

Wendelin Bitzan

**A Milestone of Symbolist Music. A Multi-Perspective Examination
of Nikolai Medtner's *Sonata-Ballade*, Op. 27**

Nikolai Medtner's *Sonata-Ballade*, Op. 27, is a cyclic three-movement work which incorporates into itself an independently published ballade as its first movement. The sonata's refined structure is enriched by a number of intertextual narratives, establishing motivic cross-references to other compositions by Medtner. In addition, there are strong religious implications derived from a poem by Afanasy Fet which is closely connected to the genesis of the work. The article first attempts to examine the score as it appears, and then considers the mentioned semantic implications in a separate stage of the analysis. The results reveal the *Sonata-Ballade* to be a unique work of Symbolist art, unfolding the most personal of the composer's aesthetic views to the listener.

Keywords: Sonata, ballade, Medtner, Fet, Pushkin, cyclic form, musical semantics, hermeneutics, symbolism, narrative, spiritualism, self-quotation, muse, temptation

Liudmila N. Shaymukhametova

**Bach and Newton: Artistic Parallels
(About the Creative Content of the Urtext of the Inventions and Sinfonias)**

The article elaborates on how J. S. Bach, parallel to Newton, "researched" the laws of nature and the Universe. In his sound process he modeled space, time and motion and manifested in artistic form discoveries in many ways analogous to the scientific inventions of his contemporary. Bach, similarly to Newton, showed himself as a "scholar-pioneer," who constructed in the logic of his constructions an artistic picture of the world, nature and the Universe. He rendered in the music of the "Inventions and Sinfonias" images of mechanical motion, which were studied at that same time in physics: ascending and descending, "running," spherical, laminar, obtrusive, incremental, sinusoidal, etc. He even imprinted the wave-like nature of oscillating motions in the acoustical image of the work of a pendulum (the Two-Part Invention in F major, the Three-Part Invention in B minor).

The Inventions are distinguished by their special attribute of penetration into the laws of the physical qualities of matter: here the numerous models of folding and unfolding of the musical text demonstrate forms of alteration of time and space, which are bearers of information about the outer world. It is not perchance that the pieces in the second half of the cycle, namely, the 15 Three-Part Inventions, are called Sinfonias. The subtitle indicates at the quite concrete characteristic features of the score, which presents a musical equivalent of a volumetric tridimensional space. They may be realized in a musical score for ensemble on the basis of numerous modifications of vertical and horizontal oppositions of the acoustic images of solo and continuo. The same characteristic features are contained in the essentially stereophonic voluminous musical text of the Inventions and Sinfonias, convolved into a two-staff short-score, which may be explicated by the performer into various versions of a derived ensemble score.

Keywords: J. S. Bach and Newton, Inventions and Sinfonias, baroque music making, baroque ensemble practice, creative music making.

Anton A. Rovner

Intervallic and Motivic Connections in the Last Song of Schoenberg's Vocal Cycle *Das Buch von den Hängenden Gärten*

One of the most significant works of Schoenberg's atonal period is the vocal cycle set to poems by Stefan George, *Das Buch von den Hängenden Gärten*. It is often thought that

Schoenberg's atonal language is amorphous and leads practically to a total departure from traditional form, structure and thematicism. There are two approaches towards examining the composer's music from that period. One of them was best elaborated by German music theorist Theodor Adorno, who extolled Schoenberg's atonal music for its bold break with all the formal constraints of the previous traditions. The other one is represented by set theory, developed by American music theorists. This theory emphasizes the structural organization inherent in Schoenberg's music from that period, in which a lot of symmetrical elements of intervallic structure may be found despite the seeming complete stylistic freedom. This article presents an analysis of form, thematicism and intervallic correspondences in the last song of the vocal cycle, in which intervallic structure is analyzed with the use of set theory, while the free development of the composition, unfettered by traditional form, is examined from the perspectives of Adorno.

Keywords: Arnold Schoenberg, atonality, *Das Buch von den Hängenden Gärten*, Theodor Adorno, set theory.

Vera I. Nilova

Nationalism in Music – Playing with References

Nationalism presents one of the favorite concepts in present-day musicology in English-speaking countries. It appeared in Europe in the 18th century as a *political movement* and during the course of the following two centuries has been extrapolated into the sphere of music as a research instrumentarium for performers for the study of musical works by composers from Eastern and Northern European countries. This led to an artificial type of classification of the European musical works from the 19th and 20th centuries with the simultaneous endowment of the very concept of “nationalism” with negative connotations. This type of reflection resulted in a loss of the connection of musical theoretical thought with real processes of music history in Europe, which is what caused the situation of “the other Europe” (according to Milan Kundera). In order to overcome the existing cognitive dissonance and sense of futility of the further current usage of the customary terminology, it would be helpful to develop a critical perspective of the accumulated research experience from countries outside of Russia, which has not been fully grasped by Russian musicology. As an alternative to the concept of nationalism, the concept of national identity is proposed, which has been broadly used in the international academic space for research of the phenomena of classical and folk music. In Russia this is provided by the methodologically heuristic foundation in the form of the regular laws in the evolution of national artistic traditions developed by Mikhail Druskin, directed at their preservation and at the same time aspiring towards passing beyond their confines. The present concept is also relevant for the study of 20th century music, since it features strong tendencies towards approach of composers to pre-Baroque stylistic periods and archaic strata of folk music.

Keywords: nationalism, national identity, methodology of musicology, cognitive dissonance, process of music history, evolution of national artistic traditions.

Natalia Yu. Kireyeva

The Determinants of the Value Orientation of Personality in the Communicative Space of the Art of Music

The contemporary social and cultural situation, equipped with significant achievements in the sphere of highly developed technologies and cultural values, provides human beings with great opportunities for a full-fledged harmonious existence. However, this social well-being presents merely the outer shell, under which lies hidden the deep spiritual crisis of human society. This is connected, first of all, with the overall immersion into the intellectual sphere of activity and people's rejection of their intuitive inner element, which results in a loss of oneself. In such conditions the human being becomes passive and closed, losing interest and the abilities for

perception of musical compositions. Nonetheless, it is the art of music which presents a means for disclosing the human being's spiritual potential which elevates him or her above the world of practical aims. The outer determinants are the main references for motivation in the acquisition of aesthetical experience. For carrying out research this issue the author suggests making use of the communicative-axiological approach adapted by her to this issue. This makes it possible to determine the human being's value landmarks in his or her creative communicative activities, which are formed as the result of development of certain skills in a person. The article presents characterizations of four types of personality which have various correlation of development of the intellectual and intuitive principles: personality with a strong manifestation of intuition and a corresponding development of intellect; personality with a strong manifestation of intuition and an insufficient development of intellect; personality with a strongly developed intellect, but with a "run-down," closed intuition; personality with undeveloped intellect and closed intuition. The present research in light of the formation of a new anthropology of the New Worldview opens up broad possibilities for improvement of interaction between participants of the communicative system of "art vs. society."

Keywords: art, communicative-axiological approach, value landmarks, development of personality, communication, axiology.

Elena V. Kiseyeva

Multimedia Performance as a Form of Presentation of the Art of Music and Choreography in the Second Half of the 20th Century

The article is geared on understanding multimedia performance as one of the relevant forms of presentation of contemporary art of music and choreography. Having taken shape in the artistic culture of the 1960s and having subsequently become an alternative to traditional European ballet, multimedia performance has established itself in the most recent history of musical theater as a synthetic phenomenon functioning at the boundary of genres and forms of art. The term "multimedia performance" has a diffuse interpretation in musical-choreographic practice and in scholarly works of art criticism. The ambiguity of the various interpretations and the absence of a unified approach to the present phenomenon generate a broad argumentative field not limited to discussion of mere artistic aspects of the issue. In this article the musical-choreographic multimedia performance is examined as a "live" form of artistic production, i.e. generated during the course of the performance, in which most prominent is the study of the bodily experience of the performer and the special reaction of the audience, presuming an impact on the performer, among other things. At the center of the author's attention lie the issues of creation of the "corporality" of multimedia performance, its spatial-temporal solution and the formation of a sound milieu.

Keywords: the arts of music and choreography, multimedia performance, art and real life.

Firuz A. Ulmasov

About the Multidimensionality of Eastern Monody

The article is aimed at examining the multidimensionality of Eastern monody. At its core lies the understanding that multidimensionality is an inner attributive trait of thinking and perception, while Eastern monody presents a specific type of its realization. Multidimensionality is defined as the simultaneous correlation and unfolding of various plans, elements and functions, a unity of conjoined and successive processes.

The conceptual foundation is constituted by the position that all logical-intonational connections upon perception and replication of music are carried out within psychological processes of thought and beyond a perception filled with the tradition and culture of hearing. On the basis of this concept two planes are singled out: the outward – where the music is performed and sounded out, and the inward one – where the connection between the sounds is carried out. The primary function of the inward plane is to carry out a logical coordination of interaction of elements in the outward plane. The main function of the outward plane is the procedural development of musical meanings for hearing and artistic creativity. The structure and principles of correlation of the inward and outward planes are perceived as a special principle of multidimensionality which is defined as a two-plane functional opposition (TFO), examined as one of the universal forms of the phenomenon of binarity.

The initial form of practical discovery of music is music making which carries out the function of realization of the outward plan – the procedural development of musical thought. Music making as a brand of human activity stipulates in many ways the specificity of musical perception and thought. At the basis of implementation of the TFO of the multidimensionality of Eastern monody lies the type of music making formed by solo singing with instrumental accompaniment. In its structure of “voice-instrument,” two main types of the multidimensionality of the TFO are actualized – the contrasting and the diffuse, encompassing the various sides of the monadic process in their vertical and horizontal strata.

Keywords: multidimensionality of melody, Eastern monody, musical thinking, binarity in music.

Roman I. Elanskov

“The Signs of the Sounds” in Jukka Tiensuu’s Music for Accordion

Jukka Tiensuu (1948) is a contemporary Finnish composer, pianist, harpsichordist and conductor. He has written compositions for solo performers and for various ensembles of instruments, including those incorporating accordion. In Finland the accordion has undergone its own path of development, but until recently mostly traditional, folk music was performed on it. Jukka Tiensuu shared his aesthetical views about the art of composition in his lecture “The Future of Music” which he read on April 16, 2000 at the University of California in San Diego. Each one of his compositions is unlike the other one, cardinally differing in terms of form, content and manifestation of the composer’s conception. Of considerable interest are his solutions in the sphere of notation of the musical text. Every composition of his is supplied by the composer’s annotation describing the principles of performance of various particular extended techniques, as well as the overall form of the composition. A comparative analysis of compositions by Jukka Tiensuu with those by other contemporary composers shows that his means of notations are situated within the general framework of the general tendencies of modernism.

Keywords: Jukka Tiensuu, accordion, modernism, composers of Finland, contemporary notation.

Elena V. Gordeyeva

The Practice of Ensemble Music-Making and the Baroque Clavier Musical Text

Every work of art and its notated document are connected with a certain culture of historical time. The early clavier musical text (the urtext) of the Baroque period reflects the fanciful diversity of types and forms of music making, combining together practical ensemble traditions and compositional techniques. The special features of the musical practice of the

Baroque period exerted their influence on the structure and content of clavier texts. These traditions and techniques have been embedded in the solo and ensemble clavier texts in the guise of such basic principles as the presence in a convolved appearance of score notation; reflection of acoustical images of orchestral musical instruments; a dialogic principle of the composition's construction; variability of unfolding of the performers' musical text. The clavier musical texts of the Baroque period fixated in their graphic notation the basic characteristics of the culture of music making in the Baroque period, having become an original type of notographic mirror of the music making epoch.

Keywords: clavier urtext, ensemble music making, musical culture of the Baroque period.

Yulia M. Rogachyova

Concerning the Issue of Interpretation of Sergei Taneyev's Choral Music

The article is devoted to the question of interpretation of the compositions of Sergei Taneyev for chorus a cappella in the perspective of the problematics of musical time. Certain compositions are examined from the point of view of revealing the elements of depiction and expressivity in them. The author of the article believes that Taneyev's choral works a cappella are endowed not as much with expressivity per se as with its particular modification, expressed on a qualitatively new level: it is suggested to call the present phenomenon conditionally "generic depiction." Further on, the text of the article discloses this concept and cites corresponding examples from Taneyev's choral compositions a cappella. It is possible that this kind of approach may help potential interpreters of Taneyev's choral compositions look at them anew and observe not merely "scholarly," complexly written and texturally luscious – but genuinely humanistic, ethically significant and, most importantly, remarkably beautiful music.

Keywords: Sergei Taneyev, Taneyev's choral works, choral music a cappella, interpretation of choral music, depiction in music.

Galina A. Denisova

The Dialectics of Monumentality and Intimacy In the Genre of *Orchestergesang* of the *Fin de siècle* Epoch

The appearance of the first orchestral transcriptions of the *Klavierlied* brought along a qualitative transformation of the genre of the song, which lay at the basis of the *Orchestergesang* – a variant of the genre of the orchestral song, which developed at the turn of the 19th and the 20th centuries and provided a brilliant manifestation of the epoch of the *fin de siècle* in music. On the basis of the etymology of the word *Orchestergesang* itself, as well as on analyses of compositions by Richard Strauss, Gustav Mahler, Alexander von Zemlinsky, Max von Schillings, Hans Pfitzner and others, the article examines the direct dependence of the object of the research on orchestral and vocal music, which determines such stylistic traits of the *Orchestergesang*, as monumentality, as well as intimacy. The quality of monumentality in the *Orchestergesang* is stipulated by its connection with the symphony and its derivatives, as well as operatic genres. The influence of the symphony manifests itself in bringing in symphonic features into the genre of the song, which expresses itself in the form-generation of the *Orchestergesang*, principles of work with thematicism, bringing in contrapuntal features into the textures, the duration of the sounding of the music, and the usage of large orchestral ensembles. The connection of the *Orchestergesang* with operatic forms is marked by a departure of the genre of the song from the salon sound, the presence of orchestral accompaniment, the complicity of the vocal part, and change of the style of performance towards psychologically

sharpened declamation. The quality of intimacy in the *Orchestergesang*, first of all, is connected with the heirloom of the traditions of the *Lied*, which stipulates the choice of the poetical text of a lyrical content, as well as the attention to detail of intonation in the vocal part and peculiar orchestration. The classification of the *Orchestergesang* of the *fin de siècle* period is determined according to a decrease of monumental qualities and is represented by the most exemplary samples of compositions.

Keywords: music of Austria and Germany, *Orchestergesang*, orchestral song, *fin de siècle*.

Kirill O. Gureyev

Concerning the Role of Culminations in the Bell Peal Improvisation on the Example of the Music Making of the Kizhi Bell-Ringer Alexei Nesterov

The article is dedicated to the issues of form-generation in contemporary bell-ringing. Any experienced bell-ringer, relying on the century-old canon, aspires in his improvisations towards perfection of form. The presence of one or several culminating episodes is a mandatory condition for its creation. The author of the article defines the expressive means applied by bell-ringers in culminating episodes: dynamics, meter, rhythm, timbre, texture, tempo and pitch. All the aforementioned means are closely interconnected with each other.

On the example of the well-known Karelian bell-ringer Alexei Nesterov the structure of the bell peal and the position of the culminating episodes in regards to the other sections of the form are examined. The author defines the correlation of the culminating episodes with points of the golden mean. Their connection presents a confirmation of the intuitive sense of form that an experienced bell-ringer improviser possesses.

Keywords: golden mean, improvisation, bell peals, musical culmination, musical form-generation.

Tatiana N. Smirnova

The Art of Domra Playing in Various Contexts of Musical Composition

The article pinpoints perceptible modifications providing with the presence of the art of domra playing in the registry of academic music. Special attention is paid to the fact of preservation of distinctive signs of its initial organics. These two circumstances explain the steady perception of the domra as a folk and academic classical instrument capable of swaying towards one or the other direction, depending on the repertoire, manner of playing, nature of the musicians' thinking. In connection with the discussion of the concept of "academic status" the article expresses the hypothesis of the interaction of the processes of academization and internationalization, and also briefly recreates, analogously with the domra, the history of the flute, which became an academic classical instrument only in the 19th century. The angle of reasoning emanating from the theory of Valentina Konen about the three strata of art – folk, professional and the so-called "third stratum" – made it possible to strengthen the thesis that in various manifestations and at various stages of development the art of domra playing could pertain to any of these. In general, the complex history of this instrument led presently to the stage when it stays in one range with professional academic phenomena and takes up its niche in the musical culture of our times.

Keywords: domra, the domra in professional music, the domra in folk music, Russian folk instruments, academization and internationalization of the art of domra playing.

Elena K. Karpova

The Chaliapin Hall of the Ufa Institute for the Arts: Obtaining a Name

May 2016 was marked by a memorable jubilee – the 125th anniversary of the performance of the great artist Feodor Chaliapin in Ufa on the Stage of the Nobility Assembly (presently the building of the Ufa State Institute of the Arts). The lengthy process, one that is very laborious for Russian culture, of returning the fame of the great singer to his homeland may be observed on the example of Bashkortostan. The pages of history connected with Chaliapin's operatic debut in the private theatrical enterprise of Semyon Semyonov-Samarsky (1890/1891), the solo performance at a concert of the Society of Fans of Singing, Music and Dramatic Art. The rehabilitation of the name of the great singer in the years after World War II took place in complex conditions. A great role in the immortalization of the memory of Chaliapin in Ufa was played by musician and artist, bass singer, Merited Activist of the Arts of the Bashkir Autonomous Soviet Socialist Republic Boris Yakovlevich Torik. As a result of his initiative for the first time a memorial tablet in honor of Feodor Chaliapin was put up on the wall of the former Ufa Nobility Assembly (1967). Torik played the role of Chaliapin in the televised film of the Bashkir Studio, which became an act of homage to the great names of Sergei Rachmaninoff and Feodor Chaliapin (1970). Active work of the Ufa Branch of the International Chaliapin Center (1992) was directed for many years by the leader of the Chaliapin movement in the republic – Galina Alexandrovna Belskaya. A considerable number of events connected with the history of the Concert Hall: its being named after Chaliapin, the renovation of the memorial tablet, mounting of a statue of the artist, etc. The great talent of the ingenious singer serves as an impulse for emergence of new cultural projects in Bashkortostan.

Keywords: Feodor Chaliapin, Chaliapin in Ufa, the Chaliapin movement, B. Ya. Torik, G.A. Belskaya.

Nina K. Evdokimova

The Formation of Research Work in the Field of Music Theory at the Urals Conservatory (from the 1930s to the 1960s)

The year 2016 marks the 80th anniversary of the founding of the Music Theory Department at the oldest conservatory in the Ural Mountains area, Siberia and the Russian Far East – the Sverdlovsk (Urals) State Conservatory. For this region the aforementioned date presents a reference point in the history of preparation of musicologists with a high professional education. On the basis of archival materials the article presents a reconstruction of the process of formation within the Urals Conservatory of scholarship and research activities in the field of theoretical musicology.

Its formation and development were hampered as the result of the great distance of this institution from the country's musical centers, the instability of the cadre personnel, the necessity of provision of methodology in the process of learning, etc. In these conditions in the organization of scholarly activities of musicologists in this institution great significance was given to the personal factor. At the Urals Conservatory responsibility for the supervision of the research work in the field of theoretical musicology was taken by the famous composer Victor Trambitsky. He held his substantiated views on the aims and goals of music scholarship, which he presented in his article "Possibilities of Theoretic Musicology" (in the journal "Sovetskaya muzyka," 1957 No. 2). In accordance to the principles expounded in this publication, he defined the directions and the methodology of the works of the department at the initial stage of the formation of its research activities. This provided a strong foundation for the subsequent

academic development of the personnel of the Music Theory department at the aforementioned conservatory.

Keywords: Urals State Conservatory from the 1930s to the 1960s, musical area studies, regional musical scholarship, education in music theory

Valentina N. Kholopova

Semantic Depth and the Factor of Artistry in the Concert-Elegy in Memory of Slava Rostropovich by Elena Firsova

The Concerto-Elegy for Cello and Orchestra opus 122 (Concerto for Cello No.4) by Elena Firsova is dedicated to the memory of Mstislav Rostropovich and written shortly after his death (2008). This composition has proven itself as one of the most significant among the composer's output. Its analysis demanded the improvement of the newest methodology of its disclosure. The semantic depths of the composition necessitated bringing in a diversified semantic approach. The perfection of this contemporary composer's musical thinking activated the theoretical quest for special means of creating the aesthetical harmony of the whole in a unity of musical means. Even in a most technical compositional structure it was those strata which had almost never been examined by academic studies of musical form which have become most relevant. An indispensable goal was set up by the comprehension of the organic unity of the semantic and the aesthetical-compositional aspects of the musical composition, which resulted in the fact that the focus of our attention has been turned onto the category of artistry. The dense semantic saturation of Elena Firsova's Concerto-Elegy has made it possible to find 9 manifestations of semantics, including: an open verbal passage, a quotation with a famous text (from Lensky's Aria "The World Shall Forget Me" in Tchaikovsky's Eugene Onegin), a letter monogram ("Slava"), various genres (the monologue and the funeral march), the role of timbres, performance techniques and registers. The dramaturgy of the work revealed three semantic spheres: Life, Death and Doubt. An analysis of the perfection of musical form discloses in the latter various traditional and innovative means of creation of organics of the whole. The traditional attributes include sonata form and motivic relation between the primary and the subsidiary theme groups. An unusual feature for a composer pertaining to the turn of the 20th and 21st centuries has been her incorporation of musical cells in the octatonic scale. A special role for establishing the aesthetic harmony of the whole has been played by special synthesized entities which in the article were named "melo-scale" and "melo-rhythm." Their spanning of the entire large-scale musical form with variational-ostinato means of development made it possible to label this organization by the term of "sub-form." In the artistic content of the Concerto-Elegy the paradox between the tragic semantic content and the aesthetical harmony of all the elements of composition is also examined.

Keywords: musical semantics, artistry, musical dramaturgy, musical composition, sub-form in music.

Alexandra V. Krylova

Concerning one Modus of Manifestation of the Image of Night in Music

The article is focused on examining one of the sought-after images in music is the image of night. Marking the multiplicity of the semantic angles of manifestation of the given theme in music, the author notes the predomination of two: night as the mystery of love, and night as the archetype of darkness – the abyss, infinitude and nonentity experienced by human consciousness as the horror and animal fear of dissipation. Researching the nature of this image, the emotional moves of the soul, as well as the means of their manifestation form the aim of the article. The

author offers a way of studying the present theme based on examination of the biological nature of emotions and the specificity of their manifestation on a physiological level and leads to examining their modeling in our sound material and their evaluation in the historical-cultural stratum. This makes it possible to emphasize the steady invariant means of embodying emotions generated by the image of night as a limit of existence on the level of means of musical language. In the process of the cultural selection of musical means capable of actualization of the artistic modeling of the emotion of fear produced by the theme of night, only those end up on the list of invariable ones which have associative connection with the states experienced by the human organism. This means of research is perceived to be productive, since it leads to an understanding of the essence of music as a communicative system appealing to the emotional-sensual, rather than to conceptual nation of cognition of the world.

Keywords: night, music, emotions, fear, artistic image.

Elena Yu. Andruschenko

The Phenomenon of the Musical in Russian Musicology in the 1950s and 1960s: Concerning the Issue of Genre Definition

The author of the article illuminates the process of legitimization of the scholarly term “musical” in Russian musicological literature. The direct connection between the aforementioned process and the social-cultural tendencies of the time of “Khrushchev’s Thaw” becomes apparent in a number of facts. Those include tours in the USSR of stage productions of such widely known samples of the specified genres (Fredrick Loewe’s “My Fair Lady,” 1960), discussions regarding the progressive innovations in Soviet musical theater with the participation of Nikita Bogoslovsky, Dmitri Shostakovich (including references to the theatrical production and the movie adaptation of Leonard Bernstein’s “West-Side Story”), etc. The article examines the various modes of definitions of the musical introduced by authoritative Russian musicologists (M. Yankovsky, B. Steinpress and I. Yampolsky) on the pages of encyclopedic editions from the 1960s. Special note must be made of the “retrospective” directedness of the formulations of B. Steinpress and I. Yampolsky geared for the most part on musical works from the first half of the 20th century (Jerome Kern, George Gershwin, Richard Rodgers, Irving Berlin and Kurt Weill). Equally “promising” is the directedness of the genre definition of M. Yankovsky, which considers to a certain degree the artistic achievements of the post-war decade (Leonard Bernstein, Cole Porter and Fredrick Loewe).

Keywords: musical, musical theater, musical genre, Fredrick Loewe, Leonard Bernstein, Nikita Bogoslovsky, Dmitri Shostakovich.

Diana R. Bikkulova

Iosif Lapitsky and Mikhail Bikhter – Concerning the Story of Artistic Cooperation of the Opera Producer and the Conductor

On December 12, 1912 the Theater of Musical Drama opened up in St. Petersburg with a production of Piotr Tchaikovsky’s “Eugene Onegin.” Its creator, producer Iosif Lapitsky viewed the Theater of Musical Drama as a foothold for opera reform, a space for artistic experiments and innovations, touching upon all the elements of the theatrical performance. Lapitsky found for himself an ideal supporter and associate in Mikhail Bikhter, a young graduate of the St. Petersburg Conservatory, who became the musical director of the theater.

Lapitsky and Bikhter saw the main goal of their work with the artists of the theater as the achievement of meaningfulness of singing and scenic authenticity. At his job as musical director Bikhter, following Lapitsky’s advice, carried out scrupulous individual coaching not only for the soloists of the Theater of Musical Drama, but also with the choral singers.

According to his contemporaries, Bikhter's rendition of the musical repertoire as a conductor was distinguished by its high level of freedom in terms of tempo and rhythm and an abundance of unusual accents and nuances. The innovative ideas, countering the traditions of interpretations of Piotr Tchaikovsky's "Eugene Onegin," Modest Mussorgsky's "Boris Godunov" and Nikolai Rimsky-Korsakov's "The Snow Maiden" aroused plenty of lively debates in the press and posed before the opera critics of that time the question of the permissible level of freedom for the artist-interpreter.

In various ways, the "battle against the routine" declared by Lapitsky and Bikhter, their struggle against the engrained performance clichés, served as one of the catalyst elements of renewal of the operatic genre.

Keywords: I.M. Lapitsky, M.A. Bikhter, opera, Theater of Musical Drama, musical interpretation, opera conducting.