her participation in the creation of the dictionary *Creative Portraits of Composers*, in the compilation of the *Opera Encyclopedic Dictionary*, etc.).

Organically combining encyclopedic universality and depth of research reflection, subtly feeling the living pulsation of music and capable of capturing with a single glance the dynamics of the cultural aura, embarrassed by any praise and high marks, Levaya's state of mind was marked by a consistent intellectual curiosity. In her reports and texts of recent years, the genre of the "double portrait" is tested: Rimsky-Korsakov — Scriabin; Silvestrov — Mozart; Shostakovich — Schnittke. In the same vein, works have been created that present

⁴ The impressively voluminous index of names is, unfortunately, included only in one of Levaya's monographs, *The Twentieth Century in the Mirror of Russian Music*. [13, pp. 412–423]

the “double” view of different composers on a single problem. Here it is worth mentioning her study of Prokofiev and Myaskovsky’s positions on the relationship between the simple and the complex in art. [13] However, Levaya’s most favoured area of activity was music criticism and journalism. This area became a reflection of a fundamental position: the research was convinced that the path to music criticism and journalism lies only through academic musicology. The words of Levaya in one of her recent interviews are characteristic: “The profession of a musicologist covers broad horizons. At the same time, we must remember its basic, holistic nature. And it should not lose its integrity when branching out into separate applied specialisations (which has been actively taking place in recent years). <...> Vladimir Dudin, Georgy Kovalevsky from St. Petersburg are wonderful journalists, although they graduated from our conservatory in the traditional musicological format.” [14, p. 44]

The image of any university is determined by individuals who not only honestly and responsibly fulfil their professional duties, but also influence the general atmosphere, environment, state of mind, feelings and thoughts with their entire existence. For Nizhny Novgorod conservatory scholarship, the following figures were symbolic at various times: Igor Sposobin, who set an example of principled criticism toward the position of “dogmatically-minded musicologists” and boldly challenged the “fighters” against formalism; the eminent scholar Daniel Zhitomirsky; the outstanding educator Vladimir Tsendrovsky, who was called the “conscience of the conservatory”; the legendary lecturer and educator Valentina Blinova; and the nationally renowned teachers and musicologists Oleg

Sokolov, Mikhail Pekelis, and Oleg Eiges. In the constellation of names of music scholars who created the ground for the self-determination of Nizhny Novgorod musicology, there are “stars” — those who were nurtured by this soil determine the appearance of musicology in our university to this day. This is how Tamara Levaya can best be described in terms of her role in strengthening the position of the Nizhny Novgorod academic school.

It is interesting that in the anniversary book created in honour of Levaya, the most famous representatives of the academic world originally and in their own way formulated recognition of the musicologist’s uniqueness. And the leitmotif of the book was the metaphor of “star,” so uncharacteristic and rare for science...

A large, interesting and difficult to describe topic is “Tamara Levaya — Boris Getselev.” This topic cannot be ignored, since without it it is impossible to create a complete portrait of Levaya. The history of artistic creativity knows many stories where individuals are closely connected not only by their personal lives but also through collaboration in creative or professional work.

The composer, who is described as “the embodiment of sunlight and powerful musical talent,” [15, p. 9]⁵ and the musicologist, who acquired the significance of a recognised “symbol of Nizhny Novgorod musical scholarship” [Ibid., p. 5] formed a family union that lasted more than half a century in which there were no boundaries between everyday and professional life. Indeed, according to the original conception of human life, family and creative union are one and the same. Tamara Levaya was assigned the most difficult role of assistant, inspiration for the composer’s creativity, co-author of many articles and essays, ideologist of large-scale scholarly and

⁵ Words by Arkady Klimovitsky.

artistic projects of the conservatory (among them — *Art of the 20th Century, Pictures at an Exhibition*, and many others). This is a mission that has not yet been adequately defined. After Boris Getselev passed away in 2021, Tamara Nikolaevna worked hard to systematise the composer's archive, wrote research essays on his works, and, in collaboration with colleagues, completed the voluminous work *Music as a Way of Life*. And at the same time, she continued to discover new secrets of the works of Scriabin, Shostakovich, Prokofiev, Schnittke and other composers, delicately, precisely and subtly “debunking” the illusion of the exhaustion of well-known and even “textbook” themes.

Conclusion

At the beginning of 2025, following the death of Tamara Levaya, many publications appeared to celebrate her highly significant role in Russian musicology. Along with emotional responses that inevitably testify to the bitterness of loss, texts have been published in the academic press that reflect the highest appreciation of the scholar's legacy. [5; 6]

The words “star,” “little star,” said about Tamara Levaya and mentioned at the beginning of this article, did not leave me with a contradictory state (confidence and doubt about the appropriateness of using these definitions). But after some time, when this unique person was no longer with us, in Boris Getselev's 2005 book it was possible to find a characteristic reflection on the phenomenon of the star: “If we discard the vulgar advertising aspect of this comparison, then, perhaps, it is not accidental. To see a star, a person must turn their gaze upward, detached from the mortal vanity of earthly concerns, and by doing so will think again and again about the greatness of the universe, about the many unsolved mysteries of the universe, about the limitlessness of human knowledge. Isn't this the goal of art: to awaken the best, the highest in man, to reveal in him those qualities of which he may not even suspect, to arouse an irresistible desire for perfection and improvement, without which a spiritually filled life is unthinkable?” [16, p. 187] And indeed, the greatest fortune of life is to meet such a star on your path.

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The Soviet Song Heritage of World War II: From Inertia to Intention

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Abstract. The article is devoted to the song heritage of the Great Patriotic War. As the most accessible and democratic type of art, mass song became a particular form of remembrance of this historical period that is so tragic for Russia. An immense number of compositions was created by the song composers during the war and after its end. A number of works had appeared before 1941 (for example, Matvey Blanter's *Katyusha* and Jerzy Petersburgski's *Sinii platochek* [The Blue Kerchief], but still carry strong associations among the general public particularly with the Great Patriotic War. The details of the creation of songs in each of these periods differed strikingly from each other, which could not have been reflected in the genre of the mass song, as a whole. A breakthrough moment in the development of the genre turned out to be the 20th Congress of the Communist Party of the Soviet Union, which happened in 1956, after which the broad process of deconstruction of the longstanding "song Staliniana" started. The article analyzes the conditions of the birth of mass songs in various years, and examines the works that are symbols of the Soviet Union (*Svyashchennaya voina* [Holy War] and the National Anthem of the USSR by Alexander Alexandrov), as well as selected works from the Soviet cinematograph from the time period between the 1930s and the 1960s, where the song played an important meaning-generating role.

Keywords: mass song, World War II, Joseph Stalin, Alexander Alexandrov, *Holy War*, Anthem of the USSR, 20th Congress of the Communist Party of the Soviet Union

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Introduction

The inexhaustible subject of the Great Patriotic War exerted a strong influence, most likely, on all forms of art. It disclosed itself in a special way in the genre of the mass song as the most democratic and popular genre. The mass song became a particular form of commemorating of the tragedy which almost every Soviet family had encountered.

At the present time, the symbol of the struggle and the victory in that frightening bloodletting war is comprised by an entire array of works composed in various times, including: Matvey Blanter's *Katyusha* (1938), Jerzy Petersburgski's *Sinii platochek* [Blue Kerchief] (1940), Nikita Bogoslovsky's *Tyomnaya noch'* [Dark Night] (1943), Mark Fradkin's *Beryozy* [Birch Trees] (1959), Yan Frenkel's *Zhuravli* [The Cranes] (1969) and, of course, David Tukhmanov's *Den' Pobedy* [Victory Day] (1975) (for more detail about this, see: [1]).

Let us turn our attention to the fact that the compositions cited above were written before, during and after the war. How were the conditions for the creation of the songs changed? How was this reflected on the singing quality itself?

The global character of the historical event, which exerted and has continued to exert a great influence on the development not only of Russia, but also of the entire contemporary international community, testifies of a high level of relevance of the research of the artistic heritage of the Great Patriotic War. Let us also note that

the song material presenting this legacy assumes one of the crucial positions in all the convincing achievements of the mass song. On numerous occasions, it has become the object of various musicological research works, many of which have reflected the spirit of their time.

During the Soviet period, researchers in our country were attracted by the historical and ideological context of the creation of the genre. [2; 3]¹ The situation changed in the first post-Soviet years: the interest in the genre of mass song not only waned, but even aroused a negative response from a portion of public opinion. In particular, criticism was bestowed on the National Anthem of the Soviet Union and the song *Svyashchennaya voina* [Holy War] by Alexander Alexandrov as compositions that were symbols of a state that had ceased to exist.² In the publications of recent years, researchers have examined the phenomenon of the mass song of the time period from the 1920s to the 1940s in the mirror of the epoch, [4] have attempted to reveal the specific features of its image, [5] and also analyze the theme of labor in the songs from the 1930s. [6]

Along with the perfection of informational technologies, at the present time, a new view of the development of this genre emerged: from the point of view of the evolution of mass media. This kind of approach turned out to be fruitful for defining the genre of the mass song and supplemented the already accumulated knowledge about its development during the Great Patriotic War. As the result

¹ Soviet musicologist Arnold Sokhor in his fundamental monograph *Russkaya sovetskaya pesnya* [The Russian Soviet Song] [2] used, in his words, the principle of historicism when examining the development of the mass song. When analyzing its genre-related features, he based himself on its content. Subsequently, the scholar came to another perspective, presuming that the genre-related features depend on the living conditions. [3]

² Thus, the composer was accused of plagiarism, and his music was revoked as the state national anthem. Subsequently, already in the beginning of the 21st century, the attitude towards the music changed again, and it was chosen once again as the national anthem of already present-day Russia, with a renewed text by Sergei Mikhalkov.

of analysis of such a phenomenon, so unique in the history of the country, as the wartime radio marathon of “letters from the battle front and addressed to the battle front,” it became possible to understand the nature of the genre of the wartime songs. Notwithstanding the directorial control over the creation of the predominating mass of mobilization songs (to use Arnold Sokhor’s term), it was particularly the *lyricism* as the reflection of the separation between the population divided into two parts (the battle front vs. the army rear) that became an integral part of Soviet mass consciousness.³

The Prewar and the Wartime Period in the History of the Genre of the Mass Song

There is a significant fact about the creation in the creation of one of the symbols of the Great Patriotic War during its first few days. On June 24, 1941 in the newspapers *Izvestiya* and *Krasnaya Zvezda* Vasily Lebedev-Kumach’s poem *Svyashchennaya voina* [Holy War] was published. Two days later, on June 26, at the Belorussian Railway Station in Moscow, the same literary text set to music by Alexander Alexandrov was performed by the Krasnoznamennyi [Red Insignia] Ensemble of

the Red Army Song and Dance of the USSR (presently, the A. V. Alexandrov Ensemble of Song and Dance of the Russian Army) before the departing soldiers. On June 27, a variant of this song, but with the music of Matvey Blanter was approved for publication.

Such a swift reaction on the part of the poets and composers, upon first glance, arouses obvious questions: how was it that they turned out to be ready to evaluate so swiftly the calamity that came upon the country? Could this material have been plagiarized?⁴

However, the ability of the poets and composers to react instantly to the occurring events had more prosaic reasons: the theme of struggle with an enemy (an external or an internal one) had matured within the context of the mass song long before 1941. Even in the comedy movie *The Circus* (1936), the *Song about the Homeland* by composer Isaak Dunayevsky and Vasily Lebedev-Kumach begins with a military march, in a minor key, performed by a male chorus, ready, “fiercely frowning,” to give battle to the enemy. This indicated tendency was present everywhere, during that period: numerous works about military events and army commanders were created during that time, which made it possible to single them out into a separate genre — namely, that of “songs

³ At the same time, a German specialist in Russian studies, Eberhard Dickman specified that “in Germany during the war not a single lyrical song connected to the war was sung; there were only military marches and ‘everyday’ songs, in no way connected with the war” (Cit. ex: [7, p. 150]).

⁴ In 1991, the journal *Stolitsa* [The Capital City] and in 1998 the *Nezavisimaya gazeta* presented publications of materials by Andrei Malgin (Malgin A. V. Samyi sovetskii iz poetov [The Most Soviet of All the Poets]. *Stolitsa*. 1991. No. 6, pp. 34–37; p. 40) and Vladimir Shevchenko (Shevchenko V. A. *Svyashchennaya voina — ekho dvukh epokh* [Holy War — an Echo of Two Epochs]. *Nezavisimaya gazeta*. 1998. May 8. No. 81 (1652)), calling into question the authorship of the poet and the composer. On July 5, 2000, the *Nezavisimaya gazeta*, after a court decision, published a refutation and stated that “the information expounded in the article of the free-lance correspondent Vladimir Shevchenko “*Svyashchennaya voina — ekho dvukh epokh*” [Holy War — an Echo of Two Epochs] (*Nezavisimaya gazeta* from May 8, 1998), about poet and songwriter Vasily Lebedev-Kumach were acknowledged not to correspond to reality and to disgrace the honor, dignity and business reputation of the creator of the song *Svyashchennaya voina* [Holy War], Vasily Lebedev-Kumach” (*Nezavisimaya gazeta*. 2000. July 5. No. 122 (2184)).

of defense.” [2, p. 201] Its culmination was the “dress rehearsal” to the war as the cinematization of the “battle film based on documentary materials”⁵ *Esli zavtra voina* [If There is a War Tomorrow] (1938).⁶ In this context, the song material of the period of the Great Patriotic War stems from the genre of “defensive songs” and virtually presents its continuation. However, it was not only the ideological policy of the government in the prewar period, fortified by the directive management of the creation of the genre (the creators of the songs were “directed,” “encouraged,” and “punished”), that determined the readiness to set to composing virtually instantly the most capacious massif of song material in history.⁷ By itself, the nature of the mass song carries in itself a store of mobilizing qualities, endowing it with that magical, visceral force that determines the essence of the genre. This is precisely what determines the choice of a collective action song as the model.

In order to see distinctly the genres of collective action as the basis for the mass song, it is necessary to return to the sources, when in Russia in the late 19th century mass culture started to form, and two directions of the mass

song began to emerge. On the one hand, it was the industry of gramophone recording with the predominating runs of the gypsy romance and performances by Dmitri Agrenev-Slavyansky’s cappella with the song *Kalinka* [White Hazel Tree] and other “folk” songs, and on the other hand — the emerged marches-anthems, massively promulgated by the workers’ press and by proclamations. In this opposition of recreational, contemplative genres with the mobilizing genres, the historical trend of the country’s development predetermined the victory of the latter.

The mobilization core, which is the very essence of the mass song, made it possible for an assembly of Soviet composers, poets, playwrights and cinema producers, hitherto unprecedented by its scale and creative potential, to create a unique epos of songs during the brief span of the four years of the Great Patriotic War (for more detail about this, see: [8]).

The Period After the War: A Change of Paradigms

It is noteworthy that after the end of the war, up to the late 1950s, there was a pause in the development of wartime subject matter

⁵ Information from the titles of the film.

⁶ The history of the forthcoming war of our people with German Nazism is schematically shown during the course of one hour and during the course of one minute; its scenario reflects the military doctrine expressed by Lebedev-Kumach: “...and on the enemy’s land. We shall inflict a defeat on the enemy / With little blood, with a mighty thrust!” The composers of the picture Dmitri and Daniil Pokrass vary the main musical theme. It sounds at times as a victorious cavalry song, at other times as a funeral march, accompanying film shots of the enemy perishing on alien territory, and at times with an Uzbek color, symbolizing the peoples of the USSR arising for battle against the enemy. The film ends with a traditional command “Be prepared today for the campaign!” fortified by a vivacious footstep of the Pokrass’ song.

⁷ In the Anthology *Slavim pobedu Oktyabrya* [We Glorify the Victory of the October] published in three issues, the songs of the time period of the years 1941–1945 comprise half of the content of the second issue of the period of the years 1945–1957. Even more obvious is the following: the first issue spans the interval of the years 1918–1940, while the third, concluding issue, addresses the years 1958–1986. See: *Slavim pobedu Oktyabrya* [We Glorify the Victory of the October]. Issue 1. 1918–1940. Moscow: Muzyka Publ., 1987. 302 p.; *Slavim pobedu Oktyabrya* [We Glorify the Victory of the October]. Issue 2. 1941–1957. Moscow: Muzyka Publ., 1987. 414 p.; *Slavim pobedu Oktyabrya* [We Glorify the Victory of the October]. Issue 3. 1958–1986. Moscow: Muzyka Publ., 1987. 591 p.

— composers became infatuated, according to Sokhor's keen observation, by waltz mania and the theme of "flourishing."⁸

In the middle of the 1950s, after Stalin's death, the country began to be subjected by changes, which affected the entire sum-total of contextual conditions of the development of the genre. First of all, immediately, after the leader's death, at the plenum of the Central Committee of the Communist Party of the Soviet Union, in July 1953, the attempt was made of repealing "the previously existing practice of the cult of personality, and it was officially declared of a shift in priorities in the propaganda on the party as the new collective leader." [9, p. 115] The process of the reevaluation also affected the main state musical symbol: on December 7, 1955 the Central Committee of the Communist Party of the Soviet Union by its decree forms a commission for the creation of a new state national anthem.⁹ "However, the project remained unfinished, even though the first two stages had been successfully completed." [Ibid., p. 134] As a result, the national anthem of the USSR, which was sounded out for the first time on January 1, 1944 and became firmly ingrained into the mass consciousness as a symbol of the victory over Nazism, for many years lacked a literary text. Second, on the conducted closed session of the 20th Congress on February 25, 1956, Nikita Khrushchev read his report "About the Cult of Personality and its Consequences," in which, besides a listing of the facts of violation of socialist legality, the attempt was made to deride Stalin's personal qualities, and a negative evaluation was

given to the cultural activists (among them, the creators of the song *Staliniana*, which included Alexandrov, Dunayevsky and Shostakovich). In Khrushchev's opinion, they were "blinded" and "hypnotized" by the cult of personality. [10, p. 161] Such a political "pirouette" exerted a deep impact on the creative elite, which not too long ago had suffered the effects of the Decree of the Politburo of the Central Committee of the Communist Party regarding Vano Muradeli's opera *The Great Friendship* from February 10, 1948. With an absence of a coherent and concise ideological direction on the part of the political leadership, which did not renounce the practice of the cult of personality, but merely replaced the cult of Stalin with the cult of Lenin, the entire numerous cohort of the creators of the Soviet mass song turned out to lack their usual basis. A solution was found in the turning to the subject of the Great Patriotic War as the sole element capable of unifying the divided and disoriented social consciousness. In 1959, the films *Dobrovol'tsy* [The Volunteer Fighters] and *Pervyi den' mira* [The First Day of Peace] with the songs *Beryozy* [The Birch Trees] and *Komsomol'skaya pesnya* [The Communist Youth League] by Mark Fradkin set to texts by Evgeny Dolmatovsky and Vladimir Lazarev came out into the country's cinemas. Similar to the release in 1932 of the film *Vstrechnyi* [The Oncoming] with Shostakovich's music, which opened up the genre with films with songs, in which the mass song played the most important meaning-bearing and mobilizing role, these two films launched the beginning of a new stage of the evolution of the genre:

⁸ As Sokhor writes: "The poets started bringing into almost every lyrical song of the postwar years apple trees and pears, or black cherries, ... 'under the ashberry' and 'over the river' the heroes of countless lyrical songs are walking with other subtitles." [2, p. 417]

⁹ See: Russian State Archive of Social and Political History (RSASPH). Fund 82. V. M. Molotov. List 2. Portfolio 279. Sheet 185. P. 130.

the emergence of songs of reminiscence about the Great Patriotic War. Their significance, according to the conceptions of the creators of the film, was supposed to be pivotal. However, even though their subject matter does develop according to the genre of song film and penetrates through the entire dramaturgy of the plotline, they still do not become the crucial, meaning-bearing elements. The reasons for this are due to the indeterminacy of genre of the march used as a matrix for the songs, which is softened by the lyrical character of the literary texts and also the addition into the soundtrack of several popular melodies, in the context of which was the main theme becomes dissolved. In addition to this, yet another factor is the fragmentariness of the musical tracks and a great significance of the material not connected intonationally with the theme of the song. And, most important: Dolmatovsky's philosophical conception inherent in the film *Dobrovoltsy* [The Volunteer Fighters], the epic sweep of the narration, the sensation of *time* as the chief personage, the presence of several vivid mass songs — all of this is perceived by the audiences as a historical song retrospective, and the film — as a reflection, an attempt of comprehension of its historical experience. At the same time, the mass song acquires a different quality, becoming a song *not meant for mass singing*, but a song *about mass singing*. At the same time, contemplativeness, inherent to comprehension, goes against the main principle of song film formed between the 1930s and the 1950s.

An even more vivid example of turning to the subject matter of the past war for comprehending the present is expressed in a film adaptation of Yuri Bondarev's film with the same title *Tishina* [Silence] (1964), in which Veniamin Basner and Mikhail Matusovsky have endowed their songs with functions of emotional refuge for

the protagonists of the film. In remembrance of the war, even if they do not find answers to the posed tortuous questions, they draw ethical power for overcoming the difficulties of life.

In addition to the songs used in films, the following songs from the 1960s also present a sublimation of the mass consciousness by means of turning to the subject of war: *Bukhenval'dskii nabat* [The Buchenwald Alarm Bell] (music by Vano Muradeli, text by Alexander Sobolev), *Ballada o soldate* [The Ballad about a Soldier] (music by Vasily Solovyov-Sedoy, text by Mikhail Matusovsky), *Ballada o russkikh mal'chishkakh* [The Ballad about Russian Boys] (music by Anatoly Novikov, text by Lev Oshanin), *Khotyat li russkie voiny?* [Do the Russians Want War?] (music by Eduard Kolmanovsky, text by Evgeny Yevtushenko), *Zhen'ka* [Eugene] (music by Evgeny Zharkovsky, text by Konstantin Vanshenkin), *Syn Rossii* [Son of Russia] (music by Serafim Tulikov, text by Vladimir Kharitonov), *Soldaty — geroi moi* [Soldiers are My Heroes] (music by Valentin Levashov, text by Vladimir Kharitonov), *Ubiitsy khodyat po zemle* [Murderers are Walking on the Earth] (music by Eduard Kolmanovsky, text by Evgeny Yevtushenko), and *Ne stareyut dushoi veterany* [Veterans do not Age in their Souls] (music by Serafim Tulikov, words by Yakov Belinsky). They all possess the same features: they are written in the genres of marches, in minor keys, with the characteristic dotted rhythms, in 4/4 meters (an exception to this is formed by the 3/4 meter in the song *Soldaty — geroi moi* [The Soldiers are My Heroes]). Another common characteristic quality is the monumental quality of the form, extending the framework of a song for mass performance and gravitating towards a concert genre. The arioso features of the vocal parts, which require for the performance of such works as, for example, *Ballada o soldate* [The Ballad about a Soldier] or *Syn Rossii* [Son of Russia],

massive, textural, particularly *operatic* voices. At the same time, the immense scale of the apocalyptic films of death camps, or the frightening episodes of the war displayed by poets in their literary texts, compelled composers to use a broad dynamic range and for the sake of sounding out the texture of performers to involve a large choral ensemble.

Thereby, the evolution of the genre of mass song in the 1960 is of a twofold character: on the one hand, it involves textural diversity, the enlargement and complicacy of musical form, the increased role of the element of timbre, ruling out any replacement of any performer, enriched the genre; on the other hand — the inherent contemplativeness has deprived the mass song of its chief quality — its mobilizing character. From that time an unswerving demise of this genre begins

and its departure from the historical scene towards the late 1980s.¹⁰

Conclusion

The theme of the heroic feat of the Soviet people during the Great Patriotic War, the self-sacrifice, the steadfastness and the ability to overcome all difficulties in various forms of artistic manifestation, whether it be in the form of the penetrant waltzes and tangos of the wartime period, or the monumental ballads composed subsequently, corresponds to the chief genre features of the mass songs. This enables it not only to form a part of the cultural legacy of our people and its historical memory, but also to remain socially significant and relevant for all times. Particularly in it does the listener (and, not infrequently, the performer himself) always seek consolation and hope that are so scarce in difficult times.

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¹⁰ The tendency to make use of mass songs about the Great Patriotic War as sublimation can be traced during the 1970s and 1980s, as well. However, this period requires separate examination, since in it the conditions of the creation and existence of the genre are cardinally changed. Radio broadcast, cinema and gramophone records are replaced with television; at the same time, a special role is acquired by televised films and serial movies, in which the mass song fulfills a role different from its previous one.

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The Image of Kuma from Pyotr Tchaikovsky's *The Enchantress* in Contemporary Opera Productions: Concerning the Question of Musical Rossica

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Abstract. In this article the attempt is made to examine the main protagonist of Pyotr Tchaikovsky's opera *The Enchantress* through the prism of musical rossica — a new trend in musical scholarship elaborated in Professor Liudmila Kazantseva's academic school. The author touches upon the questions of comparative analysis of the opera's productions and the performers' interpretations of the Kuma's arioso "Where are you, my desired one?" from Act 4. Among the analyzed examples is Svetlana Kasyan's operatic vocal performance at the Bolshoi Theater in 2014 and Asmik Grigoryan's performance at the Oper Frankfurt in 2022). The author arrives at the conclusion that both productions are concentrated on the extroversive peripeteia of the main heroine's life, as the result of which the formation of the image of Nastasya takes place to a great degree under the sign of visibility. On the other hand, the process of Kuma's inner transformation, revealing in this protagonist the archetypic features of the Russian national character manifested in Tchaikovsky's music, does not receive its due disclosure.

Keywords: Russian national archetype, Pyotr Tchaikovsky, *The Enchantress*, operatic vocal singing, Svetlana Kasyan, Asmik Grigoryan

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Introduction

Professor Liudmila Kazantseva in her programmatic article “*Muzykal'naya rossika*” *kak muzykovedcheskii termin* [‘Musical Rossica’ as a Musicological Term], analyzes in the most detailed manner the history of the formation of musical rossica within the framework of humanitarian scholarship presented by philology, the visual arts and cinema. It is referred to a special sphere of musical creativity that “depicts the perspective of Russia (in the narrow sense — of everything Russian) through the prism of foreign culture.” [1, p. 26] While noting that in these sphere of knowledge, a great amount of experience of work on the systematization and typologization of the works is demonstrated by authors from outside of Russia who turn to the Russian theme in their works, Kazantseva’s accentuates her attention on the angles of research prospective for Russian art studies realized along the lines of musical rossica. They include:

- the study of works of composers from outside of Russia who incorporate in their compositional works musical derivations undoubtedly pertaining to Russian culture;
- analysis of works by composers outside of Russia the musical content of which is connected in the most direct manner with Russian subject matter;
- demonstration of the authenticity of the musical material positioned by composers from other countries as being Russian. [Ibid.]

According to the researcher, such an experience would help arrive at the adduction in regard to how Russia and its people are perceived by Western people, and to what extent are these perceptions correspond to reality, or distort it, being conducive to the creation

of false stereotypes. It is obvious that the search for answers to these and other questions would bring the scholarly community to the necessity of arriving with a greater amount of responsibility to the evaluation of works by Russian composers who turn their gazes on remote shores, painting pictures of “overseas countries.”

In the present context, the most representative genre is opera. Our point of view is confirmed by the world acknowledgement of the Russian musical theater. Among the most popular compositions in this genre are the operas by Pyotr Tchaikovsky, Nikolai Rimsky-Korsakov, Modest Mussorgsky, Igor Stravinsky, Sergei Prokofiev, and Dmitri Shostakovich. This is indicated by the portal “Kultura RF,” which conducted research with the aim of disclosing the most popular Russian compositions in the West during the period from the 19th century to the present day.¹

No less important a role is played by the immensely high level of the Russian vocal school, due to which Russian musicians have performed on prestigious opera stages throughout the world, their repertoire having included Russian works. Here it is appropriate to mention the names of Aida Garifullina, Ekaterina Guseva, Larisa Dyad'kova, Natalia Semenyaka, Olga Perityat'ko, Ildar Abdrazakov, and a host of others. Finally, it is particularly in opera, which is inherently based on the synthesis of the arts, it is necessary to observe the balance between all the components of the synthetical whole, the disruption of which may result in the danger of distorting the authorial conception, which at times creates the precedent for broad polemics, maked by the confrontation of cardinally opposing viewpoints.

¹ See: *Samye izvestnye russkie opery za rubezhom* [The Most Famous Russian Operas Abroad].
URL: <https://www.culture.ru/materials/253366/samye-izvestnye-russkie-opery-za-rubezhom> (accessed: 19.04.2025).

As for the People's Republic of China, here Tchaikovsky's music is widely known and loved. As a rule, the composer's most well-known compositions, which are especially revered by his compatriots, are — the opera *Eugene Onegin* and the ballet *The Nutcracker*. Along with this, present-day Chinese music scholarship has aspired towards a broadening of perceptions about the master's artistic legacy, having undertaken the attempts to study the operas *Iolanta* [2; 3] and *The Queen of Spades*, [4; 5; 6] among other things, actualizing the intertextual connections discovered in other examples of Tchaikovsky's musical theater. [7]

It is noteworthy that along with pursuing purely musicological goals, Chinese scholars have raised the question of Tchaikovsky's national identity manifested in his works. Thus, Zhang Lizhen in his article devoted to the opera *Iolanta* writes about the fact that this opera displays a combination of the Russian national tradition with universal human values. [8, p. 39] In his turn, the researcher of the opera *The Queen of Spades* Guan Peitian arrives at the conclusion, according to which a reflection of the Russian mentality is carried out in this synthesis of academic and folk music traditions. [9] This opinion is revoiced by Chen Ganyi, in whose opinion, Tchaikovsky in his opera *The Queen of Spades* was able to recreate the spirit of Russia of Catherine the Great's era. [10]

The National Specificity of Tchaikovsky's Music

In the context of musical *rossica*, of special interest is the opera *The Enchantress* — the composer's favorite work, which essentially manifests in itself the quintessence of Russianness. It suffices to remember the words of Boris Asafiev, who highlighted that this composition became “the first Russian orchestral and everyday novel in Russian musical theater, according to its consistency

of aims.” [11, p. 163] The deeply Russian folk character, “inseparable from the ways of life and the nature surrounding Nastasya,” was also noted by Yuri Keldysh. [12, p. 172] It seems that such a description corresponds to Tchaikovsky's own character to the fullest extent. This is how he expressed himself in that regard in one of his letters to Nadezhda Filaretovna von Mekk: “I have still not met any person more in love with Mother Russia, in general, and with its Great Russian parts, in particular <...> I love passionately the Russian person, Russian speech, the Russian attitude of mind, Russian faces, Russian customs.” [13, p. 104]

Nonetheless, just as before, also at present, the question of the specificity of the composer's music remains debatable. As an argument, let us bring a few comparisons that belong, on the one hand, to the composer's contemporaries, and on the other hand, to his descendants:

- “the national element does not always come off successfully for Tchaikovsky” [14, p. 192];

- “of all the Russian artists, he [Tchaikovsky] forever remained a cosmopolitan, even when he tried to think in Russian, to come closer to the well-known peculiarities of the emerging Russian musical culture” [15, p. 48];

- “although Tchaikovsky is a national composer for Russian music lovers, among Western European musicologists... there still remain doubts. In evaluating him a less nationally oriented, in comparison with such representatives of the Russian school as ... Mussorgsky and Rimsky-Korsakov, they suggest that he was primarily committed to German and French music, which created an obstacle for him in regard to reaching their level.” [16, pp. 4–5]

Nonetheless, we deem it possible to assert that, overall, the heroine of the opera *The Enchantress* embodies by herself the national archetype, the inseparable components of which are represented by: a thirst for freedom; a soul-cleansing selfless devotion;

an aspiration towards a genuine intrinsic life imbued with sacredness and penetrated with the idea of freedom. Moreover, the feeling Nastasya experienced for the Prince's son, disclosed in the context of the philosophy of love, corresponds to the conception of Russian philosophy as it is presented in the works of Vladimir Solovyov and the idea of transfiguration relevant for Orthodox Christian culture (for more detail see: [17; 18]).

In our opinion, the penetration of the sought for archetype into the latent depths of Kuma's image is what adds difficulty to the opera's stage productions, whereas the so-called "outer person" completely subdues the "inner person" appearing within the context of musical theater. While establishing a system of argumentation, let us settle upon a number of stage versions of the opera *The Enchantress*, concentrating ourselves on the Kuma's arioso "Where are you, my desired one?"²

The Image of Kuma in Tchaikovsky's Opera

To forestall the comparison of the interpretations of the operatic vocalism, let us turn to its artistic singularity and original interpretation inherent in the primary source (the original version of the composition), as created by the composer Tchaikovsky and the librettist Shpazhinsky.

The arioso is a constituent part of the number listed as the Scene and Arioso of Kuma, No. 20. Being important in terms of the dramaturgy, it bears two functions. On the one hand, the Scene depicts a picture of the preparation of the meeting of Kuma with the Prince's son a day before their planned flight from Nizhny Novgorod to escape the wrath and threats of the Prince, in order to preserve their love

and their lives. Thereby, the scene describes the stemming action preceding the plotline's further development. On the other hand, it prepares the figurative-emotional context (the mood and the color) for the subsequent Arioso of Kuma and to a certain degree forebodes the drama's forthcoming tragic outcome (the heroine's death and the events following it).

The scene opens up with the arrival of a boat approaching the shore of the Oka River, carrying Kuma and her friends, who are frequent visitors of Nastasya's wayside inn. Potap (bass-baritone) and Lukash (tenor), Kichiga (bass) and one (nameless) Visitor from Nizhny Novgorod (tenor). The beginning of the scene shows the setting of the action: a gloomy, wild, dark forest, a pathway from the bank of the Oka River, not far away from that, an entrance to a cavern, nearby — a tree struck by lightning.

The atmosphere of the action is imbued with an austere, gloomy color. The fractured tree is perceived as a menacing sign: its deformation, angular fractures and lifeless appearance symbolize the close tragical denouement of the drama. The "dead" tree in the forest logically "rhymes" with the powerful living tree in the scene at Kuma's accommodation house from Act I, where under its sprawling roof there stood a table and a bench for receiving guests from Nizhny Novgorod (piano-vocal score, Folk Scene No. 1, p. 14). In the first scene of the opera, it is perceived in the diametrically opposite meaning — as a symbol of hospitality, a sign of life and its joys.

The central section of the scene is devoted to the heroine's farewell to her friends. The mood of this episode is endowed with a mournfully lyrical character expressing the sorrow of Kuma herself. After the departure of the men from

² Here and onwards, cit. from: Tchaikovsky P. I. "Charodeika." Opera v chetyryokh aktakh. Libretto I. Shpazhinskogo. Novyi tekst S. Grodetzkogo. Klavir [*The Enchantress*. Opera in Four Acts. Libretto by Ippolit Shpazhinsky. New text by Sergei Gorodetsky. Piano-Vocal Score]. Moscow: Muzyka, 1970. 428 p.

the stage, Nastasya remains alone in a wild forest and in complete darkness waits for a meeting with the Prince's Son, imbued with love, longing expectation and, at the same time, ambiguous agitation.

The Arioso from Scene No. 20 carries out two functions in the musical dramaturgy. First of all, it provides the chief lyrical culmination in the development of the image of the opera's main heroine, characterizing the power, plentitude and sincerity of her love. Its culmination significantly emphasizes the thematicism, that is striking in its expressivity and beauty, of the Arioso, which has been included in the treasury of world opera classics. Second, from the perspective of dynamic relief of musical dramaturgy, the present scene presents a cessation of the action before the phase of the sharply tragic outcome of the operatic conflict.

This kind of technique is frequently employed in dramatic operas and in dramaturgy, in general, manifesting the principle of a "compressed spring": its compression (the stop prior to the subsequent rectification) provides a special dynamicity to the further development, aspiring to the denouement and the chief — tragic — culmination of the composition, as a whole. In the present case, the culmination coincides with the scene of the death of Kuma poisoned by the Princess (No. 23 the Final Scene) beginning the phase of the dispersed denouement (the death of the main heroine is followed by the scene of Yuri being killed by his father, the Princess' despair and the scene of Prince Kurlyatev's madness).

The Kuma's Arioso "Where are you, my desired one?" is performed after a succession of dramatic events of the operatic action, the development of which is characterized by a consistent congestion of dramatism and an exacerbation of the conflict. The pre-death *solo* — the main heroine's swan song — is preceded by two episodes of the drama that are crucial

in their meaning. The first of them is the dialogic scene of Nastasya and Prince Kurlyatev (No. 15), essentially presenting a single combat scene, reflecting Kuma's character and the feeling of personal dignity inherent in her. The second is the Scene and Duet of the Princess and Kudma "It grows in the forest" (No. 19), in which the Princess receives the poison from the sorcerer prepared by him from rainbowweed.

These two indicated sharply dramatic numbers are divided in the operatic action by the Love Duet of Kuma and the Prince's Son, correlated with the enframing episodes according to the principle of antithesis: darkness vs. light, death vs. love, and hate vs. love.

Kuma's Arioso, No. 20, brief in its duration and simple in its form, is discerned by the most abundant emotional palette. The three stanzas supplemented with a few additional extra lines, comprising the foundation of its structure, presents a genuine poem about love, manifesting the heroine's grief, sorrow, impatience and trepidation (the first two stanzas are in the key of *E minor*); passion and an exstatic elevation of feelings (the third stanza is in *E major*); longing and a submergence into amorous distraction in the forestalling of the heroine's meeting with her beloved (the supplementary conclusion with the "glimmering" tonic of *E major* – *E minor*).

A preparation of the intonational contour of the theme is given in a short orchestral introduction (two measures long) to the Arioso, based on an adhesion of flagging motives with the initial secundal "sighs" (the theme of the solo flute against the background of string instruments). At the same time, the first two motives consist of tritone endings (augmented fourths), which is emphasized by the inner tension intrinsic to the lyrical, elegiac mood and the inner state of the heroine waiting for a meeting with her beloved. A progression of a tritone is also included in the melodicism of the first sentence of the first stanza:

on the connection of the phrases: “Light of my soul” and “Beauty, joy of my eyes.” The tension and disequilibrium of the heroine’s state of her soul is also emphasized by the chromaticisms appearing in the orchestral part: the alteration of scale degrees IV and VI with their subsequent disalteration. The thematicism of the Arioso in its vocal part combines a romance-arioso intonational complex and declamatory quality, which endows Kuma’s musical speech with the character of an intimate utterance unaffectedly pouring out from the depth of her soul.

Most illustrative is the choice of the tonality for the Arioso, endowed with a special meaning in Tchaikovsky’s music. *E minor* is the tonality in which a number of the composer’s most significant works of the lyrical-tragic vein have been written, determining the essence of his music. Among them, we must highlight, in particular, the *Fifth Symphony*, the overture *Francesca da Rimini*, the pre-mortem aria-elegy of Lensky “What the forecoming day is preparing for me?” (from Scene 5 of *Eugene Onegin*), as well as one of Herman’s most heartfelt and dramatic ariosos from *The Queen of Spades* “When I would be bereft of gratifying doubt” (from the Scene 1) foreboding his death. The key of *E minor* in the thematicism of Kuma’s part appears long before her farewell Arioso, corresponding to the through principles of musical dramaturgy characteristic for Tchaikovsky’s compositional method, in general, and in the symphonized dramaturgy of *The Enchantress*, in particular.

It is perceived to be possible to define the semantics of *E minor* as a tonality manifesting in the opera (and, most likely, in Tchaikovsky’s music, on the whole) the closest conjugacy of Love and Death as the leading categories of the poetics of the composer’s music.

In the development of the heroine’s image, the third stanza of the Arioso, written in the key of *E major*, comprises a bright contrast to the first two and is connected

with them by the tuneful themes of the solo English horn (highlighted by the comment in the score *dolce espress.*). The instrument’s inimitable timbre emphasizes the profoundly national — Russian nature of Nastasya’s image. The grace-notes and descending seconds in the sequential motive are conducive to the creation of a lamenting character, contrasting to the unexpectedly “iridescent” color of the third stanza and disclosing the grievous subtext of the heroine’s thoughts of happiness.

In conclusion of the analysis of the musical style of Kuma’s Arioso, mention must be made of the intonational formula of the descending second followed by the ascending fourth: at the words “faster” (mm. 4–5) and “light of my soul” (mm. 5–6). It seems that, considering the tragic character of the plotline, the idea of Love curtailed by Fate, and the heroine’s death in the final scene of the opera, it may be examined as a certain forestalling of the fatal motive of the three cards from Tchaikovsky’s opera *The Queen of Spades*.

The role of Kuma, performed by a dramatic soprano, requires an immense amount of emotional output, psychological mastery, and a powerful voice. Traditionally, the range of a dramatic soprano is defined by the boundaries of *A* of the small octave on the bottom and *C–D* of the third above on the top. In the present Arioso, the ambitus of the vocal part is more modest: from *E* of the first octave to *B* of the second octave. In our opinion, such a limitation presents a conscious economy of the singing resources on the part of the composer. First, because the figurative-emotional palette of the Arioso, in which there is a predomination of the states of elegiac agitation, sorrow, and hidden inner tension, ruptured in the culmination by a brief estatic elevation of feelings, does not require any redundant expression or engaging of the entire fullness of possible performing resources. Second, the present Arioso may

be perceived as a representation of Kuma's characteristic features, marked by a restrained expressivity, which corresponds to the Russian feminine character with the inner power, depth of passions and, at the same time, the certain degree of "closedness" intrinsic to it.³ This special feature of the heroine's nature it is very important, in our opinion, to preserve in the interpretation of Nastasya's image.

Other important components of Nastasya's character are her cordiality, warm-heartedness, and tendresse, which arouse the willingness on the part of the dwellers of Novgorod to "stand by" her during difficult times. In this connection, especially noteworthy is her by-name — "Kuma." That circumstance that "kuma" is how a godmother is addressed makes it possible to reveal the interaction of the female national archetype with the archetype of a mother and, overall, of Russia. A similar connection is traced in the following set of lexemes: *kindred mother*, *mother-earth*, *mother damp earth*, *Russian land*, *native land*. Moreover, in the poems of both Alexander Blok and Vassily Lebedev-Kumach, notwithstanding the extreme difference of scale of their talents and the temporal frameworks in which they wrote their poetry, Russia presents itself as a wife ("O, my Rus, my wife!"), and as a bride ("We love our homeland as a bride").

It is not by chance, therefore, that Boris Asafiev's words in regard to Tchaikovsky's *The Enchantress*, that the music, in its depiction of the history of the death of the main heroine, reflects the "resistance on the part of the Russian woman to violence and predation" characteristic of Russian everyday life, [19] written at the beginning of the previous century, sound in unison with the positions of the contemporary philosopher. "During the course of a lengthy period of time," as Clarissa Pincola Estés states,

"the female instinctive nature was subjected to persecution, plunder and abuse. Similar to any type of wild nature, it always suffered from injudicious treatment... During the course of history, the spiritual lands of the Pristine Woman were devastated and scorched, her sanctuaries were torn down by bulldozers, while her natural cycles were transformed into artificial rhythms for the sake of appeasing others." [20, p. 2]

We presume that particularly the interconnection of the archetypes of the native land and woman became determinative for the composer in his work on his conception of *The Enchantress*. In other words, Nastasya, who embodies Russian nature, is conducive to the contingency of the audience member with the native land, endowing it with human attributes. Moreover, all the manifestations of Kuma's female nature — the breadth of her soul, her willfulness, her thirst for freedom, etc., are dictated by the element of nature. Precisely just as "the will is equivalent to large space along which it is possible to go on further and further, wend one's way, or swim following the currents of large rivers and crossing immense distances, to breathe unrestricted air, the air of open places, to breathe in the wind broadly with one's chest, to feel the sky over one's head, to have the opportunity of moving in different directions..." [21, p. 159] "the vastitude of the earth ... is transferred to the female character, in which its main chief merit — the vastness of the soul — is fixated." [22, p. 21]

In the present context, Asafiev's thought, according to whom "the uncanny passion of strong, austere characters, with their veneration of beauty and, along with it, with wild hatred, blind to it," [11, p. 163] as profound and penetrating as possible, finds its manifestation.

³ The latter is derivative from the modesty and restraint in the expression of emotions intrinsic to the Russian female archetype.

First, the image of Nastasya seems to form itself out of the primeval natural elements — water, air, fire and earth. Second, those who address the hostess of the coaching inn as Kuma, undoubtedly manifest solid characters capable of going into raptures from the incomprehensibility of beauty and, for this reason, striving toward it as a source of light, enkindling with its warmth. On the other hand, those people, in whose eyes Nastasya is an enchantress are individuals bereft of souls.⁴ Taking into consideration that fact that beauty is, first of all, harmony, their hatred towards it is a sign of their own inferiority. Its reverse side is the ineptness to accept that to which the heart permeated with living feeling responds, but what is beyond the power of bare rationality.

Let us focus our attention on the interpretation of the image of Kuma in the directorial productions of Alexander Titel (2012) and Vassily Barkhatov (2022). Our choice is stipulated, first of all, by the cardinal oppositeness of the two producers' views on Tchaikovsky's work.

The Production at the Bolshoi Theater (2012)

As it has been produced by the Bolshoi Theater, the opera *The Enchantress*⁵ in its stage version manifests the “grand style” of the chief musical theater in Russia. Broadly acknowledged throughout the entire world, representing the values of national art, on the one hand, it bases itself on the traditional Russian culture; on the other hand, it makes use of the possibilities of the scenography of contemporary theater.

This presents the creators of the production with the possibilities of emphasizing both the deeply “grassroots” character of the artistic conception of the performance and the “eternal,” extratemporal meaning of its content and, first of all, the tragedy of the two protagonists' unfulfilled love and their confrontation with the implacable fatal forces and the circumstances of their destinies.

The production of *The Enchantress* at the Bolshoi Theater unified together two conceptions — namely, that of the nationally characterized operatic realism, presenting in a conventional manner the historical Russian life of medieval Nizhny Novgorod in the final quarter of the 15th century and contemporary directorial opera. In this connection, let us quote the utterance of the director-producer of the performance Alexander Titel, who admitted in one of his interviews “close to the premiere” that his conception in *The Enchantress* was to “play with a drama in a Russian style.”⁶

The manifestation of the “Russian code” in the stage version by the producer is expressed by many of his solutions. First of all, the depiction of the river Oka, extolled by Kuma in the first Arioso “To Glance from Nizhny” (No. 4), as a symbol of Rus-Russia and its vast dimensions, the Russian expanses. The river provides a constant background of the eminent action, since its chief events unwrap near the ferriage through the Oka, where Kuma's wayside (coaching) inn is present, and in the forest, close to the river bank.

⁴ Let us emphasize that, in this case, it is referred to the lack of the anima, which in Carl Gustav Jung's conception, presents the archetype of the female element in the subconscious man. That circumstance that “it [the anima] is usually projected outwardly to the personality of the mother <...>, and then of other women,” [19, p. 66] is clearly proven by the relationship of the Prince's son and his mother.

⁵ The recording of the production is from October 2014, with Alexander Lazarev being the conductor, Alexander Titel — the director-producer, the scenography — by Valery Levental, and the performer of the role of Kuma being Svetlana Kasyan.

⁶ “Charodeiku” postavili s shekspirovskim razmakhom [*The Enchantress* was Produced with a Shakespearean Calibre]. Anna Kacharova. *Vesti FM*. URL: smotrim.ru/audio/1463180 (accessed: 19.04.2025).

Thanks to the mastery of light artist Damir Ismagilov, the surface of the water constantly changes (flowing suavely, billowing or becoming immobile). Also noteworthy is its coloristic redyeing: at the beginning of the opera it is blue and impassive; after that, the color deepens: the dark tones appear, then the black and crimson ones. And in Act IV, the water landscape, against the background of which the tragic denouement occurs, acquires an ashy tint as the symbol of death and dust.

The decorations on the stage stem to the traditions of Russian wooden architecture: Prince Kurlyatev's wooden mansions, Kuma's house (a simple wooden lodge), the table and the bench in her wayside inn, the wooden roadways and bridges are all constructed of wood. At the same time, practically all the constructions are discerned by an intentional asceticism and angularity. It is noteworthy that the stepped boardwalk on the stage is built in the form of a cross, presenting an apparent plastic symbol of the operatic tragedy (for this reason, this construction remains on the stage, notwithstanding all the other changes of decorations).

The costumes are distinguished by historical veracity and are differentiated according to the respective social status of the respective characters. The Prince and the Princess are dressed in clothes made of expensive fabrics decorated with wool. The Prince wears a cloak padded with gold-cloth, with a belt, weapons, a massive golden decoration on a chain, as well as in a kaftan-chain armor, which emphasizes his status of a princely regent and his previous military merits. The Princess wears a dress with folding sleeves, a sarafan, a tunic fringed with furskin. An important detail of her costume is her palatine hat, which is soft and spheric with a fur band. The Prince's Son, who acquired fame and glory due to his military valor in his battles with the Tatars, is clad in a mailed shirt with a belt and a head-mounted leather bandage.

The people in the crowd are dressed in bast shoes and leg-wrappers. The men wear grey linen clothes, replicating the historical peasant coarse-wooled undyed cloth. The women wear linen shirts decorated with welt and dresses with aprons, the young girls are adorned with garlands and pigtails, and the older women have kerchiefs on their heads. Most noteworthy is the motley assemblage of costumes of the dressed-up skomorokhs supplemented with the masks of the animals in their dance from the Final Scene of Act I (No. 7).

Nastasya's costumes are also presented in a historical vein and demonstrate a national spirit marked out by separate ethnographically precise details. Thus, in the beginning of the opera, she appears in ornate clothes, the bright colors of which are called to emphasize her beauty and her "specialness" among the masses of people: a white shirt (i.e., body shirt) with embroidery and appliqued ornament to match the color spectrum of the ensemble (black — golden — red); a sarafan from black fabric decorated with vermeil ribbons and the golden brocaded insets along the lower hem and the center; a brocaded kirtle on the top, bead necklaces on the chest, and a vermeil kerchief matching the costume in its color (since she is not a young girl, but a widow).

In the Scene and Arioso "Where are you, my desired one," Nastasya's apparel comprises a bright contrast to her stage attire from the first act. The gloomy colors of the night landscape drawing a murky wildwood on the bank of the river illusively illuminated by moonlight create a background for the Scene of Kuma bidding farewell to her companions and her previous life (on stage this is expressed by a removal of the steps from the roadways, which supposedly, represent bridges into the past).

Nastasya is dressed in a grey dress with a black shawl on her shoulders, a headband of a grey color made of fabric, and a knapsack with a knot (Il. 1). Upon first glance, it seems



Il. 1. Pyotr Tchaikovsky. *The Enchantress*. Production of the Bolshoi Theater (recording from 2014).

Svetlana Kasyan in the role of Nastasya

that the appearance of the headband presents a certain infringement of the “historicity” in her stage costume, since according to Russian customs, headbands were worn by young girls. However, taking into account her inner transfiguration, as a consequence of which “the outward person” and the widow status connected with it have remained behind, while the encounters with the Prince’s Son are sought for by an inwardly renewed Nastasya, such a violation is seen as being justified.

The Arioso in performance of Svetlana Kasyan is carried out in the spirit of a passionately permeated love monologue. It is distinguished not as much by elegiac qualities, inner agitation and a collapse of the soul as by its temperament and strong emotions, which essentially contradicts the aforementioned restraint and “closed nature” intrinsic to

the character of the Russian woman. [18] The performance of the Arioso is carried out on a high level of expression, and at the same time, the dynamic marks are practically devoid of the intricate nuances reflected in the score and called upon to characterize the “living” changeability of the heroine’s thoughts. For example, there is an absence of the mark of *p* at the beginning of the Arioso necessary for providing a sense of intimacy to Kuma’s speech and the reflection of a further accumulation of emotions in the second stanza. In addition, Kasyan’s operatic vocal style is distinguished by a deficit of *diminuendos*, especially at the end of the third stanza and in the conclusion, where they are important for emphasizing the “dazzling” brightness of the culmination.

The Arioso sounds in a tempo that is rather mobile for an *Andante*,⁷ which is held virtually

⁷ Very well-known is the performance of this arioso by Galina Vishnevskaya in a much calmer tempo and “fluid” character. This endows the character of the music with a gentle dreaminess, tremulous character of feelings, the effect of “outpouring” of emotions seemingly from the depth of the soul. But, at the same time, their passionate acclivity in the culminations receives a more relief manifestation.

during the course of the antire number, whereas the third stanza in the opera's original text bears the indication of a livelier tempo — *Poco piu andante*, which provides the possibility of reflecting the accumulation of the agitation and the afflux of passionate feelings. The original musical text also indicates tempo accelerations and broadenings (*stringendo* and *allargando*).

The heroine's behavior on stage is rather static and predictable for the context: she peers into the darkness, trying to see the Prince's Son, and takes a few steps on stage. In the final scene, after a passionate culmination, she closes her face with her hands, which, in all possibility, is meant to reflect her immersiveness in herself, the world of forebodings of love. At the same time, the impression is created that the psychological complexity of the image and its inner emotional richness are disclosed rather on an outer than an inner level, since the initial premise of the producer in regard to the Shakesperean sweep contradicts the specific features of the archetype of the Russian woman as manifested in Kuma.

The Production of the Frankfurt Opera Theater (2022)

The production of *The Enchantress* in one of the most well-known European opera theaters presents a striking example of contemporary directorial opera.⁸ It seems that the Russian opera producer Vassily Barkhatov placed this composition with a view of European and, even broader — Western audiences, presenting essentially a reinterpretation of Tchaikovsky's opera, rather than manifesting the tragedy of the Russian soul in a dramaturgical context relevant to it. In the Frankfurt production, the opera, seemingly transferred into a conditionally

present-day world (in its costumes, hairstyles, decorations, details of stage requisites, etc.), turned out to be devoid of the original national founding core, its genre-related, stylistic and dramaturgical conception, as well as its artistic organicity and integrality. Indeed, according to the brochure distributed at the premiere, the producer presents in the opera two worlds: instead of the 15th century dwellers of Nizhny Novgorod, the contemporary world of Kuma's gallery featuring her friends among the artists; this is contrasted to the world of the Kurlyatev Princes shown by their mansion. For this reason, the stage context demonstrates an absence of the "speaking signs" of the original text of the opera: the "open" world of Russian nature (the bank of the Oka River, the cave, the stone boulders, the hillocks) in general and the image of the great Russian river, the Volga, associated with the vast expanses of Rus-Russia, in particular. The forest in this production is represented by a short video installation shown while the music of the interlude leading to Act IV is performed, bereft of any kind of logical connection with the subsequent stage solutions. Instead of this, there is the isolated character of "rooms," wherein the doors resemble boundaries between the worlds: Kuma's salon vs. the Kurlyatevs' suite of rooms. In this connection, most illustrative is the stage decorations at these premises recreating the objects of contemporary everyday use familiar to every audience member. Thus, Kuma's salon contains a couch, an armchair, a floor-lamp, and paintings placed with their backs to the audience. At the Kurlyatevs' mansion, where, at the director-producer's will, the scene with the Princess also features the appearance of the sorcerer Kudma with

⁸ The recording of the production took place in December 2022. The conductor was Valentin Uryupin, the director-producer was Vassily Barkhatov, the scenography featured the decorations of Christian Schmidt and costumes by Kirsten Dephoff. The performer of the role of Kuma was Asmik Grigoryan.

the poison, there is a cooler box with canned drinks present on stage. A peculiar “rhyme” to it is provided by an imposing goblet, in the vein of German operas about medieval chivalry (for example, Wagner’s operas), containing the poisonous drink for Kuma.

The stage costumes recreate the life of contemporary people, and most of them lack any national color. Thus, the Prince is dressed in an elegant modern man’s suit (with trousers of sand color, a black jacket with a jaunty corner of a handkerchief, a light or dark shirt, and a tie).

In a number of scenes, the Princess and the Prince’s Son appear in knitted athletic suits. In the number with the Princess Nenila (No. 8), both of them, dressed in athletic suits, are engaged in gymnastics (simultaneously, there is a chorus of knitting ladies singing). Subsequently, after the two ladies’ sports activities are over, during their conversation about alluring herbs that bring death, both of them sit on the floor on sports mats, with a bottle of wine placed next to them. The Princess has a cigarette in her hand, while Nenila holds a glass. The contemporary “glamour” of the images is enhanced by a virulently pink color (Nenila’s costume, the mats, the tee shirt and the band on the Princess’ head are all pink).

The Prince’s Son with his hair cut in the style of buzzcut performs one of the most heartfelt of his love Ariosos “Dearer to me more than everything in the world she is now” (No. 18) while wearing an Adidas bathrobe and athletic shorts, unreeling his hands wrapped in elastic bandages, similar to a boxer after a fighting round or a training session. The athletic outfit of the Prince’s Son also includes a tee shirt with a depiction of an athletic man with the inscription “Glory to the Motherland” and high sneakers of a gold color, the latter insinuating at the character’s distinguished birth.

At the beginning of the opera, Nastasya appears in a non-national costume consisting

of green athletic trousers, a white shirt and a black jacket, as well as short boots in the style of a kazachok. In the scene with the Prince (in Act II), she is dressed in a short brilliant waistcoat revealing her neck and her arms and the same athletic trousers.

At the same time, the production of the Frankfurt Theater does include separate signs of Russian culture broadly disseminated in the Western world and presenting sturdy attributes of Russia: onstage casings colored with matryoshkas; a furniture showcase at the Kurlyatev’s mansion with icons (including that of the Mater Amabilis or Glykophilousa) and an icon lamp, a bearskin hat in the manner of a sheepskin hat and fur boots, both belonging to the Princess in the opera’s final scene. Deacon Mamyrov’s costume is quite traditional — featuring a black exorason, headware resembling a calotte, as well as a beard.

In this connection, most illustrative is the replacement of the image of the bear mentioned in the episodes of the hunts undertaken by the Prince’s Son Yuri at the beginning and the final scene of the opera, traditionally associated with the Russian world, its fairy tales and everyday life, with the image of the wolf, broadly represented in both Russian fairy tales and in Scandinavian-German mythology. In our opinion, the wolf is demonstrated in the opera (in the skomorokh’s masks, in the scene of farewell with Kuma in the opera’s final scene, in the adornments of the Kurlyatevs’ mansion) not as a national, but as a mythological symbol — as the defender of the kingdom of the dead, protecting the gates of the netherworld. Particularly in this image it appears in the scenography of the examined opera number — the Scene and Arioso of Kuma (No. 20). In the Frankfurt production, it is transformed by the producer into a funereal rite carried out according to the Russian Orthodox Christian custom.

In Nastasya’s room-salon, besides the aforementioned objects of furniture, there is

a pannier placed on two chairs, around which the participants of the ritual are sitting: zoomorphic creatures — men with woves' heads and bared torsos in magnificent black gas skirts (from the scene with the skomorokhs in Act I), there are lighted garlands hanging on their mighty necks. Lukash, the Guest, Potap and Kichiga stand on stage, seeming to say farewell to the “deceased,” i.e., to Kuma's previous life. They touch the pannier-coffin with their hands and place into it Kuma's belongings (in fact — objects meant to produce effects of shock: an axe, a helmet, a large bottle of wine, a kerchief, etc.). After the mourning lyrical farewell phrases pronounced by the quartet, the participants of the rite raise the pannier-coffin with their hands and take it offstage. At the beginning of the procession, one of the men carries a microphone upside down in the form of a cross, while another one bears a wreath (with the depiction of a yellow smiley face); a similar wreath rounds it out at the end.

Against the background of this funereal procession — in a darkness illuminated by the light of the garlands directed at the fantastic characters — Kuma's Arioso is sounded “Where are you, my desired one?” (with the text from the original libretto by Shpazhinsky).

The performer, Asmik Grigoryan, is dressed in a white shirt with a long tail, arousing associations with a shroud (Il. 2). Barefoot and bareheaded (incidentally, just as she is throughout the entire performance), she either moves around the room, showing herself in a state of unrest, or sits in the armchair; or, when standing, remains stockstill, immersing into herself. A noteworthy detail must be presented: on the second stanza, during the words “I burn with impatience to see you,” Nastasya turns the paintings so that they would face her (and the audience), but these paintings have no depictions on them — only a sheer black background, which seems to forebode misfortune.



Il. 2. Pyotr Tchaikovsky. *The Enchantress*. The Production of the Frankfurt Opera Theater (2022).

Asmik Grigoryan in the Role of Kuma

The interpretation of the Arioso is distinguished by an intricacy of nuances, an aspiration to follow the composer's instructions, a gentleness and expressivity of the soprano timbre. In this connection, we recall the words of the singer herself, who once said: "I will never be a dramatic singer, because my voice is not dramatic, but soprano, lirico-spinto."⁹ The melodic intoning, the precise articulation, the expressive accruals of the dynamics and their fading recessions, and, at the same time, the bright and saturating culminations, the intense timbral qualities of the voice — all of this endows the performance of the arioso by the singer with a charm and characterizes the emotional richness of the image. A special type of expressivity is characteristic of the heartfelt ending of the Arioso: the phrase "I burn with impatience to see you" (with the "flickering" colors of the parallel tonalities of *E major* – *E minor*) fails to sound on a forte (as indicated in the score), but instead is sung on a waning sound — in the manner of an intimate confession. One expressive stage detail, which enhance the dramatic character of the situation, is the lengthy caesura in the vocal part following the highest note on the culmination on the word "radost'" ["joy"]: at that moment, Kuma passes out of one room into the next — an empty, gloomy one — as if into another world (that of nonbeing, death), but then returns and concludes the performance of the Arioso in the previous, real world.

It seems that Asmik Grigoryan rightfully merited the rapturous acknowledgement

of the critics with her performance of Kuma's Arioso. Moreover, it was particularly the Arioso "Where are you, my desired one?" that turned out to be the most effective, although in this case, too, for the representatives of Russian musical culture, the singer's manner was deemed to be somewhat cold, as the result of which in her performance "there was an insufficiency... of feminine heartedness." The justifiability of such a criticism expressed by Boris Bloch¹⁰ to a certain extent lies in the fact, in our opinion, that, as the singer herself said in her interview given to Irina Nikitina (the leader of the program "Enigma," broadcast on the "Kultura" channel), in light of her mentality, differing from those of Russians, she would never be able to adhere to the standards of a Russian heroine.¹¹

Presumably, the success of the singer's operatic vocalism lies in the fact that, besides the unquestionable mastery and highest professionalism of Asmik Grigoryan, the stage version is directly connected with the production of Vassily Barkhatov, the singer's husband. Analogous to the way that in Act I Kuma's personal characterization turned out to be blurred due to the conglomeration of the characters and the event line, which essentially took the expressivity away from its titular Arioso song "To View from Nizhny," which ideally should be performed simply and in a heartfelt manner, as folk songs are sung, likewise, the mise-en-scene of Act IV, wherein the main heroine, previously dressed in trousers, appears in a white shirt, not as much concealing her corporeality as emphasizing her

⁹ See: *Opernaya pevitsa Asmik Grigoryan: Ne sleduet stremitsya k uspekhu* [Opera Singer Asmik Grigoryan: It is Not Proper to Aspire Towards Success]. URL: <https://rg.ru/2020/01/11/opernaia-pevica-asmik-grigorian-ne-sleduet-stremitsia-k-uspehu.html> (accessed: 19.04.2025). A spinto-soprano is distinguished by a light, transparent sound, which when necessary may achieve great dramatic expressivity.

¹⁰ *18 dekabrya vo Frankfurte-na-Maine mne poschastlivilos'...* [On December 18, in Frankfurt-an-Main, I Had the Fortune to...]. URL: https://vk.com/wall251941326_84 (accessed: 19.04.2025).

¹¹ "Enigma": Irina Nikitina's Interview with Asmik Grigoryan. Aired on 12.12.2019 ("Kultura" channel).

femininity, is marked out by a special intimate character. It is obvious that upon different decorations, including that of the wildwood, situated at a close proximity from the river bank, such an attempt would hardly be deemed as successful, especially because the dynamic marks present in the score in this context are justified by the fact that with the words “I burn with impatience to see you,” Kuma is calling out for her beloved.

As an argument for this, let us present the following table, arranged on the basis of the auditory and visual signs researched by Tadeusz Kowzan within the framework of the semiotics of theater, [23] turning our attention to the obvious prevalence of information addressed to the visual channel of perception (see Table 1).

In other words, the predominance of the visual element, intrinsic to opera performances from the advent of this genre, in the case of Vassily Barkhatov's production endows this element with virtually aggressive attributes, ignoring the attitude of Tchaikovsky himself,

who emphasized: “We must think about effects and worry about the stage element only up to a certain point.” [13, p. 21] Correspondingly, when the entire visual element was brought to a minimal degree, the most beneficial setting was created for Kuma's Arioso, as the result of which Asmik Grigoryan received the opportunity to reveal her singing talent in all its fullness.

Conclusion

While concluding our research, let us note that, in our opinion, both stage versions of Tchaikovsky's opera *The Enchantress* are remote from the composer's conception. In the case of Alexander Titel's production on the stage of the Bolshoi Theater, it would have seemed that particularly the operatic vocalism, which in many ways had preserved its Russian color, turned out to be the least convincing in this regard, in comparison with the visual element. We believe that the problem consists in part in the fact that the producer geared the performers to experience their operatic stories with an perspective of the lives

Table 1. The Correlation of the Visual and the Auditory Signs in the Musical and Stage Action

1. Words 2. Intonation	Pronounced Text	Auditory Signs	Time	Auditory Signs (the Performer)
3. Mimicry 4. Gesture 5. Motion	Expressivity of the Actor's Body	Visual Signs	Space and Time	Visual Signs (the Performer)
6. Face-paint 7. Hairstyle 8. Costume	The Actor's Appearance	Visual Signs	Space	Visual Signs (the Performer)
9. Requisite 10. Scenography 11. Lighting	Appearance of the Stage Venue	Without the Performer's Participation	Space	Visual Signs (Without the Performer's Participation)
12. Music 13. Sound effect	Articulated Sounds Unarticulated Sounds	Auditory Signs	Space and Time	
			The Time	Auditory Signs (Without the Performer's Participation)

of the people surrounding them.¹² However, taking into consideration the fact that for contemporary Russians the problem of identity has remained the most acute one, it becomes clear that such an attempt has been made while ignoring the Russian national archetype as a marker of “the inner person.”

In its turn, the obvious imbalance in the direction towards the visual element has also become a serious obstacle for producer Vassily Barkhatov, which has also resulted in a hypertrophy of the outer at the expense of the inner element. The dissonance between the one and the other was so significant, that

it is possible to absorb this production only with “widely shut eyes.” However, because the performers cannot permit themselves such a luxury, their mastery at times becomes a victim to the producer’s “finesse.”

Nonetheless, as it seems, in both cases, it is particularly the lack of interest in any work on manifesting the national archetype that has made both productions fallible both in regards to the visual element, and in terms of the musical realization. Unfortunately, the indicated issues, which violate the integrality of the synthetic artistic whole, as a rule, are ascribed to the composer.

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Mozart and Mendelssohn: The *Sonata da chiesa* – a “Phoenix” of Baroque Forms

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Abstract. Scholars studying Mendelssohn’s music, in Russia, as well as in other countries, have often noted the manifested features of bringing in stylistic traits of Bach’s music in the composer’s works, leaving out the phenomenon of bringing in the stylistic peculiarities of Mozart’s music in the artistic legacy of the founder of the Leipzig Conservatoire. To fill in this gap, we believe that it is possible to demonstrate through the prism of the *sonata da chiesa* genre precisely the line of succession from Mozart to Mendelssohn. Such a step is justified by the fact that Mozart’s church sonatas, as well as Mendelssohn’s *Organ Sonatas* op. 65 were types of “phoenixes” (this is how Robert Schumann characterizes Mendelssohn’s turn to baroque genres) that burst forth in the composers’ works, seemingly, without any prior conditions. At the same time, both Mozart and Mendelssohn show a simultaneous adherence to tradition and experimentation, which each of them brings to the church sonata. It was perhaps Mozart’s genius with his interest in the *sonata da chiesa* genre that inspired Mendelssohn to combine further the features of the church sonata with those of the classical solo instrumental sonata, leading to the flourishing of the solo organ sonata that we see with the publication of the *Organ Sonatas* op. 65 (1845) by Felix Mendelssohn Bartholdy.

Keywords: Church sonata, sonata da chiesa, Felix Mendelssohn Bartholdy, Wolfgang Amadeus Mozart, organ, organ sonatas

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Mendelssohn's Incorporation of Bach's Style into His Music

In recent years, more and more researchers are coming to the conclusion that Felix Mendelssohn presents himself as a successor of Johann Sebastian Bach. When presenting argumentation for their position, they refer to the composer's profound knowledge of early music, as well as the music of his great predecessor, which does not contradict the truth. [1; 2] Indeed, Mendelssohn is indebted to several of his teachers for his exposure to the traditions established in the German musical culture, stemming from the Leipzig cantor. One of the most significant of Mendelssohn's instructors, and after a certain period of time, one of his elder colleagues, was Carl Friedrich Zelter, a composer and the head of a singers' cappella in Berlin. Zelter's musical genealogical tree leads through Carl Friedrich Christian Fasch to Johann Sebastian Bach's direct student — Johann Friedrich Fasch, who was Zelter's father. It is significant that the organ was also mastered by Mendelssohn under the tutelage of the musician who pertained to Bach's tradition. It was Bach's namesake, who was of no relation to him — August Wilhelm Bach (1796–1869), a German organist, pedagogue and composer. He studied counterpoint with Zelter, performance on the organ with his father, Gottfried Bach, while the art of piano performance was achieved under the tutelage of Carl Ludwig Heinrich Berger. [3, p. 429–430]

Peter Mercer-Taylor in his article *Mendelssohn and the Institution(s) of German Art Music* writes that, "Basing his teaching firmly on J. P. Kirnberger's pedagogic method, which was based in turn on J. S. Bach's, Zelter led Mendelssohn through a rigorous program of study in figured bass chorale, and co-counterpoint." [4, p. 13]

It is noteworthy that Mendelssohn not only studied the music of the great master, but

also popularized the latter's musical heritage. The performance of the *St. Matthew Passion*, the beneficiary concerts in Leipzig for fundraising for establishing a monument to Bach, the organ works combining the Lutheran musical tradition with polyphonic technique, — all of this proves the indisputability of that special role that J.S. Bach played in the formation of Mendelssohn's musical aesthetics.

Mendelssohn's Adherence to Mozart's Musical Style

During Mendelssohn's lifetime, his contemporaries also compared him to another genius, — Mozart. The implicit testimony of the validity of such a comparison may be proved by the following facts:

- Mendelssohn's ethereal friendship as a young boy with the celebrated genius — Goethe, for whom Mozart was the etalon of classical music;

- Robert Schumann's exuberant words about Mendelssohn: "Er ist der Mozart des 19. Jahrhunderts, der hellste Musiker, der die Widersprüche der Zeit am klarsten durchschaut und zuerst versöhnt" [He is the Mozart of the 19th century, the brightest musician, the one who most clearly sees through the contradictions of the time and is the first to reconcile them] (Cit. ex: [5, S. 5.]);

- Mendelssohn's early compositions, permeated with the legacy of the Viennese symphonic school and the sonata form as the primary form of thinking.

Let us name, as an example, the Sonata for Two Pianos in *D major*, discovered by Peter Ward Jones, created prior to the beginning of the studies with Zelter and the implementation of the polyphonic technique into his music. Jones observes that in this work "There is scarcely a hint of counterpoint there." [6, p. 113] This bears witness to the fact that for Mendelssohn not only the contrapuntal technique was important,

but also the logic of sonata form. Whereas the formation of contrapuntal skills was facilitated by his studies with Zelter, the principles of sonata form had been mastered by him earlier — “He had absorbed in four or five years of piano tuition.” [Ibid.]

It is illustrative that Mendelssohn, following the paths of Mozart, also turned to the genre of the solo sonata. The latter was manifested in the three violin sonatas: the Sonata op. 4 in *F minor* (1825) and two sonatas without opus numbers, both in *F major* (composed in 1820 and 1838); three piano sonatas: op. 6 in *E major* (1826), op. 105 in *D minor* (1821), and op. 106 in *B-flat major* (1827), as well as the Fantasia in *F-sharp minor* for piano op. 28 and the Scottish Sonata (“Sonate écossaise”) (1830); two cello sonatas: op. 45 in *B-flat major* (1843) and op. 58 in *D major* (1843); a sonata for viola in *C minor* (1823–1824); and a sonata for clarinet in *E-flat major* (1824).

It must be noted especially that the German composer broadly applies the sonata form in his chamber works, as well: in his Octet for Strings (op. 20 in *E-flat major* from 1825), the Sextet for piano and strings (op. 110 *D major* from 1824), in the string quintets (op. 18 in *A major* from 1831 and op. 87 in *B-flat major* from 1845), the string quartets (op. 13 in *A minor* from 1827; op. 12 in *E-flat major*, 1829; op. 44 Nos. 1–3 in *D major*, *E minor* and *E-flat major* from 1837; op. 80 in *F minor* from 1847), the piano quartets (op. 1 in *C minor* from 1822; op. 2 in *F minor* from 1823; op. 3 in *B minor* from 1825), and the piano trio (in *C minor* from 1820; op. 49 in *D minor* from 1839; op. 66 in *C minor* from 1845).

Similar to Mozart, Mendelssohn experiments with the number of movements and their forms, importing contrapuntal elements into them. But it is not only the turning itself to the creation of compositions of the sonata-symphonic cycle that brings Mendelssohn and Mozart close to each other.

The genre of the *sonata da chiesa* (church sonata) — this is what resonates and finds a response in masters works; moreover, in the case of both masters, their interest in the early genre pertaining to the baroque tradition appears all of a sudden. Likewise, to Mozart, whose sonatas appear, in Ulrich Leisinger’s opinion, seemingly without any regional tradition, forming “an important part of the repertoire, without any parallels” [“Mozarts Sonaten bilden damit ein musikalisch gewichtiges Repertoire ohne Parallelen”], [7, S. 2] Mendelssohn also turns to the genre of the organ sonata without any observable precedent.

Let us observe especially that the *sonata da chiesa* (church sonata) is juxtaposed to the *sonata da camera* (secular sonata). In the opinion of Sandra Mangsen, already at the time of Arcangelo Corelli’s life (approximately a hundred year prior to Mozart), the differences between the two types of sonatas (*da chiesa* and *da camera*) begin to erode. Nonetheless, there are some basic tendencies distinguishing the church sonata:

- the presence of figure forms and imitational writing;
- performance by an instrumental ensemble with organ accompaniment (the sonatas appeared in the organ solos);
- performances during liturgy;
- a four-movement structure. [8, p. 687]

Mozart’s “Epistolary” Sonatas

It must be emphasized that Mozart’s church sonatas, in their appeal to the historical genre, called “Epistolary” [Epistel-sonate], do not entirely confine themselves into the frameworks that are traditional for this genre. The name “epistolary” itself (from the Ancient Greek — an epistle, a letter) is directly connected with the Catholic liturgy, when in the early 7th century, besides readings of the Old Testament or the New Testament, the Epistle of Apostles

are also included. The place of the sonatas was established between the Gloria and the Credo in the service, while their performance began immediately after the reading of the epistle. Of the enumerated parameters, their coinciding to the mass (they were all composed from 1771 to 1780 and meant to be played at the Salzburg Cathedral) is present.

If we perceive Mozart's music not from a Classicist-centric position, but in the context of stylistic changes stemming from strict style counterpoint, then both the researcher and the listener would be aware of the stylistic patterns tracing its roots to Antonio Vivaldi's instrumental music, baroque Italian opera, and Bach's contrapuntal school. Thereby, Mozart, undoubtedly, on the one hand, absorbed the musical aesthetics of the baroque style, and, on the other hand, reevaluated it, having tied it to the aesthetical world of his time — namely, that of Classicism. However, his turning to the genre of the church could hardly have been connected with the sonatas' religious content or applied relevance. Numerous analytical works covering Mozart's 17 masses, his cantatas and oratorios, make it possible to assert his unquestioning adherence to all the traditions of these sacred genres. Moreover, when carrying out his commission of writing music for divine service, Mozart was not limited in his choice of whatever genre of instrumental music he had a predilection for. Correspondingly, his preference for the forgotten and at that time unpopular *sonata da chiesa* was quite conscious, since it was particularly this genre that became for the composer a sort of "scholarly laboratory" providing the opportunity for reevaluation, experiment and artistic search.

The instrumentation of the sonatas also corresponds to the tradition of the *sonata da chiesa*. Mozart's 14 sonatas are written for two violins, organ and the basso continuo group. In certain cases, the part of the bass voice (featuring the cello, possibly, the bassoon,

or another, alternate solo bass instrument) is written out separately, as in Sonata No. 14 in *C major* KV 328 and No. 17 in *C major* KV 336. However, in most cases, the score consists of three voices: those of the two violins and the figured bass. Exceptions in the instrumentation are present in three of the Sonatas: No. 10 in *C major* KV 263, No. 12 in *C major* KV 278, and No. 16 in *C major* KV 329.

The divergence from tradition affects even the number of movements and the presence of polyphonic technique. Thereby, all the 17 church sonatas are one-movement works, written in sonata form. As for the contrapuntal elements, these are applied only in several of the sonatas. Let us list them and indicate, in which sections of the forms the implementing of contrapuntal technique occurs. In the subsidiary theme of Sonata No. 2 in *B major* KV 68, a three-voice canon an octave below is present, with the distance of one measure of the entries of the themes; this is also preserved in the recapitulation of the sonata form. In Sonata No. 4 in *D major* KV 144, the canon is brought in by Mozart only in the sonata form recapitulation. A two-voice canon between the first violin and the bass voice at a compound interval of an octave and a sixth below with the distance of two measures between the entrances of the voices occurs in the recapitulation of the primary theme group in the main theme.

Mozart included two canons at once in his Sonata No. 6 in *B-flat major* KV 212. It is the two-voice canon in the transition theme between the first and second violins with the distance of two measures between the entrances of the voices and the following three-voice canon in the subsidiary theme group an octave below with a one-measure distance between the entering voices. Both canons remain in the recapitulation of the sonata form, as well. It is noteworthy that Mozart brings in the canons in these church sonatas in both the exposition

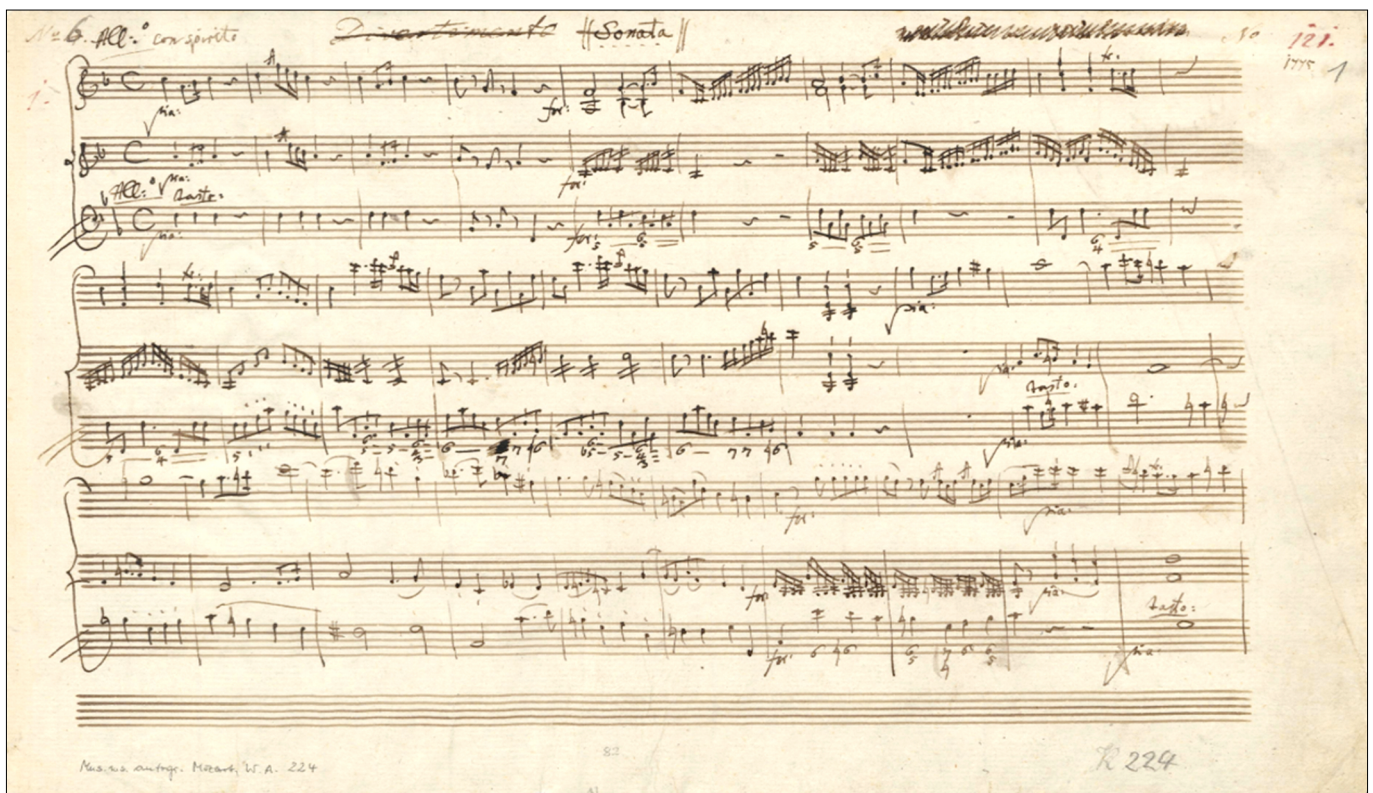
and the recapitulation, and only in Sonata No. 8 in *A major* KV 225 do we observe a canon in the development section. Its structure corresponds to the two links of a sequence. It is a three-voice canon, with the second voice an octave below and the distance of one measure between the two entering voices.

In his one-movement sonatas, Mozart's desire to experiment with the sonata form can be distinctly observed. Only in a few of the works: Sonata No. 1 in *E-flat major* KV 67, Sonata No. 7 KV 224 (see ill. 1), Sonata No. 10 in *F major* KV 244, and Sonata No. 17 in *C major* KV 336 the development sections are absent, and they are the closest of all to the baroque binary form, the first sections in which end on the dominant harmony of the main tonalities. Some of the works (Sonata No. 3 in *D major* KV 69 and Sonata No. 5 in *F major* KV 145) contain either short development

sections, or brief transitions replacing the development sections. Sonatas No. 14 in *C major* KV 278 and No. 15 in *C major* KV 328 have mirror recapitulations, with an absence of repetitions of the expositions and the development sections and recapitulations characteristic of Mozart's time.

Mendelssohn's Organ Sonatas op. 65

Such a concentration of experiments reminds of one group of sonata works in Mendelssohn's music. We specifically refer to the Organ Sonatas op. 65. Despite the fact that the composer himself did not regard them as church sonatas, they all demonstrate a basis on the tradition of the *sonata da chiesa*. This is testified, among others, by one of the first researchers of Mendelssohn's musical legacy, Joseph Hathaway: "To still further render these sonatas essentially Church compositions,



Ill. 1. Wolfgang Amadeus Mozart. Sonata No. 7 in *F major* KV 224. Autograph score

Mendelssohn makes considerable use of chorales which, it must be remembered, are in Germany pre-eminently associated with religious matters, as each chorale conveys to the German mind some particular verse or hymn with which the tune is generally connected, much the same as ‘Abide with me’ would do to us. With the exception of the fifth, where it is used simply as an introduction, and is not heard in the subsequent movements, he has worked them into his movements as an integral, inseparable part of the whole. In the second and fourth sonatas, the chorale is not used at all. Thus *they are distinctly church sonatas*, and are peculiarly adapted for performance in places of worship (my italics. — *E. P.*).” [9, p. 4]

We also find the assertion of these sonatas belonging to the tradition of *da chiesa* in Glenn Stanley’s research: “The idea of a Baroque church sonata — a genre undoubtedly known to Mendelssohn — seems to hover behind the sonatas, in part because they include so many chorale settings and fugues.” [10, p. 159]

In addition to that, Victoria Gamazova has a research work devoted to the Biblical plotline of these sonatas. [11]

Of all the aforementioned four features of the church sonata present in the Organ Sonatas op. 65, almost all of them meet the requirements of the genre in full or partially. Each of the six sonatas incorporates various types of contrapuntal forms, the sonatas are saturated with various polyphonic techniques (for more detail on this question, see: [12]). Let us demonstrate in the form of a table the presence of all the fugues and fugato sections in the Organ Sonatas op. 65, stipulating in a preliminary manner the following. Due to the fact that not all the sonata-symphonic cycles have four-movement structure, in the cases when a movement is absent, the corresponding cells are colored in gray (Table 1).

We also perceive the fact to be no less important that all the movements of the sonatas are not only performed in concerts, but have also found their application in liturgical

Table 1. The Types of Fugues in Mendelssohn’s Organ Sonatas op. 65

Number of Sonata	First Movement	Second Movement	Third Movement	Fourth movement
No. 1	Combination of a fugue with sonata form			Complex binary form; the second section is a fugue
No. 2				Fugue
No. 3	Double contrapuntal fugue			
No. 4	Form combining features of sonata form with a double fugato			Complex ternary form with a shortened recapitulation; the second section is a fugue
No. 5			Combination of sonata form with a fugue	
No. 6		Fugue on a chorale		

practice up to the present day. The following assertion is based on the personal experience of the author of this article, who has worked for 15 years in Lutheran churches in Ingria, Germany, Lithuania and Estonia.

Despite the fact that the instrumentation in Mendelssohn's work is different from that established by tradition, the sonatas being written for solo organ, it is particularly the genre of the *sonata da chiesa* that passes the tradition to this type of music-making. Finally, the number of movements in Mendelssohn's sonatas varies from two to four. Of all the works in the cycle, Sonatas Nos. 1, 2 and 4 are four-movement compositions.

Without any doubt, both Mozart and Mendelssohn, basing themselves on the sonata da chiesa genre, interpret it rather freely, reserving for themselves the right to depart from the baroque tradition by ignoring various particular genre attributes. The summarizing table below indicates which features are observed in the works, and which are subject to experimentation (Table 2).

It cannot be denied that we have not discovered up to the present day any written documents in German archives confirming the information about Mendelssohn ever having performed Mozart's church sonatas, or even of his acquaintance with their music. Nonetheless, presumably, Mendelssohn may have familiarized himself with them through his friend Thomas Attwood (1765–1838), with whom he corresponded actively about the prospects of publication of his Organ Sonatas. Thomas Attwood was not only an organist, but also a student of Mozart in Vienna during that period when latter had already composed his church sonatas.

The following fact may serve as an indirect proof that particularly Mozart's Epistolary Sonatas became the source of inspiration for Mendelssohn: the latter apparently had neglected to study the six Organ Trio-Sonatas by J.S. Bach (BWV 525–530), ruling out the opportunity of replicating their forms and turning to their content in his own music, which testifies of the presence of another model

Table 2. Comparison of the Established Features of Church Sonatas with Mozart's Sonatas and Mendelssohn's Organ Sonatas

Genre Features of Church Sonatas	Mozart's Church Sonatas	Mendelssohn's Organ Sonatas
The presence of figure forms and imitational writing	Partially corresponding (contrapuntal techniques are applied in a relatively small number of sonatas)	Fully corresponding
Performance by an instrumental ensemble with organ accompaniment (the sonatas supplanted solo organ passages)	Fully corresponding	A return to the idea of solo passages for the organ
Performance during mass or liturgical service	Fully corresponding	Fully corresponding
Four-movement structure	Lack of correspondence	Partially corresponding

in his compositional reflection, not connected with that of the solo organ sonata.

In addition, the experimentation in the sphere of sonata form and the sonata cycle that op. 65 is permeated with give grounds for thinking that it was important for Mendelssohn to continue Mozart's search in this direction in his own sonatas, symphonies and concertos. It must be emphasized that our point of view does not coincide with the positions of a number of researchers. Thus, Hugo Lepnurm is convinced that op. 65 demonstrates, how soon "...Mendelssohn understand that, in reality, it presents a rather complex task to develop two themes by the means of the organ." [13, p. 113] For this reason, similar to many other composers, as a result, he rejected the idea of "development of a classical sonata form." [Ibid., p. 113] Christian Martin Schmidt also thinks, practically in unison with Hugo Lepnurm, that Mendelssohn does not construct sonata forms in his organ sonatas. [14, p. IX]

Nonetheless, an analysis of these compositions makes it possible to see that these models imbedded by Mozart in his church sonatas undergo development in Mendelssohn's music. The aforementioned arguments may be supplemented with information that the second movement of the Organ Sonata No. 5 is written in sonata form without a development section; the third movement of the selfsame sonata combines features of fugue and sonata form with a mirror recapitulation, etc. Moreover, in his aspiration of achieving a synthesis between sonata form and the fugue, Mendelssohn virtually follows the footsteps of his idol.

In particular, the first movement of his Sonata No. 1, which combines in itself features of the fugue and the sonata, as well as the first movement of Sonata No. 4, combining a double fugato with sonata form, comes close to Mozart's *Jupiter* Symphony KV 551. In his op. 65, Mendelssohn also provides several references to Mozart. The third movement of Sonata No. 1 provides a quotation of the theme of the finale of the "Jupiter" Symphony, while the implementation of the variation form into the first movement of Sonata No. 6 refers us to the first movement of Mozart's Sonata in *A major* KV 331.

Conclusion

The emergence of interest towards the genre of the church sonata on the part of Mozart and Mendelssohn were isolated flashes, which in both cases were not followed by revivals. In all fairness, it must be noted that Mendelssohn's 6 Organ Sonatas, which were published in 1845, opened up new possibilities for the modulation of this genre, having aroused the artistic potentials of his fellow composers. It suffices to state that Rudolf Faber's and Philip Hartmann's joint research work analyzes the music of over fifteen German composers who worked in this genre, following Mendelssohn. [15]

Thereby, notwithstanding the differences of their respective religious adherences and belonging to different countries and epochs, it is particularly in these two historical genres do Mozart and Mendelssohn come close in their experimental endeavors, filling them with new content.

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Studies by Moritz Moszkowski op. 72: Towards a Formulation of the Problem of the Instructional Genre

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Abstract. The article attempts to determine the place of the piano Études op. 72 by Moritz Moszkowski (1864–1825) in the context of the development of the instructional genre. The works are considered in the context of the “instructional – concert” opposition traditional for Russian musicology. In this regard, the approximate and intuitive nature of the very definition of an instructional étude is noted to inform the determination of criteria on the basis of which certain études can be classified as varieties of the designated genre. Moszkowski’s piano Études op. 72 are particularly representative in this regard since they do not fit unconditionally into any one category. To further their study, the article draws two lines of comparison: Moszkowski – Czerny and Moszkowski – Chopin. According to the first line, Op. 72 is analysed with a focus on the generally accepted example of the instructional variety of étude (in particular, Czerny’s op. 740 Études), while in the second, comparisons are made with Chopin’s concert texture. It is shown that romantic elements penetrate the piano texture and themes of Moszkowski’s études to become an immanent property of the genre. While certainly retaining instructive features, the tasks set for the performer by the pianism of the études are principally of an artistic nature. Since this makes it impossible to classify Moszkowski’s études as a purely “school” type of étude, the author proposes to consider them as instructional études of a new type.

Keywords: piano étude, Moritz Moszkowski, Frédéric Chopin, Carl Czerny, romantic pianism

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Introduction

The piano works of the Polish composer Moritz Moszkowski (1854–1925) are related to a research problem that, at first glance, may seem self-evident. In a number of studies, [1; 2; 3; 4; 5] this problem is not exposed to special development but instead formulated as a kind of axiom. Here it becomes important to distinguish between two genre varieties of piano étude, which are referred to in Russian musicology as “instructional” and “concert.”

If the first is connected with the didactic function inherent to the genre, then the second arose as a consequence of the unprecedented actualisation of its concert-artistic properties and its transformation into an entire system of musical-poetic expressiveness. During the Romantic era, the concert étude became a vivid musical form in the hands of outstanding composers and pianists such as Chopin and Liszt. The poeticisation of the étude genre and consequent departure from its original utilitarian nature placed it on a par with other romantic genres of piano music.

Is it sufficient, however, to simply accept the accepted genre classification as an established fact without any scholarly disputation? Obviously not. Moreover, any serious attempt to analyse Moszkowski's études from the point of view of the evolution of the genre confirms the impossibility of maintaining the existing status quo.

In light of the above, it seems important to identify the criteria according to which

certain études should be considered as concert or instructional. Despite their strong roots in performing and musicological usage, these definitions remain at present largely subjective¹; as such, the assignment of an étude to one of the genre varieties tends to be carried out rather on the basis of their author's deemed belonging to the list of composers of the first or second rank. Thus, piano études by Liszt, Chopin, Rachmaninoff, Scriabin, Debussy are usually considered as concert, while those by Clementi, Cramer, Czerny, Moscheles and others are considered as instructional. In this case, such parameters as the technical complexity of the études and their place in teaching and performance practice, the scale of the compositions and artistry (the most subjective and controversial quality) play a role.

However, the present article cannot claim to solve the problem outlined but is undertaken, rather, with the aim of adequately posing it. This is the reason for turning not simply to the period when the instructional and artistic varieties of the étude became most difficult to distinguish,² but to the figure of the composer in whose work they began to intertwine even within the framework of a single composition. Moritz Moszkowski turned out to be such a unique figure in the history of romantic piano music.

Along with his piano works, Moszkowski's creative personality currently remains a little-studied area in Russian musicology; moreover,

¹ In the present author's opinion, the intuitiveness of classifying this or that étude as belonging to the area of concert or instructional repertoire is mainly connected with the utilitarian-practical genesis of this division. Accordingly, the justification has often been based on the more subjective views of individual pianists. From the many striking examples, we will cite a statement from Arseny Shchapov's *Piano Pedagogy*: “[In a music school] it is not recommended to use the études of Burgmüller and Schitte, which have a cheap salon taste, as well as such dry études as, for example, the études of Keller.” [6, p. 59]

² According to Irina Portnaya, who carried out a major study into Debussy's étude work, “the division into instructional and concert-artistic études subsequently (in the second half of the 19th century. — E. Kh.) became largely conditional.” [3, p. 7]

the musician himself belongs (probably not without reason) to the category of second-tier authors. Nevertheless, despite his reputation as a salon composer,³ Moszkowski left quite a noticeable mark on the history of pianism: he was a teacher of many outstanding pianists of the early 20th century (including Joseph Hoffmann), and wrote many études that remain extremely popular to this day.

His most famous opus is the *15 Virtuoso Études* op. 72, which have the author's subtitle "Per aspera ad astra" (1902). Since their first

publication in 1903, they have been reprinted many times throughout the world. Table 1 presents data on Polish, American and Soviet-Russian publications.⁴

From the presented data it follows that the composer, despite the scanty research attention paid to his work, paradoxically belongs to the most sought-after. It is enough to note just one fact: op. 72 went through 15 editions in Russia between 1933 and 1994! The reasons can probably be seen in the very nature of Russian musical education with its

Table 1. Moritz Moszkowski Études op. 72 Editions

First Editions (1903)
Paris: Enoch & Cie.
London: Enoch & Sons
New York: Boosey & Co.
Braunschweig: Henry Litloff's Verlag
Berlin: Benno Balan
Later Editions
Krakow: Polskie Wydawnictwo Muzyczne 1953; 1960; 1967 (Zbigniew Drzewiecki, Josef Hofmann)
New York: Boosey & Hawkes
New York: International Music Company 1963 (Isidor Philipp)
Warner Bros Publications, 1985
New York: G. Schirmer, 1986
New York, London: Alfred Publishing, 2006 (Maurice Hinson)
Buenos Aires: Ricordi. Musica Muy Bueno
Moscow: Muzgiz Publ. / Muzyka Publ.; Kompozitor Publ.: 1933; 1935; 1936; 1937; 1941; 1951; 1955; 1957; 1960; 1963; 1966; 1976; 1982; 1986; 1994

³ Thus, Alexander Alekseev reports about Vera Timanova: "The greatest impression in her performance was made by bravura virtuoso compositions, like Liszt's operatic fantasies or Balakirev's *Islamey*, and pieces by salon authors — Moszkowski, Paderewski and others, which she performed with great grace and brilliance." [7, p. 82] Later, speaking about Anna Yesipova, the researcher notes: "Looking through her notes, I noticed that her repertoire included an extraordinary number of pieces designed for brilliance, feminine grace, the play of rhythm and colour, external virtuosity, the beauty of sound, and, so to speak, 'piquancy.' For example, Yesipova's repertoire includes a large number of works by Rameau, Scarlatti, and composers such as Saint-Saëns, Moszkowski, Paderewski, Leschetizky, and Tausig." [Ibid., p. 205]

⁴ Cit. ex: [8, pp. 227–228].

three-stage structure [9] and careful approach to the training of pianists. Based on the number of editions, one can conclude that in the pre-war and post-war years in the Soviet Union the demand for the *Études* op. 72 was colossal.⁵

In the literature on piano methodology, they are given a place in the senior grades of music school and in the early years of music college. Thus, Moszkowski's *études* are tacitly positioned as a kind of transitional stage between Czerny's *études*, that is, the *étude* repertoire of primary school, and the more advanced concert *études* of Chopin and Liszt.⁶ Therefore, in further study it seems appropriate to follow two main lines of comparison: Moszkowski – Czerny and Moszkowski – Chopin.

The New "School of Fluency"

Moritz Moszkowski's studies fall into the field of comparison with Czerny as if "by default" due to their popularity in classrooms. Moreover, it seems axiomatic that Czerny's influence was felt in one way or another by all the composers of piano *études* in the middle and second half of the 19th century. For example, Liszt, a direct student of Czerny, dedicated his

Transcendental Études to him, and Debussy's opus dedicated to Chopin (1915) opens with an *étude* "for five fingers — after Monsieur Czerny" with a direct quotation from *Études* No. 1 from op. 740.

Even in cases where such a connection is not declared, one can consider as an absolute fact a certain, at least subconscious, readiness of composers of the second half of the 19th century to remain in the plane of comparison with Czerny, whose name, according to Sergei Eisenstadt, became "a symbol of the *étude* genre." [11, p. 108] Moszkowski was no exception. His "alignment" with Czerny is confirmed by his own words: in 1902 he wrote a letter to the publisher Henry Hinrichsen⁷ that included the following: "What do you say about the series of piano *études* (probably 25) with which I am currently occupied? These *études* [...] must be some new school of fluency, something like a continuation of Czerny's complex *études*" (Cit. ex: [8, p. 228]).

Moszkowski modesty is very typical⁸: he used the expression "school of fluency" (*Schule der Geläufigkeit*), although he undoubtedly

⁵ It is also worth noting that the very first Soviet editions of Moszkowski's *études* op. 72 were published in 1924 and 1925 during the first years of the Soviet state.

⁶ Thus, Alexander Alekseev notes that Moszkowski's *études* "directly prepare for the texture of the romantics and composers of the subsequent period." [10, p. 259]

⁷ The fate of Hinrichsen, who headed the publishing house "Peters" in Leipzig for almost 40 years (from 1900 to 1938), turned out to be tragic: soon after the publishing house was confiscated by the National Socialist authorities of Germany, Hinrichsen was sent to Auschwitz, where he died on September 17, 1942.

⁸ In this regard, Moszkowski's words about his piano concertos seem indicative. In 1887, in a letter to Ernst Perabo accompanying the First Concerto (which subsequently remained unpublished and was considered lost until 2011, when its manuscript was found in the National Library of Paris), Moszkowski wrote: "I feel happy in sending you my concerto for only two reasons: firstly, it is not worth a dime; secondly, it is very convenient (the score is 400 pages long) to put on a chair and sit higher at the piano while I am immersed in studying more worthy works" (Cit. ex: [12, p. 15]). It is worth noting that this concerto received warm praise from Liszt, who organised a private evening at which he performed the concerto on two pianos together with the author. Twelve years later, on November 7, 1898, Moszkowski, following the premiere of his Second Concerto (op. 59 *E major*) jokingly remarked that if he himself had known that he would have to perform it, he would not have written such a difficult concerto. [13, p. 102; 14, p. 1051] Thus Moszkowski's noble modesty did not prevent him from recognising the high technical perfection of his compositions.

meant “the art of finger fluency”⁹ (*Kunst der Fingerfertigkeit*) when speaking about Czerny’s “complex” studies. At the same time, a comparison with op. 299 indicates the instructional nature of the author’s intention, which only confirms the ambiguity of genre categories when considering études from the second half of the 19th century.

A number of Moszkowski’s études are characterised by a type of presentation that can be called “deliberately instructive”: such are Études Nos. 1, 3, 5, 7, 10, 12. They are distinguished by the emphatically étude-like

character of the texture: very typical formulas with a more or less obvious distribution of functional roles between the parts of the hands. In the first étude there is a scale-like movement in the right hand against the background of chords and bass in the left; in the fifth there is a similar textural solution, but even more simplified; in the third and seventh études there is a parallel movement (in the seventh, in principle, unison), etc. (Example No. 1).

At this point, however, the “instructional” nature of Moszkowski’s études practically ends.

Example No. 1

Moritz Moszkowski. *Études* op. 72

a) *Étude* N° 1, mm. 1–4



b) *Étude* N° 3, mm. 1



c) *Étude* N° 5, mm. 1–3



d) *Étude* N° 7, mm. 1–2



⁹ In the Russian literature, the translation “The Art of Finger Dexterity” [*Isskustvo beglosti pal'tsev*] is considered standard. For the subtleties of translating the title of Czerny’s main collection of sketches, see: [15, pp. 9–10].

The “Czerny” model of the exemplary instructional *étude*, as represented in op. 740, presupposes the stable preservation of the initial textural idea: the *étude* is constructed in simple ternary form; at the end of the first period (typically consisting of two phrases) a modulation occurs to the parallel minor tonality or to the dominant tonality of the major, and the initial textural formula can either transfer unchanged to the other hand, or (more commonly) be transformed into a different type of movement according to the principle of derivative contrast.¹⁰ At the same time, the texture of remains more or less close to the “instructional” forms of movement: scale-like movement without chromaticism, various kinds of arpeggios, broken octaves, etc. However, in those cases where the figurative exposition is not initially endowed with melodic brilliance (the absence of which we have termed above as deliberate instructiveness), Moszkowski departs from the instructive typification of texture immediately upon completion of the first period of the *étude*, introducing in its place individualised, characteristic thematicism.

Let us consider two examples: *Études* No. 1 and No. 5. The material that arises in the 17th measure of the First *Étude* (*E major*) following the modulation in *G-sharp minor* undoubtedly departs from the classical form of instruction (Example No. 2).

Example No. 2 Moritz Moszkowski. *Étude* op. 72 № 1, mm. 17–18



This is facilitated by the wide, romantic¹¹ arrangement of the chord in the left hand that ends with a bright syncopation in the first finger, as well as the extremely expressive line in the right hand that outlines the melodic *G-sharp minor*, and, finally, the “shimmering” sixteenth notes in the descending section of the melody. This texture is characterised by extended “breathing” [Russian musicological term referring to gestural unity] that extends over two measures and is accompanied by the performer’s and listener’s feeling of the passage as a single melodic wave. The heartfelt lyricism of the section, which vividly sets off the fanfare-like, polonaise-like beginning of the *étude*, is complemented by a completely non-“*étude*” remark *lusingando* (softly, ingratiatingly, flattering¹²).

Moszkowski proceeds in a similar manner in the Fifth *Études* (*C major*). Here the “deliberate instructionality” is extremely sharp: the presentation evokes memories of Czerny’s 8th and 9th *Études* op. 299 and many Czerny – Germer studies (Example No. 3).

¹⁰ We present the characterisation given by Arseny Shchapov: “Exercises are always built on the repetition of a single sound formula, whereas in an *étude* the formulae underlying it are varied, alternated, or diversely combined.” [6, p. 58]. The author follows this statement with the remark “...and for an *étude* it is often necessary to compose auxiliary exercises. [...] Here [in the *études*] attention is mainly occupied with *switching* from one technical formula to another, and not *coordinating* movements *within* the figure; the latter is possible only in exercises where each figure is repeated many times.” [Ibid., p. 118]

¹¹ Yakov Milstein describes the constructive principle that expands the range of possibilities of the piano as typical of romantic pianism: “If the classics, as a rule, show a noticeable desire for a narrow, tight, somewhat rationalistic registration, then Chopin and Liszt constantly strive for greater register distances, for the use of the natural vertical order of overtones.” [16, p. 111]

¹² According to the characteristics of Natalia Terentyeva, in instructional sketches “designations of character [...] in most cases are completely absent.” [1, p. 43]

Example No. 3 Moritz Moszkowski. *Étude* op. 72 № 5, mm. 1–2**Veloce e leggiero (Быстро и легко)**

However, in the ninth measure of the étude (exactly at the end of the first period), the texture changes: the breathing becomes larger again, an independent melodic line in the left hand appears again, and the melodic profile of the right hand is individualised again, leading to a bright, joyful episode in *B major*, which is exceptionally convenient pianistically after the initial white-key scale constructions (Example No. 4).

In both examples given, the textural, melodic and figurative content of the middle sections forces us to perceive the initial “instructional”

constructions as an introduction to more vivid material. Such a deep contrast is caused by the obvious stylistic and genre transformation of the material within the framework of one composition. If the initial sections, which represent an obvious “genre memory,”¹³ refer to Czerny, then much in the texture of the middle, more “romantic” sections, refers to a genesis in Chopin.

Aspects of Chopin

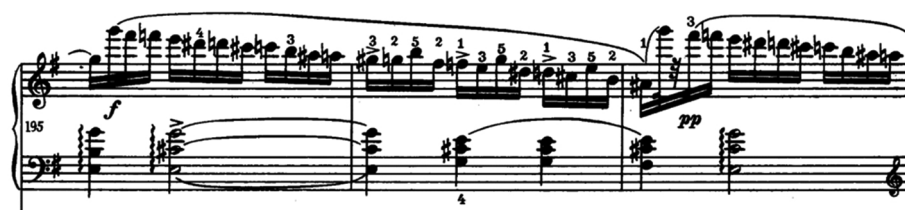
For example, the melodic line of the right hand in the last of the examples considered (Example No. 4) is reminiscent of similar descending passages in Chopin’s *First Piano Concerto* (Example No. 5), which, from a performance point of view, can provoke a further break with the purely motor “étudeness”¹⁴ in the form of Chopin’s micro-slowdowns at the peaks.

The left hand part in both of Moszkowski’s études is also perceived as melodious

Example No. 4

Moritz Moszkowski. *Étude* op. 72 № 5, mm. 18–20

Example No. 5

Frédéric Chopin. *Piano Concerto* № 1 op. 11.
1st Mov., mm. 195–197 (piano part)

¹³ Mikhail Bakhtin’s expression was applied to a piano étude by Tatyana Maslova. [5, p. 14]

¹⁴ By “étudeness,” we mean metronomically even playing.

in a Chopin-like manner. Let us give another example from the Concerto (Example No. 6).

From the comparison it follows that the inclusion of cantabile accompaniment (in Chopin this texture corresponds to the secondary theme) in conditionally “motoric” sections of the musical fabric testifies to a profound assimilation of one of the fundamental principles of Romantic pianism — that is,

“singing” on the piano. It can be asserted that by the time of Moszkowski, this element of piano mastery had become so typical of pianistic thinking that it became an immanent part of the texture of the instructional étude.

The “romanticism” and “concert” nature of Moszkowski’s texture can also be seen in the initial sections of the études. To do this, let us consider the features of the genre from

Example No. 6

Melodic Accompaniment in Moszkowski and Chopin's Texture

a) Moritz Moszkowski. *Étude* op. 72 № 1, mm. 41–42



b) Moritz Moszkowski. *Étude* op. 72 № 1, mm. 81–83



c) Moritz Moszkowski. *Étude* op. 72 № 5, mm. 10–12



d) Frédéric Chopin. *Piano Concerto* № 1 op. 11. 1st Mov., mm. 606–609 (piano part)



the performing side. Thus, in the *First Étude* there is a characteristic thematic nature of the material (Example No. 7): the right hand part is precisely a melody with numerous flexes, which shifts the focus of attention from a purely technical task (even performance of scale passages), constituting the most important genre feature of the instructional étude, to the artistic task of its meaningful intonation at a fast tempo.

On closer inspection, this figurative fabric has very little in common with dry instruction. It represents a figurativeness of a similar quality to defined by Konstantin Zenkin, when speaking about the texture of Schubert's *Impromptu No. 2* in *E-flat major*, as “free acceptance of the presupposed conditions, ‘rules’,” as “the primordially of intonation.” [17, p. 42, 43]¹⁵

Later, the genre and melodic characteristics of the texture become even stronger (Example No. 8).

Firstly, the left hand part is individualised: an additional lower voice appears, requiring the performer to demonstrate it in relief (especially in the sixth measure, with a third quarter that is varied relative to the previous one, extended in a polonaise-like manner). Secondly, the right hand part, which recedes into the background before the individualised left hand part, does not turn into a typical “background”: the bright “tops” of *si* on the first beats of the fifth and sixth bars, preceded (especially the first of them) by a rapid rise of the hand, are necessarily taken by a movement from above. Thus, the right-hand part represents not an artistically meaningless figurational layer having the sole purpose of training finger dexterity (as is presumed in the instructional étude), but fully serves as a conduit for the festive and nobly daring character of the music that opens the collection. The genre characteristics of the polonaise and the resulting imagery of the *E major Étude* do not allow us to consider it as completely instructive.

Example No. 7

Moritz Moszkowski. *Étude* op. 72 № 1, mm. 1–4

Example No. 8

Moritz Moszkowski. *Étude* op. 72 № 1, mm. 5–8

¹⁵ In the étude under consideration, as well as in the impromptu, the right hand part represents the “inseparable fusion of melody and harmonic figuration” mentioned by the researcher. [17, p. 42]

The stated imperative to lift the hand from the keyboard brings to mind Chopin's Concerto and another example in *E major* (Example No. 9) with a very similar type of romantic virtuosity (in Chopin's case, the elastic lifting of the hand is subtly depicted with the help of pauses¹⁶).

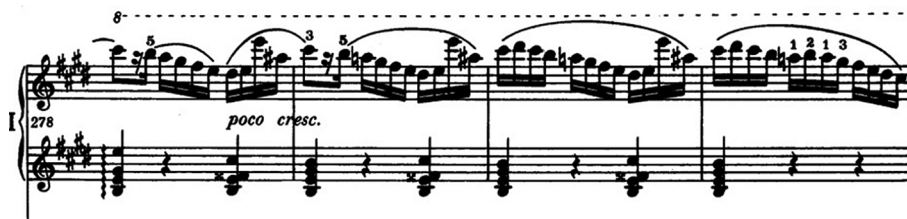
In conclusion of our examination of the Moszkowski – Chopin parallel, we will give two more examples from *Piano Concerto No. 1*. In the middle section of the first étude, Moszkowski places the figurative themes practically unchanged in the left hand. In this regard, the explanatory note that Moszkowski wrote before the publication of op. 72, which was printed on the reverse of other compositions

by the composer that came out around 1902, is interesting: “In composing these études, the author primarily pursued the goal of evenly developing the technique of both hands. [...] He therefore [...] composed them in such a way as to create sections that would be practically a reversal of each other.”

In a pianistic sense, this entailed the need for a playing technique characteristic of romantic piano texture in this section (Example No. 10): the performance involves “lengthening” the left hand towards the fifth finger, by crossing the long fingers over each other (the fourth over the fifth). An identical playing technique was used by Chopin in the final part of *Piano Concerto No. 1*.

Example No. 9

Frédéric Chopin. *Piano Concerto N° 1* op. 11.
1st Mov., mm. 278–281 (piano part)



Example No. 10

Transposition of the Fourth Finger over the Fifth
in Chopin and Moszkowski's Texture

a) Frédéric Chopin. *Piano Concerto N° 1* op. 11. 1st Mov., mm. 291–293



b) Moritz Moszkowski. *Étude* op. 72 N° 1, mm. 59–61



¹⁶ Without the risk of falling into excessive physicality of presentation, one can note the role of these pauses on the right as a kind of “springboard” to the subsequent downward movement.

Finally, in the *Fifth Étude*, on the approach to the reprise, there is a chromatic sequence, with an exact repetition of links, typical of the connecting and final constructions in Chopin's texture (Example No. 11). Such a sequence could not have arisen in Czerny's etude; Moszkowski, however, needed it for a quick return to *C major* following the *B major* episode.

Conclusion

We have seen how Moritz Moszkowski's études occupy a transitional position between classical instructional etudes (of which Czerny's works are a model example) and artistic compositions of the romantic piano repertoire, amply demonstrating features of both. Whilst preserving the instructional memory of the genre, Moszkowski in op. 72 brings the performer close to the typical formulae and textural ideas of the new, romantic pianism, conceptualising

the brilliant insights of the romantics (primarily Chopin) as a necessary element of the pianist's technical equipment at the turn of the 19th and 20th centuries.

What type of étude is presented in Moszkowski's op. 72? In the article we have examined the texture and thematics of the compositions. At this level, Moszkowski's etudes clearly represent a new stage in the development of the genre of the instructional etude. In contrast to the classic genre of the purely instructional étude, the demonstrated features of pianism associated with the performance of études can be seen as directly generated by romanticism. From the point of view of these criteria, these are probably instructional studies of a new type. Perhaps the author's title of the opus — *15 Virtuoso Études* — implies something a little deeper than just a catchy title for another opus by a salon composer?

Example No. 11

Chromatic Sequences in Chopin and Moszkowski's Texture

a) Frédéric Chopin. *Piano Concerto N° 1* op. 11. 1st Mov., mm. 210–212



b) Moritz Moszkowski. *Étude* op. 72 N° 5, Transition to Reprise



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From Nono's *Prometeo* to Ferneyhough's *Shadowtime*: An Evolution of the Idea of the "Dramma in Musica"

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Abstract. The article focuses on two musical performances, the premieres of which were separated from each other by two decades: the “tragedia dell’asciolto” [“tragedy of hearing”] *Prometeo* (1984–1985) by Luigi Nono and the musical-stage action *Shadowtime* (2000–2004) by Brian Ferneyhough. A comparison of the concepts and their implementation in the musical space of compositions makes it possible for us to conclude that the evolution of the historical genre of *dramma per musica* into a unique modern phenomenon “dramma in musica” (Jürg Stenzl) is objective in its nature, associated with the tendency clearly outlined in the second half of the 20th century to return opera drama to the experience of the first Italian operas, which are often not distinguishable from the early oratorios. This conclusion is supported by examples from the music composed by some of the leading 20th century composers. In particular, the numerous connections are analyzed between the opera project *Hyperion* by Bruno Maderna and *Prometeo* by Nono, on the one hand, and between *Prometeo* by Nono and *Shadowtime* by Ferneyhough, on the other. Within the framework of comparative analysis, accents are made the nature of the libretto, the methods of interaction between the textual and the musical content, as well as the peculiarities of the textural organization. The study allows us to come to the conclusion that the development of the opera genre possesses a unique alternative evolutionary line, which led to the emergence of a static opera performance from the point of view of the visual element, marked by an active dynamization of its sound solution.

Keywords: Luigi Nono, Brian Ferneyhough, opera, *Prometeo*, *Shadowtime*, choral texture, text and music

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Luigi Nono's *Prometeo* and the Genesis of the "Dramma in Musica"

The two productions of Luigi Nono's "tragedia in ascolto" ["tragedy of hearing"] *Prometeo* (in Venice in 1984, then in Milan in 1985) may be counted among the most important events in the musical world in the 1980s, the significance of which has not been fully assessed up to now. Therefore, it is no wonder that 14 years after the work's premiere, Raymond Fearn, not without some reservations, included an analysis of *Prometeo* in his monograph devoted to Italian opera theater of the second half of the previous century: "Indeed, it is possible to sense certain qualms regarding the inclusion of *Prometeo* into this research: after all, it cannot be examined in any sense as a 'stage work,' since it had never been set up as a production in the customary sense of the word, and it would be inappropriate to attempt to do this." [1, p. 195]

In Nono's musical works, the conception of "tragedia dell'ascolto" underwent a gradual maturation. From *Intolleranza 1960* through *Al gran sole carico d'amore* to *Prometeo*, there accumulated the tendency of a gradual disentanglement from a discernible plotline with any linear logic of development, from customary opera scenes consisting of episodes with soloists, vocal ensembles and choruses. The position of the traditional libretto was replaced by a literary montage including texts in different languages (in *Al gran sole carico d'amore* there was a combination of Italian, French, Spanish and German; *Prometeo* featured Italian, German and Ancient Greek), the protagonists were presented by solo vocalists, as well as vocal ensembles or chorus (such as, for instance, Tania Bunke and Deola in *Al gran sole carico d'amore*, Io and Prometheus in *Prometeo*). And, most importantly, — in *Al gran sole carico d'amore* (in part) and in *Prometeo* (in full), not only the action in the customary sense of the word disappeared,

but also scenography as such. *Prometeo* presented an example of an absolutely static composition consisting of soloists, reciters, chorus and orchestra, unchangeable during the entire so-called production. The only "hero" of the tragedy the action of which the audience members were supposed to follow turned out to be Sound itself.

When explaining the artistic goal fulfilled in *Prometeo*, the composer noted: "Opera theater in Italy aspired towards a total neutralization of space. On the other hand, for me the relation between sound and space is the most important one, i.e., [I am interested in] the way sounds correlate to each other in space, how they transform. In other words, how sound reads space and how space discloses sound." [2, p. 133] The departure of the action from the visual-auditory level solely to the auditory leads to the birth of a new genre — that of a tragedy, the content of which is comprised of sound events. This feature of the composition was characterized very concisely by Jürg Stenzl: "From *dramma per musica*, as opera had been called for a long time in Italy, Luigi Nono arrived at *dramma in musica* — to drama within the music, which rejected all the visual elements, having become an invisible theater, a drama-for-hearing." [3, p. 109]

When examining the genesis of the "dramma in musica", it is important to mention the genre of radio-opera, as well as the experiment carried out by Bruno Maderna (1920–1973) in his project of *Hyperion*. The examples of radio-opera that remain the most well-known at the present day appeared during the 1950s and the 1960s. Among the main composers who worked in this genre were Bernd Alois Zimmermann (*Des Menschen Unterhaltsprozess gegen Gott*, 1952), Hans Werner Henze (*Ein Landarzt*, 1951), Niccolò Castiglioni (*Attraverso lo specchio*, 1961), Bruno Maderna (*Don Perlimplin*, 1962) and a number of others. These radio productions

demonstrated for the first time the possibilities of the existence of opera outside the realm of visually perceivable stage action.

When starting his work on the project of *Hyperion* (1964–1970), Maderna clearly derived his vision from the experience of radio-opera, which is testified by the fact that among the nine versions of the opera, only three have received manifestations on stage, while one of the redactions of the opera — *Hyperion IV* — was conceived for broadcast on the radio. [4, p. 96] The genetic closeness of *Hyperion* to the genre of the radio-opera is also written about by Raymond Fearn: “It is important to emphasize that the *invenzione radiofonica* ‘Don Perlimplin’ and the *librica in forma di spettacolo* ‘Hyperion’ presented two aspects of one and the same experiment.” [1, p. 85]

Maderna’s *Hyperion* is comparable to Nono’s “tragedia dell’asciolto” not only in its “triumph of imagination,” [5, p. 165] replacing the visual perception of a concrete scenic solution, but the very approach to the formation of the literary basis of any particular musical composition. Along with the main text of Friedrich Hölderlin’s *Hyperion; oder, Der Eremit in Griechenland* [“Hyperion or the Hermit in Greece”], which, it must be emphasized, is not used a lot, the composer incorporates other versions of this novel,¹ as well as works by other writers and poets — Sappho, Ibycus, Wystan Hugh Auden,

and Federico García Lorca. In other words, Giorgio Ferrari fairly observes, “Maderna did not create a libretto on the basis of the novel’s text, but the novel itself was used as a source of inspiration for the entire composition.” [6, p. 120] Whereas the texts of the Ancient Greek poets are presented in translations into Italian by Salvatore Quasimodo, the fragments from Hölderlin, Auden and Lorca are given in the original versions. Thereby, similar to Nono’s *Prometeo*, here a polylingual textual set is presented, the perception of which is complexified, in several instances, by the superimposition of the texts on each other, which may be observed in the “Psalm” from the redaction of *Hyperion* of 1968, bearing the title of *Hyperion et la violence*, wherein text sources in English (Auden’s poetry) and in Spanish (Lorca) are sounded out simultaneously.

It is particularly from Maderna that Nono derives the experience of connection of various independent texts into a peculiar literary mosaic, the text fragments of which are chosen according to the principle of correspondence to a particular theme. In the “tragedia dell’asciolto,” the composer, along with the author of the libretto Massimo Cacciari, brings the number of literary sources up to thirteen,² organizing large-scale intertextual dialogues connected together by a main theme — the idea of a new human perception freed

¹ Along with the main text of Friedrich Hölderlin’s novel *Hyperion; oder, Der Eremit in Griechenland* (1797–1799), a certain amount of fame in literary circles was acquired by separate fragments of the novel created by Hölderlin during the course of three years (1794–1796): “Talia-Fragment,” “Metric Variant,” “Hyperion’s Youth,” “Lowell-Version,” “The Next-to-Last Redaction” (the list of the fragments is cited from: Prikhozhaya L. I. *Roman Gelderlina “Giperion”: forma i smysl: dis. ... kand. filologicheskikh nauk* [Hölderlin’s Novel “Hyperion”: Form and Meaning: Dissertation for the Degree of Cand.Sci. (Philology)]. Kaliningrad, 2004, pp. 79–106).

² Lydia Jeschke in her large-scale work devoted to *Prometeo*, providing a detailed analysis of the quotes and allusions present in the text, enumerates the following sources of Massimo Cacciari’s libretto: 1) *Theogony* by Hesiod, 2) *Works and Days* by Hesiod, 3) *Prometheus Bound* by Aeschylus, 4) Pindar’s Sixth Nemean Ode, 5) *History* by Herodotus, 6) *Alcestes* by Euripides, 7) Goethe’s *Prometheus*, 8) *Hyperion* by Hölderlin, 9) *Achilles* by Hölderlin, 10) the libretto of Schoenberg’s *Moses und Aron*, 11) the text of Schoenberg’s choral piece *Das Gesetz* op. 35 No. 2, 12) *On the Concept of History* by Benjamin, 13) *Maestro of the Game* by Cacciari. [7]

from the “massification of the auditory sense” (to use Nono’s expression [8, p. 260]) and, consequently, from the massification of consciousness. The Prometheus as expressed by Nono is “a person with an eternal thirst for new lands and boundaries,” [9, p. 124] a hero calling upon humanity towards unswerving spiritual self-perfection. The composer wrote: “I presume that the human being possesses the opportunity, as well as the capability of learning, opening up new paths, so as to discover a pinnacle higher than the sky, other spaces, other lands, other abysses, other fantasies.” [10, p. 38]

**Luigi Nono's *Prometeo*
and Ferneyhough's *Shadowtime*:
Points of Contingence**

At present, it would be possible to speak of the utopian character of the new musical theater discovered by Nono in his *Prometeo*, labeled by Stenzl as “a theater of ideas,” in reference to the composer, [11, p. 124] had the phenomenon of the “dramma in musica” not received its continuation in the opera cycle *Shadowtime* (1999–2004) by outstanding British composer Brian Ferneyhough (b. 1943). The connection between the two works is indicated by the researchers of Ferneyhough’s music, [12; 13] as well as by the fact that the composer himself defined his composition as an “opera of thoughts” or an “opera of ideas,” (!) [12, p. 273] in which, similar to Nono’s *Prometeo*, we encounter a particular theme, inspired not by a real, but a mythological story of the tragic end of German philosopher Walter Benjamin (1892–1940).

What is it that brings both compositions closer together? First of all, the complex

character of the literary source, synthesizing the librettist’s authorial texts with quotations and allusions to a set of various sources³ called upon to elucidate a sum of ideas grouped around the compositions’ central protagonists: Prometheus in Nono’s work and Walter Benjamin — in Ferneyhough’s work.

Second, both in *Prometeo* and in *Shadowtime*, a significant role is played by the chorus, which, unlike in Ancient Greek tragedies, does not as much carry out the function of the commentator of a conventional action as it presents the main character himself expounding the most important ideas of the composition. In combination with static scenography, this endows *Shadowtime* with features of an oratorio, which was emphasized to a certain degree by the composer himself in his comparison of his opera with Emilio de’ Cavalieri’s famous oratorio *Rappresentazione di Anima e di Corpo* (1600), on the basis of which Lois Fitch arrived at the conclusion about Ferneyhough’s special interest in the very first operas and oratorios appearing in Florence at the beginning of the 17th century: “The history of opera as such was of little interest to him [Ferneyhough. — A. R.], with the exception of those early specimens of operas and oratorios, which, initially differing little from each other, appeared in one and the same context (i.e., at the Medici court in Florence).” [12, p. 276] Fitch’s supposition of the influence of early opera on the conception of Ferneyhough’s composition is also indirectly confirmed by the analogy of the separate plot devices between *Shadowtime* and Monteverdi’s *L’Orfeo*: Benjamin, similar to Orpheus, voluntarily descends into the Underworld, undergoes trials

³ Among the sources of Charles Bernstein’s libretto for *Shadowtime*, we must enumerate the basic ones — they are Walter Benjamin’s works *Ursprung des deutschen Trauerspiels* (1928), *Lehre vom Ähnlichen* (1933), and *Über den Begriff der Geschichte* (1940, published posthumously). It is noteworthy that the last of the listed sources is also present in Massimo Cacciari’s libretto for *Prometeo*.

when confronting on his way with the spirits of Hades (furies of sort) interrogating and tempting him, gains a moral victory over them and achieves immortality in human memory.⁴ Such intersections are very symbolic, since for Ferneyhough, just as, prior to him, for Nono and Maderna, the Ancient Greek plotlines had retained their relevance, symbolizing the connection between the historical eras on an idea-based level.⁵

Third, *Shadowtime* and *Prometeo* are brought closer together by the “modular” principle [12, p. 277] of the compositions’ structures, according to which sections created independently from each other may be performed separately from the entire production as self-sufficient musical compositions. And while the premiere of the “tragedia dell’asciolto” [“tragedy of hearing”] was anteceded by performances of solely two sketches of the future musical production — *Das atmende Klarsein* (1980–1983) and *Io: Frammento dal Prometeo* (1981),⁶ the premiere of *Shadowtime* in May 2004 was preceded by demonstrations of four relatively autonomous sections of the work.⁷

The modular principle of construction of opera composition also brings to our memory Karlheinz Stockhausen’s famous heptalogy *Licht*, the premieres of the constituent parts of which took place during the course of 30 years — from 1981 to 2011.⁸ However, as the earliest example of the realization of this principle, we must name Maderna’s *Hyperion*, all the more so because this composition impacted to a considerable degree the conception of Nono’s *Prometeo* and, consequently, indirectly Ferneyhough’s *Shadowtime*. The inner constituency of each of the nine versions of *Hyperion* is variegated. Inherently, here we have a set of independent compositions (vocal-orchestral, orchestral, choral, and electronic), unified within the framework of yet another solution of *Hyperion*. Parallel with this, there appeared compositions that in the long run were not included in any of the versions of *Hyperion*, but were connected with the overall conception.⁹ The relatively autonomous status of the constituent parts of *Hyperion* leads to the result that in the lists of Maderna’s compositions they appear in

⁴ It is not by chance that in her article devoted to Brian Ferneyhough, Tatiana Tsaregradskaya names, along with British composers John Dunstable and Thomas Tallis, the names of the Italian masters Giovanni Gabrieli and Claudio Monteverdi. [14]

⁵ Altogether, 20th century choral music, as noted by Olena Batovska, Natalia Grebeniuk and Hanna Savelieva, is characterized by a constant tangency with the history of the Renaissance and the early Baroque period disclosing itself not only in the turning to Ancient Greek subject matter, but also in a constant engagement with the music of the masters of this period. [15, p. 205]

⁶ Nono’s musical output has the characteristic trait of inclusions of previously composed works into the structure of the new oeuvre: *Intolleranza 1960* included a fragment of the cantata *Il canto sospeso* (1955/56), while *Al gran sole carico d’amore* included musical material from the vocal-orchestral composition *Ein Gespenst geht um in der Welt* (1971).

⁷ Let us list the premieres of the scenes of *Shadowtime* in chronological order: Scene 3 “The Doctrine of Similarity” (September 2000), Scene 4 “Opus Contra Naturam” (October 2000), Scene 7 “Stelæ for Failed Time” (June 2001), and Scene 6 “Seven ‘Tableaux Vivants’ Depicting the Angel of History as Melancholia” (January 2004).

⁸ The premiere of the opera *Donnerstag* took place in 1981 in Milan; the premiere of the final opera *Sonntag* was carried out in 2011 in Cologne.

⁹ Let us remember, for example, *Gesti* for chorus and orchestra. The composition was written during the period of work on two versions of *Hyperion* both created in 1969 — *Hyperion IV* and the Suite for soloists, chorus and orchestra from the opera *Hyperion*.

various groups in terms of the instrumental and/or vocal ensembles, as a rule, with the indications of the respective concrete version (versions) of *Hyperion* in which they were included. The continuation of the “modular” principle of structure in Ferneyhough’s opera is testified by the fact that its constituent scenes were both composed and performed not in the order of their succession within the overall construction of the composition.

Fourth, Nono’s *Prometeo* and Ferneyhough’s *Shadowtime* are related by the application of spatial effects connected not only with the peculiarities of the compositions’ textural makeup (the use of the resources of stereomony, as well as diagonal and antiphonal texture), which will be discussed later in this work, but with the implementation of electronic means.

It must be kept in mind that while for Nono live electronics in the 1980s presented the most significant technological resource for most of his compositions, which made it possible for him to elongate the time of its sounding, to change its volume, dynamics and even the direction of the sound in space, for Ferneyhough the incorporation of electronic instruments is rather a tribute of respect for Nono, who opened anew the spatial effects of the music of the old Venetian masters. According to Hye-Eun Uh’s reasonable observation, “Luigi Nono never left early music out of account, in particular, the music of the Renaissance era, and his avant-garde compositions were created on the basis of the music of the late Renaissance and early Baroque periods.” [16, p. 241] And while above there was mention of the crossings of the plotline of *Shadowtime* with Claudio Monteverdi’s opera, here it is possible to note the connection of Ferneyhough’s opera with the Italian music of the turn of the 16th and 17th centuries on the level of the sound manifestation, as well, which is confirmed by the very concrete utterances of the British composer of his

musical predilections. When Paul Griffiths asked Ferneyhough, which was it that he desired to listen to in his free time, the latter responded: “Almost everything from the Italian Renaissance music, first of all, Monteverdi, Gabrieli and their contemporaries. The rapturous exultance regarding the *architectural playing of the sound masses in the latter’s music* [my italics. — A. R.] and the mannerist intensiveness of each detail in the former’s works, not to mention his remarkable sensation of time, always emanated a most powerful tension.” [17, p. 247] In regard to the latter — Ferneyhough’s interest in operating with time as it is present in the works of Gabrieli and his contemporaries — most illustrative is Jean-Pascal Chaigné’s observation about the connection between the works of the British master and the masterpieces of the Renaissance in the notation of the changes of tempos: “...many of the proportions employed here [in Ferneyhough’s *Kurze Schatten II*. — A. R.], determine the different levels of swiftness of sound, and in this case they possess the same function as in the music of the Renaissance where the element of proportion presented the only means of bringing into the notation the change of the tempo of performance.” [18, p. 285]

The Means of Interaction Between the Textual and the Musical Elements in Nono’s and Ferneyhough’s Compositions

An important argument testifying in favor of the opinion once expressed by Arnold Whittall, according to which “when planning his *Shadowtime*, Ferneyhough had the example of Luigi Nono’s opera — the ‘tragedia dell’asciolto’ *Prometeo* before him,” [13, p. 52] is the character of Ferneyhough’s work with the literary text created by Charles Bernstein. Let us point out in advance that in this case he was referring not only to *Prometeo*, but also to the other compositions in which Nono’s ideas in the sphere of the interaction of the literary

and the musical elements had realized themselves. Thus, in the choral score of *Shadowtime*, it is possible to meet the technique discovered as far back as Nono's cantata *Il canto sospeso* (1955–1956) – that of splitting words into its constituent syllables with the subsequent distribution of the latter among the different voices of the texture (Examples Nos. 1a, 1b).

The superimposition of several independent textual elements with the aim of strengthening the semantic polyvalence constantly applied in Nono's vocal compositions continues its development in Ferneyhough's opera, as well. For example, in “Amphibolies I” and “Amphibolies III” from “The Doctrine of Similarity” (the third scene of *Shadowtime*), the composer by integrating into the textual set Bernstein's autonomous texts obtains a new textual set endowed with a semantic content differing from that of the poetic sources. Also present is a literal repetition of that situation which Luigi Nono spoke of, when analyzing his choral piece *La terra e la campagna* (1958): “The combination of both texts thereby creates

an intersection for the semantic content, as the result of which they obtain a function that simultaneously complements itself.” [19, p. 43]

We must also mark out the technique of implementing a literary text into the texture of an instrumental work, which has its origins in Nono's famous string quartet *Fragmente — Stille. An Diotima*. While rejecting the idea of an actual sounding out of the fragments of Hölderlin's texts, the composer assimilates them into sorts of expressive textual commentaries, which, although being perceived solely by the musicians playing the quartet, are capable of creating an impact on the emotional side of the performance, at the same time not presuming any figurative concretization of program music. In addition to the quartet, Nono also makes use of this device in the *Tre epittaffi per Federico Garsia Lorca* (1951–1953), as well as in his composition from 1962, *Canti di vita e d'amore: Sul Ponte di Hiroshima*. An unsounded text is also present in the score of the aforementioned radio-opera by Maderna *Don Perlimplin* (1962). The composer places over the flutist's part in parenthesis words that

Example No. 1a

Luigi Nono. *Prometeo*. Prologo, mm. 132–135

The musical score for Example No. 1a, from Luigi Nono's *Prometeo* Prologo, measures 132–135. It features a complex polyphonic texture with overlapping syllables across multiple vocal and instrumental parts. The parts are labeled S, O, L, I, C, O, R, O and A, T, B. The score is in 4/4 time and includes dynamic markings such as *ppp*, *f*, and *p*. The lyrics are fragmented and distributed across the parts, creating a dense, layered effect.

Example No. 1b

Brian Ferneyhough. *Shadowtime*.
"The Doctrine of Similarity". "Cannot Cross", mm. 1-3

$\text{♩} = 44$
Largo desolato

S. 7 Wh(en) **B. 1** (o)f **T. 4** ch(ange) **S. 6** g(ong)(g)one **S. 1**

S. 5 (Wh)c(n) **B. 4** (cha)n(ge) **B. 10** (o)f

A. 8 (wi)n(ds) **S. 11** (a)re **T. 3** (b)l(ast)s

A. 3 (w)i(i)nds **A. 6** (g)one **T. 5** o(f)

S. 9 (win)ds **A. 10** (bla)sts

S. 10 w - i(i)nds **A. 2** (ch)a(n)ge **B. 11** o(f) **T. 11** (bl)a(st)s

B. 12 (Whe)n **T. 10** a(re) **T. 1** bl(ast)s

A. 4 (chan)ge **A. 1** (b)l(ast)s

pertain to the main protagonist, but are not sounded out, thereby, concretizing the meaning of the musical phrase for the flutist. Similar to Nono's compositions, this text is inaccessible

for the perception of the listener, since its aim is to help the performer come closer to the realization of the dramaturgical goal set by the librettist and the composer.

The personification of the solo instrument obtains its continuation in the second scene of Ferneyhough's *Shadowtime* — “Les Froissements des Ailes de Gabriel” (2003–2004) for guitar and 13 instruments. As a matter of fact, here the allusion arises to the genre of the instrumental concerto, in which the solo guitar “acts in the name of” the main character of this part — the Archangel Gabriel. In *Shadowtime* the tendency of implementing the text into the score of instrumental compositions, traced in the works of the Italian masters, also receives its development. In the fourth scene of *Shadowtime* “Opus Contra Naturam” (1999–2000), designated for the piano, the performing musician also acquires the additional function of a reciter. The emotional utterance of Walter Benjamin's text demonstrates itself as a reaction to the meaning contained in it. At the same time, the piano part is not simply compelled to avoid a literal “sounding” of the text, just as in the case of Nono, but aspires to an opposition, and even, as the composer writes, to a confrontation with it: “The texts are pronounced in a confrontation between the textual and the musical elements. In particular, it becomes necessary to choose the tone of the voice, the range and the means of replicating the text for each ‘vocal’ insertion. The text must react to the musical context.” (Cit. ex: [20]) Thereby, here we find a literal continuation bestowed upon the polyphony of the textual element, as demonstrated by the reciter, and the musical element, as

demonstrated by the piano, characteristic for *Prometeo*, complementarily strengthened by acoustic effects, which, according to the composer's thoughts, had to be created by the piano pedal: “The pedal in the score is not indicated, for the sake of providing the freedom in the choice of acoustic improvisation for the performers.” [Ibid.] Along with the inclusion of texts into the musical scores of instrumental compositions, the techniques of polytextuality and the syllabic splitting of words, stemming from the experiments not only of Nono, but also of the other representatives of the Darmstadt school — Maderna and Stockhausen (for more detail see: [21]), Ferneyhough also makes use of the resources of phonemic composition.¹⁰ In “Stelæ for Failed Time” (2001) — the conclusive scene of *Shadowtime*, there are short phonemic insertions, unexpectedly busting into each of five scenes of the composition (corresponding to the five sepulchral columns, or stelæ, of the exhausted time of the blighted Walter Benjamin), which, in all possibility, is what symbolizes that “ironic energy” about which the composer writes, when providing a characterization of the opera's finale: “Le temps, en termes musicaux, est le plus complètement, subversivement et triomphalement lui-même quand il rompt son accord tacite de solidarité avec ces matériaux musicaux, dans le but de s'offrir lui-même comme une présence soudaine d' ‘énergie ironique’”¹¹ (Example No. 2).

¹⁰ Let us highlight here the special role of Karlheinz Stockhausen's experiments in the choral parts of the heptalogy *Licht*. Typical for the German master is the interaction between “verbal-musical and phonemic composition, when through the intoning of the text with the aid of additional attacks of durably extended vowel phonemes and a continuous intoning of velar, explosive, fricative consonants, the composer achieves a choral sound that is diverse in its timbral content.” [21, p. 87]

¹¹ Ferneyhough B. *Stelæ for Failed Time*. URL: <https://brahms.ircam.fr/en/works/work/22667/> (accessed: 15.03.2025).

Example No. 2

Brian Ferneyhough. *Shadowtime*.
"Stelæ for Failed Time." Scene 5, mm. 1–4

[illegible]

The Peculiarities of the Textural Organization of *Prometeo* and *Shadowtime*

There are plenty textural crossings between *Prometeo* and *Shadowtime*. Similar to Nono, Ferneyhough actively applies the resources of antiphonal texture, organized in three main variants: a.) juxtapositions of male (four- or six-voice) and female (four- or six-voice) choruses, or b.) juxtapositions of two mixed choruses. The latter variant comes closer to what is incorporated in Nono's compositions with the adherence to the early Venetian principle of "*cori spezzati*" (literally: "torn apart" choruses).

To a similar degree, an extensive usage in Ferneyhough's compositions is applied to diagonal texture, characteristic for Nono's choral music, beginning with *Liebeslied* (1954) and ending with *Prometeo* and *Caminantes... Ayacucho* (1987) (Examples No. 3a, 3b).

Whereas, in regard to the antiphonal writing, it is possible to speak about a certain disposition on the part of Ferneyhough, as a British composer, to it constantly being applied in choral music (it suffices to recall, as one example, the diverse antiphons in the *Missa brevis* for 12-voice chorus), the choral diagonal textures present an obvious consequence of that impression the composer received from his familiarization with Nono's *Prometeo*.¹² This conclusion is also arrived at from the understanding of the aims pursued by the Italian and the British composer, consisting in the aspiration towards a maximal timbral mobility of the vocal lines (or, to be more precise, — the melodic diagonal textures) and the harmonic sonorities.

Example No. 3a

Luigi Nono. *Prometeo*. Prologo, m. 52

Example No. 3b

Brian Ferneyhough. *Shadowtime*.
"Stelæ for Failed Time." Scene 2, mm. 23–24

¹² Ferneyhough demonstrated a great amount of attention to the works of late Nono, in particular, to his string quartet and the "tragedia dell'asciolto" *Prometeo*, in his conversation with Jeffrey Stadelman, which took place in 1992. See: [22].

Conclusion

While drawing our conclusions, let us emphasize, once again, that the musical projects of *Shadowtime* and *Prometeo* are remote not only from what may be conventionally called staginess, but, on the whole, from theatrical action, as such. For this reason, the conclusion arrived at by Stenzl, when he spoke of the discovery of a new genre in *Prometeo* — the “dramma in musica” — is equally applicable to Ferneyhough’s composition, as well.

The viability of such a musical-dramatic action turned out to be connected not only with the musical discoveries of Nono and of his predecessor Maderna, but also of those who, stemming from the experience of these two composers, arrived at an understanding of the reality of the type of opera genre

in which the drama or, to be precise, the tragedy is unfolded solely on the auditory level, in the form of “sound choreography,” [23, p. 29] carrying out the super-objective of which Nono had once spoken: “Presently, it is important, once again, to learn to listen to silence, again to perceive the beauty of *piano* and *pianissimo*, situated on the boundary of silence, and, finally, to return to the human being the capability of discerning the sounds of nature — the noise of the wind, the murmur of water, the rustle of falling leaves, the murmur rain.” [8, p. 260] A solution of this super-objective on a new level is what Ferneyhough’s opera project *Shadowtime* pursues, thereby proving that the musical theater in the 21st century is continuing its never-ending evolution, extending already for over 400 years.

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The Concept of Ethnomusical Regionalism of the East Slavs: Formation and Current State

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Abstract. Regionalism occupies an important place in the system of modern Russian ethnomusicology, a branch of scholarship that studies the problems of the territorial structure of Russian and, more broadly, East Slavic traditional musical culture. The article traces the history of the formation of scholarship views in this field, the different stages of the formation of the concept based on structural, typological and geographical (areal) methods of research of traditional musical culture. The main scholarship achievements in the field of regionalism are associated with the names of Evgeny Gippius, Margarita Yengovatova, Irina Klimenko and other scholars. The main attention is paid to the largest level of spatial organization of the East Slavic ethnomusical culture — the musical and ethnographic macroregions formed on the East European Plain — the ethnic territory of the Eastern Slavs. According to this concept, three major musical and ethnographic regions are represented here: the Western (with the Ukrainian-Belarusian area as the center), the Northern Russian and the Southern Russian. The establishment of external and internal borders, the understanding of the laws of internal organization, the definition of unifying and differentiating factors, on the one hand, and the identification of systemic relations between macroregional cultures, on the other, are the main problems of East Slavic ethnomusicological regionalism. The main qualities of regional song traditions and the issues of their systemic relations are considered.

Keywords: Eastern Slavs, traditional musical culture, song folklore, musical and ethnographic regions

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Introduction

The heterogeneity of the East Slavic ethnomusicological landscape is one of the fundamental tenets of contemporary musical folklore studies. Such a perspective requires, on the one hand, a meticulous description of local musical traditions, and on the other, their mutual comparison. Reflection on this issue at the largest scale of spatial organisation of national traditional cultures led to the formation of a system of musical-ethnographic regions within the East Slavic territory.

Today, area studies, which is grounded in geographical and structural methods for examining folk musical culture, has become one of the key directions in contemporary ethnomusicology. [1; 2] As well as presenting the history of the formation of the regional concept and modern ideas about the regional structure of the East Slavic ethnomusical continuum, the present article examines issues of systemic relations of contrasting musical and ethnographic complexes.

It is not surprising that the desire to group individual local traditions into large territorial associations emerged first of all in Russian ethnomusicology. By contrast, Ukrainian and Belarusian scholars, when dealing with typologically homogeneous and genetically related musical traditions, do not generally feel the need to go beyond the particular national folklore heritage under study. A crucial feature of both Belarusian and Ukrainian musical-folklore material, which elevates it to the level of significant ethnocultural markers, is its internal typological unity. In contrast, the Russian ethnomusical landscape is distinguished by a pronouncedly heterogeneous structure,

thus explaining the special interest in the internal organisation of this immense ethnomusical space. The empirical understanding of its structure, which formed over several decades of the 20th century, was influenced by existing ethnographic and linguistic concepts.

Evgeny Gippius: The Concept of the Centralising Component of the Genre System

The first specialised work containing a theoretical justification of the principles for territorial grouping of local musical traditions in Russian territory was the article by Evgeny Gippius entitled *Problems of the Areal Study of Traditional Russian Song in the Regions of the Ukrainian and Belarusian Borderlands*. [3] Large associations of local traditions were referred to in it as *regional types of song systems*.¹ As well as reflecting the structural and typological positions of the author, this title describes the systemic vector of understanding the material that he set out. Two factors were asserted as constituting the “most general defining features” of regional song traditions. Firstly, the genre composition is presented not as a list of the genres existing within a tradition, but is rather understood as a system hierarchically organised by the presence of a “centralising component,” i.e., a genre that influences all the others. The second sign of regional tradition for Gippius is “types of melody in specific forms of intonation,” which should be understood as certain musical-structural types. [Ibid., p. 8]

It is significant that the task of classifying regional song systems posed in the work was considered by Gippius not on a nationally limited scale, but on a general East Slavic scale. On the other hand, the musicologist took into

¹ Later, along with this definition, its short version, “regional tradition” began to be widely used in Russian structural ethnomusicology.

account only the European part of the Russian ethnic territory, as is customary in Russian dialectology.

Based on the above characteristics, two regional traditions of the East Slavs were attributed to them. One of these covered the Belarusian ethnic territory together with the adjacent Ukrainian and Russian border areas.² Until recently, the outlined geographical space represented the regional musical system that in the Gnesin scholarly tradition was referred to as the Western Region. Its relevant quality, according to Gippius, is the genre system in which the calendar song cycle, with which wedding ritual songs are typologically related, plays a centralising role. [Ibid.]

The Southern Russian regional system is characterised by a different genre structure: here, the central position is occupied by khorovod [round dance] songs. By now, researchers working in the territory of Southern Russia — in particular with the traditions of Kursk Popselye [4; 5] and the Voronezh-Belgorod borderland [6] — have confirmed the validity of the provisions proposed by Gippius. However, the boundaries of this region, including external, were not clearly defined by the researcher: this problem remains relevant to the present day.

Gippius's demarcation of the Western and Southern Russian regions structured the southern part of the East Slavic ethnocultural space, the division of which until then had been carried

out according to ethnic or administrative-regional principles. Apparently, at that time this task was considered as the most urgent, since the northern territories of the East European Plain by that time were being consistently interpreted as the Russian North, comprising an independent historical and cultural zone.³ Its cultural specificity, by common opinion, is determined by the influence of the Finno-Ugric peoples indigenous to this territory. Gippius, who had personal experience of field work in different regions of the Russian North, repeatedly expressed a hypothesis about the centralising role of the lamentation genre in this region.⁴

Thus by the 1980s the idea of dividing the ethnic territory of the Eastern Slavs into three musical-ethnographic massifs had been formed in Russian structural ethnomusicology (and in general terms remains so to this day): Western, Northern Russian, and Southern Russian.⁵ These were considered as traditions having a different status in terms of their historical stage, among which the Western Russian region was invariably treated as original and foundational, which preserved the most archaic forms of folk musical culture of the East Slavs. The decision to treat the other two regional systems as traditions of later formation served as the basis for their comparative comparison. The understanding of them as closely connected and mutually conditioned was strengthened

² The absence of Ukrainian traditions in this sphere, with the exception of the northern (Poleskikh) ones, is probably due to the researcher's insufficient knowledge of Ukrainian musical and ethnographic material — a problem that existed for Russian ethnomusicologists in Soviet times and remains relevant to this day.

³ On the formation of the geocultural concept of the Russian North, its spatial dynamics and the history of the origin of the toponym, see article by Vladimir Kalutskov. [7]

⁴ One of the first ethnomusicologists to point out the unifying role of lamentations for the different ethnic cultures of the Russian North was the prominent Russian folklorist Kirill Chistov. [8]

⁵ However, there was also another musical-geographical concept. For example, according to Vyacheslav Shchurov, Russian musical folklore can be divided into seven "main stylistic zones": Northern Russian, Southern Russian, Central Russian, Western Russian, middle Volga, Ural and Siberian. [9] However, these were identified by the author empirically and were not provided with the necessary theoretical justification.

by the fact that both of them were geographically attached to the same Russian ethnic territory. Due to their isolation from the Belarusian-Ukrainian region, it is not surprising that for a long time the Northern and Southern Russian musical traditions seemed to embody the most striking and pivotal opposition on the map of East Slavic regional cultures.

In the formation of this approach, a certain role was played, in the words of Alexander Gerd, by the “magic of borders,” [10] i.e., a general correspondence between the Northern and Southern Russian musical and ethnographic regions and the linguistic areas of the two dialects of the Russian language having the same names. Moreover, the ethnocultural and linguistic differences between these zones are so great that the leading Russian ethnographer and philologist of the first half of the 20th century, Dmitry Zelenin, considered their populations to be two independent Great Russian peoples. [11]

The Regional Conception Today

In terms of the study of regional issues, East Slavic ethnomusicology has been significantly advanced by active collecting activities carried out by a large number of specialists from different schools of thought in the last third of the 20th and early 21st centuries, along with the accumulation and development of a huge fund of new field materials, the improvement of analytical methods and the development of structural-typological and arealogical studies of musical traditions. Work in this direction has made certain adjustments to the ideas about the regional song systems of Eastern Slavia.

In the meantime, considerable efforts were made to establish the boundaries of the Western region. This single ethnomusical system, referred to as the Slavic-Baltic early traditional *melomassif* [melodic conglomerate], unites the ritual traditions of Belarus and Ukraine, which form the core of the region, along with the adjacent territories of Russia, Poland,

Lithuania and Latvia. [12; 13] In this way, the musical and ethnographic unity of this vast multi-ethnic space received a new justification. The idea of a morphological commonality of musical and ritual texts at the rhythmic and pitch levels of their structural organisation is advanced in contrast to the idea of a “centralising component.” Here another unifying factor is the significant commonality of their “vocabulary” — that is, specific musical forms.

However, since the location and nature of the outer boundaries of the Western region require further clarification, work in this direction continues. For example, for Russian researchers the most pressing issue is the regional attribution of traditions common in the Oka basin and located in the zone of multiple ethnocultural borders (see: [14]). Nevertheless, it is already becoming obvious that the unity of the Western musical-ethnographic region to a significant extent neutralises the most important linguistic boundaries from the point of view of ethnic identification. Thus, the East Slavic ethnomusical continuum has a broadly tripartite structure that is independent of the ethnic and linguistic division of this territory: Russian culture is represented by northern and southern regions, while Ukrainian and Belarusian culture is united into a single common ethnomusical identity.

At the beginning of the 21st century, a new position was formed on the issue of systemic relations between the three East Slavic ethnomusical macro-regions. Professor Margarita Yengovatova of the Gnesin Russian Academy of Music offered her view on this problem in her article *Northern and Western Traditions of Russian Song as Oppositional Systems*. [15] According to her concept, the core opposition among East Slavic regional cultures is not the Northern and Southern Russian, as was previously believed, but the northern Russian and Western regional massifs. Thus it is only when considering these macro-regions

that clear and unambiguous oppositions can be identified at all levels of the musical system.

According to the author, the opposition of these regional traditions appears “in its most obvious and simple form” in the area of musical rhythm — that is, at the fundamental level of oral musical cultures. In this connection, the relevant features are: (1) type of versification — syllabic in the West, but tonic (accentual) in the North; (2) class of musical-rhythmic forms — caesura-based in the West versus segmented in the North. [Ibid., p. 15] Thus, each of the compared regions not only has its own set of musical and rhythmic forms, but the very laws of rhythmic organisation and the morphology of musical and folklore texts conditioned by them are fundamentally different.

Of the differentiating features listed by the author, which are related to the sphere of pitch structure of chants, the most significant are “the development of intra-syllabic melody in northern slow-tempo songs (wedding, round dance, lyrical)” and the scale of their melodic constructions, which may be counterposed with the dominance of syllabic melody and comparative brevity of melodic cells in the corresponding structures of the Western region. [Ibid., p. 17] No less significant are the differences in the area of the textural embodiment of melodies: the dominance of the heterophonic structure in the north is opposed by the parity of different types of polyphony in the West, i.e., heterophony of various types, drone diaphony, and functional two-part singing.

Thus, when comparing individual genres, Yengovatova’s analytical generalisations clearly reveal the oppositional nature of Northern and Western traditions. Some observations of this kind are well known to ethnomusicologists — for example, the different degrees of development of songs of the calendar cycle or lamentation cultures in these regions. The author draws attention to the fundamental

nature of the differences in the structural organisation of melodies of the same genre.

Accordingly, wedding songs of the Western and Northern regions are related in line with the opposition of caesurised and segmented musical-rhythmic structures. Lamentational musical and poetic forms are contrasted according to the mobility/stability of their rhythmic organisation. The distinguishing features of lyrical songs of different regional affiliations are the comparatively simple forms characteristic of Western examples of the genre, and the complexly organised secondary melodic-rhythmic compositions in which Northern Russian drawn-out songs are most often realised.

Thus, in the work of Yengovatova, the Northern Russian and Ukrainian-Belarusian ethnomusical massifs are described through groups of musical-structural features that demonstrate an almost total typological contrast. According to this logic, we are obliged to regard the musical culture of the Western and Northern regions as two musical-linguistic systems that form a key opposition within the East Slavic ethnomusical continuum.

An additional basis in favour of the proposed concept consists in the comparability of these two macro-regions in historical-stage terms. Both were settled by the Eastern Slavs in the early Middle Ages and include territories classified by Academician Nikita Tolstoy as the “Slavic archaic belt.” [16, p. 42] The impressive historical depth determined the quality of their spatial organisation as a relatively homogeneous musical landscape without sharp contrasts according to the principle of continuity of adjacent local traditions.

In contrast, the heterogeneous cultural landscape of the Southern Russian region “resembles a patchwork quilt that was ‘sewn’ together over centuries of the complex history of settlement of these places.” [17, p. 241] The South Russian massif, according

to Yengovatova, represents “a very late conglomerate of musical dialects, typologically comparable not so much with the song complexes of the Western and Northern zones, but with the so-called secondary traditions of late mixed formation.” [15, p. 13–14]

The perspective on the regional structure of East Slavic ethnomusical culture presented by Yengovatova essentially offers a new system of coordinates in which the cultures of relatively late formation, including those of the Southern Russian region, should be considered. At present, when only its individual musical-ethnographic zones and some of the next generation of migrant traditions that “broke off” from it have been examined and studied from a structural-typological standpoint, the position of this region in the system of East Slavic regional traditions appears to be as follows.

From the point of view of the rhythmic morphology of ritual vocal texts, the Southern Russian culture is undoubtedly oriented toward the musical “language” of the Western region: the overwhelming majority of ritual songs are songs with syllabic verse and caesurised musical periods. Moreover, a significant part of the Southern Russian musical and rhythmic forms (in particular, wedding chants) goes back to the folklore traditions of the upper reaches of the Oka, where specific compositional and rhythmic versions of ritual chants were formed. [14]

At the same time, the culture of *prot'yazhnoe penie* [drawn-out singing] has developed greatly in the Russian South. While the rich intra-syllabic melody and complex musical-rhythmic compositions characteristic of the tunes of this genre clearly separate the Southern Russian samples from Western lyrical songs, the same factors conversely unite them

with their Northern Russian counterparts. Included among the questions that arise in connection with the study of this genre are the reason for the cultivation of Russian *prot'yazhnoe penie* in such contrasting regions and the regional features of their formation.

In any case, the specific qualities of the Southern Russian musical style are probably most clearly manifested in the area of the pitch structure of the melodies. Thus it is no coincidence that many ethnomusicologists pay special attention to this area when studying the local traditions of the Russian South. Often it is precisely the features of the pitch structure — i.e., the textural embodiment of musical texts and their acoustic qualities (for example, the significant role of anhemitonic forms) — that serve as the basis for identifying local song traditions and attempting the subregional division of southern Russian territories. [18; 19]

This refers, in general terms, to the large-scale structure of the East Slavic ethnocultural space that has developed in modern Russian ethnomusicology. Obviously, the characteristics of each of the three musical-ethnographic regions are presented in this article in a brief form and are far from exhaustive. The greatest attention here is paid to identifying the differentiating features that ensure, on the one hand, the oppositional relationship of the compared regional macrosystems, and on the other, their internal integrity. In light of the issues under study, the territories located in the contact zone of the largest regional musical and ethnographic massifs are of particular interest. Finally, a separate set of questions arises in connection with the study of East Slavic traditions of late formation, whether located within the European territory and in the Asian part of Russia or for that matter on other continents.

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The Programmatic Character of Music as a Marker of the National Specificity of the Piano Concerto Genre in Guo Zurong's Music

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Abstract. The article is devoted to the issue of the programmatic character in the piano concertos by Chinese composer Guo Zurong (b. 1928). The author of the article, applying methods of cultural, historical, and comparative analysis, explores the specific features of program music in the genre of the piano concerto established by Guo Zurong at the early stage of the development of this genre in his musical output, which subsequently became a distinctive feature of it. These include a concentration on the images of nature endowed with symbolic meanings, corresponding to the philosophy of Taoism through the category of “empty space” and the symbolism of the images of mountains (Yang) and water (Yin). The “roots” of the programmatic qualities, stemming from the practice of Guqin music, are identified in the article. The connection with the ancient tradition of Gohoa painting, which formed the Chinese national perspective of programmatic qualities, is observed. The composer’s knowledge of the technique of drawing with mascara determined the features of many of the solutions of the concertos pertaining to textures, timbres, and registers, on the basis of which a certain inner-stylistic canon of musical depictions of images of natural elements is formed. The conclusion is arrived at about the priority of programmatic qualities of the landscape type in Chinese instrumental music, as a whole, and in the piano concerto genre, in particular, the manifestation of these features in the examined musical compositions, because of the programmatic qualities, the connection between music with painting and calligraphy, in themselves realizing the attributes of syncretism and symbolism, which are significant features of the Chinese worldview.

Keywords: Guo Zurong, the genre of the piano concerto, program music, Gohoa painting, musical landscape, empty space

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*If they ask me — what is the beauty of the picture,
I will answer — the thinner, the better.
Where are these verses from, I myself do not know.*
Qi-Baishi¹

Introduction

The present article is devoted to the music of outstanding Chinese composer Guo Zurong, who stood at the foundation of the Chinese compositional school and who has continued his musical activities up to the present day. Guo Zurong was born on December 16, 1928 in the city of Fuzhou in the Fujian Province. When he was in high school, under the influence of his teacher, he became involved in music, and later, already independently, he mastered the art of composition. Guo Zurong has made a contribution virtually to all the musical genres, but a special role in his music is played by the genre of the piano concerto. He has composed 11 piano concertos. The first of them was created in 1955, and the latest was completed in 2024. Such a temporal span makes it possible to suppose that these compositions have imprinted the lengthy path of the evolution of the concerto genre in China, in general.

It may be asserted that Guo Zurong's piano concertos demonstrate the process of the formation of the genre's national model, an important trait of which, in our opinion, is formed by program music qualities. This thought is confirmed by statistical data. Thus, out of the 85 piano concertos by Chinese composers, 75 contain programmatic subtitles. The analysis of these titles provides the grounds for asserting the predominance of images of nature in them. Let us cite a few typical examples: *Mongolian*

Pastoral (1950) by Yang Ruhuai, *The Moon over the River on a Spring Night* (1975) by Lin Lepei, *By the Red Flag Channel* (1976) by Wang Jianzhong, *The Mountain Forest* (1979) by Liu Dunnan, *Snow Lotus — Mukum's Spring* (1982) by Jin Xiang, *Bamboo* (1984) by Chu Wanghua, *On the Songhua River* (2005) by Wang Shiguang, etc.

About the Sources of the Program Music Traits: The Music of Guqin

The roots of program music traits connected with nature run deep in Chinese musical culture. When researching this phenomenon, Yuan Yuan writes: "From the earliest times and up to the present days, *the greater part* (my italics. — C. X.) of Chinese music possesses programmatic titles. The sources of this phenomena stem to the distant past, they are connected with music played on the Guqin."² When analyzing the present tradition, the author notes that these early specimens "...adopted the technique of metaphor from poetry, in order to intertwine images of nature with sound: they imitated the singing of birds and the ripples of water, they made use of change of musical texture for the depiction of moonlight and clouds, they applied the rhythm of music for the expression of the swiftness of flowing rivers. <...> the formation of the musical image out of derivations from poetry expanded the possibilities of the musical transference

¹ Qi Baishi (1864–1957) — one of the largest masters of the modern period of development of Chinese traditional painting, a connoisseur of poetry, a poet, complementing the picturesque fabrics created by him with his verses.

² Guqin (古琴), or the ancient qin is a Chinese musical instrument, a variety of the zither (see also: qin), known from the 3rd century BC.

of meaning, realizing the ‘poetry and painting’ of Chinese musical works.” [1, p. 219] Yuan Yuan indicates that most of the titles of the works for the guqin are connected “...with natural landscapes and storylines of protagonists, such as, for instance, ‘The High Mountain,’ ‘Flowing Water,’ ‘Yanchun,’ ‘White Snow,’ ‘Orchid,’ ‘Guanglin Sang,’ ‘Hu Jia Eighteen,’ ‘Shooting,’ and ‘A Goose Falling on Sand,’ etc.” [Ibid., p. 221] In his article “On Program Music” Zuo Yuan also emphasizes that “In China music has always been endowed with titles. The ancient Chinese songs have always been endowed with a fixed image or a completed story.” [2, p. 23]

This tradition has obtained its continuation in contemporary music. Thus, while analyzing the piano works by Chinese composers of the turn of the 20th and 21st centuries, Wang Yin [3] cites numerous examples of such arrangements, which include the pieces *In a Cheerful Mood at Sunrise* (1984) by Chu Wanghua, *Contemplating Spring* (1959) by Chen Peixiong, *Taiji* (1987) by Zhao Xiaosheng, *In a Distant Place* (1947) by San Tong, *One Hundred Birds Sang Phoenix* (1973) by Wang Jianzhong, *Mumom Flowers Flourish Three Times* (1973) by Wang Jianzhong, and others. What is also intriguing is that through the efforts of contemporary musicians, not only the practice of playing the guqin has been revived, but also new works for this instrument have been composed. It is indicative that

these compositions, following this tradition, are programmatic in their character and contain many sound-depictive effects. Such, for example, is the piece *Building a Road in the Wind and Snow* by Li Xiangting. The work was composed in 1978 and written down in traditional Chinese notation. It contains intriguing graphic signs, which upon their sound realization depict the “howling” of the hurricane wind heroically overcome by construction workers who are caught in it. The composer made use of Chinese hieroglyphs in order to explain to the performers the essence of the technique: “Imitate the sound of the wind: move the fingers of your left hand to the left and to the right, while simultaneously playing with your right hand.” (see Example No. 1)

The provided information confirms that the contemporary compositional practice is based on the ancient traditions of the musical culture of China.

The Philosophical Foundations of Programmatic Qualities of the Landscape Type in Chinese Instrumental Music

To return to the genre of the piano concerto, which interests us, we must come to the conclusion that the inclination towards programmatic qualities connected with the images of the natural world observed in this set body of works is a natural occurrence, just as

Example No. 1

Li Xiangting. *Building a Road in the Wind and Snow*,
Fragment of the Score

5 2 2 — | 1 5 5 — | 6 4 4 — | 6 2 2 — | 3 7 7 — | x x x x | x x x x | x x[^] |
 大四 大五 大四 大一 大二
 七五 七五 七五 七五 七五
 五 五 五 五 五
 六 六 六 六 六
 大生 模拟风声：在右手弦扫时左手左右移指

the reliance on sound-depiction when manifesting pictures of nature in Chinese instrumental music is also natural and consistent. The predominance of programmatic qualities depicting landscapes, expressed in music of many genres, including that of the piano concerto, also possesses a deeper explanation than merely that of the love of nature, which directs composers' fantasies towards applying techniques of sound-imitation. It must be reminded that depiction of landscapes, as a regular and artistic phenomenon, stands at the source of Chinese national art, in general, being profoundly connected with written texts, calligraphy,³ and philosophy. This is stipulated by the fact that the manifestation of nature in painting was comprehended as a means of cognition of the surrounding world, the possibility of understanding the mysteries of reality. The very name of Chinese landscapes — “Shan Shui” — is translated as “mountains and waters.”

According to Taoist philosophy, “in Chinese landscapes, mountains present a manifestation of the masculine lightsome element of Yang, while the waters represent the feminine somber element of Yin, out of the combination of which, according to ancient perceptions, the Universe is generated.” [4, p. 10] The balance between these elements is considered by the Chinese to be an important aspect in landscape painting. For this reason, it is no accident that “the ability to paint mountains and currents was considered to be the pinnacle of artistic mastery; they presented the loftiest objects for painting, and artists learned to draw these objects in various weather conditions,

and also during different seasons.” [Ibid.] But the aim of the master painter consisted not in the precision of the depiction of nature, but in the communication with the world of nature, the realization of the connection between heaven, earth, and human beings, the cultivation of the feelings of peace, tranquility, the contemplation of the beautiful.

Guo Zurong's Piano Concertos: At the Intersection of Music and Painting

As an example of this kind of understanding of programmatic qualities and the vivid interpretation of musical landscape imagery in the genre of the concerto, let us fix our attention on Guo Zurong's piano concertos. Notwithstanding the fact that the First Concerto, completed in October 1954, does not possess an open program imprinted in its title, its figurative content is disclosed in detail by the composer in his written commentaries. In the semantic aspect of the composition, an immense role is played by images of nature, inspired by the landscapes of the composer's native provinces of Shandong and Fujian (about this, see: [5]). The Second Concerto, composed in August 1956, was subtitled by the composer as “The Joy of the Mountains and the Seas.” Already in these first concertos, the landscape-depicting programmatic qualities were established as an important stylistic trait of the genre. In addition, certain stereotypes of musical figurative description of the two key elements of nature were formed — namely, the mountains and the waters, in which the Chinese national world perception is embedded.

³ “Chinese landscape art is distinguished by its close connection with calligraphy, which is used for the enrichment of the surfaces of the paintings with poems, fragments and musings. This amalgamation of painting and writing carries the aim of disclosing the mysteries of the depicted reality and the painter's feeling, sensation and idea.” For more about this, see: *Istoriya iskusstva. Traditsionnye kitaiskie pejzazhi* [History of Art. Traditional Chinese Landscapes]. URL: <https://www.artmajeur.com/ru/magazine/5-istoria-iskusstva/tradicionnye-kitajskie-pejzazi/330988> (accessed: 03.02.2025).

It must be noted that along the path of manifestation of musical landscape pictures within the framework of a programmatic type of thinking, the composer's youthful achievement of mastering the skill of drawing turned out to be significant for him. Guo Zurong's grandfather, in whose house he grew up, owned an antique shop. Many old books and scrolls with paintings drawn on them were sold there. Having been influenced by the ancient calligraphy and paintings present in the shop, Guo Zurong began to engage in painting. Later, he wrote in his autobiography: "I became enthusiastic about drawing, I continued drawing every day and copied all the pictures printed in both of the two volumes of the 'Mustard Seed Garden Manual

of Painting,"⁴ one after the other." [6, p. 24] This infatuation, although not having become his profession, accompanied the composer throughout his entire life. He explained the reasons of his interest the following way: "Landscape painting transfers my thoughts onto the picture and to a remote distance, causing me to forget the current real situations in life. Painting has become an inseparable part of my life, as well as a means for easing my depressions and expressing my feelings." [Ibid., p. 31] The composer's paintings include landscape water colors and graphic sketches, mostly depicting the natural landscapes of the Minjian River in the Fujian Province and the places where the composer lived and studied (Il. 1, 2).



Il. 1. Guo Zurong. *Return from the Pasture*. 1948

⁴ The *Mustard Seed Garden of Painting* is a classic work of artistic thought of the time period of Emperor Kangxi (1654–1722). It provides the chief source of knowledge of traditional Chinese painting. It has served as a manual for many Chinese painters. See the text of the treatise: *Slovo o zhivopisi s gorchichnoe zerno* [Mustard Seed Garden of Painting]. Trans. from the Chinese by E. Zavadsкая. Moscow: V. Shevchuk Publ., 2001. 512 p.



Il. 2. Guo Zurong. *Landscape of the Minjian River in My Memory*. Autumn 1949

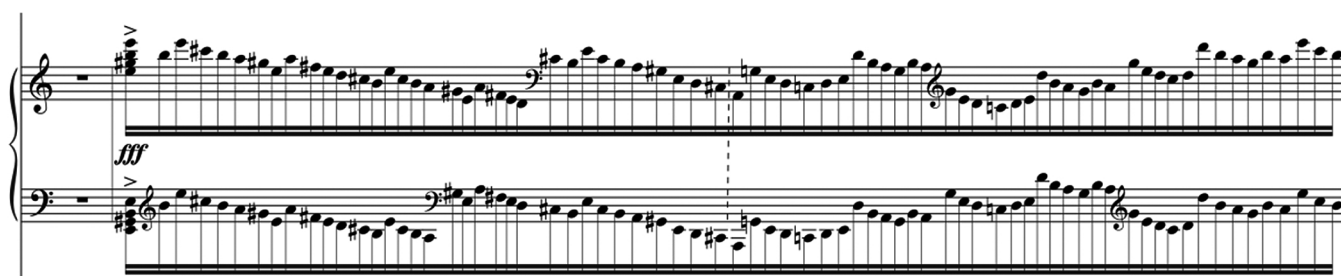
A knowledge of the basics of Chinese national landscape painting has made it possible for Guo Zurong to extrapolate a set of its features and techniques into his musical canvases. Texture, timbre, and the various different registers have become means for the composer for manifesting the natural elements in his music. Let us focus our attention on a brief characterization of these means of musical painting. Thus, in the first two concertos, the images of the elements of water

comprise a significant part of landscape sketches. Here a certain inner-stylistic canon of musical depiction of the image of the elements of water is created: it is formed by transparent “lacelike” passages and fioriture, the fluidity of which arouses direct associations with the wavelike motions of mountain streams (Examples Nos. 2, 3).

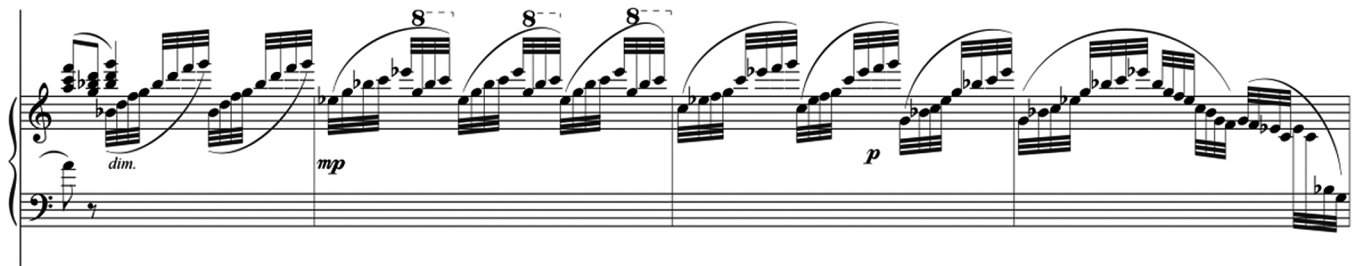
The opposite figurative pole is formed by the depiction of mountains. The thickset

Example No. 2

Guo Zurong. *Piano Concerto No. 1*,
1st movement, coda, mm. 206–207, piano part



Example No. 3

Guo Zurong. *Piano Concerto No. 1*,
2nd movement, mm. 144–147, piano part

chordal framing of the melodic lines in the piano part endowed with a contour directed upwards, in ascending motion (as if skyward, toward the pinnacles of the mountains) creates the sensation of sturdiness and definiteness, bringing in the association of the earthly empyrean element (Example No. 4).

Nonetheless, the rightful question arises: what is it, besides the content, connected with the images of mountains and waters, archetypical for Chinese culture, that characterizes the specific features of the manifestation of these elements? In European music of the romantic vein, an assortment of examples of analogous sound-depiction may be found; it suffices to recall Schubert's song *Der Müller und der Bach*, Debussy's *La mer*, or Ravel's *Jeux d'eau*. In order to comprehend the Chinese national traits of musical landscape imagery

in Guo Zurong's concertos, we must specify that a large number of its features are derived from the associative connections with the traditions of the ancient Chinese Gohoa painting, with the special technique of working with mascara ink intrinsic to it.⁵

Din Chun, when analyzing the music of Chinese composer Weng Detsin, also brings in parallels between music and early monochrome painting, at the same time, noting that the composer "constructs a dialogue with traditional Chinese calligraphy and painting by means of changes of texture, forms of motion, rhythm, pitch, dynamics and shadings, emphasizing the effect of synesthesia." [7, p. 92] The latter accentuation is important, since many researchers write that Gohoa painting is an art of a synesthetic character, which connects "in itself the aesthetic qualities of calligraphy,

Example No. 4

Guo Zurong. *Piano Concerto No. 1*,
1st movement, exposition, mm. 50–53, piano part

⁵ The term "Gohoa" was introduced in the late 19th and early 20th centuries for the indication of the technique and style of Chinese painting, the sources of which stem to the 3rd and 2nd centuries B.C. It made use of mascara, as well as mineral and vegetable pigments applied on soft porous paper made of bamboo or hempen wool fiber, with the application of paintbrushes of bamboo or wool from animals. The term was introduced as a contrast to Yuhua — Western oil painting. During the 20th and 21st centuries, such a technique underwent a second birth.

poetry, and even music.” [8, p. 4] The same thought is expressed by Ping Pingfan in his article *A Comparative Analysis of the Basics of Chinese and European Painting*: “Chinese painting connects in itself the aesthetic qualities of calligraphy and poetry, music and figurativeness.” [9, p. 356]

An analogous situation is observed in Guo Zurong’s concertos. In them, the texture in the sections connected with the images of nature is transparent, it “breathes” similar to the “empty space” present in the ancient scrolls of Chinese masters. The phenomenon of empty space must be discussed within a special angle. In Chinese painting it presents an expression of the philosophical thought: “Tao does not do anything, yet it does everything.” In a certain sense, the artistic conception of Chinese landscape painting becomes a form of expression of Tao, [10] wherein “virtuality and reality supplement each other.” [11, p. 10]

The conception of “emptiness” presents an inseparable part of the ancient Chinese

philosophical teaching, and it is inexhaustible, since it presents the foundation of all things wherefrom new ideas and forms arise. When researching this category, Irina Rodicheva works out a set of definitions on the basis of analysis of ancient treatises; one of these definitions asserts: “Emptiness is the prevailing integrality of the world, connecting in itself both sides: continuity and discontinuity.” [12, p. 41]

It is interesting to note that the technique of Gohoa monochrome writing, based on the techniques of spluttering mascara, layering ink, and fractured lines [13] with the obligatory presence of empty space, visually realizes the principles of continuity and discontinuity, which is vividly illustrated by the painting *The Fisherman* by the historical master Wu Zhen (Il. 3).

From an aesthetical point of view, in the context of the whole, empty space is endowed with a rhythmical, balanced, and imperceptible beauty, which may likewise be asserted about Guo Zurong’s orchestral writing. The outlines of the relief and the background



Il. 3. Wu Zhen (1280–1354). *The Fisherman*. China, ca. 1350. Mascara, paper.
Metropolitan Museum, New York

in the musical scores of his concertos are clearly traced, similar to concise strokes of mascara and soft chromatic colors of the background. The palette of timbres is picked in correspondence with the theme of nature. In addition to the predominating piano part, it is expressed in the group of string instruments, horns, and woodwind instruments with the predominance of the flute in the latter.

The rendered analogy is also emphasized by the frequently incorporated ruptures between the upper and lower registers, creating both in the sound and in the graphics of the score associations with the presence of three elements — namely, water, mountains, and air, the latter dividing the first two (Example No. 5). This presents that very “empty space” that is permeated by special philosophical

Example No. 5

Guo Zurong. *Piano Concerto No. 2*.
2nd movement, mm. 1–7

Andante sostenuto

2 Flauti

2 Oboi

Corno Inglese

2 Clarineti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

2 Tromboni

Timpani C A

Tam-tam

Piano solo

Violin I

Violin II

Viola

Violoncelli

Contrabassi

meaning, significant for Chinese culture, as a whole.

The interplay of light and shadows, analogous to that intrinsic to paintings carried out in the Gohoa technique, is achieved by the composer by means of tessitura contrasts — harsh ascents and descents, superimpositions of timbres, similar to the many layers of mascara on the paintings of the old masters, changes of dynamic levels, and other techniques, the examination of which may provide the subject matter of a separate special research work. For us, it is important to note that the programmatic qualities presented in Guo Zurong's piano concertos cannot be reduced to mere sound depiction, the imitation of sounds of the natural world. The meanings embedded by the composer into his programmatic concertos may be understood only in the context of the common cultural trends, since, as Duin correctly notes, when analyzing short piano pieces

by Chinese composers, “when examining the programmatic character in Chinese music, attention must be focused on the distinctive features of the Chinese world perception, which stem to ancient times: syncretism and symbolism.” [14, p. 78]

Conclusion

To summarize all that was stated above, it is important to emphasize that, by mastering and developing the genre model of the piano concerto during the course of many years, Guo Zurong hypothecates as one of the most important Chinese national traits of genre the principle of the programmatic qualities of the landscape type. Its actualization is based on profound historical roots of Guqin music and Gohoa painting with its predomination of the archetypic imagery of mountains and waters and the appeal towards the Taoist understanding of nature as the basis of all that exists.

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New Strings Gather at the Pear Garden to Evoke the Sound of Unmatched Beauty: The National Sound-Dramatic Rhetorics of Jia Daqun's *Liyuan*

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Abstract. Professor Jia Daqun's large-scale national instrumental concerto *Impressions of Liyuan* is a magnificent work for which the composer consciously selected a musical vocabulary rich in Chinese national characteristics, which refer to appropriate and innovative forms of national symphonic music and rhetorical construction to present a unique spiritual charm. *Liyuan* has become an outstanding example of national exploration in contemporary Chinese musical creativity with its unique musical rhetoric and profound cultural connotation. The work uses specific instrumental timbres to create regional rhetoric, while dramatic rhetoric is constructed through the humanisation of sound and the logic of opera structure. Through the analysis of *Liyuan*, this article explores the innovation and practice of this work in the rhetoric of national sound drama from four aspects: the regional rhetoric of specific instrumental timbres, the dramatic rhetoric of sound humanization and the logic of opera structure, the genre rhetoric of sound subject arrangement and the thinking of genre naming, and the spirit of *Liyuan* rooted in the ecology of Chinese opera. Genre rhetoric is explored through the relationship between sonic subjects and genre form naming. The *Liyuan* (梨园) of the title, which literally translates as “pear garden,” serves as a cultural symbol to refer to the Chinese nation's dramatic attitude towards life.

Keywords: *Liyuan*, musical rhetoric, national character, regional rhetoric, dramatic rhetoric, genre rhetoric, sound humanisation, dramatic structural logic, spirit of *Liyuan*

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Introduction

In Chinese musical theory, musical rhetoric (音乐修辞, *yīnyuè xiūcí*) describes the artistic behaviour of composers using formal musical vocabulary to construct a discourse and effectively express it. In this context, “rhetoric” (修辞, *xiūcí*) refers to the process of rhetorically constructing a work of art. Etymologically, 修 (*xiū*) refers to the act of construction, while 辞 (*cí*) references speech, i.e., the common medium for expressing oneself to the outside world in an appropriate way. If spoken language consists of “speech” and literary language is made up of “literary speech,” then artistic language is made up of “artistic speech,” referring to the medium in which creative ideas are transformed into a language-like form for artistic expression. Thus the line of “rhetoric” extends across the entire process of the composer’s creation — that is, using “musical” language to realise the act of “speech.” Musical-rhetorical behaviour, which unfolds naturally as part of the creative process, already occurs with the appearance of an initial musical idea in the composer’s mind. In order to achieve the ultimate goal of musical expression, the materials are selected, the schema planned, and musical language is used in a specific context to construct works with emotional and semantic expressions in which the musical symbols of the score are transformed into interpretive expressions. The entire rhetorical act, which comprises an externalisation of the composer’s artistic thinking and embodies the loftiness of his mind, is completed as part of a continuous process. (For a discussion of this topic, see: [1; 2].)

Professor Jia Daqun’s large-scale instrumental concerto *Impressions of Liyuan*

(hereafter *Liyuan*) is a magnificent work for which the composer consciously selected a musical vocabulary rich in national characteristics, referring to appropriate and innovative forms of national symphonic music and rhetoric construction to present a unique Chinese spiritual charm. The work premiered at the Shanghai Conservatory of Music Opera House on 14 December 2019 to commemorate the 70th anniversary of the founding of the People’s Republic of China.

“National character” refers to the creative use and development by writers and artists of their own nation’s unique artistic thinking mode, artistic forms, and creative techniques to reflect real life, express their own nation’s unique thoughts and feelings, and endow their literary and artistic works with a national style and ethnic character. It is one of the hallmarks of a nation’s mature literature and art.¹ Here, it is important to note that the “nation” in “national character” does not refer to a single narrow ethnic group, but rather to the concept of the “Chinese nation” that brings together multiple ethnic groups into a unified national space. The ethnic groups spread across different provinces, each having distinct geographical environments, historical development, social status, economic situations, and cultural characteristics, form a stable national macrocosm in which they share a common human destiny and spiritual home. Therefore, the “national” characteristics of music are rooted in folk customs related to people’s lives and deeply hidden in the regularities of their listening habits. In the expression of a series of musical vocabulary elements such as melody and tone, tonal modulation, rhythm and beat, harmonic texture, structural genre, and orchestration colour, a tendency

¹ From the 大辞海 (*Dà Cí Hǎi*) — Great Chinese Encyclopaedia (<https://openlibrary.org/books/OL53588732M/大辞海>), online database published by Shanghai Lexicographical Publishing House.

of aesthetic standards and tastes having a distinct identity has been formed. “National character,” which describes the basic quality and style that original Chinese musical works should have, occupies an important position in the historical and aesthetic value judgment system of the works.

Liyuan uses specific instrumental timbres and tone progressions to create regional rhetoric, while dramatic rhetoric is constructed through the humanisation of character in sound and dramatic structural logic. Genre rhetoric is explored through audio-subjective relations and references to generic form. The Pear Garden (梨园, *Líyuán*) in the title is used as a cultural symbol to refer to the Chinese nation’s attitude towards theatrical life. [3; 4]

Regional Rhetoric of Specific Instrumental Timbres

Regionality is a special term in geography that mainly refers to the characteristics of a specific geographical area formed by factors such as natural environment, climatic conditions, topography and landforms. The wide variety of topography and landforms making up China’s vast territory has created diverse climatic conditions and natural environments. In turn, the diversity of natural environments has formed the history, traditions and customs of different regions, which are reflected in all aspects of daily life such as dialects, diet, costumes, festivals, beliefs, etc., as well as in the talents, temperament, character and emotions of the people living in the area.

For his regional synthesis, Jia Daqun selected four historical provinces occupying different geographical areas of China: Southwest China (川峡巴蜀, *chuān xiá bāshǔ*), East China (苏昆江南, *sū kūn jiāngnán*), North China (津蓟燕京, *jīn jì yànjīng*), and Northwest China (陕甘秦陇, *shǎn gān qín lǒng*). Distinct regional characteristics and differences in emotional expression, which are deeply

rooted in the characteristics in the region and in the hearts of the people, such as the boldness and straightforwardness of the northern region or the delicate tenderness of the southern region, are reflected in the timbres of particular musical instruments and their various combinations. The regional characteristics of music are portrayed with sound rhetoric, depicting a vivid scene of musical life that is closely related to and points to instrumental timbre.

Overture — Liyuan Drum Music (序曲—梨园鼓韵, *xùqū — líyuán gǔ yùn*) is built up by the sustained beating of Sichuan Opera gongs and drums. The Sichuan Opera percussion group comprising the core of the sound structure of this movement includes instruments such as bangu, tanggu, gong, Sichuan bowl, horse gong / small gong, and jiaozi (finger cymbals). The articulation and playing methods of each percussion instrument are different. The bangu has a clear, melodious and loud sound and suitable for performing rolls; the tanggu has a vigorous and powerful sound and is struck with sonorous force; the gong has a resonant and dignified sound with an intense sustain and slow decay; the chuanbo has a resounding and majestic sound; the horse gong is dainty and delicate, having a playful tone; the versatile small gong has both civil and military functions; the jiaozi is light and unique, and controls the rhythm. A Sichuan percussion ensemble is typically formed by a drum master who works together in coordination with four assistants. With its vivid and bright rhythmic dynamics, dense sound texture, and epic dynamics, it serves as the dominant element of the Sichuan Opera stage to captivate the audience with a powerful emotional impact. Not only does it create and enhance the stage atmosphere and control the stage rhythm, but it also plays an important role in guiding the vocal melodies, supporting the performance, and strengthening communication. It also carries certain functions of assigning character roles and offering an

observational commentary, as expressed in the saying, “half of the stage for percussion instruments, half for theater,” and “seventy percent percussion, thirty percent singing.” The sound characteristics of Sichuan Opera percussion are closely related to the simple and honest local customs and folk traditions. Sichuan drumming, representing an indispensable artistic activity in the cultural life of the Sichuan people, is extensively featured in activities such as temple ceremonies, ritual offerings, funerals, and New Year celebrations. Based on the Sichuan dialect’s Baikou unaccompanied singing (白口, *báikǒu*, lit. “with a dry white mouth”) and Gaoqiang high-pitched singing (高腔, *gāoqiāng*) vocal styles, it complements and integrates with the lively and vibrant rhythms of the gongs and drums. Veteran Sichuan Opera artistes refer to it as “using gongs and drums to set the tune.” Sichuan Opera percussion has a very high status in Sichuan folklore and can be said to be a representative symbol of its folk music. The composer Jia Daqun was born and raised in Sichuan. [5] Thus, having been immersed in it for half a lifetime, the sound quality of Sichuan Opera gongs and drums has long been engraved in his heart. He uses the distinctive sounds of Sichuan Opera gongs and drums to present the musical style of the southwest region of China and express the voice of his hometown that he loves so much. (For more information, see: [6].)

Capriccio — Liyuan Bamboo Melody
(随想曲—梨园竹调, *suíxiǎng — qū líyuán*

zhúdiào) is a concerto for solo bamboo flute and orchestra. At the beginning of the movement, the *D major* qudi (曲笛, *qūdí*), a type of bamboo flute, makes its debut with a sustained, flowing long trill and breathy sound, followed by an exquisite imitation of the Kunqu Opera’s recitative style, immediately transporting the sonic space into the atmosphere of a Kunqu Opera scene (Example No. 1).

As an accompaniment instrument for chanting and singing, the bamboo flute became popular during the Song and Yuan Dynasties. This is related to the flourishing of Song Dynasty poetry and Yuan Dynasty songs. The qudi is a type of bamboo flute popular in the Jiangnan region. The flute, which possesses a thick and long body and is mostly in the key of *C* or *D*, has a mellow and full-bodied tone. Performance emphasises breath control, including the techniques of pressing, striking, vibrating, calling, leaning, gifting, and combining these with breath vibrato. Following the reign of the Ming Dynasty Jiajing Emperor, it became the main instrument for accompaniment of Kunqu opera. [7] The qudi (曲笛) got its name from the fact that it accompanies Kunqu (昆曲) opera. It was certainly the choice of Wei Liangfu in the Ming Dynasty, but it is also closely related to the timbre characteristics of the qudi. Based on the Wu dialect’s four tones — level (平, *píng*), rising (上 *shàng*), departing (去, *qù*), and entering (入, *rù*) tones — as the primary tonal features of ancient pronunciation, it provides a fundamental basis for the pronunciation

Example No. 1

Jia Daqun. *Capriccio — Liyuan Bamboo Tune*.
Full score, mm. 1–6

of Kunqu lyrics. The silky-smooth “watermill melody” (水磨调, *shuǐmó diào*) technique in singing, the slow and prolonged “pat-the-cold-board” (拍捋冷板, *pāi ái lěng bǎn*) rhythm, as well as the delicate, lingering and continuous use of breath, etc., align seamlessly with the tonal and performance strengths of the qudi according to the melody generation and organisation method of “following the words” (依字行腔, *yī zì xíng qiāng*) based on the four-tone pronunciation. When combined with the mutual assistance and compatibility of human voice and instrumental music, the Kunqu Opera singing techniques of “carrying the melody” (带腔, *dài qiāng*) and “embellishing the melody” (润腔, *rùn qiāng*) are mirrored by the qudi’s corresponding techniques of “reliance on melody” (依腔, *yī qiāng*) and “adhering to the key” (贴调, *tiē diào*), further highlight the complementary combination of lyrics and music, tune and voice. Thus, since becoming the main instrument for Kunqu opera accompaniment, the ancient zhudi bamboo flute (竹笛, *zhúdí*) has further enhanced its cultural character. Indeed, it can be seen that the “Mother of All Operas” has made a considerable contribution to the modern development of the zhudi, whose soft feminine tone is evocative of the lingering and elegant Kunqu opera singing style.

In *Impromptu — Liyuan String Poem* (即兴曲—梨园弦诗, *jíxìngqū — líyuán xián shī*), in addition to the solitary and exquisite soliloquy of the erhu (Chinese 2-string fiddle) solo, the unique timbre of the “three major instruments of Beijing Opera” (京剧三大件, *jīngjù sāndàjiàn*) stands out prominently above the solo and the orchestra to create a distinctively rich Beijing opera flavour. The three major instruments of Beijing opera originally consisted of the jinghu (京胡, *jīnghú*), yueqin (月琴, *yuèqín*), and sanxian (三弦, *sānxián*). However, in modern times, the fixed combination has become the jinghu, yueqin and jing erhu (京二胡, *jīng èrhú*).

The jinghu, which has a bright, loud and full tone, is the leading instrument in the accompaniment. In Beijing Opera performances, its highly variegated accompaniment follows and supports the vocal lines. Particularly suited for playing lyrical and soft melodies, the jinghu can also produce sonorous and exciting strong sounds that play a key role in the performance of scenes and characters. It is complemented by the lower pitch range and mellow, full-bodied tone of the jīng èrhú (Beijing two-stringed fiddle), whose use was notably advocated by the world-famous Beijing Opera performer Mei Lanfang. The main function of the jing erhu is to assist the tone colour expression of the leading jinghu, ensuring that while it dominates the high frequencies, it does not become overly thin or abrupt, thus softening and harmonising the tone colour. The full-moon-like shape of the yueqin, which symbolises reunion, has a beautiful connotation in Chinese culture. Making up one of the three major instruments of Beijing Opera, it is a plucked instrument that complements the main and secondary families of traditional Chinese string instruments. Possessing a clear and bright timbre, its rich complement of playing techniques are capable of producing a strong rhythm. It specialises in expressing lively and dynamic images, like “big and small pearls falling on a jade plate.” Its playing techniques and timbre performance complement the main and secondary huqin. The three major instruments of Beijing Opera are the instrumental soul of Beijing Opera performance. Not only do they support, sustain, complement, and enhance the vocal performance of the lead actor, but also present relatively independent melodic patterns, effectively shaping and guiding the theatrical atmosphere and transitions within the scene. Their vibrant, dynamic, and strikingly bright tonal qualities can soar high above the instrumental ensemble. Neither the intense percussion of martial arts scenes nor the full force of a symphony orchestra

can obscure their penetrating timbre, resulting in a profoundly moving artistic impact. [8]

Rhapsody — The Soul of Liyuan Opera (狂想曲—梨园腔魂, *kuángxiǎngqǔ — líyuán qiāng hún*) evokes the fiery feelings of North-Western Qin Opera artists with a wild solo played on the suona (唢呐, *suǒnà*), a traditional double-reeded instrument resembling the European shawm. The Qin Opera (Qinqiang) form, which originated in the Shaanxi and Gansu provinces, was originally a folk song and dance music genre popular among the Qin and Long people. From the Zhou Dynasty onwards, the Ganlong and Guanzhong regions of Shaanxi formed the seat of the ancient Qin state, from which Qin Opera derived its name. It is also called bangzi or “clapper” opera (梆子腔, *bāngzi qiāng*) because of the prominent use of a date-wood clapper (枣木梆子, *zǎo mù bāngzi*) as a percussion instrument. As the precursor of Bangzi Opera, Qin Opera establishes the foundation for musical dramatics through its banqiang (板腔, *bǎnqiāng*) structure and distinctive vocal melodies. The banqiang structure involves the use of symmetrical upper and lower phrases as the basic unit of its melody. Following certain principles, a series of different musical phrases or sections (板式, *bǎnshì*) is formed through variations in beat, rhythm, tempo, and melody. The vocal style, which is based on the Shaanxi Guanzhong dialect, incorporates linguistic elements of poetry, lyrics, and songs from the Han and Tang dynasties. Following its development and maturity in the middle of the Ming Dynasty, it spread throughout the rest of the country, gradually evolving into a variety of Bangzi Opera genres in different places. There are two main types of vocal style in Qinqiang: the huanyinqiang (欢音腔, *huānyīnqiāng*) and the kuyinqiang (苦音腔, *kǔyīnqiāng*). The vigorous and powerful huanyinqiang (“joyful vocal style”) is suited to expressing emotions of joy, happiness, brightness,

and boldness, while the kuyinqiang (“sorrowful vocal style”), mimics a mournful or grieving tone through its use of specific tonal features, making it suitable for expressing emotions of passion, heroism, sadness, and desolation. The kuyinqiang is the most prominent feature of Qinqiang music. Qin Opera originally features wide-ranging tones and robust vocal strength, with a straightforward and unrestrained singing style that aligns with the vast and rugged geographical environment of Northwest China. Its majestic sound combines a heroic and tragic atmosphere with a light-hearted, yet delicate and often humorous style to represent the simple and unadorned folk spirit of the Northwest region. Jia Daqun uses the suona solo to express the style of Qin Opera not only because of its unique tonal qualities — high-pitched, desolate, bright, and full-bodied — which align with the tragic and solemn colour of Qinqiang music, but also due to its widespread application in various genres of opera, dance and instrumental music, as well as in folk rituals such as weddings, funerals, ceremonies, and festivals, confirming its deep roots in everyday life and culture. Thus, the composer’s use of the suona solo refers to something deeply rooted in people’s hearts and closely connected with their daily lives.

The four movements and their respective instruments (or combinations) with highly distinctive timbres vividly portray the four operatic styles — Sichuan, Kunqu, Beijing, and Qinqiang — through unique soundscapes. As outstanding representatives of the dramatic arts spread across China’s 9.6 million square kilometres, from the southwest to the northeast, these opera styles unfold like a painted scroll. The composer uses them to vividly showcase their origins, transformations, accumulation, and regeneration, encapsulating thousands of years of the traditional Chinese dramatic music legacy.

Dramatic Rhetoric of Musical Characterisation and Structural Logic in Traditional Opera

The four movements of *Liyuan* are built upon distinct and unique instrumental timbres, forming multidimensional scenic constructs of close-up, mid-range, and distant perspectives through the collaboration of solo and orchestral performances that embody rich dramatic connotations. The construction of pure instrumental musical drama benefits from the presence of dramatic elements and the manifestation of dramatic qualities.

In a defined physical space, such as a concert hall, the composer, the sound body (performers or instruments) and the audience constitute the three essential elements of an immediate, live music drama presentation. The composer acts as the main architect of the music drama's progression, the sound body carries out the presentation, and the audience experiences and perceives the music's progression. These three elements form a cyclical effect through the continuous process of rhetorical construction, performance presentation and emotional reception. In terms of performance presentation, ordinary drama relies on the actors' language (monologues and dialogues) and physicality (actions and expressions) to achieve performance. In contrast, the performing subject of musical drama is the soundscape — the performing entity that produces sounds in a theatrical stage or other theatrical space, which may include human voices, instruments, or even virtual sounds.

Drama is characterised by its inherent “dramatic quality” or “theatricality, without which quality there is no drama, and a performance is unlikely to captivate the audience.” Since the cognition and thinking of “dramatic quality” is always in the process of exploration and discussion, the proposals of “conflict theory,” “radical change theory,”

and “dialogue theory” are actually based on different perspectives. However, from the perspective of the overall system of drama creation, “dramatic quality” is a comprehensive embodiment of all the attributes of dramatic art. It connects with various elements of drama and is particularly closely related to the relationship between the subject and the object of the drama. From the rhetorical perspective of the subject of dramatic creation (i.e., creators and performers), elements such as atmosphere rendering, suspense setting, and conflict construction are all actions aimed at “awakening” and “stimulating” the audience's emotions. On the audience's (the object's) reception level, this involves fully perceiving the efforts of the subject, where emotions are “awakened” and “stimulated,” and the audience's psychology rises and falls with the development of the drama. This is the “effect” achieved by drama. “Theatricality” or “dramatic quality” is thus not only reflected in the rhetorical expectations constructed by the subject, but also in the implementation of effects as perceived by the object. The dramatic characteristics of musical theatre, especially in purely instrumental music, differ significantly from regular theatre or stage musical theatre. The core difference lies in the non-explicit character settings and relationships comprising the essence of “dramatic quality,” which are challenging to manifest clearly. In purely instrumental music, the “sound body” (音响体, *yīnxiǎng tǐ*) becomes the primary medium for expressing musical theatre's drama. This effect is achieved by means of several functions, including the characterisation of roles via specific timbres, the interplay between different sections of the sound body, the creation of musical spatiality, and the progression of the musical narrative.

Let us consider the second movement *Liyuan Bamboo Melody* as an example, which encapsulates a miniature musical drama.

The highlight of this movement consists in the musical characterisation of the solo instrument's timbre, which forms the core of its dramatic qualities.

The orchestration of *Liyuan Bamboo Melody* consists of a solo zhudi and a large national orchestral ensemble. The zhudi holds an extremely prominent and crucial role throughout the entire movement. It interweaves and interacts with wind instruments, plucked instruments, bowed string instruments, and percussion to create a dynamic musical dialogue. The selection of *G*-tuned and *D*-tuned zhudi, along with *G*-tuned and *C*-tuned bangdi (梆笛, *bāngdī*) flutes, highlights the pursuit of varied tonal expressions and colour. If, in ordinary drama, it is the performers that are at the core of the drama's existence,² then in musical drama, the core element must be the sound body. The sound body is what transforms the virtual record of “notes” that were originally just symbolic on the score into a real, living, audible and perceptible “sound characteristic” state, effectively connecting the composer's musical rhetoric with the audience's psychological perception.

The solo zhudi in *Liyuan Bamboo Melody* representing the centre of the sound system of this movement is equivalent to the “monodrama” in drama. The composer employs an appropriately nuanced timbre to present the zhudi, endowing it with a characterised role and imitative quality (Example No. 2). At the beginning of the movement, the *D*-key bamboo flute introduces a micro tremolo and air-vibrated tone on the *B* note, accompanied by the crisp wooden sounds of the wooden fish. This immediately immerses the listener in the elegantly distant atmosphere of Kunqu Opera, exuding a strong sense of literary refinement. The subtle imitation of the tonal inflections of the Kunqu spoken lines flows gently, with continuous descending and ascending tones, serving as a sonic mimicry of the Kunqu singing technique of “shaping the melody according to the word tones” (依字声行腔, *yī zì shēng xíng qiāng*).

The flowing, lyrical, and rhythmically nuanced sustained melodies that follow resemble an eloquent and precise “monologue,” shaping the dignified and graceful image of the Zheng Dan (正旦, *zhèng dàn*) or “straight role,” typically portraying married, dignified and

Example No. 2

Jia Daqun. *Capriccio* — *Liyuan Bamboo Tune*.
Full score, mm. 9–16



² There are two theories about the elements that make up a drama: the “three elements” theory and the “four elements” theory. The “three elements” interpretation focus on the three relationships between the drama, namely the playwright, the actors and the audience, while the “four elements” approach adds the place where the drama takes place — the theater — thus placing an accent on immediacy. Whether the “three elements” or the “four elements” approach is taken, in any case the most important element of drama is the artistes. A relevant discussion can be found in the book 戏剧概论 [Drama Introduction] authored by 河竹登志夫 [Kawatake Toshio], specifically in Chapter 2 titled 本质要素 [Essential Elements]. It was published by Sichuan People's Publishing House in October 2018.

elegant women (Example No. 3). The zhudi's vocalised tonal quality closely approximates the human voice; its long-standing use in Kunqu to perform supporting vocalisation (托腔, *tuō qiāng*) accompaniment harmonises well with Kunqu aesthetics.

“Role” is an indispensable subject in theatrical performance. In traditional theatre, actors play characters (roles), shaping their images and driving the drama forward through specific language, expressions, and actions. In instrumental music, however, “roles” are presented in an assumed, virtual manner. They are created through the multidimensional simulation of various instrumental tones, forming a series of rhetorical expressions. These convey intuitive perceptions to the listener, who, by combining their understanding of roles

with these sound impressions, forms symbolic and personal interpretations at a psychological level, thereby shaping the “human” form. The bamboo flute solo in *Liyuan Bamboo Melody* demonstrates intricate and refined rhetorical techniques in the progressive characterisation of roles through “mimicry of sound,” “expression of emotion,” and “shaping of form” (塑形):

- mimicry of Sound (拟声, *nǐ shēng*)³ — the warm and gentle recitative of the bamboo flute in the mid-range registers emulates the melodic cadence of a Jiangnan woman's speech, creating an intimate sonic impression;

- expression of Emotion (表情, *biǎoqíng*)⁴ — through the deliberate tempo, rhythm with varied pacing, and sinuously expressive phrasing, the bamboo flute vividly portrays the woman's lively and expressive features;

Example No. 3

Jia Daqun. *Capriccio* — *Liyuan Bamboo Tune*.
Full score, mm. 29–37

The musical score for Zhudi Solo is presented in three staves. The first staff begins with a melodic phrase marked *p*, followed by *mf* and *f*, and includes the instruction *espr.* (espressivo). The second staff features a more rhythmic, repetitive pattern with dynamics *mf*, *mp*, and *ff*. The third staff shows a melodic line with dynamics *sf*, *p*, *fp*, and *mf*, including an 'Air sound' effect and an 'ord.' (order) marking.

³ “Mimicry of sound,” also known in English as “onomatopoeia,” is defined in the seventh edition of the Modern Chinese Dictionary ((现代汉语词典, *xiàndài hànyǔ cídiǎn*) as the simulation of various sound effects from nature and social life in film production and opera performances, such as the sounds of thunder, hoofbeats, etc. Generally, “mimicry of sound” (拟声) refers to the simulation of natural sounds, while “onomatopoeia” (拟声词, *nǐ shēng cí*; also known as 象声词, *xiàng shēng cí*) is a word that simulates the sounds of things, which is closely related to the pronunciation of language. As part of the main art form presented in the auditory domain, “mimicry of sound” is the most common and original rhetorical device in music.

⁴ “Expression of emotion” (表情, *biǎoqíng*), a commonly used Chinese term, refers to the act of expressing inner thoughts and feelings through changes in facial expressions or posture, or the external manifestation of inner emotions and ideas. In a narrow sense, “expression of emotion” refers only to facial expressions, while in a broader sense, it includes postural expressions and other bodily expressions.ⁿ

– shaping of Form (塑形, *sùxíng*)⁵ — by employing subtle variations in tone, pitch, and inflection, the flute anthropomorphically conveys the woman’s gestures, figure, and even psychological disposition. Her elegant posture, swaying skirt, and hesitant steps evoke the vivid imagery of a young maiden like Du Linian (protagonist of the play *The Peony Pavilion* written by dramatist Tang Xianzu in 1598), wistfully sighing “Slender threads of sunny silk drift across the quiet courtyard, spring sways like fine lines...” The girl’s youthful beauty, coupled with her coy and dreamy longing, is delicately brought to life.

The musical structure of *Liyuan Bamboo Melody* not only exhibits the characteristics of a three-part dramatic structure but also reflects the structural logic of Chinese opera. From the perspective of the three-part dramatic structure, the opening, middle section, and ending represent distinct stages of the narrative, each fulfilling essential dramatic functions. The “opening” introduces the background and main characters, the “middle section” develops the events, and the “ending” steers the narrative toward its resolution. The opening of *Liyuan Bamboo Melody* spans from the beginning of the piece to section reh. 5, with the solo *D*-key flute serving as the core element of the passage. The sustained tremolo on the *B* note and the breathing sound, accompanied by the timbres of wind instruments (笙, *shēng*), plucked instruments including yangqin (扬琴, *yángqín*), liuqin (柳琴, *liǔqín*), pipa (琵琶, *pípá*), ruan (阮, *ruǎn*), guzheng (古筝, *gǔzhēng*), bowed instruments including gaohu (高胡, *gāohú*), erhu and various low-pitched string instruments, and percussion

instruments (wooden fish, sand chime, timpani, glockenspiel, vibraphone, tone tree), evoke the theatrical atmosphere of Kunqu opera. The bamboo flute imitates the distinct cadences of Kunqu recitation with fluid, lyrical vocal-like phrasing, serving as a personification of the Kunqu dan character through its timbre. This use of the bamboo flute symbolises the entrance of a dramatic character. The middle section is relatively long, extending from reh. 6 to reh. 22. In the 200-plus measures, while the wind instruments, plucked instruments, percussion instruments, and bowed string instruments each present contrasting transformations of their respective dominant motifs, the bamboo flute solo consistently assumes the role of a “protagonist,” standing out prominently above the sound lines with elegance and mastery. This is achieved through a progression from sparse to dense textures, a gradual increase in speed, and seamless integration with other instrumental groups, vividly portraying the character’s emotions and actions, while propelling the musical drama forward to a sonic climax. The conclusion enters at the peak of the climax, with the qudi solo returning to the “monologue” of Kunqu vocal recitative and fluid lyrical passages, shifting the tonal atmosphere from intensity back to subtle elegance, eventually leading to silence and reflection.

If the three-part structure is considered a more universal framework for dramatic structures, the “suite of linked musical forms” (曲牌联套体, *qǔpái lián tào tǐ*) is a structure unique to Chinese opera. It combines multiple distinctive “tunes” (曲牌, *qǔpái*) according to specific principles, seeking unity within

⁵ Shaping of form (塑形, *sùxíng*) refers to creating an image or form, often using malleable materials like clay or earthenware to craft tangible shapes. In the fields of literature and art, it typically involves using specific artistic materials or expressive methods — such as language and text, colours and lines, sounds and rhythms, or physical movements — to shape and present an image or character.

variation and achieving coherence amidst diversity. The composer explicitly declares the structural intention of *Liyuan Bamboo Melody* on the title page of the score: “Drawing creative inspiration from the operatic art that embodies the soul of traditional Chinese culture, while structuring the composition through the stylised methods of the ancient Kunqu Opera’s qupai system.”⁶ The musical composition includes several distinct sonic elements, each characterised by its own dominant melodic motif. These motifs are combined and overlaid in different forms during the progression of the piece, adhering to the structural logic of “scattered–slow–medium–fast–scattered” (散 – 慢 – 中 – 快 – 散, *sàn-màn-zhōng-kuài-sàn*). This structural principle reflects the traditional framework used in Chinese opera. The composition explicitly draws inspiration from the phrasing techniques of ancient Kunqu opera to organise its movements and melodies. The four sections of the piece correspond to slow, slow-moderate, fast, medium, and slow tempos, respectively, faithfully reflecting the operatic approach to structure and pacing.

The first section marked “Scattered” (散, *sàn*), covering measures 1–47, concludes at reh. 5, with a tempo marking of $\text{♩} = 54$. Although written with 4/4 and 3/4 time signatures, the music is not strictly constrained by metre. The solo *D*-tuned qudi employs sustained tremolos, breathy tones, upward and downward slides mimicking spoken Kunqu Opera recitation, and flowing lyrical phrasing, effectively portraying the image of a young female character (妙齡五旦, *miàolíng wǔ dàn*) in Kunqu Opera. The musical characteristics are: slow speed, without a uniform and regular rhythm cycle; the main method of the zhudi solo in shaping the female role is to simulate

the recitation of human voice such that its tone and rhythm are naturally formed according to the human breathing rhythm, leaving more empty space; wind instruments, plucked instruments, percussion instruments and string instruments are carefully used for accompaniment; the sound of the orchestra is elegant, highlighting the unique status of the qudi.

The second part “Slow”–“Medium” (慢 – 中, *màn-zhōng*), measures 48–96, reh. 6 – reh. 10, has a slower tempo, between $\text{♩} = 48$ and $\text{♩} = 54$, and gradually transitions to medium speed. In the ensemble, all instrumental timbres participate to form a full orchestral texture. A prominent melodic theme having a poignant and desolate quality is initially played by the string instruments. This is followed by the wind instruments resonating in the higher register, and finally, the qudi takes the spotlight with its tremolos, Kunqu-inspired vocal-like phrasing, and flowing melodic lines, fully showcasing its solo expressive role in the “slow” section. Then the main body is played by the flowing solo, and the speed of the music is increased to medium tempo. The musical characteristics of this passage are as follows: the orchestra’s first full ensemble performance employs diverse and distinct playing techniques and timbres across the instrumental families of wind (吹, *chuī*), string (拉, *lā*), plucked (弹, *dàn*), and percussion (打, *dǎ*) to create an enthusiastic atmosphere. The solo qudi reprises its leading role but significantly expands the flowing lyrical phrasing (流水行腔, *liúshuǐ xíng qiāng*). Among all the instrumental presentations, the primary melodic motif derived from the bamboo flute’s flowing lyrical phrasing undergoes transformation and radiates to the percussion, plucked, wind, and solo qudi parts, becoming the central motivic element guiding this section.

⁶ Jia Daqun. *Capriccio — Liyuan Zhuyun* (Full Score). Preface. Shanghai Music Publishing House, 2019.

The third section, “Fast” (快, *kuài*) (97–256 measures, reh. 11 – reh. 22), progresses at a relatively quick tempo, beginning with $\text{♩} = 108$. It serves as the core of the musical drama, portraying its entire development process. It begins with an extension of the solo qudi’s improvisational melody through rapid, dense note patterns in succession, transitioning into triplets and large interval leaps that alternate with ensemble performances from the wind, string, plucked, and percussion sections. Then, it progresses into a concerto-like segment between the solo part and the orchestra, where both interact in a “question and answer” format, effectively expanding on thematic motifs originating from the plucked instrument group. After reh. 16, the solo instrument switches to the *bāngdí* in *G* tuning, which is characterised by a bright and high-pitched timbre, to intensify the dramatic emotions to a climax. Then, it transitions to the softer and smoother tone of the *bāngdí* in *C* tuning, where it coordinates with the orchestra through vertical pitch and rhythm counterpoint, while the *G*-tuned bass *dadi* (低音大笛, *dīyīn dàdí*) showcases an elaborate passage enriched with techniques such as long finger tremolos, trills, grace notes, and continuous flutter tonguing. The musical characteristics of this passage are as follows: It has a large-scale structure and demonstrates a “gradual” progression to advance the musical drama. The passage begins at a fast tempo and gradually slows down, while the texture transitions inversely, from sparse to dense. Initially, the solo bamboo flute is lightly accompanied, but this develops into a rich orchestral climax as various instrumental groups gradually join in. The melodic shape of the bamboo flute transforms from continuous, ornate statements to large intervallic leaps with alternating legato and staccato phrases, eventually breaking into motive-like short fragments. These fragments interact and merge with the orchestra’s sound, becoming an integrated whole. The cadenza-like

passage serves as a natural peak of the musical drama, with the bass bamboo flute performing the “main character” role, bringing the music to its penultimate stage.

The fourth part “Scattered” (散, *sàn*), covering measures 257–308, reh. 23 – reh. 28, returns to a dispersed rhythm section (散板段落, *sàn bǎn duànluò*) with the solo qudi as the protagonist. The musical characteristics of the “scattered ending” (散出, *sànchū*) section may be described as follows. Although the materials used are the same as in the “scattered introduction” (散起, *sàn qǐ*) section, their focus differs. The “scattered introduction” emphasises mimicry of the personalised vocal intonations of Kunqu opera to shape the image of the Wudan (五旦, *wǔ dàn*) [one of the four main female roles in Chinese opera] character. In contrast, the “scattered ending” expands the flowing, lyrical phrasing and integrates variations of the thematic motifs from the plucked and bowed string instruments. It concludes with the breathy sounds and sustained tremolo of the qudi, which is accompanied by the extended tones of the plucked and bowed string instruments, achieving a complementary relationship between the introduction and ending sections.

The music structure of *Liyuan Bamboo Melody* is presented in the Table 1.

Genre Rhetoric of Sound Subject Layout and Logic of Genre Naming

The musical form of *Liyuan* is an innovative type of national instrumental concerto suite, which not only highlights the original sonic essence of the concerto but also actively explores new possibilities in formal expression.

In late 16th-century Italy, the Venetian School composers Andrea Gabrieli and his nephew Giovanni Gabrieli, inspired by the unique architectural structure of St. Mark’s Basilica, divided the church orchestra and choir into several smaller groups. These groups

Table 1. Music Structure of *Liyuan Bamboo Melody*

Four-part structure	Scattered	Slow-Medium		Fast			Scattered
Passage (full score rehearsal number)	Start rehs. 1; 2; 3; 4; 5	Rehs. 6; 7; 8; 9; 10		Rehs. 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22			Rehs. 23; 24; 25; 26; 27; 28
Tempo	♩ = 54	♩ = 48	♩ = 54	♩ = 108	♩ = 96	♩ = 42	♩ = 48
Section start and end	1–47	48–96		97–185		186–256	257–308
Three-part structure	Opening	Middle section					Ending

were placed in different locations within the basilica to perform alternately and responsively, creating contrasting and antiphonal effects in sound. This approach is considered the origin of the concerto. The original meaning of the Latin word “concerto” (in Chinese, “竞赛, 竞争” refers to “race” or “competition”) corresponding to the musical term refers the relationship of competitive interplay and mutual brilliance between the two main sound bodies that form the music. In this case, the main body can be the entire orchestra or some instruments in the orchestra (inner group), another group of instruments outside the orchestra (outer group), or even a solo instrument. The relationship between the two sound subjects determines the genre characteristics of the music.

The concerto sonic relationships in *Liyuan* fall into three categories: solo instrument-orchestra, large instrumental group-orchestra, and small instrumental group-orchestra. The second and fourth movements of *Liyuan* follow the solo instrument-orchestra relationship. The second movement features the bamboo flute as the solo instrument, while the fourth movement highlights the suona, both presenting forms characteristic of a solo concerto. The third movement involves a small ensemble of four string instruments (erhu,

jinghu, jing erhu, and yueqin) interacting with the orchestra. Within this ensemble, the erhu acts as a solo instrument, while the Three Major Instruments of the Beijing Opera (jinghu, jing erhu, and yueqin) form a fixed grouping, functioning together as a second solo entity. The erhu’s soft, delicate timbre starkly contrasts with the bold, resonant quality of the Beijing Opera trio, creating multiple layers of contrasting and complementary relationships: between the erhu and the Beijing Opera trio, the erhu and orchestra, the Beijing Opera trio and orchestra, and all three elements together — resulting in a multidimensional, three-level concerto framework. In the first movement, a large group of over 30 percussion instruments contrasts with the orchestra. This ensemble includes 25 solo percussion instruments (various gongs, tanggu, paigu, bass drums, wooden fish, clappers, cymbals, and cowbells) as well as six Sichuan Opera percussion instruments (bangu, zhong tanggu, luo, chuanbo, maluo, and jiaozi), which contribute a distinct local Sichuan flavour.

Although each musical subject (主体, *zhǔtǐ*) is defined by its unique characteristics, whether as an instrument or ensemble, the relationships between these musical subjects extend beyond simple “contrast” or “competition.” Contrast typically refers to the comparison between two

different entities. In music, contrasts can vary significantly, with “complete contrast” and “derivative contrast” being distinctive forms. Complete contrast is achieved by employing entirely different elements such as melody, rhythm, tempo, dynamics, tonality, texture, and instrumentation to create distinct musical forms. On the other hand, derivative contrast refers to cases where, although the final state of the sound bodies is different, there remain subtle connections in aspects such as structural mechanics, melodic direction, rhythmic patterns, and texture characteristics, indicating that the new sound body is “derived” from a pre-existing one. Under the guiding principles of Chinese traditional aesthetics, which emphasise “overall coordination” and the concept of “precious harmony,” the coexistence of two subjects is more commonly expressed through “contrast” (对照, *duìzhào*), where the two subjects refer to and correspond with each other, and “juxtaposition” (映衬, *yìngchèn*), where the two subjects highlight one another through distinct differences. The first and third movements, both featuring external instrumental groups emerging above the orchestra, exhibit distinct ways of coexistence among sound subjects. In the first movement, the Sichuan Opera percussion ensemble, rich in regional flavour, contrasts with the regular solo percussion instruments. There are commonalities in striking techniques and rhythmic expressions, as well as unique features rooted in the regional environment, which serve as a “contrast” for the main sound bodies. In the third movement’s triple concerto, the elegant and refined timbre of the erhu from the Jiangnan region alternates and complements the bold and sharp Beijing opera acoustic characteristics of the north. Simultaneously, both share and transform a melodic pattern with the orchestra, achieving harmony and unity among the three sound subjects through this method.

The second highlight of the *Liyuan* genre is the taoqu or divertimento (套曲, *tàoqū*).

The taoqu comprises several movements, each having a relatively independent scope and method of expression. However, a close connection between the movements is maintained by a common logic that organically combines the movements into a unified whole. The four movements of *Liyuan* resemble the structure of the four-movement sonata form in terms of tempo arrangement: fast-slow-fast-very fast. Each movement’s tempo is closely related to the solo instrument used and the characteristics it portrays. The first movement, *Liyuan Drum Charm*, uses Sichuan Opera gongs and drums as the rhythmic material throughout the whole piece to create a bright and lively atmosphere. The second movement, *Liyuan Bamboo Melody*, uses the melodious timbre of the bamboo flute solo to highlight the graceful characteristics of the Kunqu Opera, which creates a slow and soft atmosphere; the third movement, *Liyuan String Poem*, which combines hardness with pliancy, uses the three major instruments of the Beijing Opera having a strong Beijing flavour to echo the solo erhu; the fourth movement, *Liyuan Soul of the Melody*, condenses the customs and feelings of the Northwest with the high-pitched and desolate timbre of the solo suona. The use of instruments highlights distinctive melodic timbres, evokes diverse regional atmospheres, and conveys symbolic significance.

The generic naming of the work is unique. Here “naming” refers to the solemn act of providing a title. Composers often carefully consider the naming of the musical form of their original works, thus demonstrating their musical intellectual thinking. The aptly named titles of the four movements of which *Liyuan* is comprised are as follows: Overture, Capriccio, Impromptu, and Rhapsody. The entire piece begins with the concise and refined *Liyuan Drum Charm*, followed by the three movements *Liyuan Bamboo Melody*, *Liyuan String Poem*, and *Liyuan Soul of the Melody*. This structure resembles an

“introduction” followed by a “main body.” The latter three movements of *Liyuan* exhibit a highly unified design, not only reflected in the slow–fast–slow symmetrical tempo structure but also in the symmetrical arrangement of solo concerto–small ensemble concerto–solo concerto. What holds even greater significance is the concurrent use of the Capriccio, Impromptu, and Rhapsody, which demonstrates an overarching conceptual coherence. Although these three musical forms have differing origins and historical developments, their lexical meanings reveal strikingly similar characteristics: an implicit expression of “freedom and lack of constraint, unrestricted by rules.” The Capriccio has a relatively long history, evolving from the strict imitation of contrapuntal writing in the 16th century to a freer, more fanciful form in the 18th century. The Impromptu and Rhapsody, on the other hand, originated as characteristic musical pieces in the 19th century. The former is founded on the longstanding tradition of improvisation, while the latter became a vivid expression of musical nationalism, favoured by composers of the European national music schools. The composer successfully integrates these three genres by perceptively recognising their close commonalities as part of a seemingly effortless and spontaneous creative approach that is free from the constraints of rigid rules. The compositions lack fixed structures, seldom adhering to common structural principles such as contrast, variation, or recapitulation. Rather, they exhibit a fluid yet unified framework. The overarching character reflects a strongly Romantic spirit: either contemplative and dreamy or passionate and uninhibited. The inclusion of folk music elements further amplifies the expression of national characteristics. The naming of these musical forms aligns with the refined cultural essence of Chinese scholars throughout history, who have consistently pursued freedom and boundless creativity in spirit and thought,

uninhibited by the constraints of worldly rules. However, this seemingly arbitrary mental state embodies a deliberately “engaged” approach to life, maintaining personal independence amidst a chaotic and tumultuous world. It reflects a supreme pursuit of an ideal state of life, imbued with profound philosophical meaning.

The *Liyuan* Spirit Rooted in the Ecology of Chinese Opera

The title of the work, *Liyuan*, encapsulates the widespread understanding of Chinese opera as an art form centred around music within the Chinese cultural context. *Liyuan* is another name for “opera troupe” in Chinese. Usually, opera troupes or theater groups are called “*Liyuan*,” actors are called “*Liyuan* children,” while families whose generations have been engaged in opera are called “*Liyuan* family.” Its origin can be traced back to the rule of the Tang Dynasty Emperor Xuanzong, during which the “*Liyuan*” was established as a venue for performing and teaching music and dance.

The Tang Huiyao, Volume 34, On Music (唐会要·卷三十四·杂录, *Táng huì yào·juǎn sānshí sì·zá lù*) records that: “In the second year of the Kaiyuan reign (714 AD), the Emperor [Xuanzong], with no pressing matters of state, during his leisure time after attending to governmental affairs, personally taught court melodies (法曲, *fǎqū*) in the *Liyuan* (Pear Garden), achieving excellence in this endeavour, and named the participants the ‘Emperor’s Disciples of the Pear Garden’.” [9, p. 734] In the Old Book of Tang Treatise on Music Volume 8 (旧唐书·卷二十八·志第八·音乐一, *Jiù táng shū·èrshíbā·zhì dì bā·yīnyuè yī*) it is recorded that: “Emperor Xuanzong, during his leisure time after attending to state affairs, personally taught 300 young musicians from the Imperial Ministry of Ceremonies (太常, *tàicháng*) to play instrumental compositions (丝竹之戏, *sīzhú zhī xì*, lit. ‘silk and bamboo opera’). When all the instruments

sounded together, if there was any mistake in a single note, Emperor Xuanzong would immediately discern it and correct it.” [10, p. 709] These performers were referred to as “disciples of the Emperor” and also known as “disciples of the Pear Garden,” since the performance institute was established near the imperial orchard called the Pear Garden. In the New Book of Tang, Records of Rites and Music, Scroll 12 (新唐书·卷二十二·志第十二·礼乐十二, *Xīn táng shū·juǎn èrshí'èr·zhì dì shí'èr·lǐ yuè shí'èr*), it is stated that: “Emperor Xuanzong, being well-versed in musical theory and deeply passionate about court music, selected 300 children of imperial musicians from the music bureau to be trained in the Pear Garden. If there was any mistake in the music, the emperor would immediately notice and correct it himself. These trainees were called the Emperor’s Pear Garden Disciples (皇帝梨园弟子, *huángdì líyuán dìzi*). Hundreds of palace maidens who resided in the northern quarters of Yichun also became disciples of the Liyuan. Liyuan’s musical department additionally established a smaller unit consisting of over 30 musicians specialising in specific tones and sounds.” [11, p. 315]

According to the records of the aforementioned historical texts, in the second year of the Kaiyuan era (714 CE), Emperor Xuanzong selected approximately 300 individuals from the “sitting performance troupe” of the Taichang Temple. In the imperial garden known as the Liyuan, he personally taught them Faqu court music (法曲, *fǎqū*). Those selected as musicians were called “Emperor’s Liyuan disciples” due to their dedication to serving the emperor. From the second year of the Kaiyuan era (714 AD), when the Liyuan was established, to its dissolution in the 14th year of the Dali era (779 AD), the institution of the Liyuan existed for over half a century. It spanned the entirety of the flourishing Tang Dynasty and served as a microcosm of the development of musical art

during that time. Although it declined during the An Lushan Rebellion and by the mid-to-late Tang Dynasty had already been incorporated into the Jiaofang (Imperial Music Bureau), the name “Liyuan” was preserved.

The Liyuan, which initially served as a venue exclusively for the recreation of royal family members, evolved into an institution where the emperor personally instructed performers in Faqu court music, signifying a fundamental change in its function. Later, the establishment of subdivisions such as the Liyuan Bejiao Institute, Liyuan New Institute, Zuo Department, Li Department, Female Department, and Small Department marked the further professionalisation and systematisation of the Liyuan institution. It combined performance rehearsals with teaching functions, resembling modern musical theatre troupes, as it focused on both the preparation of performances and the cultivation of specialised talent. During the Tang Dynasty, the primary role of the Liyuan institution was to study and practise the Faqu form of court music. Faqu integrated poetic lyrics and music, as well as accompanying songs by dance. Additional elements of representational performance were subtly present, making Liyuan a seminal influence on the later development of musical theatre. [12]

The form of Chinese-style musical theatre known as Xiqu (戏曲, *xìqǔ*) or simply “Chinese opera” has a long history and significant impact. It integrates singing, speaking, acting, and martial arts into a cohesive whole. Through highly stylised performances, actors create vivid theatrical scenarios and lifelike characters, establishing Xiqu as a central element in both Chinese social life and aesthetic culture. Especially after the Ming and Qing dynasties, nearly all cultural activities in Chinese folk life — from worshipping gods, celebrating festivals, holding weddings and funerals, to daily interactions and leisure — were inseparably

tied to opera. The vast and rich content of opera depicted everything from the political struggles of kings and generals, the love stories of scholars and beauties, business activities of craftsmen and merchants, to perilous adventures and the life experiences of monks and Taoists. It also covered various scenes, such as urban towns, rural landscapes, wild mountains, ancient ridges, rivers, and water alleys. The ideas promoted in opera, such as loyalty, filial piety, integrity, helping the weak, praising the virtuous, and condemning the corrupt, reflected traditional Chinese moral and ethical values. Chinese opera is the richest integrated musical art form in Chinese artistic traditions, merging poetry, vocal styles, instrumental music, physical expression, martial arts, stage aesthetics, scenery, costumes, and facial makeup. It interconnects with other art forms and advances them collectively, following the ancient Chinese development path of integrating poetry, lyrics, and songs. Before the Tang Dynasty, opera achieved the blending of different ethnic cultures. In the flourishing Tang period, it absorbed cultural elements from the Western Regions and Indian Buddhism. By the Northern Song period, it already incorporated influences from Roman, Jewish, and Islamic cultures, forming a synthesised musical theatre art that united both Chinese and foreign traditions.

Thus, opera is closely connected with the life of Chinese people. Folk culture and the lives of ordinary people form the fertile ground from which traditional opera was born. The cultural genes embedded within this foundation are refined, distilled, and disseminated through the processes of creation and performance, becoming integral components of opera and shaping its form and appearance. On the other hand, opera, through its mirrored simulation and artistic abstraction, reflects the living conditions and ideological concepts of people from different eras. It expands

the narrow confines of everyday life, poetizes the mundane aspects of existence, and provides philosophical insights into life. Chinese opera also serves as an effective medium for emotional communication. By presenting stories within specific scenes or contexts, it stirs the emotions of its audience and resonates with their feelings. Similar or relatable plots, tones, and sentiments often trigger memories and emotional empathy, causing listeners to shed tears or laugh heartily. Through this emotional release, pain is eased, and wounds are healed. Additionally, opera distinctly highlights regional characteristics. Its dialect-infused singing styles, the unique timbres of local musical instruments, and elements such as costumes, makeup, posture, and physical movements all come together to create over 300 opera forms across China, showcasing a diverse array of artistic expressions.

Thus, it would not be an exaggeration to state that opera is the spiritual home of the Chinese nation. Throughout China's centuries-long history, Chinese opera has developed alongside the nation's evolution, embodying the essence of traditional Chinese aesthetics, serving as a deeply rooted cultural heritage, and continually adapting to contemporary trends. It acts as a mirror, reflecting the lives and emotional experiences of ordinary people, including national sentiments, karmic connections, joys, and sorrows. Closely tied to daily life, Chinese opera captures, reflects, and critiques existence, profoundly resonating with society. Distinct regional musical styles form irreplaceable symbols in opera, as seen in Liyuan. For example, the bold and straightforward tones of the "three principal instruments" of Beijing opera highlight the Jingqiang singing style, whereas the soft and delicate bamboo flute accentuates the elegance of the Kunqiang style, exemplifying the contrasting characteristics of the northern and southern traditions. Additionally, the spirited Qinqiang of the northwest and the dramatic

Gaoqiang of the Sichuan Opera in the southwest each hold unique charm. These regional styles often evoke nostalgic memories of “hometowns” to form an enduring cultural imprint intimately familiar and dear to the people.

In the context of globalisation, *Liyuan*, representing Chinese opera and the artistic life philosophy of “life as theatre, theatre as life,” is deeply reflected across all regions of China. It exists as a cultural symbol that embodies the historical memory and cultural genes of the Chinese nation, serving as a vital bridge connecting the past with the present and preserving the continuity of national culture.

Conclusion

Jia Daqun's *Liyuan* uses a unique musical rhetoric strategy to construct a magnificent picture of Chinese opera culture within the framework of national instrumental concerto. This work is not only a contemporary translation of traditional opera music, but also a creative voice deeply rooted in the national cultural genes. Through the regional rhetoric of specific instrumental timbre, the dramatic rhetoric of sound humanization and opera structure, and the genre rhetoric of sound subject layout and naming — the interweaving construction of three rhetorical dimensions, it achieves a deep unity of musical form and cultural spirit.

From the perspective of the regional rhetoric of specific instrumental timbre, the composer uses four highly recognizable timbre of Sichuan opera gongs and drums, Kunqu opera flute, Beijing opera three major instruments and Qinqiang suona as brushes to outline the cultural outlines of the four major geographical regions of Southwest China, Jiangnan, North China and Northwest China in the sound space. The fiery and vigorous percussion of Sichuan opera, the graceful and gentle flute, the sonorous and bright string music of Beijing opera, and the desolate and high-pitched suona

are not only the sound and image symbols of regional music characteristics, but also carry the folk customs and spiritual temperament of a place. This kind of regional writing with timbre as the carrier integrates the timbre of musical instruments and geographical humanities into an organic cultural expression system, allowing the audience to complete the cognition and identification of the national music map in the sound experience.

The humanized role of sound and the dramatic rhetoric of opera structure show the composer's profound grasp of the essence of Chinese opera art. Through the humanized role shaping of the instrument's timbre, the work successfully endows the instrument with a personalized performance, allowing the audience to form an intuitive perception of the character at the psychological level, creating a dramatic scene of virtuality and reality in pure instrumental music, so that the “silent music” has “sound emotion,” and realizing a new expression of musical drama; at the same time, the musical structure of the work follows the “scattered–slow–medium–fast–scattered” logic of the Chinese opera tune link set, cleverly combining the three-stage structure of the drama with the opera structure, so that the music runs through the integrity in diversity, showing the construction thinking of traditional Chinese opera.

The exploration of musical genre rhetoric reflects the composer's intellectual thinking on musical form. The “competitive performance” relationship in the concerto tradition is expanded into a multi-dimensional dialogue between solo instruments, instrument groups and orchestras, and the free temperament of genres such as overture, capriccio, impromptu and rhapsody is integrated into the suite structure. It not only follows the classic characteristics of the concerto, but also breaks the shackles

of the inherent program. It not only conveys the composer's careful design of the musical form, but also highlights his creative use of national music materials, making the work contain a strong national spirit and romantic temperament.

The deep cultural value of “Liyuan” lies in the contemporary interpretation of the “Liyuan spirit.” The composer uses “Liyuan” as a cultural symbol, pointing to the historical origins of Chinese opera art, and also metaphorically represents the Chinese nation's life attitude and aesthetic philosophy of “opera is like life.” The regional collage of the four movements in the work is actually a musical symbol of the coexistence and prosperity of multi-ethnic cultures; the use of the logic of opera structure implies respect and transformation of traditional art rules; the naming of musical

genres integrates the original techniques of improvisation, imagination, and dispersion of artistic creation, and the coexistence of contrast and reflection between the sound subjects, into an innovative presentation of Chinese and Western music formal thinking. In the context of globalization and modernization, the significance of Jia Daqun's large-scale national instrumental concerto *Liyuan* transcends the scope of individual works, and embodies the important position of opera in Chinese social life in a highly condensed way, further strengthening the cultural significance of opera as the spiritual home of the Chinese nation, and also provides a paradigm for national music creation that can be used for reference — how to find roots in tradition, open up in innovation, and let the ancient opera genes be reborn in contemporary music.

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Starry Sky Lightens the Hearts of Music Lovers

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Abstract. The author begins with his own experiences as an amateur trumpeter during his school years, and explains the current situation of an amateur orchestra in China, especially in Beijing, and then tells about the formation and events of the *Starry Sky* Orchestra that include their classical music concerts and educational lectures. *Starry Sky* formed from the *Three Highs* Orchestra that was begun by the Vice Premier of China, Lanqi Li, in 2012. The new orchestra *Starry Sky* now comprises amateurs, or “lovers of music,” from the governmental, medical, engineering, academic and other professions, open to all who wish to join. The *Starry Sky* collaborated with the Philadelphia Orchestra in 2017. The amateur orchestra can promote the love for music of the public, and also improve the quality education of schools, which can also help the comprehensive development of students. Author Ben Gu, Ph.D. is a librarian, translator, and a trumpeter in Beijing, People’s Republic of China. He was a member of the *Starry Sky* Orchestra.

Keywords: Amateur orchestra, Education, China, *Starry Sky* Orchestra

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A Personal Experience as a Music Lover

I was born and grown up in Shanghai, where the modern Chinese arts developed very early in the 20th century. Because my father is an amateur trumpeter and music lover, and also because I entered the Xincheng Middle school, which was the only student orchestra in the city in the 1970s, I began to learn music and became a trumpeter. At that time, music education was not developed in China. Therefore, very few people could learn music playing, especially with Western musical instruments. In this special historical period of China, university education was not in a normal situation, and students with music skills had the wish to enter various orchestras and army bands. Some alumni of my school orchestra were very lucky to become members of military bands and even of local orchestras. They wanted to recruit new performers from the very few schools with basic musical education. Just two years later, the national university entrance examination was resumed, and I entered an university and no longer pursue the music career. However, my love for music has been lasting for my lifetime, and I keep practicing trumpet and translating music monographs.

I wrote about my experience in the school in a collection of essays. [1, pp. 189–216] When I joined the *Starry Sky* Orchestra in 2022, I realized that many senior players had the same experiences with me, but they became army musicians and later continued to play music as amateurs after their retirement. Beijing is the city that have the national level orchestras much more than other cities in China.

There are also many amateur orchestras organized by schools, universities, regional cultural centers, etc., and also some freely organized bands, not to mention some bands in public parks, which were discussed by Joseph Kaminski. [2] Personally, I joined a wind band of young people, an orchestra of retired policemen, and the *Starry Sky* Orchestra. In this article, I would like to take the *Starry Sky* as an example to explain the general situation of amateur orchestras in China.

Introduction to the *Starry Sky* Orchestra

This article is about a Chinese national orchestra, albeit an amateur community orchestra – The *Starry Sky* Amateur Orchestra. The orchestra consists usually of 60 members per concert, including on average 20 violinists, 4 violists, 6 cellists, 4 flutists, 4 clarinetists, 3 trumpeters, and 4 hornists depending on the actual requirements of a concert and the number of orchestra members who can volunteer for the concert. Most players are retired Chinese workers who joined the orchestra simply for their love of music. Some players are still working and cannot attend every concert. For most of the concerts in Beijing, the players come from Beijing and Tianjin.

The *Starry Sky* Amateur Orchestra (*Man tian xing ye yue jiao xiang yue tuan*) was founded in 2013.¹ Its predecessor was the *Three Highs* Amateur Orchestra founded in 2012 by Mr. Lanqing Li, Former Vice Premier.² The reason this orchestra was so called is because it consisted of high government officials (at the ministerial level), high military officers, and high (senior) professors and professionals.

¹ Yin yue dian liang ren sheng, man tian xing ye yue jiao xiang yue tuan jiang zou xiang li xian [Music Lightens the Life, the *Starry Sky* Amateur Orchestra will Play in Lixian]. *Zhong guo wang* [China.org.cn]. April 15, 2019. URL: http://sc.china.com.cn/2019/wenhua_yanchu_0415/316167.html (accessed: 07.02.2025).

² Li Lanqing suo jian “San Gao” yue tuan jie san [The *Three Highs* Orchestra Established by Li Lanqing is Disbanded]. *Nanjing ri bao* [Nanjing Daily]. January 23, 2013. URL: <http://www.taihainet.com/news/txnews/cnnews/sh/2013-01-23/1015297.html> (accessed: 07.02.2025).

During his term as Vice Premier (1998-2003), Li was in charge of the sciences and education, and after his retirement he was still concerned with education, so he pushed the popularization of classical music in China.

Prior to the 2012 Chinese Lunar New Year, Li discussed the idea of forming an orchestra with the musician Xiaowen Ye and other governmental officers. They thus organized an orchestra, the *Three Highs*.

Mr. Jianping Tang, the Dean of the Composition Department of the Central Conservatory of Music, had composed a piano quintet, *Jianzhen's Voyage to Japan*. On March 11, 2012 Mr. Ye and four other high officers performed it in Beijing on a concert of Tang's compositions. It had a great success and as a result, more and more people applied to join the orchestra. The orchestra thus came

to consist of more than 100 elite members from various professions throughout 16 provinces. The *Three Highs* orchestra finally made its debut on December 22, 2012, at the National Center for the Performing Arts, Beijing, but the orchestra was immediately disbanded.

Several months later, a new orchestra named the *Starry Sky* Amateur Orchestra was founded, consisting of the previous *Three Highs* members and newly recruited members. The new orchestra came to include less high officials and more senior professionals. With the development of the orchestra through the years, there are more and more young musicians, who add vitality to the group. The name *Starry Sky* comes from a poetic passage, "Gathering is a fire, scattering is a sky full of stars," signifying that the orchestra members come from different places and professions to become a united group (Photo 1).



Photo 1. A *Starry Sky* Concert at the Yuying School (April 6, 2023)

Starry Sky's Musical Director

Mr. Xiaowen Ye has been the director of the *Starry Sky* Orchestra since its inception (Photo 2). He was the Executive Deputy Director of the Central Institute of Socialism / The Academy of Chinese Culture (2009–2016), and then the Vice Chairman of the Committee on Culture, History and Studies, CPPCC (2016–2023).



Photo 2. Xiaowen Ye,
the Director of the *Starry Sky* Orchestra (May 2023)

In the 1970s, during his army years, he learnt a little about the violoncello, but he began to truly learn the instrument at age of 61. Ye believes that music is everywhere and can be practiced at any time. He wakes up early in the morning to practice, and he learns from many professional players whenever they have

time to teach. Everybody sees that whenever he attends meetings or conferences, he always brings his musical instrument with him. Ye is now the director of the orchestra and the principal cellist.

In the orchestra's repertoire, there is a piece entitled *Hong Yan*, [The Swan Goose] for violoncello and orchestra that was arranged by Professor Wantong Jiang, based on a Mongolian song especially written in 2014 for the *Starry Sky* Orchestra. Mr. Ye was the soloist.

The orchestra is also often conducted by Mr. Linlin Wang (Photo 3), who is the permanent conductor of the Chorus of the China National Symphony Orchestra, and sometimes conducted by Ms. Yujue Ji, also a permanent conductor of the Chorus of the China National Symphony Orchestra.



Photo 3. Conductor Linlin Wang (May 2023)

Classical Music on Campuses

One of the main activities of the *Starry Sky* is the "Classical Music in Campuses" project. For example, some members of the orchestra visited the Northwest A&F University on April 28, 2014 and gave lectures on music education, human development, music and scientific

researches, helicobacter pylori, university life, the pursuit of elegance, resisting vulgarity, and playing the trumpet.³

During the concerts on university campuses, Mr. Ye shares his love for music and talks about the relationship between music, life, and his governmental roles.

Prof. Hao Liang is the present concert master while also being a principal gastroenterologist at an army hospital. On concert breaks, Liang often talks about the issues concerning public health and the love of music.

Mr. Dawei Hu is a senior engineer in an aerospace institute while also an amateur horn player. He combined his knowledge of music and mechanics and invented a newly patented model of French horn with bearings inside the rotary valves that won him a Gold Medal Award in May 2023 from the Beijing Association of Inventions.⁴

Recently the orchestra visited China University of Mining and Technology and the Xuzhou Institute of Technology, May 20 and 21, also visiting Nanning for two concerts in Guangxi University, June 10 and 11 (Photo 4).



Photo 4. The *Starry Sky* Orchestra at Guangxi University (May 2023)

³ Man tian xing ye yu jiao xiang yue tuan 6 wei zhuan jia wei wo xiao xue zi zuo bao gao [6 experts from the *Starry Sky* Amateur Orchestra gave lectures for the students of our university]. *Northwest A&F University*, April 28, 2014. URL: <https://news.nwafu.edu.cn/xnxw/42591.htm> (accessed: 07.02.2025).

⁴ Di 17 jie Beijing fa ming chuang xin da sai fa ming chuang xin jiang huo jiang gong gao [Announcement of the Prizes of the 17th Beijing Innovation and Invention Competition]. *Beijing fa ming xie hui* [Beijing Association of Inventions]. May 19, 2023. URL: <https://www.bj-fm.com/news/detail/514.html> (accessed: 07.02.2025).

Cooperation with the Philadelphia Orchestra

In 2017, the Philadelphia Orchestra visited Beijing and cooperated with the *Starry Sky* in the Concert Hall of the National Library of China on May 29.^{5; 6} The program contained *Carmen* overture, *The Butterfly Lovers* (violin concerto), and *Defend the Yellow River* among others. Since I was a new member of the orchestra I did not have the opportunity to attend this concert, but I felt the excitement of some of the older members when they talked about this unique experience.

The solo violinist for the *The Butterfly Lovers* Concert was Mr. Shuchun Zhou, the editor-in-chief of *China Daily*. When he was a younger journalist 24 years ago, he wrote a report on the Philadelphia Orchestra's first visit to China, in 1973. He now met the orchestra, not for journalism, but for his love of music.

The Philadelphia Orchestra is a cultural and diplomatic symbol for China because it was the first American ensemble to perform in China after Former President Richard Nixon asked the Orchestra to visit China.⁷ The cooperation between the Philadelphia Orchestra and the *Starry Sky* Orchestra therefore has a special significance.

As some orchestra members remembered, their performance with American musicians

was a very special experience, not only because amateur orchestra had very few international cooperation opportunities, but also because they were very happy to play with such high-level musicians.

Recent Activities

I joined the orchestra in October 2022. I just love music and want to have more opportunities to practice the trumpet. The orchestra rehearses every Sunday in a school in Haidian District, and recent new pieces include *Die Fledermaus* Overture, *Dance of the Yao People*, and *Harmonious Music in China* (a Buddhist symphonic/choral work).

The orchestra was funded by the China National Arts Fund for the concert tour project, "My Motherland and I,"⁸ mainly covering travel expenses and venues. Generally speaking, the funding is not easy to be approved. It was successful because of its perfect design, its high quality and its purpose for the education of students.

Recently, the orchestra had the following activities:

On November 3, 2022, the concert entitled "Music Enlightens Life, My Motherland and I," was held in the Concert Hall of the National Library of China. During the concert, there also was a ceremony for the donation of music

⁵ Man tian xing ye yu jiao xiang yue tuan xie shou Feicheng jiao xiang yue tuan zai guo tu yi shu zhong xin ju xing gong yi yan chu [The *Starry Sky* Amateur Orchestra and the Philadelphia Orchestra played together at the Arts Center of the *National Library of China*]. National Library of China. January 06, 2017. URL: http://www.nlc.cn/dsb_zx/gtxw/201706/t20170601_148817.htm (accessed: 07.02.2025).

⁶ Man tian xing ye yu jiao xiang yue tuan xie shou Feicheng jiao xiang yue tuan feng xian yin yue sheng yan [The *Starry Sky* Amateur Orchestra and the Philadelphia Orchestra Offered a Musical Banquet]. *Ren min zheng xie bao* [CPPCC Daily]. September 06, 2017. URL: <http://mobile.rmzxb.com.cn/tranm/index/url/whkj.rmzxb.com.cn/c/2017-06-09/1583565.shtml> (accessed: 07.02.2025).

⁷ New film highlights Philly Orchestra's impact on classical music in China. PhillyVoice. May 04, 2021. URL: <https://www.phillyvoice.com/philadelphia-orchestra-documentary-china-classical-music/> (accessed: 10.02.2025).

⁸ Guo jia yi shu ji jin (yi ban xiang mu) 2022 nian du zi zhu xiang mu ming dan gong shi [Announcement of the Projects Funded by the China National Arts Fund]. *Guo ji yi shu ji jin* [China National Arts Fund]. January 03, 2022. URL: https://www.cnaf.cn/project_detail/2362.html (accessed: 10.02.2025).

manuscripts and historical photos by seven artists.⁹

On January 18, 2023, the New Year Concert of the Orchestra was held in the Concert Hall of the National Library of China (Photo 5). It included Huanzhi LI's *Spring Festival Overture*, Johannes Brahms' *Hungarian Dance No. 5*, *The Red Detachment of Women* (Suite from the ballet), Johann Strauss' *Blue Danube Waltz*, Shiguang Wang's *The Song of Yangtze River*, Yongcheng Qin's *My Motherland and I* (piano, violin and cello), Yuan Mao's *Happy*

New Year (violins), the final movement of Antonín Dvořák's *Symphony No. 9* (From the New World), Lu Zheng's *Happy News from Beijing* and finally the encore *Ode to My Motherland*.

On February 23, 2023, the orchestra held a music salon at the National Library of China to commemorate the 150 anniversary of Qichao Liang, a notable scholar and former director of the library. With the accompaniment of the music, librarians, children and orchestra members recited some of Mr. Liang's poems, proses and letters.¹⁰ A similar event was held



Photo 5. The *Starry Sky* New Year Concert at the National Library of China

⁹ 7 wei zhi ming yi shu jia juan zeng yin yue shou gao lao zhao pian deng gei guo tu, kan kan you sha [Seven Famous Artists Donated Music Manuscripts and Historical Photos to the National Library]. *Jing bao wang* [Beijing Daily]. April 11, 2022. URL: <https://news.bjd.com.cn/2022/11/04/10209003.shtml> (accessed: 10.02.2025).

¹⁰ Liang Qichao dan chen 150 zhou nian ji nian lang song yin yue sha long zai Guo jia tu shu guan ju ban [The Music Salon to Commemorate the 150 Anniversary of Liang Qichao was Held in the National Library of China]. *Zhongguo ri bao* [China Daily]. February 23, 2023. URL: <http://ex.chinadaily.com.cn/exchange/partners/82/rss/channel/cn/columns/h72une/stories/WS63f75c3da3102ada8b2306a7.html> (accessed: 10.02.2025).

in Beijing Yuying School on April 6, for schoolers to learn Mr. Liang's family tradition, domestic discipline, and patriotism.¹¹

On April 14, 2025, the orchestra entered Beijing Institute of Education, Shijingshan Campus, for a concert specially for teachers and students in Shijingshan District. The performance was interluded with several humorous speeches by players in the orchestra. Mr. Hao Liang, the principal violinist and a gastroenterologist, talked about the relationship between music and health. Mr. Dawei Hu, a hornist and engineer, talked about his story of invention, innovation and improvement of the French horns. Mr. Bojun Li, an bassoonist and cardiothoracic surgeon, told the story of his love for during the school years. The audience not only enjoyed

the music, but also were encouraged and moved by their speeches for their charms of personality. Although they are non-professional amateur performers, their music skills are almost professional, and their have all achieved high level in their own professional domains.¹²

Conclusion

The *Starry Sky* Amateur Orchestra is a good example of "lifestyle" that tells people no matter what you do in your profession, the love of music is common and this love of music along with professional accomplishments are mutually beneficial. The orchestra continues to promote the love of music in China, and its cultivation of good taste, sincerity, and dedication among young people (Photo 6).



Photo 6. The author, Be Gu, in the Trumpet Section of the *Starry Sky* Orchestra (November 2022)

¹¹ Jia feng jia jiao yu jia guo – ji nian Liang Qichao dan chen 150 zhou nian lang song yin yue sha long gong yi huo dong ju ban [Family Tradition, Domestic Discipline and Patriotism – Music Salon to Commemorate the 150 Anniversary of Liang Qichao]. *Ren min zheng xie bao* [CPPCC Daily]. April 06, 2023. URL: <http://www.rmzxb.com.cn/c/2023-04-06/3325980.shtml> (accessed: 07.02.2025).

¹² Ye yu jiao xiang yue tuan zhan zhuan ye yan zou! Shijingshan qu shi sheng shang qi yin yue si zheng ke [Amateur Orchestra Showed Professional Performance! Shijingshan Districe Teachers and Students had a Ideological Class]. *Xian dai jiao yu bao* [Modern Education News]. April 17, 2025. URL: <https://www.phwz.net/news/1zwRPQLjDP.html> (accessed: 29.05.2025).

Amateur orchestras have been developing rapidly in the past decades, and are expected to develop further. Unlike the situation 40 years ago, many professional musicians are participating in music education in their spare time, and national and international music exchange activities are much more than before.

In China, school and university students pay most of their attention to the studies of their ordinary courses and sometimes neglect the importance of sports and art cultivation, which seem not to help their academic records and future occupations. The government promote “quality education” to change this situation, but it’s not very effective. The organization of student orchestras and the campus concerts by senior professionally successful amateurs will help to change their ideas, and guide them to develop not

only academically, but also physically and psychologically.

As Mr. Zijia Zhang pointed out in his new book, [3, Preface] although amateur orchestras had developed greatly in the past 30 years, there are still some problems in the organization of the orchestras, compared with the counterparts in Western countries. We have still a lot to do to promote the love for music in the public.

Mr. Peng Cao, a notable conductor at his age of 100, established an amateur orchestra in Shanghai in 2005, and still conducted for it recently. He thinks that there is no differences between amateur and professional orchestras. [4] Ms. Xiaoying Zheng, another notable conductor, has always been making her efforts to popularize classical music, especially opera. [5] With the efforts of so many musician, classical music will be loved by more and more Chinese citizens.

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Music Publication Catalogues and Music Journals in Russia in the Second Half of the 19th and the Early 20th Century: Features of Advertising and Marketing Interaction

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Abstract. The article continues the research on the music publishing business in Russia of the second half of the 19th – early 20th centuries, related to its formation and development in historical and cultural dynamics and perspective. The intensity of economic transformations, the growth of production capacities and new technologies significantly influenced the emergence and formation of the advertising and marketing sphere, which is reflected in an integrated approach to the production of music catalogues and periodicals: a modern view of their content and concept, strategies and sales algorithms. The revival of integration processes within individual commercial structures has been directly linked to the flourishing of art and education, the expansion of professional interests and creative relationships. As a result, the “documentary” environment allows us to assess the scale of the ongoing transformations using the example of such large firms as “M. Bernard,” “V. Bessel and Co.,” and others. The activities of other industry representatives have great scholarly potential, among them: “P. K. Seliverstov,” who initiated original constructive solutions in advertising his trading company and became one of the creators of an individual business style. The materials appearing in the research literature for the first time are intended to expand the intellectual base and emphasize the exceptional cultural status of the Russian music publishing business, to identify its individual semantic facets.

Keywords: music magazines, catalogs, domestic music publishing, advertising, marketing, “M. Bernard”, “V. Bessel and Co.,” “P. K. Seliverstov”, “B. V. Reschke”

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Introduction

Music publishing is a little-studied area of scholarly research that reveals interesting aspects of the business and creative life of large and small enterprises that form the basis of Russian music printing. Trade literature provides great opportunities for such studies, allowing significant results to be achieved in defining the diverse vectors of commercial practices along with their associated artistic interests. Such publications contain a significant amount of technical information on the history of musical production, as well as its capacity and the quantity of products manufactured. This resource provides a demonstration of the procedures and rules of the Russian market and professional style in terms of its specific recognisability.

The dynamics of industry achievements during the period from the second half of the 19th century to the early 20th century were associated with the individual advertising and marketing [1]¹ strategies of a number of well-known music publishing companies. The structure, design and content of the catalogues “P. Jurgenson,” “A. Gutheil,” “J. H. Zimmermann” and others formed technical standards that had developed within the industry, as well as displaying unique features that reflected the originality of their various approaches, techniques and methods of work. Thus, the auxiliary literature “M. P. Belaieff in Leipzig” exemplified the highest standards of printing art, having no serious competitors in terms of paper quality, technical execution and illustrative material, and leaving far behind similar publications of other publishing houses, which very often

resembled simple newspaper sheets in their appearance.

This economic approach was followed by many other firms, whether based in the capital or provincial cities. Some of them, for example A. L. Bernardi, did not classify their range of musical notation products at all. In such cases, all publications, whether comprising educational and pedagogical materials, “serious” or “light” repertoire, could be listed in simple alphabetical order, without any division into themes, genres, etc. For others, such as “Boleslav Korejwo” or “Leon Idzikowski,” work with catalogues was one of the main priorities. The question, as always, reflected the company’s brand development strategy and tactics, its business image, etc. An important aspect was the display of awards received at domestic and foreign exhibitions, which were prominently placed on the title pages of all technical publications along with warrants of appointment such as Supplier to the Court of His Imperial Majesty, Commissioner of the Imperial Russian Musical Society, etc. From such evidence, it can be clearly seen that music publishing catalogues had already become a powerful tool of information policy for the promotion and distribution of musical products.

Musical Magazines and Music Publishing Catalogues as a Single Advertising and Marketing Space

The search for new advertising and marketing mechanisms led a number of large manufacturers to the idea of synthesising the magazine and catalogue periodical forms. A special printing style created here over

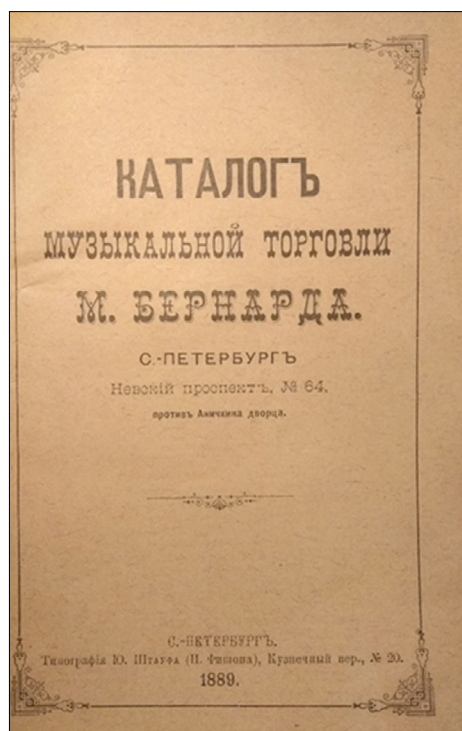
¹ In a work by Philip Kotler we read that “Advertising is an impersonal form of communication carried out through paid media, with a clearly stated source of funding.” [1, p. 429] “Marketing is a human activity aimed at satisfying needs and wants through exchange.” [Ibid., p. 21] Advertising is a part of marketing, having the common functionality of ensuring continuous sales of manufactured products.

the course of many decades was aimed at popularising the works of Russian composers, etc. This practice was successfully tested and widely distributed among Russian music publishers. Strong business skills, commercial acumen and entrepreneurial intuition contributed greatly to the success of the enterprises that published their magazine products. The undisputed veteran of this scene was *Nuvelist* founded by Matvey Ivanovich Bernard, which by the middle of the 19th century was the leader in the market of printing structures together with *Musical Russia* and its manuscript supplement *Musical Light*. The issues of *Nuvelist* distributed throughout the capital and provincial cities alike, representing a ramified system of retail space for attracting potential clients, including through catalogues, as well as containing information about upcoming magazine issues.

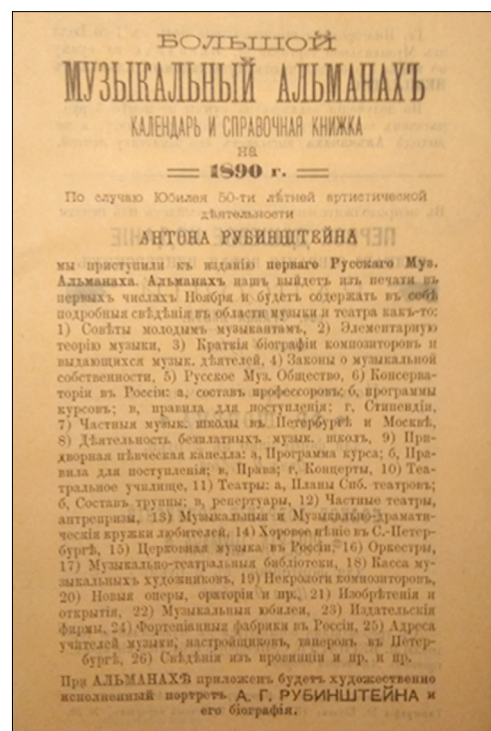
The thus-established system reflected the processes of financial integration and partnership that tended towards the creation

of large industrial associations. As an example, we will cite the “book, music and instrument store Eastern Lyre of the Commission Agent of the Supplier to the Court of His Imperial Majesty Matvey Bernard and the Kazan Circle of music lovers,” [2, p. 137] which successfully marketed its existing assortment “through private subscriptions, thanks to annual/monthly catalogues,” as well as “through a contractual system with specialised partner organisations...” [3, p. 297] In this respect, the catalogues of the firm M. Bernard (Il. 1) developed great information potential. In one of them, for 1889, we find a notice of the release of the *Russian Musical Almanac*, a calendar and reference book for 1890 (Il. 2) dedicated to the 50th anniversary of Anton Rubinstein’s artistic career, which featured a detailed indication of the headings and rewards: “an artistically executed portrait” [4, p. 1] of the pianist and his biography.

It was communicated that out-of-town citizens who subscribe to “sheet music [...]

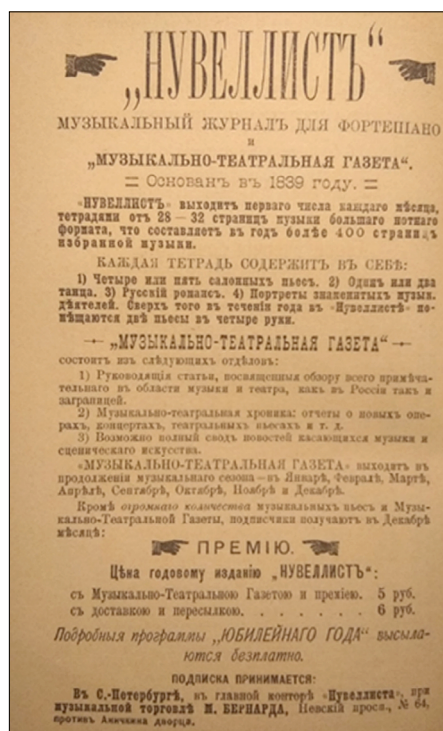


Il. 1. Catalogue of the Music Trade by M. Bernard, 1889.
Title page



Il. 2. Catalogue of the Music Trade by M. Bernard, 1889.
Announcement of the Publication of the *Russian Musical Almanac*

for a sum of at least 5 rubles will receive the *Musical Almanac* FREE OF CHARGE.” [Ibid., p. 2] Here was also information about the genres and number of works for piano published in the *Nuvelist* and the *Musical-Theatrical Newspaper*, which consisted of the following sections: “1) Leading articles devoted to an overview of everything noteworthy in the field of music and theatre, both in Russia and abroad; 2) Musical-theatrical chronicle: reports on new operas, concerts, theatre plays, etc.; 3) Possibly a complete collection of news concerning music and the performing arts” [Ibid., p. 20] (Il. 3). Subscribers were entitled to an additional bonus: the purchase price of both titles was five rubles. With delivery and postage, six rubles.



Il. 3. Catalogue of the Music Trade by M. Bernard, 1889.

Announcement of the Publication of the Music Magazine *Nuvelist*

Boris Lvovich Volman writes: “Many complaints can be made against Bernard as the editor of *Nuvelist* regarding the integrity of the published works and the littering of the magazine’s pages with low-quality crafts. Let us, however, be fair and take into account the era of his publishing activity and the demands made by the subscribers of Bernard’s journal.” [5, p. 86] This was essentially aimed at a wide consumer audience and a democratic style that worked successfully until the beginning of the 20th century. The purchase of the M. Bernard publishing house by Pyotr Ivanovich Jurgenson in 1889, despite being a momentous event in the company’s history, did not alter this trajectory.

In the essay written for the fiftieth anniversary of the magazine, Mikhail Mikhailovich Ivanov notes: “We do not know what fate awaits *Nuvelist* in the future, but to date, developing gradually, it has acquired more than 3,000 subscribers, a respectable figure for any music magazine, no matter what country it is published in.” [6, p. 31]

In both structural and economic terms, the policy of Matvey Bernard was also followed by other music publishing giants — these included “A. Gutheil,” which published the *Muzykal'nyi zhurnal* [Musical Journal] monthly from 1870 to 1872, and “V. Bessel and Co.,”² whose *Muzykal'nyi Listok* [Musical Leaflet] (1872–1877) and *Musical Review* (1885–1888) were published weekly and monthly, respectively.³ According to Boris Lvovich Volman, *Muzykal'nyi Listok* could be considered as “a musical and literary newspaper that set itself the task of covering the events of musical life as objectively as

² The company opened in 1869. Vasily Vasilyevich’s brother Ivan also played an important role in it, being in charge of most commercial issues.

³ Just like Bernard, Bessel was a professional musician, having graduated from the St. Petersburg Conservatory in the viola class of Ieronim Andreyevich Weikman.

possible.” [5, p. 122] This publication actively contributed to the popularisation of the music of Anton Rubinstein and Pyotr Tchaikovsky. The editorial board was headed by Herman Laroche. It also “included A. Famintsyn, N. Soloviev, M. Ivanov, P. Zinoviev and V. Chechott,” with whom Vasily Vasilyevich Bessel, who was oriented toward the work of the composers of the “Mighty Handful,” subsequently developed irreconcilable ideological contradictions. [Ibid.]

Bessel’s passion for journalism allowed him to leave his job in the theatre orchestra in 1878 — on the recommendation of Franz Liszt, he became “the St. Petersburg correspondent for the Leipzig music newspaper *Neue Musikzeitung*.” In the 1872 catalogue [7], it was possible to find the first mention of the publication of the *Muzykal'nyi Listok* (in contrast to another, from 1875, which reported that the first issues were published in September 1874).

These catalogues typically contain the programme, information about the editor-in-chief and members of the editorial board, and descriptions of the composers whose works are included in the published list. At three rubles without delivery and an additional 60 kopecks with delivery and postage, the cost of the subscription is already significantly less than the equivalent publication from Matvey Ivanovich Bernard. Associate firms accepting subscriptions in other cities are indicated, including: “A. Gutheil” in Moscow, “Gebetener and Co.” in Warsaw, as well as in Orel (Genchel), Kyiv (Kleybel), Tiflis (Lanko), etc. At this point, the catalogues began to acquire some resemblance to the magazine format characterising the later period when

the publication of the *Muzykal'noe obozrenie* [Musical Review] began. [8]

Presenting Madame Henriette Nissen-Saloman’s “School of Singing,” Bessel, for advertising purposes, publishes a digest of critical reviews from various metropolitan newspapers: from *Novoye Vremya* [New Time] (8 April 1881 No. 1846), *Golos* [Voice] (6 May 1881 No. 124), *Peterburgskaya Gazeta* [Petersburg Newspaper] (6 May 1881 No. 124), and finally from the German-language *St. Petersburger Herold* (28 April 1881 No. 118) and the Leipzig *Signale für die Musikalische* (November 1881 No. 67). However, nothing similar could be found in later editions.

Julius Heinrich Zimmermann works in the same style, including in the Catalogue of Musical Works for 1889 a voluminous collection of “Press Reviews of the Famous Newest Work for Piano by Professor Carl Reinecke, *From the Cradle to the Grave*.” In the published excerpt from the magazine *Gartenlaube*, No. 8 for 1889, it is noted: “And so in his new work Reinecke also tries to make music accessible to middle-of-the-road audiences, if only they are able to understand and feel all the poetry expressed by the fusion of harmonious sounds; in this way, he has made a contribution to piano literature for which many will remain grateful.” [9, S. VI]

Other Russian businessmen used similar marketing moves. The trading practices of Pyotr Klementyevich Seliverstov⁴ in St. Petersburg had a long development path. At 22 Sadovaya Street, opposite Gostinyj Dvor, there was a book and music shop, whose catalogue in 1893 represented a collection of works on spiritual topics, textbooks, works

⁴ G. Riemann’s *Musical Dictionary* reports: “Seliverstov, Pyotr Klementyevich — born 1854 in St. Petersburg, received his musical education at the Court Chapel (choirmaster); in 1887 he opened a music trade and publishing house in St. Petersburg; since 1894, he has been the editor and publisher of the magazine *Music and Singing*.” [10, p. 1172] Including the publication *Nashe Vremya* [Our Time].

on philosophy, logic, medicine, law, etc., including theatrical plays, an affordable library for the military, schools, the general public, and more (Il. 4).



Il. 4. Catalogue of the Book and Music Store of P. K. Seliverstov, 1893.
Title Page

Although musical works were located only at the very end of its contents, they are directly mentioned in the preface, which compensates for this “disadvantageous” location: “In the music department of the store there are schools for all instruments and singing, etudes and pieces accepted by all conservatories, romances of Russian and foreign composers, a large selection of plays and dances. Cheap editions from Russian and foreign publishers. Complete collections of cheap editions Carl

Friedrich Peters and Henry Litolff. Theoretical works, spiritual and musical works by Russian and foreign composers. Strings, metronomes, music stands, and other musical accoutrements.” [11, p. 3]

There are a number of references to the work of this enterprise in various sources: “The publishing house of the book and music store of Pyotr Klementyevich Seliverstov operated in St. Petersburg from 1888 to 1910. <...> During this period, P. K. Seliverstov was the only publisher of the works of provincial composer-choirmasters (as a rule, in the supplement to his magazine *Muzyka i penie* [Music and Singing] (my italics. — O. R.)).”⁵ Antonina Lebedeva-Emelina and Marina Sidorova indicate that P. K. Seliverstov’s publishing house published choral concerts by Stepan Anikeyevich Degtyarev: *Blazheni vsi* [Blessed are All], *Velichit dusha moya Gospoda* [My Soul Magnifies the Lord], *Voskliknite Bogovi* [Cry Out to the Gods], etc. [12, p. 83]

However, the company’s marketing strategies operated according to a different coordinate system. In addition to spiritual literature, many publications represented light genres. Taking into account the interests of the consumer, music for light entertainment was published first and foremost. As an example, the compositions performed “with great success in Pavlovsk under the direction of R. Eulenberg” [11, p. 219] or “by the court orchestra,” which made an indelible impression on the public. [Ibid.]

The sales technology was supported by short annotated indexes, for example, to the ballet *Les Pilules magiques* [The Magic Pills] by Ludwig Minkus.⁶ Objectively, dance numbers

⁵ Publishing houses and publications of sacred music. URL: <http://religiocivilis.ru/hristianstvo/christ-i/12356-izdtelstv-i-izdniya-.html?start=3> (accessed: 02.04.2025).

⁶ Similar mechanisms were demonstrated by the firm Yu. H. Zimmerman in the sections dedicated to popular singers of the second half of the 19th century, in particular to Medea Figner.

turned out to be preferable to various “schools of play” and other specialised literature. By 1911, and possibly even earlier,⁷ Seliverstov’s output had become solely musical. This proved the undoubted commercial benefit of this subject under the conditions of tough industry competition. Following the example of major players in the domestic market, the publisher regularly informed consumers about the cost, quantity and quality of the assortment produced.

Similar advertisements were placed on city shop windows and on the front pages of catalogues. An important condition for successful marketing was the correct placement of published material. Along with traditional operetta vocal scores, which were placed in the “best” printing spaces, a large volume of works on the theory and history of music by domestic and foreign authors, spiritual compositions, etc. were presented.⁸

In fact, Seliverstov followed the important marketing principle of selling what “people will certainly buy.” [13, p. 43] And, judging by the catalogues, this practice was in line with the “current trends” of his time. The change of course towards the sale of sheet music products⁹ implied its great market potential, as reflected in the almost thirty-year history of the enterprise. A comparison of catalogues published in 1893 and 1911 revealed a significant increase in turnover and its numerical

indicators. The close proximity of the trading location to the Petersburg Passazh, the famous commercial center of the capital, was also of great importance.

The company’s music periodicals — in particular, the magazine *Muzyka i penie* [Music and Singing], which was edited and published by Pyotr Seliverstov from 1894 to 1905 — had an indisputable value for determining universal marketing strategies.¹⁰ Along with works by Bach, Beethoven, Mendelssohn and Gounod, the first issue also featured secondary literature. Among the stated goals: “...to give every amateur, as well as those beginning to study music and singing, for the most modest fee, a large number of the best musical works. <...> Given the awakening desire for music in our society, the benefit of such a publication is obvious, especially in view of the high cost of sheet music available for sale separately...” [14, p. 1]

In addition, the magazine included a *catalogue* of products published by Seliverstov, from spiritual literature to poetry collections and home reference books, which formed an important part of the enterprise’s economic strategy and marketing operations. For the information volume, it is necessary to note other parameters: “...characteristics of product sales regions; assessment of the market commodity niche,” [15, p. 181] etc., leading

⁷ 1911 saw the publication of the *Katalog not deshevykh izdaniy muzykal'nogo magazina P. K. Seliverstova* [Catalogue of Cheap Music Editions from P. K. Seliverstov’s Music Shop], which is stored in the Russian State Library.

⁸ The 1911 catalogue presented a wide range of musical notation products of various compositions. The first place in the table of contents was occupied by pieces for piano in two and four hands, dances, schools of playing, and then vocal literature, *sacred-musical* works and instrumental repertoire. In total, more than 60 pages of published and marketed titles are listed. Among them we find the *Historical Printing House of Church Singing Edited by Priest M. A. Lisitsyn*, as well as the *Collection of Church Chants of Common Chants for the People Arranged for Two and Three Voices by Priest Nikolai Kurlov*, spiritual and musical works by Dmitry Stepanovich Bortnyansky, etc. These works were accompanied by new gypsy releases, the album *Enchanting Sounds*, etc.

⁹ In the 1911 catalogue there is no longer any mention of the publishing activities of Pyotr K. Seliverstov.

¹⁰ Pyotr K. Seliverstov passed away in 1905. However, the company would continue its operations until 1917.

to a clear structural hierarchy of the production process.

Thus, the magazine's subscription geography included Moscow, Blagoveshchensk, and later Odessa. It was recommended by the "main administration of military educational institutions <...> to cadet corps for acquisition in fundamental libraries." [16, p. 1] Three months later, in the issue of July 15, 1896, is added: "Scientific Committee of the Ministry of Public Education. For 1895, approved for student, middle and senior age libraries, secondary school libraries for male and female students."¹¹ [17, p. 1]

The sale of magazine products most likely created additional material resources for the implementation of priority publishing projects; however, it was spiritual literature that was closest to Seliverstov's professional profile.¹² An important nuance was the stable cost of an annual subscription, which ranged from 4 to 5 rubles, including postage and delivery.

The other side of marketing operations was connected with the synthesis of magazine and catalogue periodicals in publications of an advertising nature: introductory articles, information about the activities

of the publishing house¹³, etc. *Muzyka i penie* [Music and Singing] (Il. 5) was an effective tool for the sale of printed materials, announcing new editions and a variety of secular literature, while Seliverstov's catalogues simultaneously reported on current titles and prices.

The journal covered the activities of various printed sources (Il. 6). Among them can be found *Detskoe Chtenie* [Children's Reading], an illustrated monthly for school-age children, as well as *Russkii nachal'nyi uchitel'* [Russian Primary Teacher], *Narodnoe obrazovanie* [Public Education], *Detskii otdykh* [Children's Leisure], *Iskusstvo i nauka* [Art and Science], the general pedagogical weekly newspaper *Shkol'noe obozrenie* [School Review], etc. This became especially noticeable with the beginning of the publishing house's cooperation with the Educational Committee of the Ministry of Public Education in 1896.¹⁴ Also advertised were the *Lyublinskije gubernskie vedomosti* [Lyublin Provincial Gazette], *Tobol'skie gubernskie vedomosti* [Tobolsk Provincial Gazette], and *Turgaiskaya Gazeta* [Turgai Gazette].¹⁵ Several advertisements were dedicated to the scientific, literary, and political journal "Novoe Slovo."

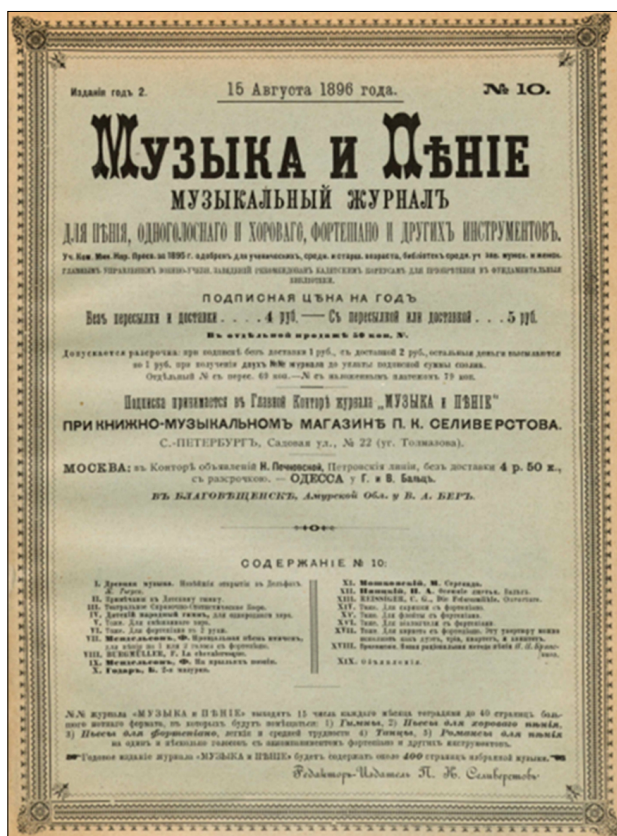
¹¹ Scientific Committee of the Ministry of Public Education. For 1895, approved for student, middle and senior age libraries, secondary school libraries for male and female students.

¹² Very often, one or another enterprise had its own "specialisation" on the side. Thus, the music publishing house and store of Nikolai Khristianovich Davingof, founded in 1887, which successfully traded in English, Parisian and other fashion magazines, was reported in annual catalogues. [18]

¹³ Following the example of "V. Bessel and Co.," these often coincided with announcements about the release of the next issue of a music newspaper or magazine.

¹⁴ The reasons for this interaction should be sought in the educational system of the Russian Empire. Nina Pavlovna Richter notes: "The period from the 1880s to the beginning of the 20th century was a time of close attention of teachers to the problems of music education, active development of program and methodological materials, as well as the transfer of the subject 'Church Singing' in school to the category of compulsory in church parish schools and higher primary schools." [19, p. 10] In this light, the specificity of the publishing house of P. K. Seliverstov in the production of sacred musical literature and its participation in the activities of the Educational Committee of the Ministry of Public Education acquires a new relevance.

¹⁵ First illustrated newspaper in the East of Russia.



II. 5. *Muzyka i penie* [Music and Singing] Magazine. August 15, 1896.
Title Page



II. 6. *Muzyka i penie* [Music and Singing] Magazine. August 15, 1896.
Fragment

Thus, the provision of printing space for other producers on the example of *Muzyka i pienie* [Music and Singing] took place according to the principle of advertising partnership and on the basis of direct cooperation with government agencies.

Conclusion

In summing up, it should be emphasised that the publication of musical periodicals in the domestic music publishing industry of the second half of the 19th – early 20th centuries interacted with catalogue products, which, in addition to constituting a valuable information resource, represented an effective advertising and marketing strategy. This process was accompanied by a number of objective factors associated with the expansion

of trade and economic interests, the search for new sales mechanisms, and the development of regional areas, thus comprising a natural response to the intensive development of capitalist production. The financial interests of the industry's leading figures were moving towards the creation of large enterprises, in which newspapers and magazines served to regulate trade policy to form an ideological, scientific, educational and creative centre.

Part of this burden was also carried by company catalogues, which included literary material of an advertising nature. As a result, industry integration contributed to the popularisation of musical art, becoming a distinctive feature of many publications, along with their business style and graphic branding.

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