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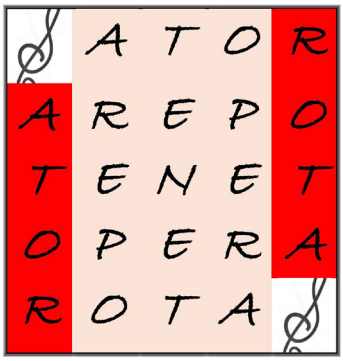
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2026/10(3)

CONTENTS

eISSN 2587-9731
Contemporary Musicology
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I. Shostakovich in memoriam

Shostakovich and Bach: On the fugue subjects of omnitonal macrocycles (scale-system characteristics).....10
Kira I. Yuzhak

The alternative of "opera&cinema" in Soviet culture of the 1930s–1950s and Shostakovich's creative strategies.....44
Marina G. Raku

II. Early Music

Fathers and sons of partes music: A Concert by Vasily Titov in a mid-eighteenth-century arrangement.....72
Anna V. Bulycheva

III. History of Music in Letters and Documents

Beethoven's Missa Solemnis in Russia: Arrangements by Alexander N. Serov and the Stasov brothers' Circle.....108
Larisa V. Kirillina

IV. Musical Theatre

On Albert Leman's theatrical experience in the Kazan period.....138
Diliya F. Khairutdinova

Contemporary opera theatre in Kazakhstan: Origins and trends.....170
Dina M. Mossiyenko
Galina N. Povalyashko

V. Psychology of Music

The structure of musical experience: An attempt to construct a theoretical model.....200
Dina K. Kirnarskaya

VI. Performing Arts

Amando Blanquer and the double bass: A performance-analytical study of *L'ós Hispànic* in twentieth-century Spanish chamber music.....242
Antuán Arutyunyán Zhabsky
José Manuel Azorin Delegido

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2026/10(3)

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Современные проблемы музыкознания
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I. Памяти Д.Д. Шостаковича

Шостакович и Бах: о темах фуг всетональных макроциклов (ладозвукорядные характеристики).....10
Кира Иосифовна Южак

Альтернатива «опера&кино» в советской культуре 1930-х – 1950-х и творческие стратегии Дмитрия Шостаковича.....44
Марина Григорьевна Раку

II. Старинная музыка

Отцы и дети партесной музыки: концерт Василия Титова в обработке середины XVIII века 72
Анна Валентиновна Булычева

III. История музыки в письмах и документах

Торжественная месса Бетховена в России: аранжировки А. Н. Серова и кружок братьев Стасовых 108
Лариса Валентиновна Кириллина

IV. Музыкальный театр

О театральном опыте Альберта Лемана в казанский период 138
Дилия Флюровна Хайрутдинова

Современный оперный театр в Казахстане: истоки и тенденции.....170
Дина Маратовна Мосиенко
Галина Николаевна Поваляшко

V. Музыкальная психология

Структура музыкального переживания: опыт построения теоретической модели 200
Дина Константиновна Кирнарская

VI. Исполнительское искусство

Амандо Бланкер и контрабас: мини-сюита «Испанский медведь» в контексте испанского музыкального наследия.....212
Антуан Арутюнян Жабский
Хосе Мануэль Асорин Делехидо

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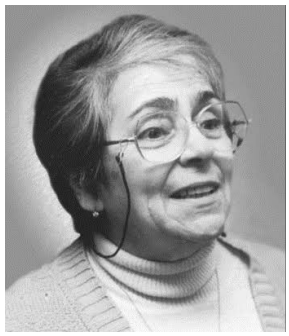
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Shostakovich and Bach: On the fugue subjects of omnitonal macrocycles (scale-system characteristics)

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Abstract. This article continues the study published in the previous issue of *Contemporary Musicology* (2026, 10/2), which was primarily devoted to an intonational comparison of the fugue subjects in Dmitri Shostakovich's Opus 87 and the two volumes of Johann Sebastian Bach's *The Well-Tempered Clavier*, as well as to the explicit and implicit melodic and structural connections between them. The present article focuses on issues concerning modality and scale-degree organization in Shostakovich's subjects, since factors related to mode and, more broadly, modality play a structuring role in his fugues. Significant

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divergences between Shostakovich's and Bach's subjects—regarding their preferential use of simple or compound meters, tempo-rhythmic or pitch transformations, wide or medium subject ranges, and varied or stable modal characteristics—do not answer the question of which specific aspect of compositional technique most clearly reveals the historical-stylistic differences between 18th- and 20th-century fugues. A paradoxical answer emerges from those fugue subjects in Opus 87 that conclude with the tonic on a weak beat: the absence of convincing closure leaves the subject context-dependent, prompting it to undergo substantial transformations and development and to acquire new qualities. This suggests a new artistic meaning of the fugue in the 20th century.

Keywords: Dmitri Shostakovich, Johann Sebastian Bach, *24 Preludes and Fugues*, Opus 87, *The Well-Tempered Clavier* (*WTC*), fugue subject, subject range (ambitus), modal structure of the subject, subject transformations, meter

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Памяти
Д. Д. Шостаковича

Научная статья

Шостакович и Бах: о темах фуг всетональных макроциклов (ладозвукорядные характеристики)

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Аннотация. Настоящая статья — это продолжение исследования, вышедшего в предыдущем номере журнала «Современные проблемы музыкознания», 2026/10(2), в основном посвященного интонационному сопоставлению фуговых тем Опуса 87 Д. Д. Шостаковича и двух томов Хорошо темперированного клавира И. С. Баха, явным и скрытым мелодическим и конструктивным связям между теми и другими. Статья сосредоточена на ладозвукорядной организации тем Шостаковича, поскольку в его фугах ладовые и — шире — модальные факторы играют структурирующую роль. Значимые расхождения между темами Шостаковича и Баха — в преимущественном использовании простых или сложных тактовых размеров, темпоритмических или звуковысотных преобразований материала, в широком или среднем диапазоне тем и разнообразных или стабильных их ладозвукорядных характеристиках — не ведут к ответу на вопрос, в какой конкретной сфере композиторского письма достаточно внятно проявляются историко-стилевые различия между фугами XVIII и XX столетий. Парадоксальный ответ приносят темы фуг Опуса 87, завершаемые тоникой на слабом времени: отсутствие

убедительной замкнутости делает тему зависимой от контекста, побуждает ее к существенным преобразованиям, развитию и обретению новых качеств. За этим просматривается новый художественный смысл фуги XX века.

Ключевые слова: Д. Шостакович, И. С. Бах, 24 прелюдии и фуги, Опус 87, Хорошо темперированный клавир (ХТК), тема фуги, диапазон (амбитус) темы, ладозвукорядная структура темы, преобразования темы, тактовые размеры

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Introduction

The first part of this study [1] examined the intonational and melodic connections, similarities, and contrasts between the fugue subjects of Opus 87 and the two volumes of *The Well-Tempered Clavier* (hereinafter, *WTC*).[1]

In this article, which constitutes the second part of the study, primary attention is focused on issues concerning modality and scale-degree organization—above all, on those properties and characteristics of Shostakovich's fugal thematic material that arise from the undeniable predominance of factors of mode and, more broadly, modality. Since discussion of modality and scale-degree organization requires reference to scale-degree numbers, we shall conventionally designate them using Roman numerals. Raised and lowered degrees will be indicated, as is customary, by the superscript signs "+" and "–" placed to the upper right of the degree number. For example, II^{-} denotes a lowered 2nd degree; VI^{+} denotes a raised 6th degree.

Properties and Functions of Boundary Scale Degrees in the Ambitus of the Fugue Subjects in Opus 87

Alexander N. Dolzhansky offered a concise characterization of Shostakovich's modal-tonal organization and its differences from Bach's:

> Shostakovich relies on three groups of modes, which form distinct modal systems. The major-minor system of modes is retained in his music as one of the equally valid systems … Far more frequently, Shostakovich uses the modes of the second group—the system of melodic diatonic modes … Finally, the third group comprises modes that appeared in Shostakovich's oeuvre later than the other modal systems, and may therefore be termed *new* [2, pp. 208–209].[2]

The rule that a fugue subject should begin on degree I or V was consistent with the system of modal anchors in both church modes and major/minor tonality. For Bach's *WTC*, it was an imperative—and it remains normative in Shostakovich's Opus 87 as well. Essentially, the properties examined here—which a fugue subject owes to its ambitus and pitch collection—correlate directly with the nature of the modal anchor points present in it.

[1] Conventional abbreviations are used in the second part of the study, as in the first [1, pp. 16–17].

[2] Italics in the quotation replace the use of spaced type in the original.

Naturally, the pitch boundaries of any melody, by virtue of their position at its limits, can influence only the behavior of its internal scale degrees. The boundaries of a subject's range (ambitus) are the highest and lowest *pitches of its melodic line*, and their behavior is governed both by the subject's intonational nature—its genre "calling," character, and logic of unfolding—and by its modal foundation. Consequently, in the fugue subjects of Opus 87, boundary tones are perceived as active agents, particularly when they coincide with modal anchor points. A compelling argument for their specific function is provided by the "repulsion zone" inherent in them, or at least established in the subject or gradually formed in the course of its presentation; that is, by the absence of adjacent pitches in the melody.[3] It is no coincidence that in half of the pitch collections of the Opus's fugue subjects, at least one of the leading tones (degree VII or II) or mediants (degree VI or III) is omitted: the absence of the former may indicate a melodic or even monodic modal orientation of the polyphony, while the latter have long been recognized as key indicators of major and minor quality.[4] Furthermore, variants of a single scale degree may appear within a subject, including in different octaves when its ambitus spans an octave or more.

In virtually all fugue subjects of Opus 87, with only two exceptions (the subjects of the *A-minor* fugue and the second subject of the *E-minor* fugue; *Examples 1* and *9b*), the highest scale degree is reached not by stepwise motion but by at least a leap of a third. Thus, the inaccessibility of the upper boundary of the subjects is felt throughout the Collection's fugues. Moreover, the lower boundaries likewise exhibit a clear tendency toward inviolability—a quality far more difficult to sustain given their "foundational" position and nature. Yet a certain elastic field of repulsion forms around them: in nearly half of the subjects—12 out of 26—the lower boundary of the ambitus is likewise introduced by a leap rather than by stepwise motion, and in four such cases (the subjects in *D major*, *F-sharp minor*, *C-sharp minor*, and *E-flat minor*),

[3] A "repulsion zone" is already revealed by the initial motif or phrase in the Opus 87 subjects fis_{87}, A_{87}, gis_{87}, f_{87}, B_{87}, and F_{87}, as well as in the first subjects of the fugues e_{87} and d_{87}. Initial leaps may subsequently be filled completely (in the subjects Fis_{87}, es_{87}, As_{87}, Es_{87}, and in the second subject of e_{87}), partially (in C_{87}, f_{87}, B_{87}, and the first subject of d_{87}), or remain unfilled (the first subject of e_{87}, and the subjects A_{87} and F_{87}).

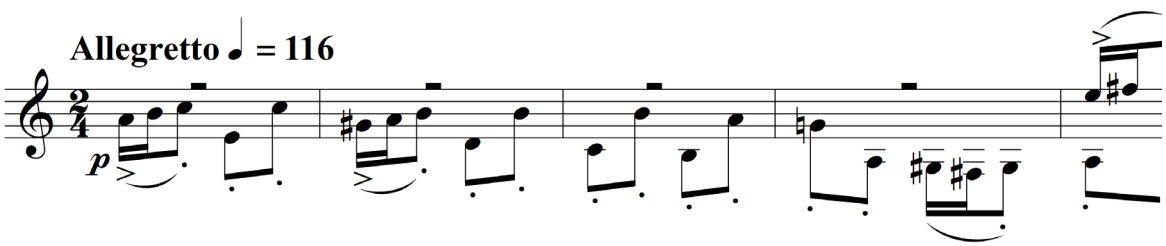
[4] Both leading tones are absent in the subjects C_{87}, A_{87}, and cis_{87}; degree II is absent in fis_{87}, f_{87}, and in the first subjects of e_{87} and d_{87}; degree VII is absent in B_{87} and F_{87}. In four additional fugues (D_{87}, E_{87}, Fis_{87}, and g_{87}), the pitch collection of the subjects simply does not reach degree VII. In the fugue subjects of Opus 87, at least one of the mediants is always present. Degree VI is omitted in the pitch collections of A_{87} and the first subject of d_{87}.

the tonic, degree I, serves as this boundary. As a result, a sense of lightness and elasticity is associated with the tonic in the subjects—and indeed in the fugues—as if the tonic and other harmonic-functional sonorities were stripped of their customary apperceptive support. Only one fugue in Opus 87—*A minor*—is perceived not as "modal-melodic," but as "major-minor-harmonic" (see subject a_{87} in *Example 1*).[5]

Tamara N. Levaya very subtly noted the specific features of this fugue:

> In the *A-minor* fugue, the melody acts, as it were, "on behalf of harmony." All of its actions are so functionally defined, reveal the modal-tonal shape of intonational patterns so rapidly, and actively absorb the living logic of harmonic progressions and shifts ..., that one can speak in this connection of a transfer of harmonic functionality from the vertical to the horizontal axis [3, pp. 230–231].

In Bach's fugues, by contrast, apperception acts with full force (although it had probably only begun to develop during his lifetime). Degree I both prompts and attracts—even from a distance, even when it is entirely absent from the subject (as in the subject a_{II}): the tonic is supported by a functional harmonic progression that is distinctly audible within the contours of the subject.



Example 1. Dmitri Shostakovich. Subject a_{87}

[5] Musical examples from Op. 87 are cited according to: Shostakovich, D. D. (2015). *New collected works* (Vol. 113, *24 preludes and fugues*). DSCH. The example from *WTC* II is cited according to: Bach, J. S. (n.d.). *Das Wohltemperierte Klavier* (Vol. 2; O. von Irmer, Ed.). G. Henle Verlag.

It must be noted that in the fugues of the *WTC*, the pitch boundaries of the subjects (both upper and lower) are likewise introduced predominantly by a leap.[6] However, leading tones (both upper and lower) and mediants are omitted from the pitch collections of Bach's subjects less frequently than in the subjects of Opus 87—primarily due to the prevalence of narrower ranges. Accordingly, octave variants of a scale degree can occur in a subject's pitch collection only when its range spans an octave or more. The ratio of subject ranges narrower than an octave to the rest in Volume I is equal—12 : 12; in Volume II, narrow-range subjects are one and a half times more numerous—17 : 11. In Opus 87, the ratio of subjects narrower than an octave to the rest is nearly equal—12 : 14.

Ranges and Melodic Pillars

Subjects within an Octave Frame

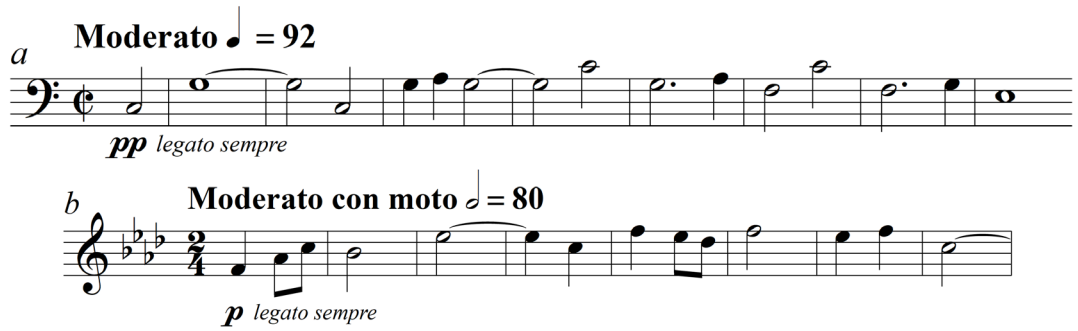
The subjects of four fugues in Opus 87 are set within a tonic octave frame; two subjects begin on the lower tonic (*C major*, *F minor*; *Examples 2a*[7] and *2b*), while the other two end on the upper tonic (*C-sharp minor* and *E-flat minor*; *Examples 3a* and *3b*). In the *F-minor* subject, unlike the *C-major* one, degree I imparts such a powerful energetic charge that the melody swiftly—in just a few motions, barely touching the fourth- and seventh-degree structural pillars—soars to degree VIII, hastily reinforces it, and cadences on degree V, playing upon its ambiguous, tonic-dominant functional nuance.

As for the subjects cis_{87} and es_{87} (*Examples 3a, b*)—both of which begin on degree V and feature a neighboring-tone elaboration of the tonic fifth by degree VI[8] —the octave frame in them is established upon the final, resolving motion:

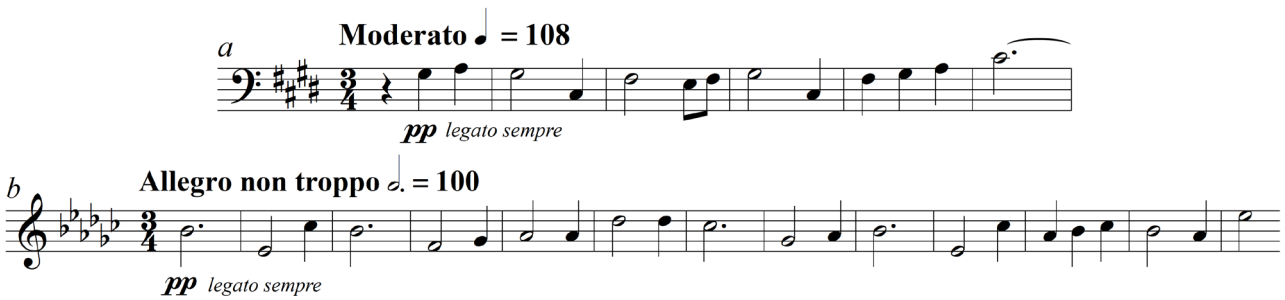
[6] In the *WTC*, the upper boundaries of ranges are reached by leap in 30 subjects, stepwise in 16 subjects, and serve as initial tones in 6 subjects. The lower boundaries of ranges are reached by leap in 27 subjects, stepwise in 13 subjects; in 12 subjects they are initial degrees, and in 9 subjects they are cadential. In Opus 87, the upper boundaries of the pitch collections are reached by leap in 21 subjects and stepwise in 5; the lower boundaries enter by leap in 12 subjects, stepwise in 4, serve as initial degrees in 10, and 7 subjects cadence on their lowest tone.

[7] The time signatures $\frac{3}{2}$ in the *C-major*, *A-major*, and *F-major* fugues have been replaced by $\frac{2}{2}$, while the time signature $\frac{4}{4}$ in the *E-minor* fugue has been replaced by $\mathbf{C}$.

[8] Variants of this figure as an initium are presented in the subject D_{87} (*Example 15*), as well as in Es_I, h_I, C_{II}, and $^1fis_{II}$.



Example 2. Shostakovich. Subjects C_{87}*(a)* and f_{87}*(b)*



Example 3. Shostakovich. Subjects cis_{87} *(a)* and es_{87} *(b)*

Throughout the subject in both cases, degree V remains its melodic backbone. At the same time, the lower tonic acts as an activator of motion, whereas the upper tonic, appearing as a result of the subject's unfolding and becoming the beginning of the countersubject, can no longer influence the subject from within. However, the disposition toward descent—inherent, it seems, to the very nature of degree VIII in the subjects of the Opus— makes itself felt in both subjects, preventing an ascending melodic line: in the *C-sharp minor* fugue, immediately and directly, and in the *E-flat minor* fugue, almost imperceptibly, consonantly supporting the answer while simultaneously preserving the distance between the voices.

Subjects with Ranges Wider than an Octave

The breadth of the subject ranges in the fugues of the Opus is quite substantial (see *Table 1* on p. 26 of this article), so that the tonic octave may occur more than once within the subjects of the macrocycle. In practice, however, the tonic appears in different registers—in addition to the previously examined subjects C_{87}, cis_{87}, es_{87}, and f_{87}—in only four other subjects (A_{87}, H_{87}, a_{87}, and h_{87}), manifesting in distinct ways.

In the subjects A_{87} and H_{87} (*Examples 4a, b*; intrathematic intonational repetitions and transformations are indicated by horizontal brackets), in addition to the tonic octave (degrees I and VIII), the octave between the two occurrences of degree V is clearly audible (ascending in the A_{87} fugue, descending in the H_{87} fugue), and in the H_{87} subject, also an octave descending from degree IX to degree II. In this connection, the characterizations "dominant octave" and "upper-leading-tone octave" suggest themselves. However, the ear actively resists them: the A_{87} subject shimmers like a gemstone with all the functional shades of the tonic triad—and only the tonic triad. In the H_{87} subject, the "dominant" segment of the descending sequence decisively asserts the tonic: the tonic triad moves rapidly across strong metric positions, whereas the upper-leading-tone segment admits both a dominant and a subdominant interpretation.

The *A-major* subject unfolds as a finely crafted, jewel-like pattern of sixths arranged symmetrically in thirds and fourths: at first, they are compactly drawn together into a single, swift passage-palindrome (in which a "Mannheim rocket" faintly shines through the signal of a pioneer bugle), and then fan out symmetrically like wide wings (*Example 4a*).



Example 4. Shostakovich. Subjects A_{87} *(a)* and H_{87} *(b)*

In the *B-major* subject, as it unfolds, the melody first manages to traverse the distance of a fifth through short, smooth "runs," and subsequently not only reaches the upper tonic but ascends even higher—naturally, both achieved through relatively wide leaps. Yet this does not alter the overall picture: the impetus for the subject's development was provided by the tonic, additional energy was supplied by degree V, and the sequential descent proved to be longer and more interrupted.

Unlike the majority of subjects in the Collection, the *A-minor* subject (*Example 1*), like its prototype—the subject c_I—unfolds downward from degree I; here, however, unlike in the Bachian source (or rather, influenced additionally by the unfolding in the subject Cis_I), the hidden two-voice texture is initially oriented toward parallel motion in wide intervals, essentially toward a chord progression. Consequently, the relationship between modal-intonational factors shifts abruptly, the sequence loosens and breaks, and the tonic finds itself at the bottom, hastening to consolidate its position.

The *B-minor* subject (*Example 5*), which in its opening four-bar phrase is doubled in the lower octave (which raises difficult questions for both performer and analyst concerning the strettos), embodies, one might say, the quintessential functions of the tonic octave: to prompt the melody toward elaboration and to keep it within prescribed boundaries. Owing to the octave doubling, the span of this subject reaches a thirteenth, whereas the actual ambitus of the intonational development itself encompasses a mediant octave (between occurrences of degree III).



Example 5. Shostakovich. Subject h_{87}

Notably, in terms of the relationship between its intonational elements, this subject is close to Bach's subject g_I: the first part is marked by a prominent contour and larger note values, while the second part, in smaller note values, forms a sequence in general forms of motion—a feature customary for Fortspinnung and cadencing. In Bach, the contrast between the two parts of the subject is emphasized melodically: the core is a decisive intonation elaborating the *saltus duriusculus* with a wide, plunging leap, while Fortspinnung is a small-mensuration conclusion. In Shostakovich, the contrast is predominantly rhythmic: both parts elaborate—and juxtapose in different ways—three-step melodic cells. Yuri I. Rubanenko drew attention to how the composer himself played the *B-minor* fugue:

> In the *B-minor* fugue, the immutable intonations of the first part of the subject ("the sentence") are contrasted with the chaotic, "shaken" countersubject. This juxtaposition is present in the subject itself … The dry, bitter intonations of the subject in Shostakovich's performance are remarkable in the way they penetrate the sphere of the tragic. Its second part is uttered "swirlingly," with acceleration.

> Shostakovich plays the ascending motifs in this part of the subject unevenly, "rearing up" ..., while the following "gruppetto" is played objectively evenly, as if "fixing" the character of the first motifs through them [4, p. 202].

In the subjects of the fugues As_{87} and F_{87} (*Examples 6a, b*), the octave is not a tonic, but a dominant one; moreover, the upper dominant is elaborated, which is why the range of the subjects turns out to be slightly wider than an octave. But here too, as in the previous cases, the lower boundary acts as a powerful initiator of melodic elaboration, whereas the upper boundary acts as its irresistible limiter, directing the melody downward.



Example 6. Shostakovich. Subjects As_{87} (*a*) and F_{87} (*b*)

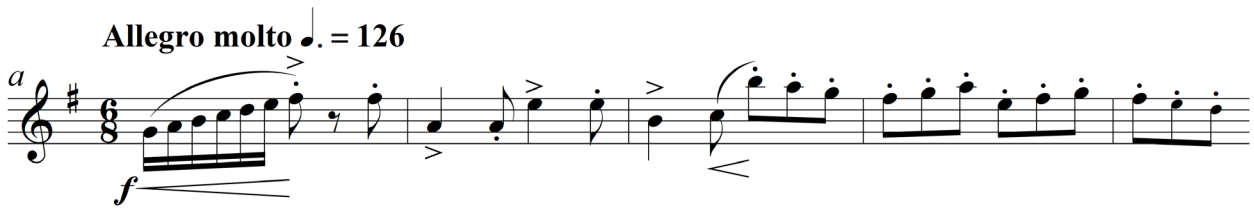
The only modulating subject in the Collection, G_{87} (*Example 7*), in accordance with tradition, cadences in the key of the dominant, *D major*. The principal key is represented by *Ionian mode* (*natural major*), while the dominant key is represented by *Mixolydian mode*, and both are emphatically highlighted by seventh segments within an overall range of a tenth. Moreover, the first, lower segment sets out from the tonic and arrives at degree VII as a stable structural pillar,[9] whereas the second, upper segment begins on degree VII (relative to the tonic D) and, through a neighboring-tone elaboration of the tonic fifth, reaches degree VI.

Subjects with a Range Narrower than an Octave

In the *B-flat major* subject (*Example 8*), the seventh frame (spanning from degree V to degree IV) builds a symmetrical system of coordinates around the tonic; the sole departure from the quart-sept chordal complex—so persistently asserted and favored by Shostakovich—is the resolution into the fifth *g-d*, which portends the lower-

[9] On the affirmative, "tonic" character of degree VII in the subject G_{87}, see also A. N. Dolzhansky [2, p. 25].

third key of the answer (*G minor*). A seventh leap appears twice in the subject, and on both occasions it is so organically integrated into the rhythm of the metric accents that the iambic component required by—and inherent to!—a wide leap, (as directly manifested in the subject G_{87} (*Example 7*) recedes into the background.



Example 7. Shostakovich. Subject G_{87}



Example 8. Shostakovich. Subject B_{87}

Both subjects of the *E-minor* fugue (*Example 9*) remain within seventh frames extending from degree I to degree VII; both clearly exhibit features of periodicity that are overcome through the power of continuous through-movement and a concluding sequence—yet the subjects remain in many respects antithetical.



Example 9. Shostakovich. 1nd *(a)* and 2nd *(b)* Subjects e_{87}

In the first subject, both periodicity and departures from it are realized through rhythmic means: the odd-numbered bars are identical in this regard, while the dotted figure in the even-numbered bars is expanded (stretched, augmented). Through-movement is provided by a persistently ascending series of melodic structural pillars—the metrically anchored linear framework (hereinafter abbreviated as MALF).

In the second subject, periodicity is conditioned intonationally—through the melodic elaboration of the tonic fifth, initially seized by leap, then reached almost stepwise. A continuous, through-flowing character is imparted to the Fortspinnung by a stream of eighth notes that lingers unobtrusively on modal anchors.

In both subjects, the apex (natural degree VII) appears only once; moreover, in the first subject it is taken by leap—and smoothly led away by the upper segment of the cadencing sequence—whereas in the second subject it is reached stepwise—and left by leap to the lower segment of the concluding sequence.

The "highly original subject of the *D-flat major* fugue, which bears the character of a completely unbridled, elemental movement" [5, p. 194], is in fact formed by a compound, implicit two-voice chromatic divergence of scale degrees (one might even say: of "half-degrees" or "sub-degrees") departing from the tonic, followed by a reverse "coiling" back to it (resembling *crescendo* and *diminuendo* hairpins; *Example 10*).



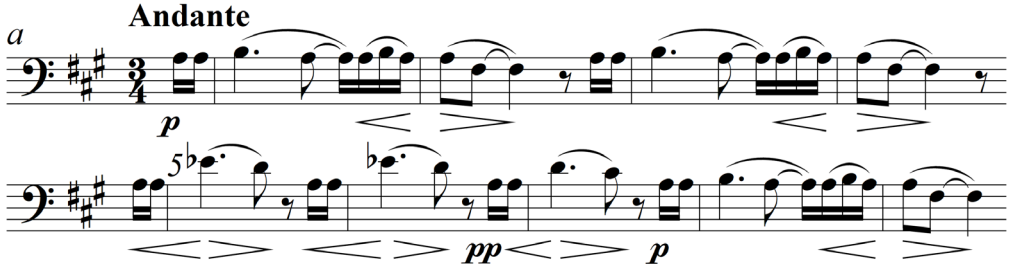
Example 10. Shostakovich. Subject Des_{87}

The subject owes the effect of an unpredictably elemental Fortspinnung to its odd and generally variable meter, which reliably conceals the truly systematic structure of the subject (*Example 11*).



Example 11. Shostakovich. Subject Des_{87}: Hidden voices

A diminished seventh above the tonic constitutes the ambitus of the *F-sharp minor* subject (*Example 12*). Twice its apex is reached by a wide leap (a diminished fifth), and both times the melody "slides down" from it; only on the third attempt does it descend more decisively— by sequence.



Example 12. Shostakovich. Subject *fis*$_{87}$

Crucially, the function of the lower boundary of the subject here differs from that in the examples previously examined: it serves not as an initiator of motion—that task now falls to degree III—but as a limit, a "floor." The subject *gis*$_{87}$ is constructed similarly—though in reverse: its Fortspinnung is initiated by the tonic, while degree III holds the "last stand" deep below (*Example 13*).

The structure of the subject attracts attention both intonationally and syntactically: a summation that has transformed and "absorbed" a pair of periodic structures (indicated by horizontal brackets in *Example 13*).

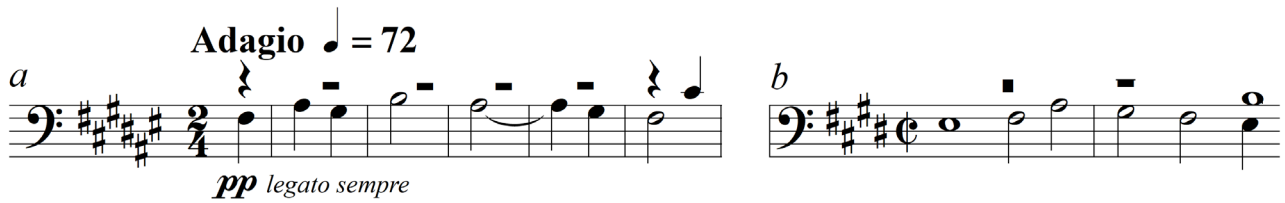


Example 13. Shostakovich. Subject *gis*$_{87}$

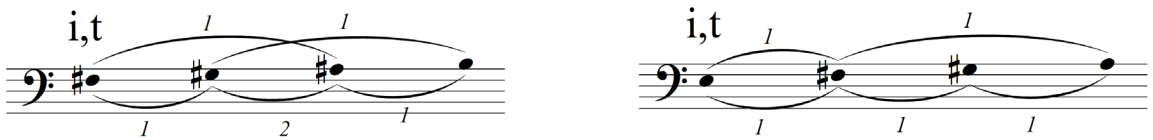
Subject Ranges (Ambituses) and Their Scale-Degree Structures

The range of a subject in itself is merely one of its parameters, revealing little about its modal-intonational resources. What matters is which degrees of the modal scale the subject encompasses and how these degrees "function"—in terms of the direction and distance of connections, their alignment or misalignment with modal pillars, and their frequency of occurrence. At the same time, ranges identical in size

may span different segments of a modal scale, include pitch variants of degrees, or, conversely, omit—or skip—one or more degrees. Moreover, the structural melodic frameworks of subjects and the intonational relationships among their degrees virtually never coincide completely. This is demonstrated by comparing even closely related narrow-range scale-degree structures, such as those found in Bach's and Shostakovich's subjects *Fis*$_{87}$ and *E*$_{II}$, examined in the first part of this work (see *Example 14*).



Example 14. Shostakovich. Subject *Fis*$_{87}$ *(a);* Bach. Subject *E*$_{II}$ *(b)*



Example 14 (*c, d*). Modal structures of Subjects.
The upper ties show ascending connections between degrees,
while the lower ties show descending connections.

In such a context, highly remarkable relationships emerge between the macrocycles of Bach and Shostakovich. In the fugues of the *WTC*, the pitch sets of the subjects encompass relatively modest limits, spanning 8 interval types from a diminished or perfect fourth up to a tenth or eleventh inclusive. In Volume I, the interval of a ninth is represented in 6 scale-degree variants; the sixth, minor seventh, and octave appear in four variants each; the diminished seventh and tenth are realized in two variants each; while the diminished fourth and perfect fifth occur in one variant each. In Volume II, ranges spanning from a perfect fourth to an eleventh inclusive are distributed with greater diversity: the sixth and ninth are each represented in six scale-degree variants; the octave and fifth in four each; the diminished seventh in three variants; the fourth and minor seventh in two each; while the tenth and eleventh appear in one variant each.

The spectrum of ranges in Opus 87 is one and a half times broader than in the *WTC* (12 intervals ranging from a fourth to a thirteenth—that is, 5 intervals narrower than an octave and 6 wider), whereas their structural working-out is far less dense and more varied: the minor seventh and octave feature four scale-degree variants each; the fifth, sixth, and ninth feature three each; the tenth and eleventh feature two each; while five ranges—the fourth, diminished seventh, diminished and perfect twelfths, and thirteenth—are each represented by a single structure (see *Table 1*).

Table 1. Ranges (ambituses) of Fugue Subjects in Three Macrocycles

Collection / *Range*	*WTC*-I *Fugue Subject*	Total	*WTC*-II *Fugue Subject*	Total	Opus 87 *Fugue Subject*	Total
Diminished fourth	cis	1	—		—	
Perfect fourth	—		E, ^{2}gis	2	Fis	1
Perfect fifth	fis	1	c, Cis, ^{3}fis, ^{2}cis	4	Es, c, ^{1}d	3
Sixth	C, D, dis, As	4	C, Es, dis, ^{2}fis, g, A	6	D, E, g	3
Diminished seventh	d, g	2	f, a, b	3	fis	1
Minor seventh	c, F, Fis, H	4	D, Fis	2	^{1,2}e, B, Des	4
Perfect octave	Es, E, f, gis	4	^{1}cis, d, ^{1}fis, H	4	C, cis, es, f	4
Ninth	e, G, A, a, b, h	6	e, F, As, ^{1}gis, B, h	6	b, Fr, ^{2}d	3
Tenth	Cis, B,	2			G, As	2
Perfect eleventh	—		G	1	A, gis	2
Diminished twelfth	—		—		a	1
Perfect twelfth	—		—		H	1
Thirteenth	—		—		h	1
Total subjects:		24		28		26

Smooth ascending motion at the outset of a subject occurs rarely and is strictly limited in span: this may consist of a second-wise melodic elaboration of the initial tone (subjects fis_{87}, E_{87}, cis_{87}, gis_{87}, $^{2}d_{87}$, including the chromatic elaboration in Des_{87}), an ascent of a third (a_{87} and h_{87}), a third-wise neighboring-tone elaboration of the tonic (b_{87}), or even an initial run-up anticipating a subsequent wide leap (g_{87}). In the subject H_{87}, the ascent is two-staged—filling in a triad; only the modulating subject G_{87} traverses a seventh scale-wise.

Even after the opening, within the interior of the subject, stepwise motion remains sparse: it leads to a micro-detailing of the melodic Fortspinnung, which the composer evidently sought to avoid. Consequently, certain subjects convey the impression of a sketch or synopsis, though this in no way diminishes the full-scale stature of the fugue.

On the Syntactic Structuring of Subjects

In the construction of the fugue subjects in Opus 87, and in how their expressive and semantic accents are formed, the composer's most subtle and meticulous intonational-rhythmic craftsmanship comes to the fore. This domain merits a dedicated study; nevertheless, it is worth considering at least a few of the examples already cited.

Two subjects in $\frac{5}{4}$—*gis*$_{87}$ and *As*$_{87}$—demonstrate two distinct methods of establishing stability within a specific, non-standard meter.

The subject of the *G-sharp minor* fugue (*Example 13*) is built upon the repetition of structural elements:

a) An initial, rhythmic element that defines the metric position of the melodic peaks in every phrase and supplies the opening formula for the third and fourth elements, which follow without caesura;

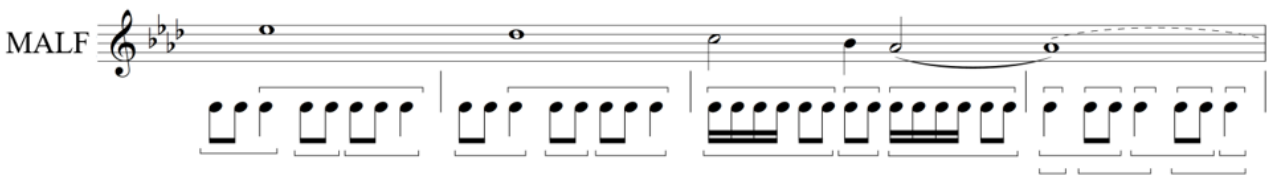
b) A propelling or developing element, melodic in nature, featuring an active iambic ascending fourth;

c) A cadencing element—a sixth plunging precipitously from the tonic.

The four fragments of the subject appear markedly varied in length. The first three, striving toward a melodic climax, are separated by rests, whereas the fourth, by contrast, is fused with the third into a single, expansive summarizing construction. Simultaneously, the introduction of altered scale degrees in the third fragment imparts a micro-detailing to the Fortspinnung—a vestige of classical fragmentation in the third quarter of the form—thereby calling into question the established temporal pulse.

In reality, however, the even-numbered fragments are identical in length, as are the rests; across all phrases, the accented peaks land consistently on the fourth beat, while all four phrase endings fall on the first beat. What emerges is a balanced confrontation between a dynamically potent, impetuous, unyielding temperament and the rigid metric context through which its path must be forged.

In the *A-flat major* subject (*Example 6a*), an entirely different situation obtains. The detailed rhythmic working-out of the $\frac{5}{4}$ meter permits it to be interpreted either as a variable meter ($\frac{3}{4}+\frac{2}{4}$ or $\frac{2}{4}+\frac{3}{4}$) or as centrally symmetrical; the acceleration of rhythmic motion in the middle section prompts a more active descent of the metrically anchored linear framework (MALF); incidentally, it is precisely the melodic elaboration of its first two tones that supports the interpretation of the meter as $\frac{2}{4}+\frac{3}{4}$ (*Example 15*).



Example 15. Shostakovich. Metrorhythmic structure of the Subject As_{87}

As a result, each successive bar of this disarmingly Russian, intricately playful, and yet tenderly lace-like subject introduces changes typical of traditional formal-syntactic structures: first, sequential variation within a simple periodic framework; then, fragmentation in the third quarter of the form (with the central eighth-note sub-motif moving in contrary motion); and finally, closure and cadence—the last structural change (Victor A. Zuckerman): the material of the initial motifs returns substantially renewed.

Specifically:

a) In the first bar, degree V was actively asserted, displacing the tonic—but now there can be no question of it, and the tonic reigns supreme;

b) Of the opening melodic motifs, the second one reappears in the cadence: it features a leap of a fourth, but is shifted a quarter note to the right and transposed down by a third;

c) The composition and arrangement of the rhythmic elements change, becoming thoroughly symmetrical.

A similar restructuring occurs in the cadence of the subject B_{87} (*Example 8*): the tonic, which was displaced by degree V in the first bar, now turns the eighth-note figuration onto itself in contrary motion and decisively occupies the entire final measure.

Turning to the smallest sub-motivic components of the subject D_{87} (*Example 16*), one discovers that there are only two: the shortest (minimal) note repetition and a descending second:



Example 16. Shostakovich. Subject D_{87}

Through these note repetitions, the initial presentation of degree V and the upbeat tonic prior to the leap to degree VI are reinforced and doubled; degree VI is then immediately elaborated by second-wise sub-motifs.[10] The dominant and tonic are subsequently repeated, initiating a pair of periodic structures (or a higher-order periodicity); however, the leap sets off not toward degree VI, but toward degree IV—and the melody smoothly descends to the tonic. By the logic of a three-bar periodicity, this descent from degree IV to degree I should have been executed by the second-wise sub-motifs in rapid succession, occupying merely a single measure (bar 6). Yet the composer preferred a different conclusion to the subject—one more gradual and extended—by doubling each step with note-repeating sub-motifs. Judging by the manuscript fragment of an early version of the fugue D_{87}, presented in volume 113 of the *New Collected Works* of Shostakovich's works,[11] such a conclusion to the subject was intended from the outset.

It is precisely this painstaking work with the minute intonational-rhythmic elements—intolerant of haste or fuss—that fosters that special, "Shostakovichian" synthesis of repetition and variability. Through it, thematic structures formed in non-traditional and non-proportional ways preserve key compositional-syntactic landmarks and are effortlessly grasped by the ear.

One might say that whereas the diverse (and often periodic) structures of Bach's subjects are perceived primarily through the prism of the inherently polyphonic model of *core and Fortspinnung*, the various compositional-syntactic formations in Shostakovich— whether traditionally organized, stretched in one way or another, or simply deformed—are read first and foremost as manifestations of periodic constructions.

Note that alongside the repetition of melodic segments, cadential rhymes, and fragmentation with closure, a significant role in creating and reinforcing this perception is assigned to rhythm. Its autonomous operation—

[10] It seems that what is implied here is not a stationary lingering on degree VI, but rather a motion VI–V in quarter notes: it will be continued by the descent of the note-repeating sub-motifs in bars 6–7.

[11] Shostakovich, D. D. (2015). *New collected works* (Vol. 113). DSCH. pp. 308–309.

its alternately covert and overt repetitions, shifts, and alternations of patterns, along with their enlargement and compression—ensures not only a whimsical variety in the syntactic organization of the fugue subjects, but also its multifaceted persuasiveness and, often, crystalline clarity.

Scholars frequently point out the stretching of subjects in Shostakovich's fugues or, conversely, their shortening and truncation in strettos (see, for instance, [2, pp. 213, 215]). However, one can also observe the compression of the melodic-syntactic structure of the subject itself—see, for example, the structural diagrams of the subjects F_{87}, es_{87}, and H_{87} (*Scheme 1*):

Scheme 1

	a F_{87} (*Example 6b*)	***b*** es_{87} (*Example 3b*)	***c*** H_{87} (*Example 4b*)
pitch	a b c c′ a_1 c_1 c'_1	a b a_1 b_1 c c_1 a_2 b_2 a b d $b^{\downarrow}_1$ K	a b b_1 b_2
rhythm	α β γ γ α γ γ	α β α β β β α β α β γ β (α)	duration 5𝅘𝅥𝅯 6𝅘𝅥𝅯. 10𝅘𝅥𝅯. 6𝅘𝅥𝅯.

In the subject F_{87} (*Scheme 1a*), the rhyme of the cadencing motifs sets up a periodicity within which a contracted repetition of the opening phrase is revealed. In the subject es_{87} (*Scheme 1b*), the exact repetition of the initial intonation (anaphora) signifies the beginning of a second period (if not the second part of a compound period), yet this period is compressed and proves noticeably shorter than the first. Finally, in the wide-ranging subject H_{87} (*Scheme 1c*), a rapid ascent gives way to a three-segment sequence in which the second segment is expanded both by melodic turns and by rests, while the third link is subordinate to both preceding ones in the number of melodic turns and to the second link alone in its number of rests.

Subject and Answer

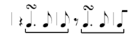
As was already demonstrated in Part 1, both Shostakovich and Bach observed almost strictly the traditional rule that a fugue subject should begin on scale degree I or V in the macrocycles under discussion, violating this norm only in the fugues

fis$_{II}$ and *fis*$_{87}$.[12] As for the ratio of initial scale degrees in the fugue subjects of these collections, it varies within narrow limits: 6 subjects in Opus 87 and 8 subjects in each volume of the *WTC* enter on degree V.[13]

The rule requiring a fugue subject to conclude on a modal stable tone is observed with equal care, though the proportions of the different solutions vary markedly. In Opus 87, 15 subjects conclude on the tonic, 5 on degree V, 4 on degree III, while 2 subjects (*²e*$_{87}$ and *Es*$_{87}$) end non-normatively. In *WTC* I, 10 subjects cadence on degree I, 9 on degree III, 3 on degree V, and 2 subjects have variable endings. In Volume II, however, 7 subjects conclude on degree I, while all remaining subjects—three times as many: 21!—cadence on degree III.[14]

Such a striking disparity in the *WTC* indicators is connected, most likely, with the consolidation of the major-minor system's positions—both in Bach's own consciousness and in the collective listening consciousness—over the nearly two decades (1723–1742) that elapsed between the creation of Volumes I and II. As for the decisive predominance of tonic endings in Shostakovich's subjects, as well as the preponderance of fifth-degree conclusions over third-degree ones, the explanation is seen in the leading role of the melodic (rather than harmonic) modal component—both within the subjects and in the polyphonic texture of Opus 87.

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[12] In *WTC* II, this rule appears at first glance to be violated on two further occasions: in the subjects *F-sharp major* and *B-flat major*. However, these violations are apparent only in notation and disappear in performance. The subject *Fis*$_{II}$ begins with a trill on degree VII, while the Baroque tradition of performing embellishments requires a trill to begin on the upper auxiliary tone—in this case, precisely the tonic. The subject *B*$_{II}$ moves in even eighth notes, forming a pair of periodic structures; in the first of these, one clearly hears the repetition of a motif that unfolds the tonic triad (first a chord in first inversion, then a triad) according to the rhythmic formula of a chaconne:  . See Bocharov, Yu. S. (2016). *Zhanry instrumental'noi muzyki epokhi barokko: Uchebnoe posobie* [Genres of instrumental music of the Baroque era: A handbook]. Moscow Conservatory, pp. 107–109. Alexander N. Dolzhansky, illustrating this fragment in a musical example, writes: "The very first four notes of the subject are essentially a rhythmically expanded (slowed down) *gruppetto* ... This ... immediately imparts a contemplative character to the subject..." Dolzhansky, A. N. (1942). *O nekotorykh kompozitsionnykh osobennostyakh instrumental'nykh fug Bakha* [On certain compositional features of Bach's instrumental fugues] [Unpublished doctoral dissertation]. Leningrad State Conservatory [Tashkent], p. 29.

[13] The specific proportions are 23% in Opus 87, 33% in *WTC* I, and >28% in *WTC* II.

[14] For the subjects of the *WTC*, the same data are cited in [6, p. 49], but without comparison to subjects by other composers and in an entirely different context: in connection with the predisposition of Bachian subjects of various genre types toward authentic or imperfect cadences.

The next important aspect of fugal regulation is the answer, whether tonal or real. In Bach, the tonal answer is so organically linked to the logic of closely related keys that the expressive nuances of the intonation as varied in the answer usually do not attract special attention. Perhaps only in cases where the subject begins with a leap of I–V immediately followed by degree VI (for example, in the subjects dis_I and b_I), does the melodic elaboration in the tonal answer become noticeable and enter the bright field of consciousness. Neither the presence of an initial tonic (as in the subject F_{II}), nor, still less, the repetition of scale degree I or V following a leap at the beginning of the answer (as in the subjects Es_{II} and f_{II}) produces such an effect.

In *WTC* I, the sole problem is presented by the answer to the subject e_I: an octave ascent through the tonic triad up to the upper tonic followed by a chromatic descent does not tolerate the intonational corrections and shifts introduced by a tonal answer.[15] Bach found a simple way out: instead of modulating into *F-sharp minor* (the second degree of relationship), the answer resolves to the dominant, *B minor*—that is, it opens up, yet remains monotonal. All other tonal answers in *WTC* I are carried out as required; even in one fugue whose subject does not demand a tonal answer (H_I), a tonal answer is supplied in place of an allowable real answer.[16] In *WTC* II, the tonal answer is supplied wherever required, and moreover, in the *C-sharp major* fugue, it is handled in a special manner, modulating to the subdominant key.

In Opus 87, a tonal answer is supplied for all six subjects beginning on degree V; moreover, the alterations introduced by tonal answers into the subjects cis_{87} and es_{87}—which begin with a direct or figural motion down a fifth—carry a strikingly pronounced character of an immediate emotional response and melodic elaboration. Remarkably, in the aforementioned early version of the D_{87} fugue, the answer was real, as Larisa L. Gerver points out:

> The idea for the modification might not have appeared right away. The latest correction was entered in bar 82 of the 148-bar *D-major* fugue: up to that point, in bars 8, 40, and 59, Shostakovich had used a real answer, owing to which

[15] Unlike an ascent, a descent through the tonic triad at the beginning of a subject does not prevent the introduction of a tonal answer (see the answers to the subjects Es_I, As_I, h_I, $^1fis_I$).

[16] In Part 1 of the present work [1, p. 37], a similar case is cited in the *Prelude, Fugue, and Allegro in E-flat major*, BWV 998, a two-bar subject of the same design, but in uniform movement, receives an analogous tonal answer (BWV[3]— Blanken, C., Wolff, C., & Wollny, P. (Eds.). (2022). *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (3rd expanded new ed.). Breitkopf & Härtel. XLIV, S. 567).

> the ear-accustomed dissonance was absent (in bar 8, *e/c-sharp* sounded instead of *d/c-sharp*, and so forth). Finally, having passed through the middle of the fugue, Shostakovich realized that the answer ought to be tonal—there is benefit even in schoolbook rules! He shifted the repetition of the initial tone of the subject down a second, obtaining the required dissonance [7, p. 80].

It is of no small importance that the form of the tonal answer did not emerge here in isolation, but at the center of a group of the most tonally distant entries in flat keys—*B-flat major*, *F major*, and *C minor* (in bars 75–81, 82–88, and 92–97, respectively)—when transformations affected the very *initium* of the subject. In these three entries, the initial note repetitions fall on different, progressively lower scale degrees: on degree V in the *B-flat-major* entry, on degree IV in the *F-major* entry, and on degree III in the *C-minor* entry. Since the step away from the repetitions must lead to the tonic, its span likewise narrows successively: first a fifth, as in the subject; then a fourth, which enters the exposition and becomes established as the tonal answer; and subsequently a third, which is stylistically unacceptable and induces irreversible structural changes in the subject. The note repetitions cannot remain on degree III—they must return to degree V, yet they arrive late; in their stead, the leap of a fourth and the concluding descent end up a fourth above the correct position for *C minor*... Consequently, the first half of the subject, functioning like a figured pedal point with both sustained countersubjects, becomes bogged down in the dominant-lock to the final section.

As for subjects beginning on degree I, a tonal answer could be expected in eight fugues of the Opus (although, due to the ascending motion through the tones of the triad in three of them—$^{1}e_{87}$, A_{87}, and f_{87}—a tonal answer is impossible).[17] Yet a real answer is justified in nearly all cases.

The real answer in the C_{87} fugue can be explained as the realization of an idea to carry the subject through all melodic diatonic modes without "external interference": the tonic fifth (or fourth) cannot be replaced by another interval; it must undergo fluctuations in intervallic size according to the structure of "white-key" diatonicism. Similarly, the subject A_{87}, built entirely upon the tonic triad, requires a real answer that preserves the structure of the dominant triad. The second subject of the e_{87} fugue begins on a weak beat and ends not on one of the modal structural pillars, but on degree IV, which prompts a real answer. The subject f_{87} finishes on degree V,

[17] The subjects of the Opus 87 fugues starting on degree I and presupposing a tonal answer are: *C, G, A, A-flat*, and *B-flat major, F minor*, and both subjects of the *E-minor* fugue.

thereby facilitating the unconflicted entry of the real answer a register lower. In the subject B_{87}, which plays upon the quart-seventh intonation *f:b-flat:es* favored throughout the Opus, the lower-third answer is adumbrated by its resolution into the fifth *g:d* in the middle of the subject; moreover, instead of overlapping the final bar of the first statement, the answer enters monophonically, forming an intonationally comfortable call-and-response (akin to a sequence).

The modulating subject G_{87} likewise requires a tonal answer, which could have been effected by lowering at least the last three eighth notes by a second and modifying the countersubject (to avoid parallel fifths). However, the subject modulates not to *D major*, but to *D Mixolydian*, without a half-step leading tone, so that *A Mixolydian* in the real answer sounds as a subtle nuance of the dominant of *D major*. In this case, the real answer necessitates an episode with a modulating return to the principal key—one of the indispensable elements of a Shostakovich fugue (as well as of the fugues in Hindemith's *Ludus Tonalis*)—and the entire construct *subject : answer with sustained countersubject : episode* ultimately formed its primary building block. In the As_{87} fugue, by contrast, the answer is tonal, as prescribed by the rule.

An essential, system-defining distinction between the subjects of the fugues in Opus 87 and the *WTC* reveals itself unexpectedly, not as a general, overriding property of the material, but as a specific, covert feature of a particular category or group of subjects. In a Bach fugue (not only in the *WTC*: this is a general stylistic norm), the subject cadences on a strong beat.[18] In the fugues of Opus 87 however, subjects cadencing on the tonic terminate on weak beats, predominantly before the barline. Specifically, the subjects D_{87}, A_{87}, E_{87}, H_{87}, Fis_{87}, Des_{87}, As_{87}, c_{87}, B_{87}, g_{87}, and F_{87} cadence on the tonic; among these, only the cantus-firmus-type subject Fis_{87} terminates on a strong beat, in accordance with the requirements of the genre.

A dominant-lock ending of the subject makes the entry of a real answer entirely natural. This circumstance frees the beginning of the answer from the need to conform to the subject in the principal key, leaving only the question of tradition. Tradition, however, permits the rules to be broken depending on the composer's intention or the particularities of the subject (recall, for example,

[18] Exceptions that do not contradict this rule: subjects in which the resolving tonic motif spans the strong beat and the adjacent weak beat (e_I and d_{II}), and subjects in which a suspension falls on the strong beat while the resolution falls on the subsequent beat (Fis_I and g_{II}).

the subdominant answer: a term for an improper answer that nevertheless occurs relatively frequently and is resorted to because of the excessive presence of the dominant in the subject; a familiar example is the subject of the fugue from the *Toccata in D minor*, BWV 565).

Is it justified to attach such significance to just over a third of the answers in the Opus 87 fugues (10 out of 28)? It seems entirely justified, as certain properties of fugue subjects concluding on a strong beat prompt or warrant the entry of a real answer. First and foremost, when the modal-melodic character of the music is unequivocally perceived, the expectation of a tonal answer is minimal. This manifests both in subjects beginning on the tonic and ending on degree V (from which the answer will enter: subjects $^{1}e_{87}$, h_{87}, f_{87}, and b_{87}), and in two subjects concluding with a falling trochaic intonation (fis_{87} and gis_{87}), in which the entry of the answer is separated from the subject by a relatively long rest. Real answers to the subjects G_{87} and $^{2}e_{87}$ were discussed above; the subject Es_{87} finishes before the barline on degree II—the dominant of the answer entering immediately thereafter. Thus, in the subjects of Opus 87 that cadence on the tonic, the essential stylistic distinction from the subjects of the *WTC* becomes particularly vivid—paradoxically, one might say.

A Step Toward Understanding

Behind the necessity—or the need?—to conclude a subject on a strong or weak metric position lie radically different concepts of the subject, the fugue, and, more broadly, the artistic meaning of musical form—its very credo. The introduction to Dolzhansky's unpublished dissertation opens with the following discussion:

> Beginning with the emergence and development of two- and multi-voice texture, and over many centuries up to and including Bach's oeuvre, the overwhelming majority of professional musical works—outwardly constructed in various ways …—are in fact united by a single compositional principle that lost its dominant significance only later, in the mid-eighteenth century.
>
> This principle lies in the fact that every work, or every more or less self-contained part thereof, contains the statement and treatment of a single fundamental idea; moreover, this idea is either formulated at the outset or known in advance, and in the course of the work's unfolding remains immutable, acquiring

> an unassailable significance. Musically, this idea is embodied in a *cantus firmus* or in the subject of *invention-based* compositions.[19] Its treatment resides in the voices accompanying the *cantus firmus* or in the development of the invention. The work as a whole thus acquires the significance of a "thesis with proof," "truth and its interpretation," or an "initial premise and its development".[20]

A subject that preserves an unassailable significance across diverse trials is hardly destined for a development leading to its radical transformation. On the contrary, in the practice of professional music beginning with the predecessors of the Viennese Classicists, multi-subject forms grounded in the active—resultant—interaction of subjects come to the fore. It is therefore natural that Shostakovich, with 9 symphonies, 4 string quartets, and the First Violin Concerto already behind him, conceives even the single subject of an Opus 87 fugue not as something unconditionally immutable, but as open to the vicissitudes of context: an "*art of fugue*" in which the subject remains unchanged [9, p. 221] is irrelevant to the composer. The subject of a Bachian fugue must be convincingly closed; the subject of a Shostakovich fugue may simply declare itself.

Summing Up…

"…The greatest composers …, perhaps more than others, remain true to their artistic ideals—ideals matured in their era and environment, and consolidated in their own oeuvre," remarked Yuri N. Tyulin on the occasion of Shostakovich's 60th birthday [10, p. 76]. "It is known to the author of these lines that the composer himself, in a domestic setting, chuckled at the theorists who had discovered in his music some kind of 'Shostakovich modes' [,] and expressed himself in the spirit that he, naive as he was, thought he had been writing all his life only in major and minor," recalls Yuri N. Kholopov [11, p. 290].

Having posed the question of whether "Shostakovich modes" (hereinafter abbreviated as SM) are indeed *modes*, and considering the composer's ironic attitude toward them, Kholopov conducted a dedicated study. Its scholarly foundation rests upon a vision of twentieth-century European modal-harmonic thinking as integrating SM into the tradition of modality revived in the twentieth century.

[19] This is the terminology of Khristofor S. Kushnaryov: *invention-based* means *imitative*. For details, see [8, pp. 42, 76–77].
[20] Dolzhansky, A. N. (1942), p. 1.

Serving as weighty arguments in support of such an understanding and conclusion are, first and foremost, the regularity with which modal structures comprising a small number of scale degrees are formed (a trait inherent to many SM), as well as the "interaction of modal (scale-degree) and tonal (with its *D*–*T*) principles" characteristic of Shostakovich's manner of writing [11, pp. 291–294, 301].

Kholopov's investigation demonstrated that *all* analyses of SM in Dolzhansky's published articles fully accord with the classification he proposed—"The Alexandrian Pentachord in the Music of Shostakovich" [12, pp. 86–111]—appeared in a new light: within it, "*the idea* of the six-degree structure of SM within the range of a fifth ('hexachord', p. 112[21]) *emerges* [italics mine.—*K. Yu.*]" [11, p. 298].

Most likely, the great composer worked to the end of his life as he was accustomed, developing and refining the language and technique of his writing, deepening and enriching the artistic world of his music—and, as in the 1960s, continued "naively thinking that he was writing in major and minor." Likewise, he remained convinced that Opus 87 consisted of 24 polyphonic minicycles, each comprising a prelude and fugue, even though the diverse intonational connections between prelude and fugue, together with the indispensable *attacca* indication at the end of the prelude and, moreover, its conclusion merely with a double barline, confirm that these are—as Vladimir V. Protopopov noted over six decades ago—24 contrasting composite forms [13, p. 33].

And as before, notwithstanding external circumstances and health issues, the rare and remarkable traits of Shostakovich's character and personality—which had astonished those around him even during his student years—manifested themselves in all their beauty and power, as Yuri N. Tyulin recalled in a poignant article on the composer's youth:

> ...Remarkably, during that critical era when the rift between schoolwork and creative practice reached an extreme limit and fundamental reforms in music education were already ripe, Mitya Shostakovich felt "like a fish in water." School dogmatics did not bother him in the least. He skillfully navigated his "ship" among all the "Scyllas and Charybdises," wisely circumventing all obstacles while absorbing everything rational and useful. And all this—without visible struggle—systematically, methodically, and persistently acquiring a high level of professional mastery. At the same time, he made no compromises in his artistic aspirations, seeking his own path and asserting his creative freedom [10, p. 78].

[21] In parentheses: Yuri N. Kholopov's reference to Dolzhansky's article.

Such a model of mastering and processing information attests to a powerful intellect that, in the long term, did not presuppose a revision of its foundational conceptual framework. Nevertheless, one cardinal change in Shostakovich's music did take place—and in Opus 87 it manifested itself vividly and convincingly.

Listen closely to the fugue a_{87}—it is thoroughly imbued with a spirit of protest and doubt, if not decisive negation: the principal rhythmic formula of the subject, with its instantly recognizable source, is read "against the grain," as if "from right to left"; the sequence of descending sevenths, taken up from the subject Cis_I, is fractured; the answer impudently steps on the cadence of the subject, triggering a tonal conflict at the very outset of the exposition; and in the strettos, iambic and trochaic interpretations of the subject collide in a manner unacceptable to Bach… The result is a *double negation* within Shostakovich's macrocycle: of Bachian material—by the subject and fugue a_{87}, and of the subject and fugue a_{87}—by the all-conquering, harmonious spirit of Bach's music, which permeates the polyphonic minicycle that opens Opus 87 and, in essence, all subsequent pieces across the vast diversity of their characters.

How could such a thing happen? Why did the composer include a fugue reminiscent of the era prior to *Muddle Instead of Music* in a post-Leipzig work? Probably because the *24 Preludes and Fugues* became for Shostakovich not only another experience of intensive self-education and self-improvement, but also—as Kurt Sanderling, the remarkable conductor of the Leningrad Philharmonic and a devoted, perceptive connoisseur of the composer's music, believed—his intimate diary (see [9, p. 222]). It turns out, then, that the *A-minor* fugue and the remainder of Opus 87 are two portraits—or two credos?—of Dmitri Shostakovich from different periods of his life and creative output. The transition from the young artist's uncompromising demands to the mature master's tolerance is demonstrated in Opus 87 all the more convincingly because everything the author "does like Bach" quietly, yet inevitably, turns out to be executed in a thoroughly un-Bachian manner.

Let us recall the subjects E_{II} and Fis_{87}—it might appear that Shostakovich's subject reproduces and even clarifies or affirms a serene major character: scale degree III is both encircled by a neighboring-tone figure and supported. Yet in Bach, it is not the third that is emphasized, but the tonic—as the indisputably sole foundation of the monophonic chant (one recalls how in Glenn Gould's performance the initial tonic sounded for an eternity)—and in the pair of strettos on the melodically elaborated subject (with its leap filled in, bars 23–26), the upper tone turns out

not to be a neighboring tone surrounding the underlying degree, but an apex to which that degree has led; it feels as if the spirit of centuries of European art music hovers over the fugue E_{II}... In the subject Fis_{87}, by contrast, the tonic is merely a light upbeat and a marginally stronger conclusion, perhaps weighing only slightly more than degree II, both occurrences of which fall on weak beats (see the scale-degree connection diagram in *Example 14 c*).

Perhaps in the fugue C_{87}, Shostakovich remained "in Bachian settings" the longest, altering nothing in the subject except its modal profile. Yet at the end, the composer nonetheless could not resist—not a temptation, but a need, a summons from the subject itself to work with it, to put the proper period to the story already lived—and so he divided the subject between the outer voices and between the subdominant and principal keys, "corrected" the second half of the subject by replacing a varied sequence with an exact one, and, most importantly, finally applied the brakes to the subject in his own characteristic manner, doubling the length of the final dotted motif.

* * *

Opus 87 was created in the mid-twentieth century in Russia, a nation that had just defeated the "forces of the twelve tongues of Europe"[22] and had already been experiencing for several years a tragic upheaval of artistic-aesthetic conceptions, traditions, and moral norms. A detailed account by Lyubov S. Rudneva of the first discussion of this work at the Union of Composers on May 16, 1951 (see [14, pp. 247–255]), as well as the article by Larisa L. Gerver [9], offer a vivid picture of what the composer had to go through.

Despite all manner of musical-bureaucratic obstacles, Shostakovich's *24 Preludes and Fugues* were published as early as 1952 and soon became firmly established in both performance and pedagogical repertoires. In 1956, Vasily A. Zolotaryov's manual on the fugue, expanded with a chapter on Shostakovich's fugues, was republished [15], and in 1963 (2nd edition—1970), Alexander N. Dolzhansky's monograph devoted entirely to Opus 87 appeared [2].

Today, Shostakovich's work is already three-quarters of a century old; it continues to resound and stir both mind and soul. Listeners of different ages and tastes engage with this music; musicians of different specialties, schools, and orientations perform it,

[22] Epigraph to Sergei S. Prokofiev's opera *War and Peace*.

study it from multiple perspectives, and conduct research on it; and debate over it continues. For each and every person—in their own time, in their own understanding—it lives on.

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Shostakovich in Memoriam

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The alternative of "opera&cinema" in Soviet culture of the 1930s–1950s and Shostakovich's creative strategies

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Abstract. The creative biography of Dmitri Shostakovich from the 1920s to the 1950s provides a clear illustration of how the canon of film music developed in Soviet art and its relationship to other musical genres. Two aesthetic poles—opera and popular song—defined the boundaries of the genre choices facing the emerging art of sound film scoring in the USSR. Fascinated by the idea of "film opera" but forced by social demands to capitulate to "song films," Shostakovich

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spent two decades repeatedly moved from the “song films” to “song operas,” never quite completing these attempts. The opera project *Stalingrad*, analyzed in detail for the first time in this article, provides a revealing example of how the very idea of such a genre metamorphosis degenerated by the postwar period.

Keywords: Soviet film music, “song opera,” “song film,” “film opera,” operatic ideas of Dmitri Shostakovich, project of the opera *Stalingrad* by Dmitri Shostakovich to the libretto of Mikheil E. Chiaureli and Alexander A. Filimonov

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Современные проблемы музыкознания /
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Памяти
Д.Д. Шостаковича

Научная статья

Альтернатива «опера&кино» в советской культуре 1930–1950-х и творческие стратегии Дмитрия Шостаковича

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Аннотация. Творческая биография Дмитрия Дмитриевича Шостаковича 1920–1950-х годов может служить точной иллюстрацией того, как в советском искусстве формировался канон киномузыки и в каком соотношении с другими музыкальными жанрами он находился. Два эстетических полюса — опера и массовая песня — определяли границы жанрового выбора, который встал перед молодым искусством музыкального оформления звукового кинематографа в СССР. Увлеченный идеей «кинооперы», но вынужденный в условиях соцзаказа капитулировать перед «песенным фильмом», Шостакович на протяжении двух десятилетий постоянно совершал маршрут от «песенного фильма» к «песенной опере», ни разу, впрочем, не завершив этих попыток. Проект оперы «Сталинград», впервые подробно проанализированный в данной статье, дает показательный образец того, как деградировала сама идея такой жанровой метаморфозы к послевоенному периоду.

Ключевые слова: советская киномузыка, «песенная опера», «песенный фильм», «киноопера», оперные замыслы Дмитрия Шостаковича, проект оперы «Сталинград» Дмитрия Шостаковича на либретто Михаила Эдишеровича Чиаурели и Александра Александровича Филимонова

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Introduction

The most pressing conflict at the turn of the 1920s and 1930s in Soviet culture was the opposition of classical music to the art of cinema. The very existence of academic musical institutions was called into question. The strengthened position of academic theatres did not fully resolve the issue of the status of musical "classics" in the new culture: by the mid-1930s, it had not yet been removed from the agenda. Opera and ballet theatre was still regarded as a "bourgeois legacy," and its audience was associated with the "former people"—socially alien class elements (see [1]).

In contrast, Soviet cinema actively joined the struggle for new aesthetic values; its role in the culture of the young state was conceived as propagandistic and aimed at the broadest strata of the population. With the introduction of sound in cinema, the aesthetic confrontation became even more intense, since cinema now had all the means of expression available to musical theatre. Cinema was seen as a replacement for opera and ballet theatre in the near future. And while the concert halls of both of the oldest conservatories in the two capitals were already actively used for film screenings in the 1920s, as they had symphony orchestras that served as musical illustrators for silent films, the 1935 General Plan for the Reconstruction of Moscow envisaged the construction of a Bolshoi Cinema opposite the Bolshoi Theatre—a more than obvious polemic between two types of art that appealed to two different types of audience. From a musical point of view, this clearly embodied the opposition of opera to mass song, the broadcaster of which was the Soviet cinema screen. The phenomenon of "song opera" was seen as a resolution of this conflict.[1]

The article examines the musical-historical conflict arising from the inter-genre "exchange" between theatre and cinema that actively took place in Soviet culture during the Stalin era, using Shostakovich's creative biography as a case study. A particular "case" within this process was associated with the influence of cinema on opera theatre, its most striking manifestation being the Soviet

[1] See Raku, M. G. (2009). Poiski sovetskoi identichnosti v muzykal'noi kul'ture 1930–1940-h godov: lirizatsiya diskursa [The search for Soviet identity in the musical culture of the 1930s–1940s: Lyrization of discourse]. *Novoe literaturnoe obozrenie, 100*, 184–204; Raku, M. G. (2019). Opera na putyakh i pereput'yakh stalinskoi epokhi [An opera on the roads and crossroads of the Stalin era]. In Raku, M. G. *Opernye shtudii* (pp. 291–383). Izdatel'stvo imeni N. I. Novikova.

"song opera." Although the specific features of this genre have long been discussed in textbooks,[2] it has in fact received little scholarly attention. The situation is different with the study of Shostakovich's film music. It has been the subject of sustained work by the editorial board of the composer's 150-volume *New Collected Works* (Series XIV: Film Music) [2; 3], as well as individual articles [4; 5], specialized monographs [6; 7; 8; 9], and dissertations.[3]

The article reconstructs the events surrounding the project for the opera *Stalingrad*, Shostakovich's participation in which was initiated by his collaborators on film projects and was intended to involve the use of his film music.

Paradoxes of the "song opera"

The Bolshoi Cinema, contrary to expectations, was not built opposite the Bolshoi Theatre: the song itself moved from the screen to the opera stage [10]. A new musical-dramatic genre was born in the theatre as a result of the "crossbreeding" of genres and types—with the mass Soviet song and with sound cinema. Its first exemplary work was the opera *And Quiet Flows the Don* by the young composer Ivan Dzerzhinsky, to a libretto by his brother Leonid, based on Mikhail Sholokhov's novel of the same name. From the beginning of 1936, after the Leningrad MALEGOT's triumphant tour at the Bolshoi Theatre, where the opera was performed in the presence of the Politburo, "song opera" became firmly established in the country's musical theatres, significantly displacing traditional opera genres in the "communal coexistence" that was typical of the era. The new direction received the status of "supreme genre" in musical theatre. It was entrusted with the mission of attracting the broadest possible audience, and the song was considered the most suitable instrument for this.

However, the actual role of song and songfulness in the dramaturgy of *And Quiet Flows the Don* was by no means a primary one: the main characters express themselves exclusively in "large" typically operatic forms—although these followed quite conservative models of number-opera structure, which did not take into account the innovations introduced into the operatic form from the end of the 19th century

[2] Tarakanov, M. E. (Ed.) (2005). *Istoriya sovremennoi otechestvennoi muzyki* [History of modern Russian music]. Vol. 1: (1917–1941). Muzyka.

[3] Heine, E. J. (2005). *The film music of Dmitri Shostakovich in The Gadfly, Hamlet and King Lear* [Unpublished doctoral dissertation]. The University of Texas at Austin; Titus, J. M. (2006). *Modernism, socialist realism and identity in the early film music of Dmitri Shostakovich, 1929–32* [Unpublished doctoral dissertation]. Ohio State University.

and over the course of almost half a century. The actual song material in *And Quiet Flows the Don* is limited to choral episodes and some genre-based fragments in the parts of secondary characters. Thus, by the property of "songfulness," so enthusiastically perceived by the ideologists, they meant a specific lyricism and simplicity of the vocal parts, coupled with a simplified (in comparison with the already familiar "symphonized" post-Wagnerian orchestral writing) accompanying function of the orchestra.

The style and the dramatic structure of the new musical-theatrical genre, and ultimately the relationship with the literary source, which almost always formed the basis of the score of the "song opera" (true, not from classical, but from the Soviet literature), quite unambiguously referred to the "lyric opera" of the mid-19th century. The Wagnerian experience, which so persistently hypnotized many figures of the Russian avant-garde some 10–20 years ago, was decisively avoided in this genre. Its fate was shared by the latest developments in Western musical theatre, with which Soviet composers, if desired, could be well acquainted even from domestic theatrical practice—from the works of Richard Strauss, Alban Berg, the Austro-German expressionists of the second rank, the composers of *Les Six* and many others.

But the "song opera" also had features that modernized its somewhat archaic genre prototype, since it directly referred to the rapidly developing film music. Firstly, it was the fragmentary nature of the dramatic structure, and secondly, the frequent similarity of the melodic material (solo and choral) with the intonations and rhythms of Soviet mass songs, whose principal "supplier" was the cinema screen. And finally, Dzerzhinsky's opera, as the founder of a new genre, had a certain cinematic pedigree: behind it stood not only a much-discussed novel, from which only the first part—the part most important for the development of the love story—was borrowed, following the model of lyric opera, but also the eponymous silent film by Ivan Pravov and Olga Preobrazhenskaya from 1931, which enjoyed resounding success with audiences. Thus, for the first time, a direct connection between musical-dramatic and cinematic works emerged for the first time—a trend that was destined to continue until the end of the Stalin era.

Shostakovich's Film Debuts: Between the Utopia of the "Film Opera" and the Reality of the "Song Film"

The appropriation of opera was taking place not only on the musical stage: cinema was to appropriate opera by bringing it to the screen. The idea of film adaptations of this kind began to appear in the Soviet press in 1933 (soon after the emergence of sound cinema).[4] At the same time, a much less trivial proposal was also discussed to create a special genre of "film opera" with original music.[5] Shostakovich came closer than anyone else to solving such a problem. As the undisputed leader of the Soviet school of composition, he came to cinema to demonstrate the importance of music in the overall conception of a film.

Having made his debut in 1929 in the silent film *Novy Vavilon* [*New Babylon*], the young composer created a score of monumental symphonic scope that accompanied the action on screen from beginning to end. Kozintsev and Trauberg, working as a directorial team, readily subordinated the film's visual conception to this dramaturgy:

> As strange as it may seem—after all, we are talking about silent films—cinematic images then arose more like musical ones than dramatic ones. Episodes took shape as condensations of feelings and thoughts, like parts of a visual symphony.[6]

At the same time, according to the directors' instructions, the music was to "not illustrate the shots, but give them a new quality and dimension; the music should be composed in opposition to the external action, revealing the inner world of what is happening".[7]

Shostakovich continued his attempts to establish a special status for film music in 1931 in a new film work by Kozintsev and Trauberg, again resorting to experimentation, but in a completely different way. New opportunities were provided by previously untested technical possibilities that he had not previously explored: the film *Odna* [*Alone*], which initially began production as a silent film, "found a voice" during the course of work and was announced upon release as "the first major feature sound film

[4] Kulakovskii, L. V. (1933). Opera i zvukovoe kino [Opera and Sound Films]. *Sovetskaya muzyka*, (4), 13–26.

[5] Ostretsov, A. A. (1933). Muzyka v zvukovom kino [Music in Sound Films]. *Sovetskaya muzyka,* (1), 51–73.

[6] Kozintsev, G. M. (1983). Glubokii ekran [Deep Screen]. In Kozintsev G. M. *Sobranie sochinenii* [Collected works] (Vol. 1, p. 142). Iskusstvo.

[7] Kozintsev, G. M. (1983), p. 156.

produced by the Leningrad Soyuzkino Factory" [4, p. 282]. It entered the history of Soviet cinema as the Lenfilm's first sound feature film.

The film *Alone* found itself at the crossroads of two eras of cinema, just as the main character found herself at the crossroads of two life scenarios. From the silent film, this next opus by Kozintsev and Trauberg retained an abundance of silent scenes with intertitles, and most importantly—the incessant musical background that permeates the entire action. The inclusion of a choir, solo and duet vocal numbers allowed the critic Boris Alpers, who witnessed the premiere, to call the film "a kind of film oratorio."[8] This apt comparison with an oratorio is complicated by the presence of a visual and narrative dimension, as well as a clearly comic shade of the musical accompaniment of the "Leningrad exposition" of the film. Its first 15 minutes are marked by the almost operetta-like aria of the tenor "How happy our days shall be!" moving in an "Offenbachian" cancan manner, partly familiar from *New Babylon*. The first vocal number, "The technical school is over, is over," intended for soprano, also has features of an arioso from early operetta or from its predecessor, comic opera.

At the same time, all the "Leningrad music" is extremely dance-like, with galloping rhythms predominating: it is no coincidence that a significant part of it was connected with the ballet *Bolt*, on which Shostakovich worked in parallel. And the duet of soprano with baritone and choir is marked by a completely "operatic" presentation: the female choir of "sirens" sweetly (in the spirit of the famous operatic "flower scene" of *Lakmé* by Léo Delibes) calls to the heroine "Stay!", and the melodic line of the soprano and baritone repeats all the recognizable cliches of operatic virtuoso singing—pseudo-bel canto.

The harsh reality of the Altai village, replacing the dazzling snow-white utopia of capital life, abruptly shifts the visual and sound modus. The eerie vision of a crucified horse skin, bleached by rain and wind, becomes the defining leitmotif of the narrative, which in the musical language is matched by harsh instrumental sounds that collide with the singing of shamans and a melancholy Russian lyrical song. The echo of the tenor's voice with its "good life" is perceived against this background as a distant "phantom," a mocking reminder of the illusions of youth.

[8] Alpers, B. (1931, October 18). Oshibki "feksov" (otkryvaem diskussiyu ob "Odnoi") ["Errors of the "FEKS" (opening a discussion about *Alone*)]. *Sovetskoe iskusstvo*. As cited in [4, p. 283].

The mixing of colors in the film's sound picture is more than paradoxical. It is impossible to recall comparable precedents in the film dramaturgy of the following decades. And, of course, such an absurdist approach to the genre was unlikely to find continuation on the Soviet screen in the near future. The film left an overly contradictory impression, with its clear propaganda message receiving such an ambiguous interpretation.

Meanwhile, in the coming years, the formula for "scoring" a Soviet film would soon be thoroughly tested and would prove its viability well into the 1960s (and even in a number of examples of this decade itself). Its dramaturgical "support" will be the tension between the song and the unfolding symphonic canvas surrounding it. The prototype of the typical dramaturgy of the "song film" was undoubtedly director Sergei Yutkevich's *Zlatye gory* [*Golden Mountains*] with music by Shostakovich, where both poles—the song-based and the symphonic—held together the dramaturgical framework of the score. The large-scale instrumental episode typical of Shostakovich's symphonies—the orchestral fugue accompanying the scene of the Baku strike—served as the culmination. But the song layer in the film still consisted entirely of quoted material and could not fulfill the role of the musical emblem of the film.

In one way or another, these works defined the two main musical elements of sound cinema: the singing voice and the orchestra, where the vocal element could also be represented collectively, and individual instrumental timbres within the orchestra could take on a solo role. And this sharply distinguished the musical fabric of sound cinema from the recently deceased silent cinema.

It may be assumed that each of Shostakovich's three approaches to film music at the turn of the 1920s and 1930s was largely based on directorial decisions. The young composer brilliantly realized them, no matter how different they were in essence. This made him an ideal co-author of the filmmaking process, but it also led to a public rebellion, the manifesto of which was the Declaration of a composer's duties, published by him in the Leningrad magazine *Worker and Theatre* in December 1931. Complaining about the "scanty orchestra" of drama theatres, he moved on to his impressions of his film work:

> In the field of sound cinema, things are no better. I cannot complain about the orchestra in my work on *Alone* and *Golden Mountains*. I had an orchestra of exceptionally high quality under the direction of the talented conductor

> N. Rabinovich. And the result? When recording, you become convinced that all the work has gone to waste: the screen wheezes, hiccups and makes various sounds. These sounds nullify the work of both the first-class orchestra and the composer.[9]

As a result, the young Shostakovich publicly renounced participation in "applied genres" and, first and foremost, in cinema. Behind this determination lay the unhealed shock of public screenings of the silent *New Babylon* almost two years earlier: thus, in Moscow, where the film opened two days before it did in Leningrad (the world premiere thus took place on March 16, 1929 [5, p. 245]), the film was shown for ten (!) days without Shostakovich's music; in Leningrad, the score was performed satisfactorily only in large cinemas with good orchestras (one of the premieres took place in the *Gigant* [Giant] cinema, which, like in Moscow, was located in the Great Hall of the Conservatory). A contemporary scholar, drawing on a study of the press, observes: "...in the other Leningrad cinemas, the performance was extremely poor" [5, p. 253]. Most likely, this also applied to second-tier cinemas in Moscow and to the provinces. Regarding the latter, researchers have reasonable doubts about whether screenings there were always accompanied by Shostakovich's music, which was difficult to perform and required a large symphony orchestra.

The composer's creative "fast" did not last long. His return to cinema revealed a different Shostakovich. On November 7, 1932, the film *Vstrechnyi* [*Counterplan*] by Friedrich Ermler and Sergei Yutkevich was released on the country's screens, in which the newly adopted musical model of the "song film" was presented by Shostakovich in perhaps its most schematic form.

And yet Shostakovich continued to think about creating a special musical "film canvas", trying to embody it in another cinematic genre—animation. In this endeavor, he was preceded by Ivan Ivanov-Vano and the sisters Valentina and Zinaida Brumberg in the 1934 animated film *Skazka o tsare Durandae* [The Tale of Tsar Durandai]. Anatoly Alexandrov's music accompanied the cartoon throughout, and its dramaturgy was built according to the laws of a vocal-symphonic suite. Spoken dialogue merely punctuated the film's rich musical score, in which, in addition to quotations from popular music, allusions to the styles of Prokofiev and Stravinsky could be heard.

[9] Shostakovich, D. D. (2000). Deklaratsiya obyazannostei kompozitora [Declaration of a composer's duties]. In I. A. Bobykina (Ed.), *Dmitrii Shostakovich v pis'makh i dokumentakh* [Dmitri Shostakovich in Letters and Documents]. RIF; Antikva, p. 494.

Initially, the animators negotiated a joint work with Sergey Prokofiev, but the negotiations were broken off because of his other commissions [11].

Having previously shot six animated films, Ivanov-Vano first used an original method of dubbing:

> In *The Tale of Tsar Durandai*, we had to work from a piano score for the first time, and later from a recorded soundtrack, for which we had to painstakingly play through the music bar by bar, determine their length, calculate the musical work as a whole, and then compile our own exposure sheets for filming.[10]

By the end of the decade, the same idea was outlined by Shostakovich as a new task on the creative path of the composer, who had already established himself as an "experienced filmmaker":

> I dream now of writing a film opera, according to all the laws of a realistic performance. I am greatly fascinated by the thought of the boundless spaces opened up by the "film stage," and by the possibility of easily resolving here the questions of place, time, and action that are so difficult for the theatre. In the theatre, the action, divided into many scenes, inevitably disperses. In a film performance, the same action, shown in a single stream of elusively changing frames, retains all the power of a holistic impression. What a rewarding task for a composer to capture the rhythm of this dynamic stream of film frames and create music that functions fully in the film performance and sometimes leads it![11]

Shostakovich took a distinctive approach to realizing these plans in the cartoon *Skazka o malen'kom myshonke* [The Tale of the Silly Little Mouse] in collaboration with director Mikhail Tsekhanovsky (1940). However, already in the process of working on this film, Shostakovich admitted:

> Unfortunately, I have still not been able to realize my dreams of a film opera. The eternal question of the collaboration of poets and composers, sometimes successfully resolved in musical drama, has not even been posed for film opera, just as the question of film opera itself has not yet been truly posed. All my attempts to inspire poets, librettists, and directors with this idea have so far been futile.[12]

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[10] Ivanov-Vano, I. P. (1980). *Kadr za kadrom* [Picture by picture]. Iskusstvo, p. 80.

[11] Shostakovich, D. D. (1939, April 10). Muzyka v kino: zametki kompozitora [Film music: Notes from a composer]. *Literaturnaya gazeta*.

[12] Shostakovich, D. D. (1939, April 10). Muzyka v kino: zametki kompozitora [Film music: Notes from a composer]. *Literaturnaya gazeta*.

Having failed to realize this idea, Shostakovich began to move in the opposite direction: from cinema to opera.

Attempts at "operatic utilization" of film music

The well-known events of the "anti-formalist campaign" of 1936, in the musical sphere, were primarily aimed against Shostakovich. Ballets and operas—that is, everything that he had written for musical theatre up to that point— were suppressed and had no chance of returning to the stage. A huge amount of music was going to waste. During these years, his typical strategy of placing "doomed" musical material from forbidden program works into other—permitted ones—was consolidated. It also spread to the field of cinema, where his music met a much happier fate. However, the idea of creating operatic works based on music for films being shown throughout the country was dictated, apparently, by other considerations. As one might assume, the film was supposed to precede the opera as a kind of "trailer" paving the way for an uninitiated cinema audience to musical theatre. An analogy arises with the genre of "lyric opera" half a century ago. There, the promotional function was assigned to a popular literary source, which formed the basis of the score. As a result, the audience of the last third of the nineteenth century knew the plot thoroughly that he was supposed to see on the musical stage, and could assess the degree of interpretative differences that arose between the book and the musical performance. But the main thing is that he would hardly have missed the premiere.

A similar tendency emerged in Shostakovich's work precisely in the period immediately following 1936, the time of his complete expulsion from the musical theatre. And it would remain characteristic of the next twenty (!) years of his work, without ever reaching completion on stage. The story that began in 1937 with work on the film *Volochaevskie dni* [The Defense of Volotchayevsk] would thus prove fairly typical of Shostakovich. In general terms, it is as follows.

In 1937, Shostakovich was invited by the Vasiliev brothers[13], who had achieved worldwide fame after the release of the film *Chapayev*, to work on the film *The Defense of Volotchayevsk* about the events of the Civil War in the Russian Far East. A quotation

[13] As is well known, the stable name of this creative tandem is a kind of pseudonym: Georgy and Sergei Vasiliev had the same last name.

in the music accompanying the credits from the widely popular tune of the Far Eastern partisans *Po dolinam i po vzgor'yam* [Across the Valleys and Hills], which had been heard in feature films before (for example, in Pudovkin's film *Dezertir* [Deserter]), was a clear indication of the special role of the song in the musical accompaniment of the new film. This role was to be played by Shostakovich's own song, composed specifically for the film. In the article *My Immediate Plans*, which served as a kind of "creative report" in response to the *Pravda* editorial *Muddle Instead of Music*, he wrote:

> There won't be much music in the film *The Defense of Volotchayevsk*. The main difficulty for me in this work was that I had to write a song that would be the leitmotif of the entire music of the film. The field of songwriting has been very difficult for me so far. Apart from *Counterplan*, I have never written a single song in my entire career as a composer. However, the song in *The Defense of Volotchayevsk* has a completely different character than the song in *Counterplan*. It is a heroic song in the full sense of the word. I worked a lot on it, made ten versions, and only the eleventh satisfied me. I discuss this song in detail because it runs organically throughout the film's music. It is felt in the Overture to the film, and in the finale, and in the choral pieces. Its theme is felt everywhere. This was the difficulty of the work. I want the music in a film to play an independent role, so that it does not have an accompanying character, so that it does not become an additional effect to this or that frame.[14]

And one more noteworthy statement:

> ... I wanted the music in the film to be completely realistic and to fulfill its service function.[15]

That is why the film's everyday musical background is extremely diverse:

> ... a song about Kolchak, popular in the 1920s on both sides of the Eastern Front ("English uniform / Russian shoulder strap / Japanese tobacco / Ruler of Omsk", etc.); the song Ushijima in Japanese; the Russian folk song "Oh, you viburnum, / You are a raspberry, / Oh, don't stand, don't stand /

[14] Shostakovich, D. D. (1937). Moi blizhaishie raboty [My Immediate Plans]. *Rabochii i teatr*, (11), p. 24.
[15] Shostakovich, D. D. (1937), p. 24.

On the steep mountain!", etc.; as well as the anthem of the Russian Empire *God Save the Tsar* (music by Alexei Lvov, words by Vasily Zhukovsky).[16]

Having begun writing the film score, Shostakovich, apparently, at the same time concluded an agreement with the Kirov Leningrad State Academic Theatre of Opera and Ballet for the creation of an opera of the same name. In the autumn of 1937, he reported in the press:

> I am beginning preparatory work for the opera *The Defense of Volotchayevsk*. … he opera is in progress; many fragments and episodes have already been written. The work on the music for the film *The Defense of Volotchayevsk* is helping me greatly, which for me is a kind of overture to the creation of the opera. The aims I am pursuing in my work on the opera are very simple. I want to write an opera of a grand heroic scale, so that it has memorable passages, so that the listener, leaving the auditorium, could take with him a good song, a good aria, and symphonic excerpts.[17]

The surviving fragment for voice with piano accompaniment is the only evidence of the composer's serious intentions. Researchers suggest:

> Perhaps one of the indirect reasons why Shostakovich did not begin work on the opera immediately after signing the contract with the theatre was that the complete, finished libretto arrived at the Committee for Arts only in June 1937. Accordingly, by that time, the text had not yet received censorship approval from the Main Directorate for Control over Repertoire and Spectacles.[18]

Not only was the future opera to be based on film music, but its librettist, Nikolai Beresnev, was a film director and screenwriter closely associated with the film industry. Having begun his career in drama theatre, he had no connection whatsoever with music or musical theatre. Consequently, the musical language and dramaturgy of the future

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[16] Dombrovskaya, O. V., & Klyuchnikova (Lobankova), E. V. (In press). Muzyka D. D. Shostakovicha k kinofil'mu "Volochaevskiye dni" [Dmitri Shostakovich's music for the film *The Defense of Volotchayevsk*]. In Ekimovsky, V. A. (Ed.), *Shostakovich, D. D. Novoe sobranie sochinenii* [New Collected Works]: *in 150 vols. Series XIV: Film Music. Vol. 128. Volochaevskie dni. Music for the film. Op. 48. Velikii grazhdanin. Music for the film. Op. 52, 55*. Score. DSCH.

[17] Shostakovich, D. D. (1937), p. 24.

[18] Dombrovskaya, O. V., & Klyuchnikova (Lobankova), E. V. (In press).

work were from the outset oriented toward the corresponding cinematic aesthetic—that of a film in which song was placed at the forefront, as the composer indicated in his description of the project. However, it turned out to be too faceless to "go to the people."

Shostakovich's next attempt of this kind to transfer a film plot and, accordingly, its musical material was the project for the opera *Velikii grazhdanin* [The Great Citizen], which Shostakovich intended to base on his score for Friedrich Ermler's two-part film of 1937–1939.[19]

The attempt to cross cinema with the operatic genre was repeated in the post-war period with some amendments. Before even starting work on Sergei Gerasimov's film *Molodaya gvardiya* [The Young Guard], Shostakovich signed a contract with the Bolshoi Theatre in February 1947 to create a stage work of the same name [2], but according to his public testimony, "all his creative fervor went to the film instead of the opera."[20] Based on this statement in the press, as well as the testimony of his student, composer Evgeny P. Makarov, to whom Shostakovich himself spoke about this on July 2, 1948, it is generally accepted that work on the opera was not started.[21]

However, the sketches of the music for the film contain dates that point to a period before he began work on the film: "25. IV. 1947" and "26. IV. 1947."[22] The April dates refer to material that was used in the Overture to the first part. It is known that Shostakovich began viewing the material shot by Gerasimov only at the beginning of July [2, p. 226]. Researchers of this opus are in agreement:

> The appearance of such an early date in the sketches for the film *The Young Guard* has not yet received a convincing explanation [2, p. 226];
>
> It thus remains unclear for what work these sketches were originally intended; their material was subsequently incorporated in part into the film [3, p. 247].

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[19] Dombrovskaya, O. V., & Klyuchnikova (Lobankova), E. V. (In press).

[20] Shostakovich, D. D. (1950). Kino kak shkola kompozitora [Cinema as a school for a composer]. In D. Eremin (Ed.), *30 let sovetskoi kinematografii* [30 years of Soviet cinema]. Goskinoizdat, p. 357. As cited in [2, p. 226].

[21] Makarov, E. P. (1998). *Dnevnik. Vospominaniya ob uchitele — D. D. Shostakoviche* [Diary. Memories of a Teacher — D. D. Shostakovich]. Kompozitor, p. 48.

[22] RNMM (Russian National Museum of Music). F. 32 (D. D. Shostakovich). File 106, fol. 1–1v.

A comparison of the facts suggests with a high degree of probability that the April sketches were created for the Overture to the opera *The Young Guard*, but were ultimately used in the Overture to the first part of the film on the same subject. This would seem to contradict Shostakovich's own testimony, as recorded by Makarov, but such discrepancies between the composer's public statements and the actual circumstances of his creative work were quite common. In this case, he may simply have attached little importance to the small fragments of music intended for the opera but already used in the film.

Finally, the musical materials of Mikheil Chiaureli's 1949 film *Padenie Berlina* [The Fall of Berlin], with music by Shostakovich, was also intended to form the basis of an opera. And this is a separate story, highly indicative of this period in the country's history and in the composer's biography.

From the Film 'The Fall of Berlin' to the Opera 'Stalingrad'

In December 1950 Mikheil Chiaureli and screenwriter Alexander Filimonov "at the suggestion of the Bolshoi Theatre management" (according to their later statement[23] began working on the libretto of the opera *Stalingrad*. The submitted application was approved by the theatre management and the Committee for Arts under the Council of Ministers of the USSR in early 1951. In the agreement with the Bolshoi, signed by the co-authors on January 15, the deadline for submitting the libretto in its "final form" was May 1 of the same year.[24]

It is clear that the agreement had to be preceded by an oral discussion, the initiator of which was most likely Chiaureli himself, who enjoyed unlimited influence at that time. Having never previously worked as an opera librettist, he was, however, a person closely familiar with musical theatre—albeit operetta, on the stage of which he had performed in his youth in Tbilisi as a "tailcoat" baritone. Memoirs of the director frequently mention his musical tastes, which were largely shaped by his remarkable

[23] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953 [Correspondence and contracts with librettists M. E. Chiaureli and A. A. Filimonov. January 15, 1951–January 15, 1953]. In *RGALI* (Russian State Archive of Literature and Art). F. 648, Gosudarstvennyi akademicheskii Bol'shoi teatr SSSR (GABT). Op. 5. File 849, fol. 8.

[24] Perepiska i dogovory s avtorami libretto M. E. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fols. 1–4.

vocal abilities. His co-author Filimonov (1904–1998), who became a successful screenwriter in the late 1920s, began his career in the first half of the 1920s at the architecture department of VKhUTEMAS (Higher Art and Technical Studios), where fate brought him together with Chiaureli. Filimonov's biography reveals no connections with musical theatre. All this makes us suppose that the idea of an operatic project based on the cycle of Stalin films that Chiaureli continued to "sculpt" during these years belonged to the director himself. It may have been as a result of these efforts that the "proposal of the theatre management" arose.

Shostakovich's name as the author of the music for the future opera appears in the correspondence between the librettists and the theatre in the autumn of 1951,[25] and the clarification "based on the films *The Adjuration* and *The Fall of Berlin*" appears only at the beginning of 1953.[26] However, there was apparently a verbal agreement on both. The piquancy of the situation was that the music for the film *Klyatva* [The Adjuration], created by Chiaureli at the Tbilisi Film Studio, was written by Andrei M. Balanchivadze, while the librettists were going to use the plot material of both films, in both of which Stalin was the main character. At the same time, the story of the Battle of Stalingrad appears only in *The Fall of Berlin*. Be that as it may, it is clear that the Bolshoi Theatre was interested in Shostakovich's candidacy, whose return to the opera stage would have been an undeniable sensation in Soviet cultural life. This was the main attraction of the initiative coming from members of the film community.

Communication and collaboration between Shostakovich and Chiaureli in the film industry continued at this time: in early May 1952, their joint brainchild, the film *Nezabyvaemyi 1919 god* [Unforgettable 1919] (Op. 89 in Shostakovich's catalogue of works), was released on the country's screens. The script for this film was written jointly with Chiaureli by the same Filimonov.

Shostakovich's biographers never mentioned his operatic plans of the early 1950s, connected with a return to musical theatre on Chiaureli's initiative. However, the prospect of such a work appearing was quite real—the librettists negotiated with the management until mid-January 1953 (that is, for two years), an official agreement was concluded with them, and work on the project began.

[25] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 6.

[26] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 8.

However, the text of the opera *Stalingrad* was not submitted by the agreed deadline. On May 1, 1951, the librettists sent a letter to the Bolshoi Theatre management:

> The negative assessment of the libretto of the opera *Ot vsego serdtsa* [From the Bottom of My Heart][27] by the Soviet public naturally compels us to reconsider our creative positions regarding the opera *STALINGRAD* with particular rigor.
>
> It must be admitted that a number of points that previously satisfied us now seem questionable in light of the new demands.
>
> We ask the "Theatre" to consider the question of the desirability of continuing work on the libretto *STALINGRAD* and notify us of the decision.
>
> If the decision is positive, we ask that the deadline for submitting the libretto be extended until November 1, 1951.
>
> For our part, we are ready to consider the question of changing the main direction of the work, up to and including changing the theme.[28]

Consideration of this issue was delayed—the librettists received official confirmation of the initial plans only six months later—in October 1951. Serafim M. Oreshnikov, head of the Bolshoi Theatre's literary department, informed them:

> The opera *STALINGRAD*, with your libretto and music by the composer D. D. Shostakovich, has been approved in the Bolshoi Theatre's plan for work on the new repertoire.[29]

As follows from the subsequent correspondence between the co-authors and the theatre, "this letter was preceded by a series of meetings," and they "twice revised the initial application."[30] But even after the libretto plan had been approved, it continued to change:

> We began work, but the THEATRE's management changed again and we were again forced to revise the plan.

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[27] This refers to the opera by German L. Zhukovsky (libretto by A. Bagmet and A. Kovalenkov, based on the novel by Elizar Yu. Maltsev). See: Neudachnaya opera: O postanovke opery 'Ot vsego serdtsa' v Bol'shom teatre [An unsuccessful opera: On the production of the opera *From the Bottom of My Heart* at the Bolshoi Theatre] [Editorial]. (1951, April 19). *Pravda*, pp. 2–3.

[28] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 5.

[29] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 6.

[30] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 8.

> Although the above-mentioned letter freed us from this obligation, we wrote a new, expanded libretto plan and presented it to the THEATRE. This was in the spring of 1952.[31]

The expanded libretto plan for the opera *Stalingrad* landed on the desk of the new director of the Bolshoi Theatre, Alexander I. Anisimov. On the back of the title page, he wrote: "Have read it. Very weak. 22/I 53."[32] But already on January 3, a notice signed by him had been sent to the librettists:

> The creative proposal you submitted for the libretto of the opera about Stalingrad was reviewed by the management of the Bolshoi Theatre and the Main Directorate of Musical Theatres of the Committee for Arts and was found not to meet the necessary requirements of the operatic genre.
>
> In connection with this, the Directorate of the Bolshoi Theatre is forced to terminate the contract concluded with you on 10/1 1951 and ask you to return the advance you received by 15/1 of this year.[33]

This message, which came as a bolt from the blue to the librettists in the first days of 1953, led to their above-mentioned statement to the theatre, addressed to Anisimov on January 15, which stated, in particular:

> Your letter rejecting the plan and terminating the contract was the first and very belated response to our work.
>
> The negative assessment contained in the letter completely contradicts all previous assessments of our work. We worked long and conscientiously, following the instructions of the THEATRE.
>
> The termination of work on the libretto is not our fault, but is taking place at the initiative of the THEATRE.
>
> It is impossible to agree with your assertion that the plan for the libretto *STALINGRAD* does not conform to the laws of the operatic genre.
>
> The demand for the return of the advance, following your letter approving our plan and the THEATRE's enormous delay in responding, is surprising.[34]

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[31] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 8.

[32] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fol. 8.

[33] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953]. In *RGALI*. F. 648. Op. 5. File 849, fol. 7.

[34] Perepiska i dogovory s avtorami libretto M. Eh. Chiaureli i A. A. Filimonovym. 15 yanvarya 1951 — 15 yanvarya 1953. In *RGALI*. F. 648. Op. 5. File 849, fols. 8–8v.

Let us hope that these long-suffering newcomers to the world of opera nevertheless managed to retain the advance they had received and undoubtedly spent long before (an impressive 6,250 rubles, incidentally). We now close the archival files on this case. The important conclusion to be drawn from these materials is that Shostakovich's participation, which became a tasty bait for the Bolshoi, not only failed to materialize but had apparently never even begun. However, from the point of view of both sides that entered the battle around the opera *Stalingrad*, the composer already had some musical material to build on. It is quite obvious that the music for Chiaureli's film was intended to form the basis of the opera score. However, a look at the "expanded libretto plan"[35] presented to the Bolshoi Theatre raises doubts as to whether this material could actually have been used.

Some connection with the plot of *The Fall of Berlin* is indeed visible on the pages of the thin typescript: the libretto begins with a scene in the workshop of the Stalingrad tractor plant, just the film script began in a workshop at a steel plant somewhere in the conventional south of the country in peaceful pre-war times. In both, there is a celebration honoring heroes of labor (Scene 1). The love of the main characters (Alena and Pavel) is tested by war: the young man leaves the workshop and volunteers for the front (Scene 2). The episodes near the front outside Moscow (Scene 3) also summarize the content of several scenes of the film featuring witnesses to the occupiers' atrocities, German prisoners of war, and prophecies of the coming victory.

Hitler's reception of foreign ambassadors at the Reich Chancellery (Scene 4) is a direct copy of the corresponding scene in the first part of the film—the same "papal legates," "ambassadors of the Japanese Emperor," "envoys from Franco," and Italian diplomats "hand over a portrait of Mussolini to Hitler." The whole scene also ends with a message about the defeat of German troops near Moscow. It is noteworthy that the Battle of Stalingrad appears only toward the end of the opera (Scene 5), immediately before the final "fall of Berlin" and the raising of the Soviet flag on the Reichstag (Scene 6). But both opera scenes also correspond directly to the content of the two-part film. The authors were undoubtedly still under the spell of their recent

[35] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952 [Expanded libretto plan by M. E. Chiaureli and A. A. Filimonov (for composer D. D. Shostakovich). 1952]. In *RGALI*. F. 648, Gosudarstvennyi akademicheskii Bol'shoi teatr SSSR (GABT). Op. 5. File 848, 15 fols.

work and, having chosen the grand title *Stalingrad*, in fact did not justify it in the slightest. Only Scene 5 of the libretto is devoted to the events of the Battle of Stalingrad.

It would seem that, under these circumstances, the appearance in the future opera score of self-quotations from Shostakovich's already existing film music—which, like the film *The Fall of Berlin* itself, had even been awarded the Stalin Prize—was virtually inevitable. But the librettists for unclear reasons cut off this possibility in their "extended plan." The dramaturgy is static and the dramatic action sparse, but the oratorio-like or symphonic features of the operatic genre that characterize the score of *The Fall of Berlin* are hardly discernible in the structure of the projected opera. A "symphonic picture" is specified only as the culmination of Scene 5, where it is intended to fulfill a programmatic function, illustrating the decisive battle for Stalingrad. An orchestral fragment was apparently also envisaged for the storming of the Reichstag in Scene 6. Basically, the text is essentially built around a "relay" of vocal numbers, replacing each other without any lengthy recitative or instrumental transitions. The opera *Stalingrad* was conceived as the apotheosis of the "song opera," leaving no room for any other type of musical expression.

Thus, in Scene 1, "The Choir of Girls Decorating the Workshop" is followed by "Alena's Song", followed by several choral numbers of praise flowing into a divertissement of vocal numbers representing delegates from various Union Republics of the USSR who have arrived for the opening ceremony of the new workshop:

> A quartet of delegates from the Uzbek SSR. The delegates brought the USSR coat of arms made from cotton bolls as a gift to the plant. The theme of the song is the awakening of the deserts with the help of new, advanced machinery. … The Ukrainian delegation also presents gifts. … After the Ukrainian delegation, the Moscow delegation (Choir and Dance Ensemble) performs.[36]

This suite, limited to representatives of the eastern and western borderlands of the USSR and modeled on festive state concerts, is followed by the ballad of Alena's grandfather, "Old man Andreich," "devoted to memories of the Civil War. Andreich recalls how, under the leadership of Comrade Stalin, the people of Tsaritsyn defended their city."[37]

[36] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952. In *RGALI*. F. 648. Op. 5. File 848, fol. 3.

[37] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952. In *RGALI*. F. 648. Op. 5. File 848, fol. 3.

The suite then continues with the stage direction: "General dancing and merriment begin (choir and corps de ballet)." The scene ends with more vocal numbers: "A duet of Alena and Pavel. Pavel asks Alena to become his wife," "Alena's friends overheard the explanation. A playful song of praise." Scene 6 is constructed in a similar way— as a succession of vocal numbers: beginning on the square in front of the Reichstag with the "dance of hopeless despair and extreme fear" of Hitler and his entourage, it continues successively with the "song of a German soldier" cursing Hitler and the war he unleashed, Pavel's call to attack, the aria of the American attaché foreshadowing "an even more terrible war," "Pavel's response," predicting the victory of "the peace-loving peoples under the leadership of Stalin,"[38] and ends after the capture of the Reichstag with a choral "praise of Stalin."

It is no coincidence that the "Tsaritsyn plot" is introduced in Scene 1: it would be reckless to "forge" an operatic Staliniana with the help of a dancing or singing Stalin—others should talk about him. The character Old Man Andreich again speaks of the leader in Scene 2, parting with the soldiers leaving for the front:

> You will fight with the name of the great Stalin in your hearts—we will work with this name.[39]

The leader himself appears at the end of Scene 3—from afar, like a monument—"on the top of a hill," accompanied by a choir of soldiers swearing an oath to him to defend Moscow.

Scene 4 presents Stalin's antipode—Hitler in his Berlin "lair" surrounded by accomplices of the fascist regime. The co-authors handled this episode with a certain boldness: they decided to bring a dancing Führer onto the opera stage, to create his image by means of choreography. "Hitler's Dance" becomes the culmination of the entire action, conceived as a "purely balletic" act.[40] This was followed by "a divertissement consisting of a dance of samurai, Spaniards, etc." It was to end with the aria of the "Messenger" (General Jodl), whose lot it was to report the defeat near Moscow.[41]

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[38] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952. In *RGALI*. F. 648. Op. 5. File 848, fol. 14.

[39] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952. In *RGALI*. F. 648. Op. 5. File 848, fol. 6.

[40] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952. In *RGALI*. F. 648. Op. 5. File 848, fol. 9.

[41] Rasshirennyi plan libretto M. Eh. Chiaureli i A. A. Filimonova (dlya kompozitora D. D. Shostakovicha). 1952. In *RGALI*. F. 648. Op. 5. File 848, fol. 9.

As we can see, the director of the Bolshoi Theatre reproached the authors in vain for their ignorance of the "requirements of the operatic genre." They quite clearly cut the "enemy" scene to the pattern of the "Polish Act" from Glinka's *A Life for the Tsar*, which in recent years they had known through its reworking as Ivan Susanin.

Why did the composer agree to participate in this monstrously kitschy project? It is clear that, without Shostakovich's approval, his name could not have appeared in the correspondence between Chiaureli and Filimonov and the theatre as the approved composer of the future work. Apparently, this was due both to unmistakable pressure from above and to the tendency to compromise that he often displayed in such situations—under the influence of an inner reminder of the famous parable about Hodja Nasreddin, the donkey, and the padishah. The "padishah" died in March 1953, and the correspondence between the librettists and the Bolshoi Theatre simply stopped. The campaign to debunk the cult of Stalin, which had been developing beneath the surface and then rapidly gained momentum, also affected Chiaureli, who was "demoted" to newsreel director and sent to the Sverdlovsk Film Studio. In his speech at the Twentieth Congress, Nikita Khrushchev mentioned two of Chiaureli's films belonging to the cinematic "classics of Stalinism," paying particular attention to *The Fall of Berlin* as an example of the falsification of the history of the Great Patriotic War.

Conclusion

Fortunately, Shostakovich did not manage to join the opera project Stalingrad. Nevertheless, the attempts described above to transfer cinematic works into the operatic medium were systematic in nature, defining the strategy of his creative biography from the late 1930s to the early 1950s. This strategy fit into the broader tendency toward a rapprochement between musical theatre and cinema, which, however, took a highly distinctive form. During these years, both new operatic works and Soviet film music acquired a striking similarity, consciously reproducing a song-based style in their scores. "Song opera" corresponded to "song cinema," forming, as it were, the core of the genre hierarchy that had become firmly established in Soviet culture by the end of the Stalin era. "Song symphony" and "song oratorio" rhymed with them. A "song emphasis" was undoubtedly also characteristic of new ballet works for the Soviet stage.

This "song rhyme" had been imposed on Soviet musical culture since the early post-revolutionary years in the form of a "choral project."[42] Modified over time, it continued to exist until the end of the Stalin era, paradoxically manifesting itself under the new conditions of rivalry between musical theatre and cinema. But even by the mid-1950s, when the dispute between them had been largely resolved, the dream of Soviet ideologists that the country would burst into song in the streets, from cinema screens, from opera stages, and in concert venues still lived and flourished, for, as one of the musical film hits of that era put it, "song helps us build and live."

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Fathers and sons of partes music: A Concert by Vasily Titov in a mid-eighteenth-century arrangement

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Abstract. In 2022, Evgeniya E. Gatovskaya published scores of fifteen four-voice partes concerts by Vasily Titov (c. 1650–1709). At least two of them were arranged in the mid-eighteenth century for the most widespread vocal scoring of the period: twelve voices. The arrangement of the concert *Oh, how many blessings the damned one deprived himself* has survived well enough to reconstruct its full score. It represents a rare type of twelve-voice scoring:

Translated by Irina G. Latysheva

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for four choirs without altos. The score of the work, compiled from the partbooks of the Synodal Choral Collection of the State Historical Museum (Doc. 46), is published for the first time in the appendix to this article. Comparative analysis of the two versions of the concert revealed that this arrangement is a free adaptation, in which modifications affected not only texture but also key, rhythm, melodic figuration, and formal proportions. Furthermore, the arrangement introduces new sections absent from the original. The alterations made during the arranging process demonstrate the direction in which the partes style evolved in the first half of the eighteenth century, becoming significantly Russified and absorbing certain features of traditional genres of Russian sacred music.

Keywords: Russian Baroque, partes singing, Vasily Titov, choral arrangement, twelve-voice scoring, mensural rhythm

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Старинная музыка

Научная статья

Отцы и дети партесной музыки: концерт Василия Титова в обработке середины XVIII века

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Аннотация. В 2022 году Евгения Евгеньевна Гатовская опубликовала партитуры пятнадцати четырехголосных партесных концертов Василия Титова (ок. 1650–1709). По меньшей мере два из них в середине XVIII века были переложены для самого распространенного в то время состава — на двенадцать голосов. Переложение концерта «О, коликих благ окаянный себе лиших» сохранилось достаточно хорошо, чтобы реконструировать его партитуру. В ней представлен редкий вид двенадцатиголосия: для четырех хоров без альтов. Партитура сочинения, составленная по партиям из Синодального певческого собрания Государственного исторического музея (ед. хр. 46), впервые публикуется в приложении к настоящей статье. Сравнительный анализ двух версий концерта показал, что данное переложение представляет собой свободную обработку, в которой изменения затронули не только фактуру, но и тональность, ритмику, мелодическую

фигурацию и пропорции формы. Более того, в текст были введены новые разделы, отсутствующие в оригинале. Изменения, внесенные в процессе обработки, показывают, в каком направлении эволюционировал в первой половине XVIII века партесный стиль, значительно русифицированный, впитавший некоторые черты традиционных видов русской духовной музыки.

Ключевые слова: русское барокко, партесное пение, Василий Титов, хоровая аранжировка, двенадцатиголосие, мензуральная ритмика

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Introduction

The Baroque era entered history as a golden age of arrangements and adaptations of vocal and instrumental music for a wide variety of performing forces. In each country, arranging practices had their own distinctive features. In the Catholic and Protestant lands of Germany, the doubling of entire choirs by instrumental ensembles was widely employed. In 1629, on the occasion of the town council election, Johann Hermann Schein composed *Lamentatio ecclesiae et consolatio* Jehovae for nine or fourteen voices. The actual number of parts varied according to the performers' preferences. As Stephen Rose established, they were distributed among the choirs as follows:

> Choir 1: 5-part choir that is sometimes sung and sometimes acts as an instrumental ritornello, played either by strings or by a mixed ensemble of violin, transverse flute, 2 trombones and bassoon
>
> Choir 2: 4 vocal concertists, doubled by an optional capella
>
> Continuo [1, p. 260].

Around the same time, in the first half of the seventeenth century, Rome became the largest center of polychoral music, where the practice of creating performance versions flourished. Thus, Florian Bassani Grampp discovered the manuscript materials of Antonio Maria Abbatini's eight-voice antiphon *Apparuit Deus Moysi*:

> ... the substantial two-choir composition is preserved in 19 partbooks which are arranged in four choirs (SATB,[1] organ). In this adaptation, the third choir doubles the first (apart from the solo sections of the concerted voices), while the fourth choir doubles the second (likewise only in tutti sections). In 17th-century Rome this kind of 'amplification' seems to have been a very frequent phenomenon. In fact, there is a surprisingly large number of Roman seicento compositions arranged according to this model: works for basically only one, two or three 'real' choirs (each consisting of SATB and organ) whose source material permits performance by a greater number of (up to eight) ensembles [2, p. 424].

In Russian sacred music of the Baroque era, the doubling of vocal parts by instruments was not used. Nor is there any evidence of simple duplication of parts from one choir by another in partes singing. However, numerous versions

[1] SATB — soprano, alto, tenor, bass (the standard designation for a four-part mixed choir or ensemble).

of the same compositions for various numbers of voices—up to 48 (for twelve choirs)—have been preserved. This phenomenon dates back to the first decades of the style's existence. In publishing two versions of Fedorit Chekalowski's concert *Purify Me, O Savior*—for four (1670s) and three (late seventeenth century) voices—Irina V. Gerasimova noted: "The arrangement of a four-voice composition for three voices is not a unique phenomenon. It is encountered in the oeuvre of Nikolay Diletsky" [3, p. 82].

The most widespread genre, the partes concert, reveals a clear pattern: the greater the number of voices, the higher the probability that we are dealing with an arrangement. This applies to both twelve-choir concerts, to about half of the works for four and six choirs, and to only about a third of the three-choir works [4, p. 88]. At the current stage of research into the partes repertoire, one may assume that arrangements for larger forces follow the original rather strictly. However, free adaptations of the original are also possible.

This practice affected the works of such pillars of Russian Baroque music as Nikolay Diletsky and Vasily Titov. In the mid-eighteenth century, Diletsky's four-voice concert *These who don't bow to Your icon*[2] was arranged for twelve voices. At the same time, versions of two four-voice concerts by Titov appeared: *Oh, what a lawless gathering* and *Oh, how many blessings the damned one deprived himself*. The former has reached us as a single, incomplete set of parts (only eight voices),[3] while the latter is preserved much better. In twelve-voice collections, both are listed as anonymous.[4]

[2] State Historical Museum (SHM). Synodal Choral Collection. Coll. 355. No. 247; Institute of Manuscripts of the Vernadsky National Library of Ukraine (IN VNLU). Coll. 306. Doc. 41 (former shelfmark: 41p / XVIII-14). No. 147.

[3] The National Library of Russia (NLR), Department of Manuscripts, Coll. 351. Doc. 710/967, 717–723/974–980. No. 79 (alto, tenor, and bass parts of the first choir, four parts of the second choir, third bass part).

[4] Previously, the four-voice version of the concert *Oh, how many blessings* was also mentioned in scholarly literature as an anonymous work. See Gatovskaya, E. E. (2022). *Kontserty Vasiliya Titova na chetyre golosa v kontekste russkoi khorovoi kul'tury poslednei chetverti XVII — pervoi poloviny XVIII veka* [Vasily Titov's concertos for four voices in the context of Russian choral culture of the last quarter of the 17th and the first half of the 18th century]. [Unpublished doctoral dissertation]. (Vol. 1). State Institute for Art Studies. (In Russ.), p. 36.

Thanks to the recent publication of the four-voice scores by Evgeniya E. Gatovskaya,[5] it is now possible not only to attribute both twelve-voice works to Titov, but also to compare the four-voice version of *Oh, how many blessings* with an arrangement by an unknown author made seven decades later.

The Problem of the Primary Source

The concert *Oh, how many blessings* for two tenors and two basses appears in singing collections starting from 1682–1690.[6] It is written to the text of the slavnick (doxastikon) sung on the Sunday of the Prodigal Son.[7] The work has survived in fourteen manuscript copies made over the course of a century—from 1682 to 1786.[8] Over this period, the musical text could not but undergo significant changes. As Irina V. Gerasimova observes, "around the middle of the eighteenth century, a shift in repertoire occurs in four-voice partbooks: manuscripts from this period reveal new concerts and different redactions of popular works by Nikolay Diletsky and Vasily Titov" [5, p. 66]. In publishing the concerts, Evgeniya E. Gatovskaya neither took these changes into account nor traced the history of the musical text: "The editing of the verbal and musical text of Vasily Titov's concerts is based on the study of the features of all manuscript sources and carried out without special commentaries"[9] [6, p. 10]. At the same time, she notes that compositions are sometimes "reproduced with melodic and tonal alterations and abbreviations."[10] Therefore, it is currently impossible even to assume which redaction of Titov's four-voice concert—the authorial version or one that had already undergone some revision—was used by the creator of the twelve-voice arrangement.

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[5] Gatovskaya, E. E. (2022). *Kontserty Vasiliya Titova na chetyre golosa v kontekste russkoi khorovoi kul'tury poslednei chetverti XVII — pervoi poloviny XVIII veka* [Vasily Titov's concertos for four voices in the context of Russian choral culture of the last quarter of the 17th and the first half of the 18th century]. [Unpublished doctoral dissertation]. (Vol. 2). State Institute for Art Studies. (In Russ.), pp. 63–78.

[6] Gatovskaya, Vol. 1, p. 40.

[7] For details on the verbal text of the concert, see Gatovskaya, Vol. 1, pp. 48–49.

[8] Gatovskaya, Vol. 1, p. 31.

[9] Gatovskaya, Vol. 2, p. 10.

[10] Gatovskaya, Vol. 1, p. 47.

Features of the Polychoral Adaptation

In mid-eighteenth-century partes singing, twelve-voice scoring was the most widespread. The arrangement of the concert *Oh, how many blessings* (see the score in the appendix to the article) has survived in three copies. The most complete of them (lacking the first descant part) belongs to the collection of the State Historical Museum.[11] The manuscript dates to the late 1750s and originates from the Novospassky Monastery in Moscow. The composition is recorded at the end of the collection, alongside other penitential concerts—*My life ends* and *Alas, the damned soul*. A less complete copy (lacking the third descant and fourth tenor parts), also dating from the middle of the century, is housed in the collection of the National Library of Ukraine.[12] Five parts from a manuscript set of the same period are preserved in St. Petersburg.[13] Thus, the twelve-voice version was made no later than the 1750s and became known in the country's major singing centers.

For small vocal ensembles, this redaction was of no interest, as it was intended for a rare scoring in which twelve voices are divided not into three four-voice choirs (SATB), but into four three-voice choirs without altos (STB). To date, 27 partes compositions with this type of choral texture have been identified: 26 concerts and one communional anthem. Sixteen of them originated as adaptations of twelve-voice works for traditional three-choir scoring. The other eleven, including the concert *Oh, how many blessings*, survive only in four-choir versions.

Table 1 lists all compositions for twelve voices without altos—both attributed and anonymous—and gives their numbers in the three aforementioned collections. The titles of concerts lacking redactions for standard three-choir scoring are highlighted in bold italics. Those occurring only in the specified Ukrainian manuscript are marked with an asterisk.

[11] Synodal Choral Collection. Doc. 46. No. 92.

[12] IN VNLU. Shelfmark 118/114C.

[13] Cabinet of Manuscripts of the Russian Institute for the History of the Arts. Coll. 2. Inv. 1. Doc. 846 (first tenor part) and Department of Manuscripts, NLR. Coll. 1160. Q. 55–58 (tenor and bass parts of the third and fourth choirs).

Table 1. Concerts for four three-voice choirs without altos in manuscripts

Concerts	Moscow	Kyiv	St. Petersburg
Titov. *Blessed Be the Lord My God*	–	2	–
Titov. *God Is Our Refuge and Strength*	58	24	–
Titov. *The Forefather of God, David*	7	3	–
The Divine Thunder	–	10*	–
My life ends	93	27	58
Rejoice, Land of Izhora	80	6	44
God Has Gone Up with a Shout (communional anthem)	–	18	–
Zavadovsky. ***The Lord Ascended into Heaven***	11	4	–
The Lord of Hosts Is with Us	79	21	
Titov / Gerasim (Zavadovsky). *Today Hades Weeps*	6	5	–
Titov. *Today the God-bearing Church*	20	17	–
Today is the Lord of the world	15	9	–
Who Shall Separate Us?	39	8	–
Mercy and Judgment	–	33*	–
The Heavens declare	–	–	–
Titov. ***Oh, how many blessings***	92	22	54
The Eye of My Heart	94	28	55
Alas, the damned soul	95	29	–
Again Herodias rages	–	20	–
Come, Holy Spirit	–	19*	–
Come, Let Us Rejoice in the Lord	83	23	–
Let Us Sing to the Lord	38	26	–
Titov. *Thou Wast Born*	–	34	–
Titov. *The Eternal Counsel*	81	7	–
Man of God	–	31	–
Ivan Smolnikov. *What Shall I Render unto the Lord for All?*	–	32	–
What Shall We Offer Thee, O Christ?	–	30*	–

As can be seen, concerts for this scoring are abundantly represented in two of the three sources; only one, *The Heavens declare*, is absent from them. The Kyiv collection includes 26 such works, four of which are unique. Since concerts for choirs lacking alto parts are also fairly common in other partes manuscripts of the Kyiv tradition, one may conclude that this type of texture is of Ukrainian origin.

In the concert *Oh, how many blessings*, the clef system in all choirs is identical: treble, tenor, and bass. The exception is the fourth descant part, notated in the soprano clef. Functionally, the first and second choirs act as soloists, while the third and fourth serve as *ripienisti* in the *tutti* sections, although the third bass also participates in ensemble passages. The key has also changed: originally written by Titov in *G minor* with one flat in the key signature, the twelve-voice adaptation is transposed to *A minor*. This transposition from flat keys up a whole step to eliminate key signatures is typical of the mid-eighteenth century (see [6, p. 232]).

When partes works were arranged for larger forces, their dimensions typically expanded. This was due, firstly, to the expansion of imitative sections as the number of voices increased, and secondly, to the introduction of dialogues between ensembles and *tutti*. In the version of Titov's concert *Oh, how many blessings* created by an unknown author, the total number of bars increased from 109 to 130. However, the third of the six formal sections was shortened, while the fifth remained unchanged (see *Table 2*).

Table 2. Duration of sections in the concert *Oh, how many blessings* (in bars)

Section of the Concert	**Original**	**Adaptation**
	Number of Bars	
Oh, how many blessings the damned one deprived himself	18 (1–18)	21 (1–21)
Oh, what a kingdom	14 (19–32)	24 (22–45)
Having squandered the wealth	18 (33–50)	13 (46–58)
Alas for me	22 (51–72)	23 (59–81)
Therefore, before death	11 (73–83)	11 (82–92)
Like a prodigal	26 (84–109)	38 (93–130)

How did the arranger treat the polyphonic passages? In bars 10–13 of the four-voice concert, there is a "canonic sequence with doubling of the *risposta* (doubling of the second unit)"[14]: the first tenor imitates the melodic line of the first bass at the interval of a fifth, while the second tenor doubles the first tenor's part a third lower. The second bass moves along the root notes of triads without participating in the imitations. In the new redaction, the canonic sequence effectively disappeared. The material of the *proposta* became the rhythmic basis for the parts of the first and fourth choirs. The second descant enters late in bar 11 with a semblance of a *risposta*, while the remaining five parts provide powerful harmonic support.

In bars 75–80, according to Gatovskaya's definition, Titov "uses a single[15] double canonic sequence."[16]

The second tenor and second bass imitate the first voices in unison. A similar device is found in four-voice passages of his eight-voice concerts:

> In four-part writing, the technique of antiphonal exposition may be realized within the framework of the male choir, in double endless canons, such as in the beginning of the concerto *Raduytesya, pravednii* [Rejoice in the Lord, O Ye Righteous] (mm. 1–5) or in the concerto *Gotovo serdtse moyo* [O God, My Heart is Steadfast] [mm. 15–18.—*A. B.*] [7, p. 20].

In the arrangement, this canonic sequence is preserved (bars 84–89). Furthermore, this passage reveals the potential double-choir ("antiphonal") nature of the composition: the sequence employs the first and second choirs. The bass parts follow the original, while the tenor parts serve as the basis for descant and tenor parts, turning the sequence into a triple one.[17] The third and fourth choir parts provide harmonic support, as is characteristic of *ripienisti*—the "filling" voices.

Alongside this, bars 85–88 of the four-voice concert contain a two-voice infinite canon,[18] which in the arrangement begins at bar 95. Throughout the concert, there is only one brief passage (bars 90–92) in which each of the four choirs is independent and moves in its own rhythm.

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[14] Gatovskaya, Vol. 1, p. 259.

[15] The only one among all the concerts examined in the Gatovskaya's dissertation.

[16] Gatovskaya, Vol. 1, p. 117.

[17] Similarly, avoiding two-voice texture, the opening bars (1–9) were arranged: while the original concert opens with a dialogue between two duets, the arrangement opens with a dialogue between two three-voice ensembles.

[18] Gatovskaya, Vol. 1, p. 259.

None of the polyphonic passages was expanded in comparison with the original, and the role of imitative technique in the expanded concert actually diminished slightly. Could the scale of the composition have increased due to the introduction of *tutti* and *solo* contrasts? The *tutti* passages total 61 bars—nearly half the concert. Let us examine when they appear and how they affect the duration of the work.

Texture, Thematic Material, and Rhythmic Organization

Introducing twelve-voice texture in the first bar, the arranger followed the musical tastes of his time. While for Titov it was natural to begin a concert with two voices (as he did in the famous *Tell us now*), for the generations that followed him it was more customary to open a partes work *tutti*. Subsequent repetitions of the expressive exclamation "Oh!" are likewise followed by the entry of the full ensemble. As shown above, *tutti* also frames imitative sections supplemented by chords from the third and fourth choirs. The texture of all chordal passages in the four-voice version was expanded to twelve voices. In the process, the section *Having squandered the wealth*, written by Titov entirely in chordal texture, was deemed monotonous and shortened by nearly a third.

In the aforementioned instances, the introduction of *tutti* did not increase the duration of the concert. Only in bars 62–64 is an exclamation by the full choir introduced: *Alas for me*. And only in the final section did the arranger repeat in twelve voices the material initially presented by the ensemble. Thus, bars 84–95 of the original (to the words *Like a prodigal*) were transformed into a juxtaposition of contrasting ensemble (bars 93–100) and *tutti* passages (bars 101–107). These words were then repeated in bars 108–120, preserving the contrast between the small ensemble and full choir. The music of this last fragment was newly composed, with the exception of bars 111–114, which were based on the material of bars 96–99 of the four-voice version. Thus, only in the final section of the concert does the inclusion of *tutti* contribute to formal expansion, making this section the weightiest of all six.

In the first two sections of the concert, the duration of the music increases through another device: the introduction of contrasting ensembles. While Titov had only two tenors and two basses at his disposal, his unknown successor

also utilized the descants of the first two choirs and the bass of the third in such passages. This made it possible to juxtapose groups contrasting in timbre. Bars 15–18 of the original are expanded into a quartet of two descants and two basses (bars 15–22). Bars 33–45 of the arrangement represent a new fragment absent from Titov's version, in which a trio consisting of descants and bass alternates with a trio of basses.

The thematic material of the concert underwent significant changes in the twelve-voice version. Titov uses melodic figuration that produces melismas sparingly, whereas his successor uses them abundantly in all parts. The exclamations "Oh!" are especially richly embellished. However, in the last five bars of the adaptation, the opposite device is applied. In the primary source, the tenors are assigned a melisma here. In the new redaction, this line is transferred to the descants, while the tenors retain only fragments of it. In the descants, each note of the melisma receives text according to the principle of a second-type trope—the so-called melogenic trope (or *prosula*).

Rhythm underwent substantial alterations. Partes music knew no bar lines—it was written not in a bar-based system, but in a mensural system. Valentina N. Kholopova considered the rhythm of partes music to be organized by meter, albeit with a qualification:

> One can point to another early metrical form—*the metrical system without fixed bar lines* [author's italics.—*A. B.*]. This form was inherent, in particular, to the Russian kant and Baroque choral concert. An external notable feature was that the time signature was indicated alongside the clef, but no bar line was drawn when writing down individual vocal parts. When scoring the voices later, it turned out that the bar line often carried no metric-accentual function, serving merely as a dividing mark [8, pp. 15–16].

Nevertheless, doubts remain: can this system be considered an early bar-metrical system rather than a mensural one, given that the "dividing mark" is absent, as are metric accents?

In twentieth-century publications, a tradition emerged of adding standard bar lines to partes works (dotted or shortened variants were not used). This practice in modern editions of Russian Baroque music has led to its rhythm being perceived as organized by regular meter. In the works of Titov and Diletsky, who were strongly influenced by the Western music of their time, almost nothing contradicts this interpretation. True, the placement of word

stresses sometimes proves puzzling and even prompts changes in text underlay. But in mensural rhythm, there are no strong and weak beats. If metric accents are not emphasized in performance, problems of mismatched stress can be avoided without altering the syllable distribution.

However naturally Titov's music fits into bars, certain features of the music remain atypical of such an organization. Comparing bars 56 and 59, as well as bars 66 and 69 of the four-voice version of *Oh, how many blessings*, reveals that similar thematic structures begin alternately on the first or third quarter note of the implied bars. This does not disrupt the regularity of mensural rhythm, but it conflicts with regular meter. In the final cadence of the twelve-voice arrangement of *Oh, how many blessings*, the tonic triad is shifted to the third beat of the bar. Interestingly, this freedom on the part of the arranger was also within the bounds of Titov's own practice: in his eight-voice concert *Sing Aloud to God, our Strength*, the final tonic chord falls on the same beat. A similar ending occurs in Gerasim (Zavadovsky)'s concert *Today is the Lord of the world*, while his *I will pour out a prayer to the Lord* counts 68.5 bars.

By the mid-eighteenth century, through the efforts of several generations of singers well acquainted with monodic chants and their harmonizations, the mensural rhythm of partes music evolved by no means toward regular meter. On the contrary, elements of the irregular rhythm of Russian monody began to penetrate it. This is fully demonstrated by the arrangement of the concert *Oh, how many blessings*. The further the anonymous author progresses through the arrangement, the more frequently he departs from the regularity of the original. In bar 29, word stresses shift to the second and fourth beats. In the newly composed passage of the second section (*Oh, what a kingdom*), melismas crossing the bar line in bars 39–40 and 44–45 attract attention, introducing an element of irregularity. The section *Having squandered the wealth* begins on the second beat of the bar in Titov's version, but on the third in the new version, shifting stresses to the weak beats in bars 45–46. In bar 63, the word *uvy* ["woe"] in half the parts is underlaid as would be natural in monody. Finally, in bars 85–89, the parts of the third and fourth choirs are presented entirely without regard for regular rhythmic pulsation, with the phrase *vozopii Khristu Bogu* ["cry out to Christ God"] shifted a quarter note "to the right" upon repetition.

Conclusions

The anonymous arrangement of Vasily Titov's concert *Oh, how many blessings* proved to be a free adaptation incorporating new sections absent from the original. The score reveals how much aesthetic preferences in partes singing changed between the 1680s and the 1750s, as the style became increasingly Russified during this period. Alterations affected all aspects of the musical language. The late twelve-voice version is stylistically heterogeneous and even internally conflicted. It exhibits archaizing tendencies of the mid-eighteenth century: the abandonment of key signatures, the influence of irregular rhythm of Russian monody, and an increased role for melodic ornament alongside a decline in the importance of imitative technique. This fact underlines the necessity of textual studies and the careful distinction between manuscript copies made during and after the composer's lifetime: by reconstructing the history of the musical text, one can trace the evolution of the Baroque style in Russian music.

Appendix

The published score was compiled from the partbooks of the Synodal Choral Collection. The first descant part was reconstructed, where possible, on the basis of the first tenor part of the four-voice redaction. All the accidentals are editorial. The accidentals present in the manuscript are placed above the staff.

Bar 12, beats 1–2: The repeating note in the second tenor part is unslurred; it may need to be re-articulated.

Bars 16, beat 3 – 18, beat 2: Omission in the third bass part (presumably a rest was intended).

Bar 50: In the third bass part, the fragment is unclear; the note placed in parentheses was omitted.

Bar 56, beats 1–2: The second descant part is written a step higher (eighth notes *B4–C5–D5–E5*).

Bar 86, beat 1: The third bass note is unclear, between *E* and *F*.

Bar 86, beat 2: Eighth notes *D4–D4* are recorded in the second tenor part.

Bars 90–92: The second bass part is underlaid with the words *vozopii Khristu Bogu, Bogu*.

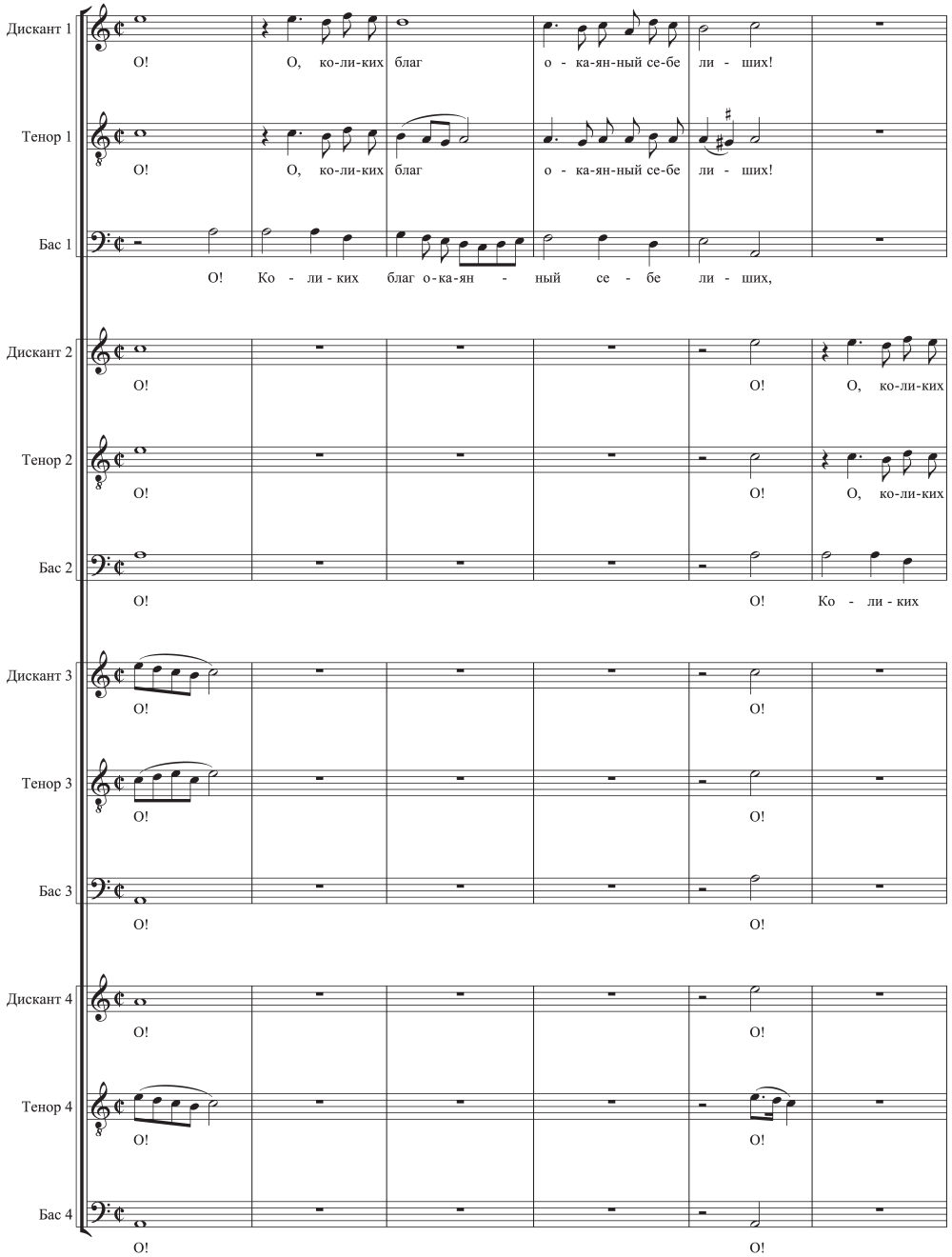
Bars 104–106: The third tenor part is underlaid with the words *bludnago, Khriste Bozhe*.

Bars 126–130: The fourth tenor part is written without words.

Bar 128, beat 2: A modal sharp in the second descant part serves as the sole indication of a minor, rather than a major, triad.

О, КОЛИКИХ БЛАГ ОКАЯННЫЙ СЕБЕ ЛИШИХ

Василий ТИТОВ,
переложение неизвестного автора




2
7
Д1
О, ко-ли-ких благ, ко-ли-ких благ,
Т1
О, ко-ли-ких благ, ко-ли-ких благ,
Б1
О, ко-ли-ких благ, ко-ли-ких благ,
Д2
благ о-ка-ян-ный се-бе ли-ших! О, ко-ли-ких
Т2
благ о-ка-ян-ный се-бе ли-ших! О, ко-ли-ких благ, ко-ли-ких
Б2
благ о-ка-ян-ный се-бе ли-ших, О, ко-ли-ких благ, ко-ли-ких
Д3
О, ко-ли-ких благ, ко-ли-ких
Т3
О, ко-ли-ких благ, ко-ли-ких
Б3
О, ко-ли-ких благ, ко-ли-ких
Д4
О, ко-ли-ких благ, ко-ли-ких благ,
Т4
О, ко-ли-ких благ, ко-ли-ких благ,
Б4
О, ко-ли-ких благ, ко-ли-ких благ,


12
Д1 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших! О-ка-ян-ный, ко-ли-ких
Т1 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
Б1 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших! О-ка-ян-ный, ко-ли-ких
Д2 благ, ко-ли-ких благ, о-ка-ян-ный, о-ка-ян-ный, о-ка-ян-ный, ко-ли-ких
Т2 благ о-ка-ян-ный се-бе ли-ших!
Б2 благ о-ка-ян-ный се-бе ли-ших!
Д3 благ о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Т3 благ о-ка-ян-ный се-бе ли-ших!
Б3 благ о-ка-ян-ный се-бе ли-ших! О-ка-ян-ный,
Д4 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
Т4 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
Б4 ко-ли-ких благ о-ка-ян-ный се-бе ли-ших!
17
Д1 благ се-бе ли-ших, о-ка-ян-ный, о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Б1 благ се-бе ли-ших, о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Д2 благ се-бе ли-ших, о-ка-ян-ный, о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!
Б3 о-ка-ян-ный, о-ка-ян-ный се-бе ли-ших!


4
22
Д1
О!
О!
Т1
О!
О!
Ка-ко-ва Царст-ви - я, ка-ко-ва Царст-ви-я, Царст-ви - я от-па -
Б1
О!
Ка - ко-ва Царст - ви - я от - па -
Д2
О!
О!
Т2
О!
О!
Ка-ко-ва Царст-ви - я, ка-ко-ва Царст-ви-я, Царст-ви - я от - па-
Б2
О!
Д3
О!
О!
Т3
О!
О!
Б3
О!
Ка - ко-ва Царст - ви - я от - па -
Д4
О!
О!
Т4
О!
О!
Б4
О!


5
28
Д1
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших! О, ка-ко-ва Царст-ви-я от - па-
Т1
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б1
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Д2
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших! О, ка-ко-ва Царст-ви-я от - па-
Т2
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б2
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших! О, ка - ко - ка Царст - ви - я от-па-
Д3
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Т3
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б3
дох! О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Д4
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Т4
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!
Б4
О, ко - ли - ких благ о - ка-ян - ный се - бе ли - ших!


6
34
Д1
дох страст - ный аз! О, ко-ли-ких благ о-ка-ян-ный се-бе ли-
Т1
Б1
О, ко-ли-ких благ о-ка-ян - ный се - бе ли - ших!
Д2
дох страст - ный аз! О, ко-ли-ких благ о-ка-ян-ный се-бе ли-
Т2
Б2
дох страст - ный аз! О, ко-ли-ких благ о-ка-ян - ный се - бе ли - ших! О, ко-ли - ких благ се-бе ли-
Б3
О, ко-ли-ких благ о-ка-ян - ный се - бе ли - ших!


40
Д1
- ших! О, ка-ко-ва Царст-ви - я, Царст-ви - я от-па-дох, Царст - ви - я от-па-дох страст-ный
Т1
Б1
Д2
- ших! О, ка-ко-ва Царст-ви - я, Царст-ви - я от-па-дох, Царст - ви - я от-па-дох страст -
Т2
Б2
- ших! О, ка-ко-ва Царст - ви - я от-па-дох, Царст - ви - я от-па-дох страст-ный
Б3


7
45
Д1
аз! Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т1
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б1
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Д2
ный аз! Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т2
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б2
аз! Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Д3
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т3
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б3
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Д4
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Т4
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -
Б4
Бо - гат - ство из - ну - рив, е - же при - ях, бо - гат - ство из - ну - рив, за -


8
51
Д1
Т1
Б1
Д2
Т2
Б2
Д3
Т3
Б3
Д4
Т4
Б4
по - ведь пре-сту - пих, е-же при - ях, за - - по - ведь пре - - - сту -


58
Д1
пих. У - вы мне, у - вы мне!
Т1
пих. У - вы, у - вы мне, у-вы мне, у-вы мне, у - вы мне, у - вы мне!
Б1
пих. У - вы мне, у - вы мне,
Д2
пих. у - вы мне, у - вы мне,
Т2
пих. у-вы мне, у-вы мне, у - вы мне, у - вы мне!
Б2
пих. У - - вы мне, у-вы мне, у-вы мне, у - вы мне, у - вы мне!
Д3
пих. У - вы мне, у - вы мне!
Т3
пих. У - вы мне, у - вы мне!
Б3
пих. У - вы мне, у - вы мне,
Д4
пих. У - вы мне, у - вы мне!
Т4
пих. У - вы мне, у - вы мне!
Б4
пих. У - вы мне, у - вы мне!
65
Д1
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши-
Б1
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши-
Д2
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши -
Б3
у - вы мне, страст - на - я ду - ше! У - вы мне, ог - ню веч - но - му прот - че - е о - су - ди - ши-


10
71
Д1
ся. У - вы мне, у - вы мне!
Т1
У - вы мне, у - вы мне, у - вы мне, страст - на - я ду - ше! У - вы
Б1
ся. У - вы мне, у - вы мне!
Д2
ся. У - вы мне, у - вы мне!
Т2
У - вы мне, у - вы мне, у - вы мне, страст - на - я ду - ше! У - вы
Б2
У - вы мне, у - вы мне, у - вы мне, страст - на - я ду - ше! У - вы
Д3
У - вы мне, у - вы мне!
Т3
У - вы мне, у - вы мне!
Б3
ся. У - вы мне, у - вы мне!
Д4
У - вы мне, у - вы мне!
Т4
У - вы мне, у - вы мне!
Б4
У - вы мне, у - вы мне!


11
78
Д1
Т1
Б1
Д2
Т2
Б2
Д3
Т3
Б3
Д4
Т4
Б4
мне, ог-ню веч-но-му прот-че-е о-су-ди-ши-ся. Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
мне, ог-ню веч-но-му прот-че-е о-су-ди-ши-ся. Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-
Тем-же преж-де кон-ца во-зо-пий Хрис-


12
84
Д1
ту Бо - гу, во-зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во-зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис-ту
Т1
ту Бо - гу, во-зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во-зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис-ту
Б1
ту Бо - гу, во-зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во-зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис-ту
Д2
ту Бо - гу, во - зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис - ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо-
Т2
ту Бо - гу, во - зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис - ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо-
Б2
ту Бо - гу, во - зо-пий Хрис-ту Бо - гу, во - зо-пий Хрис - ту Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо-
Д3
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Т3
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Б3
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Д4
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Т4
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту
Б4
ту Бо - гу, во - зо - пий Хрис - ту Бо - гу, во - зо - пий Хрис - ту


89
Д1
Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Т1
Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Б1
Бо - гу, во - зо - пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Д2
пий Хрис-ту Бо - гу, во - зо - пий, во - зо - пий Хрис-ту Бо - гу:
Т2
пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту, Хрис-ту Бо - гу:
Б2
пий Хрис-ту Бо - гу, во - зо - пий Хрис - ту, Хрис-ту Бо - гу:
Д3
Бо - гу, во - зо - пий Хрис-ту Бо - гу, Хрис - ту Бо - - - гу:
Т3
Бо - гу, во - зо - пий Хрис-ту Бо - гу, Хрис - ту Бо - - - гу:
Б3
Бо - гу, во - зо - пий Хрис-ту Бо - гу, Хрис - ту Бо - - - гу:
Д4
Бо - гу, Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Т4
Бо - гу, Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
Б4
Бо - гу, Хрис-ту Бо - гу, во - зо - пий Хрис - ту Бо - - - гу:
93
Д1
при-ми мя, при-ми мя, при-ми мя, при-ми мя, при-ми мя, я - ко блуд-на-го сы - на
Б1
я - ко блуд - на - го при - ми - - мя, я - ко блуд-на-го сы - на
Д2
при-ми мя, при-ми мя, при-ми мя, при-ми мя, я - ко блуд-на-го сы - на
Б2
я - ко блуд - на - го при - ми - - мя, я - ко блуд-на-го сы - на


14
100
Д1
при-ми мя, Бо - же, при-ми мя, при-ми мя, при-ми мя, при - ми мя, я-ко блуд - на -
Т1
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б1
при-ми мя, Бо - же, при - ми мя, я - ко блуд - на -
Д2
при-ми мя, Бо - же, при-ми мя, при-ми мя, при - ми мя, я-ко блуд - на -
Т2
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б2
при-ми мя, Бо - же, при - ми мя, я - ко блуд - на -
Д3
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Т3
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б3
при - ми мя, я - ко блуд - на -
Д4
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Т4
при-ми мя, при-ми мя, при-ми мя, я - ко блуд - на -
Б4
при - ми мя, я - ко блуд - на -


15
106
Д1
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Т1
-го, Бо - же,
Б1
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Д2
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Т2
-го, Бо - же,
Б2
-го, Бо - же, я - ко блуд-на-го при-ми мя сы - на, Бо - же, и по - ми - луй мя,
Д3
-го, Бо - же,
Т3
-го, Бо - же,
Б3
-го, Бо - же,
Д4
-го, Бо - же,
Т4
-го, Бо - же,
Б4
-го, Бо - же,


16
114
Д1
Т1
Б1
Д2
Т2
Б2
Д3
Т3
Б3
Д4
Т4
Б4
я - ко блуд-на - го при-ми мя сы - на, Бо - же, и по - ми - луй мя,


17
121
Д1
я - ко блуд-на-го, я - ко блуд-на-го, я - ко блуд-на-го при-ми мя сы-на, Бо - же, и по - ми-луй мя, по-
Т1
и по - ми -
Б1
я - ко блуд - на - го при-ми мя сы-на, Бо - же, и по - ми -
Д2
я - ко блуд-на-го, я - ко блуд-на-го, я - ко блуд-на-го при-ми мя сы-на, Бо - же, и по - ми-луй мя, по-
Т2
и по - ми -
Б2
я - ко блуд - на - го при-ми мя сы-на, Бо - же, и по - ми -
Д3
и по - ми -
Т3
и по - ми -
Б3
и по - ми -
Д4
и по - ми -
Т4
и по - ми -
Б4
и по - ми -


18
127
Д1
ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя.
Т1
луй мя.
Б1
луй мя.
Д2
ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя, по-ми-луй мя.
Т2
луй мя.
Б2
луй мя.
Д3
луй мя.
Т3
луй мя.
Б3
луй мя.
Д4
луй мя.
Т4
луй мя.
Б4
луй мя.

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Beethoven's *Missa Solemnis* in Russia: Arrangements by Alexander N. Serov and the Stasov Brothers' circle

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Abstract. The world premiere of Beethoven's *Missa Solemnis* in *D major* took place in St. Petersburg on March 26 (April 7), 1824, with the participation of the Philharmonic Society's orchestra and singers from the German Court Opera Company. The second public performance of this masterpiece in St. Petersburg succeeded on December 27, 1870, and was given exclusively by Russian musicians. Between these key dates, Beethoven's *opus magnum*

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was not entirely forgotten in Russia. Beethoven's *Missa Solemnis* attracted the attention of leading performers, music critics, and art enthusiasts. It circulated, in particular, in arrangements by Alexander N. Serov (1820–1871), made in Simferopol in the summer of 1845 and performed in private circles in St. Petersburg. The arrangements are designed for eight-hand performance on two pianos. There was also an arrangement of *Credo* for four-hand piano and string quartet (the string parts are lost). The author of the article describes and analyzes the arrangements preserved in the Serov archive in the Department of Manuscripts of The National Library of Russia in St. Petersburg. It has also been suggested that the unfinished manuscript of an arrangement of *Gloria* for two pianos in eight hands, prepared by Vladimir V. Stasov and preserved in the archive of his niece Varvara D. Komarova, may have been a copy of a lost arrangement by Serov. In the musical circle of the brothers Vladimir and Dmitry Stasov in the 1850s, the performance of eight-hand arrangements was a common practice, and Serov occasionally participated in them. Existing unpublished musical materials, as well as memoirs and epistolary evidence, suggest that the most prominent Russian musicians were well acquainted with the *Missa Solemnis* long before its return to the concert repertoire in 1870.

Keywords: Ludwig van Beethoven, *Missa Solemnis*, Alexander N. Serov, Vladimir V. Stasov, Dmitry V. Stasov, musical arrangements, piano four hand, Russian musical culture of the nineteenth century

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Современные проблемы музыкознания /
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Музыкальный театр

Научная статья

Торжественная месса Бетховена в России: аранжировки А. Н. Серова и кружок братьев Стасовых

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Аннотация. Мировая премьера Торжественной мессы *D-dur* Бетховена состоялась в Санкт-Петербурге 26 марта (7 апреля) 1824 года с участием оркестра Филармонического общества и певцов немецкой придворной оперной труппы. Второе публичное исполнение шедевра в столице произошло 27 декабря 1870 года силами исключительно русских музыкантов. Между этими ключевыми датами бетховенский *opus magnum* вовсе не был забыт в России. Торжественная месса привлекала внимание ведущих артистов, музыкальных критиков и любителей искусства. Она, в частности, существовала в аранжировках Александра Николаевича Серова (1820–1871), выполненных летом 1845 года в Симферополе и бытовавших в частных кружках в Петербурге. Аранжировки рассчитаны на исполнение в четыре руки на двух роялях. Существовало также переложение *Credo*

для фортепиано в четыре руки и струнного квартета (партии струнных инструментов утеряны). В статье описываются и анализируются переложения, хранящиеся в архиве Серова в Отделе рукописей Российской национальной библиотеки в Петербурге. Высказано также предположение, что незавершенная рукопись переложения *Gloria* для двух фортепиано в восемь рук, выполненная Владимиром Васильевичем Стасовым и хранящаяся в архиве его племянницы В. Д. Комаровой, могла быть копией утраченного переложения авторства Серова. В музыкальном кружке братьев Владимира и Дмитрия Стасовых в 1850-х годах практиковалось исполнение восьмиручных переложений, и Серов иногда принимал в них участие. Существующие неопубликованные нотные материалы, а также мемуарные и эпистолярные свидетельства позволяют говорить о том, что самые видные русские музыканты хорошо знали Торжественную мессу задолго до ее возвращения в концертный репертуар в 1870 году.

Ключевые слова: Людвиг ван Бетховен, *Missa Solemnis*, Александр Николаевич Серов, Владимир Васильевич Стасов, Дмитрий Васильевич Стасов, аранжировки для фортепиано в четыре руки, русская музыкальная культура XIX века

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Introduction

Although the Ninth Symphony is widely considered the crown of Ludwig van Beethoven's creative output, the composer himself regarded his *Missa Solemnis* in *D major*, Op. 123,[1] as his "greatest" and "most successful" work. Completed in the spring of 1823, this masterpiece had a difficult history: publishers were hesitant to acquire a score that promised certain financial losses, only ten subscribers across Europe were willing to order manuscript copies, and public performance remained problematic for a long time. Beethoven repeatedly expressed his wish for the Mass to be treated as an oratorio and performed at benefit concerts, with its text translated into German, as had already been done in Protestant countries with his first Mass in *C major*.[2] However, in Catholic Austria, censorship strictly prohibited the performance of works with liturgical texts outside the church, whereas the *Missa Solemnis* could not be accommodated within an ordinary service, even a festive one. The genre of *Missa Solemnis*, however, implied the highest degree of solemnity, and in such instances, the duration of the work was not restricted [1, p. 2]. Yet in Vienna after 1823, no events of exceptional public significance took place that would warrant such a grandiose service. Furthermore, Emperor Francis I's attitude toward Beethoven had always been antagonistic, and in early 1823, the great musician's petition for appointment as court composer of sacred music was rejected on the grounds that the position had been abolished.[3]

No such formal restrictions existed in Russia. Consequently, as is well known, the only complete performance of the *Missa Solemnis* during Beethoven's lifetime took place on March 26 (April 7), 1824, in St. Petersburg, at a benefit concert organized by the Philharmonic Society, with the participation of singers from the German Court Opera Company. The ensemble of soloists comprised experienced singers from the German Theatre: soprano Anna Schlösser, mezzo-soprano Ekaterina Zeibig, tenors August Cyliax and Benedikt Leberecht Zeibig, and bass Adolf Stein [2, p. 222].

[1] Beethoven, L. van. (1996). *Briefwechsel. Gesamtausgabe*: *Vol. 5: 1823–1824* (S. Brandenburg, Ed.). G. Henle Verlag, pp. 5, 27..
[2] Beethoven, L. van. (1996), p. 39.
[3] Beethoven, L. van. (1996), p. 55.

Even in this case, however, the posters and newspaper advertisements designated the work not as a "mass" but as a "new grand oratorio", which was fully in line with the composer's intentions. Regrettably, the name of the conductor who directed this important premiere remains unknown. There are grounds to assume that it might have been one of the experienced musicians who had previously conducted performances in St. Petersburg of Beethoven's oratorio *Christus am Ölberge* (which had been performed here repeatedly since 1813) or his opera *Fidelio* (the German troupe staged three performances of it in 1818 and 1819). The oratorio had been conducted at the time by Alexander Paris, and the *Fidelio* performances by Paris and Daniel Mess, as evidenced by a newspaper review from 1818.[4]

The Viennese premiere of three movements of the *Missa Solemnis*, titled "Hymns in the Church Style" to avoid censorship restrictions, took place alongside the Ninth Symphony at a single concert on May 7, 1824.

In subsequent years, both during Beethoven's lifetime and shortly after his death, separate movements of the *Missa Solemnis*, according to certain records, were performed in Viennese churches and at sacred music concerts.[5] As Takashi Namaguchi observed, its first complete performances took place only in the 1830s, with most occurring even later, becoming relatively regular in Germany only after 1844. In Leipzig, the *Missa Solemnis* was performed in its entirety in 1845, and in other cities at the turn of the 1850s and 1860s [3, pp. 29, 110, 394]. Intriguingly, the establishment of Beethoven's work and Johann Sebastian Bach's Mass in *B minor* in the German concert repertoire proceeded almost in parallel: from isolated and fragmentary performances to complete ones during the very same period [1, pp. 12–13]. This coincidence was not accidental, as the initiators and conductors of such concerts were prominent German musicians—Carl Friedrich Zelter, Karl Riedel, and others.

Prince Nikolai Borisovich Golitsyn, who facilitated the Russian Imperial Court's subscription to an authorized copy of the score of the *Missa Solemnis* [4, pp. 355–356] and organized the premiere St. Petersburg, intended to perform the work once more in 1825 to benefit the victims of the catastrophic flood that struck St. Petersburg on November 7 (November 19), 1824 [5, p. 368]. However, personal circumstances

[4] *Morgenblatt für gebildete Stände*. (1818, October 29), No. 259, p. 1036.

[5] Dorfmüller, K., Gertsch, N., & Ronge, J. (Eds.). (2014). *Ludwig van Beethoven: Thematisch-bibliographisches Werkverzeichnis* (Vol. 1). G. Henle Verlag, pp. 793–794.

prevented the prince from fulfilling this intention, which would have placed a considerable financial burden on him. No archival records regarding the preparation of that concert have been identified.

If we consider the territory of the nineteenth-century Russian Empire as a whole, including the Baltic lands, it is worth mentioning Wilhelm von Lenz's account of the first performance of the *Missa Solemnis* in Riga. The performance took place in 1839 at a private musical gathering, with piano accompaniment.[6] Since the German population constituted a significant portion of the inhabitants in this region, Beethoven's music became part of local concert, theatrical, and domestic musical life earlier than it did in Moscow, St. Petersburg, and other Russian cities.

The next public performance of the *Missa Solemnis* in St. Petersburg occurred only on December 27, 1870, this time given by the Russian Musical Society and performed entirely by musicians from Russia. The event was timed to coincide with the centennial of Beethoven's birth, celebrated worldwide, including in Russia. Eduard Franzevich Nápravník conducted the performance. Leading opera singers participated in the concert: Yulia Fyodorovna Platonova, Elizaveta Andreyevna Lavrovskaya, Dmitry Alexandrovich Orlov, and Osip Osipovich Paleček. The violin solo was performed by Leopold Auer, a professor at the St. Petersburg Conservatory. The Mass was preceded by the Overture Op. 124, *Die Weihe des Hauses*, dedicated to Prince Nikolai B. Golitsyn first performed in Vienna on May 7, 1824.

Between these two landmark dates — 1824 and 1870 — the *Missa Solemnis* was by no means forgotten in Russia. It circulated in the form of sheet music editions and arrangements, which were created and performed by the most prominent composers, critics, and admirers of Beethoven's oeuvre. It is this less visible history of the *Missa Solemnis's* reception and gradual establishment in Russian musical life that will be examined below.

Professional musicians and music lovers gained the opportunity to study the *Missa Solemnis* through the full score published in 1827 by *B. Schott's Söhne* in Mainz. Beethoven himself managed to review the exceptionally complex proofs, add metronome markings, and draft the text for the title page with a dedication to Archduke Rudolph, who had been elevated to the rank of cardinal and Archbishop in 1820. The score was distributed primarily among subscribers who had paid for their copy in advance. Lists of these subscribers were printed after the title page; showing that several printed copies of the score were ordered by recipients

[6] Lenz, W. (1855). *Beethoven: Eine Kunststudie* (Vol. 2). Balde, p. 263.

living in Moscow and St. Petersburg, as well as in Riga, Vilna (Vilnius), Warsaw, and Mitau (now Jelgava, Latvia). None of these names is familiar today, with the notable exception of the prominent Moscow music publisher and dealer Karl Ludwig Lehnhold (1771–1837).

Other copies of the score evidently reached Russia somewhat later, since the names of their owners do not appear among the subscribers. In particular, the Rare Books and Manuscripts Department of the Moscow Conservatory Library holds a first edition of the *Missa Solemnis* score bearing the ownership inscription *Alabief*.[7] This score apparently belonged to Alexander A. Alyabyev, though it remains unknown when and how it came into his possession.

Arrangements by Alexander Nikolayevich Serov

Enlightened amateurs, from whose ranks professional musicians and critics frequently emerged, played a vital role in disseminating Beethoven's works, including the *Missa Solemnis*, across Russia.

In 1845, Alexander N. Serov (1820–1871), a young graduate of the Imperial School of Jurisprudence in St. Petersburg, was appointed to a post in Simferopol within the Ministry of Justice. He worked in this provincial town until 1848, after which he was transferred to Pskov. Only in 1853 was he able to return to St. Petersburg and engage in the capital's musical life as a critic and composer. He also revisited Crimea periodically in the early 1850s, but the period of his continuous residence in Simferopol, however, is of particular interest here.

His official duties as a low-ranking civil servant took up relatively little of his time. This allowed him to devote himself intensively to his true passion: music (for details, see [6, pp. 116–131; 7, pp. 119–121]). He composed, played the organ at the local Lutheran church, and produced numerous arrangements of works by various composers. Orchestral and vocal works were arranged for piano solo and piano four hands, while piano and chamber works were orchestrated for symphony orchestra. Many such arrangements are preserved in the Serov Archive of the Department of Manuscripts at The National Library of Russia (NLR).

[7] Brezhneva, I. V., & Kirillina, L. V. (Eds). (2008). *Lyudvig van Betkhoven: rukopisnye i rannie pechatnye istochniki v khranilishchakh Moskvy i Sankt-Peterburga* [Ludwig van Beethoven: Manuscript and early printed sources in the repositories of Moscow and St. Petersburg]: *A catalogue*. S. I. Taneyev Scientific Music Library; Research and Publishing Center "Moscow Conservatory", p. 116. (In Russ.).

Judging by Serov's letters to his family and friends, he produced many more such arrangements, although not all of them have survived.

Serov very frequently turned to Beethoven's music. He arranged symphonies and string quartets for piano and orchestrated piano works.[8] For a self-taught composer, producing his own arrangements of works by the great masters served as a fundamental source of knowledge about orchestration, harmony, and voice leading.

In a letter to Dmitry V. Stasov dated March 31, 1853, Serov remarked: "Beethoven's orchestra is such that the longer one studies it, the more it reveals!"[9] Discussing the advantages of arranging orchestral works for two pianos rather than the standard format of a single piano four hands, as was customary, he explained his preference in terms of the musical characteristics of the material:

> ...it has always seemed to me that in *certain cases* this is incomparably better than the usual arrangements for four hands. Sometimes it is necessary to preserve *complete freedom* in the use of all the registers of the piano *for each* of the two performers. With a single piano, this is impossible. And the Ninth [Symphony], in particular, can never be rendered at all adequately for four hands.[10]

Nevertheless, Serov also had to take practical considerations into account. Not every home in which private musical gatherings were held had two grand pianos; hence, four-hand arrangements remained the priority.

In addition to Beethoven's symphonies and chamber works, Serov also turned his attention to the *Missa Solemnis*. How the score came to Simferopol, and from where, remains unknown (it could only have been the *Schott* edition). Most likely, the music was sent from St. Petersburg. The Stasov brothers might have assisted, though no explicit evidence of this has been identified in their correspondence.

Serov became eager not only to study this monumental work in every detail but also, to the best of his ability, to make it accessible to other musicians by arranging all movements of the Mass for piano four hands (without voices),

[8] For details on Serov's arrangements, see [5, pp. 297–299]. The arrangement of the Sonata Op. 106, revised by Liszt 1858, has not survived [8, pp. 88–89].

[9] *The National Library of Russia* (NLR), Department of Manuscripts, Collection 693, Inventory 1, File 125, Fol. 2v.

[10] Letter to D. V. Stasov dated August 13, 1853. *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 125, Fol. 2v.

as well as creating an ensemble version of the *Credo* (for piano four hands, two violins, viola, and cello; only the piano part survives).

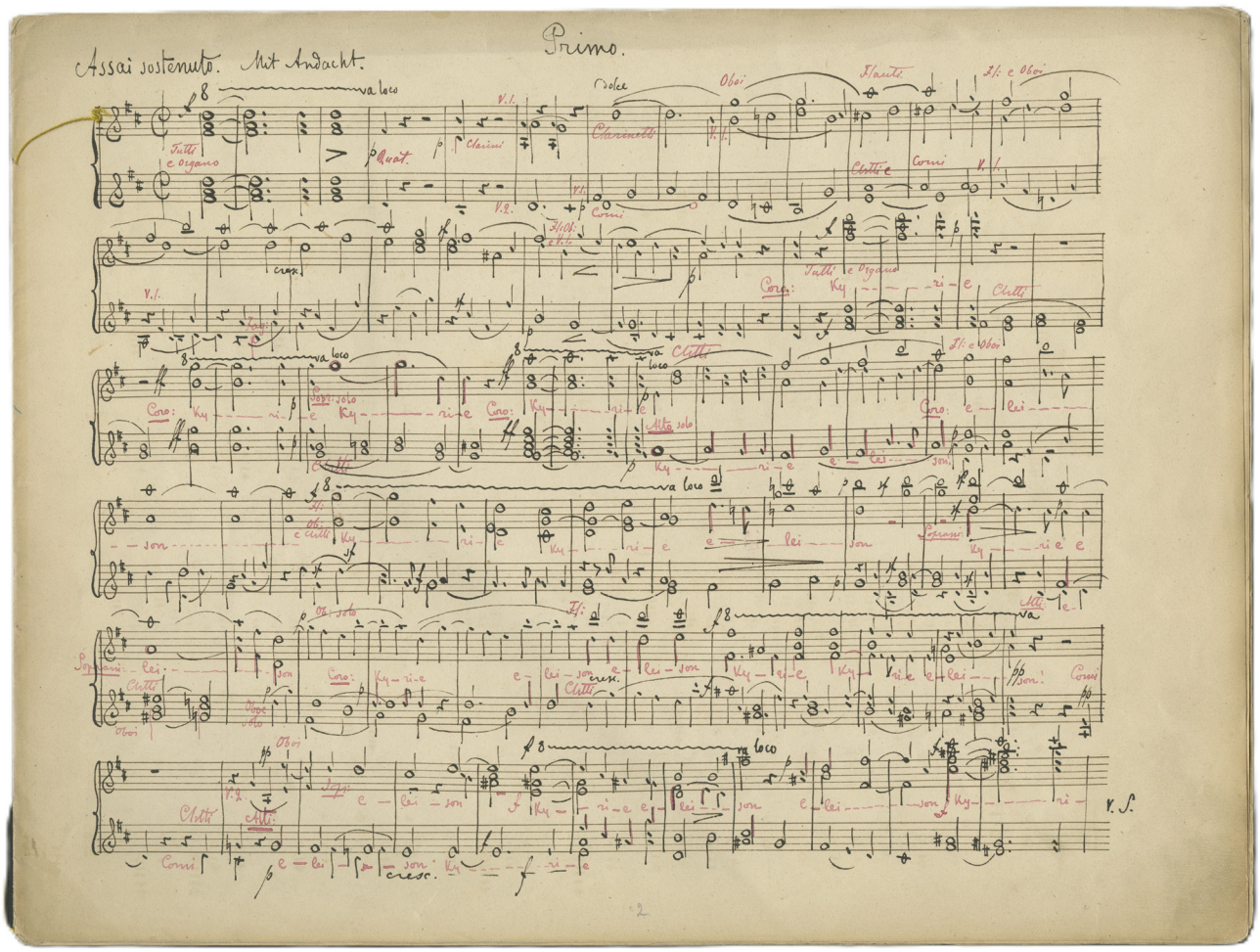
The manuscripts preserved in the Department of Manuscripts at the NLR are dated quite precisely by their author. All of them belong to the summer of 1845, although work on the arrangements did not proceed in the order of the movements. The arrangements of the *Kyrie* and *Gloria* (contained in a single notebook) are inscribed: "Finished August 15, 1845."[11] The ensemble version of the *Credo*—from which, as noted, only the piano part for four hands survives—is undated, but most likely belongs to the same period.[12] The separate four-hand arrangement of the *Credo* remains incomplete, breaking off at the fugue *Et vitam venturi*.[13] The *Sanctus* and *Benedictus* sections were completed earlier than the *Kyrie* and are marked "1845, June."[14] The final movement, *Agnus Dei / Dona nobis pacem*, bears the more specific inscription: "Finished: August 6, 1845."[15]

All the autographs are fair copies, although some were prepared with particular care and meticulous attention, regardless of the chronology of their creation.

The *Kyrie*, completed later than the other movements, was clearly intended to serve as the "face" of the entire cycle. The opening sections—*Kyrie eleison* and *Christe eleison*—appear remarkably beautiful in Serov's manuscript and contain details designed to compensate visually for the absence of the full score in a purely piano performance. Throughout these sections, Serov meticulously indicates the original instrumentation and writes out the Latin text in calligraphic script, using red ink for visual clarity (*Illustrations 1a, 1b*).[16]

In the reprise of the *Kyrie*, such details are no longer present, since both the text and musical material are repeated (although Beethoven's repetitions are not strictly literal). However, Serov evidently decided that given the close similarity of the musical texture, there was no need to write out the Latin text again, and it disappears in the reprise.

[11] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 22, Fol. 30.
[12] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 13.
[13] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 24.
[14] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 25, Fol. 1.
[15] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 26, Fol. 10.
[16] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 22, Fols. 1–2.

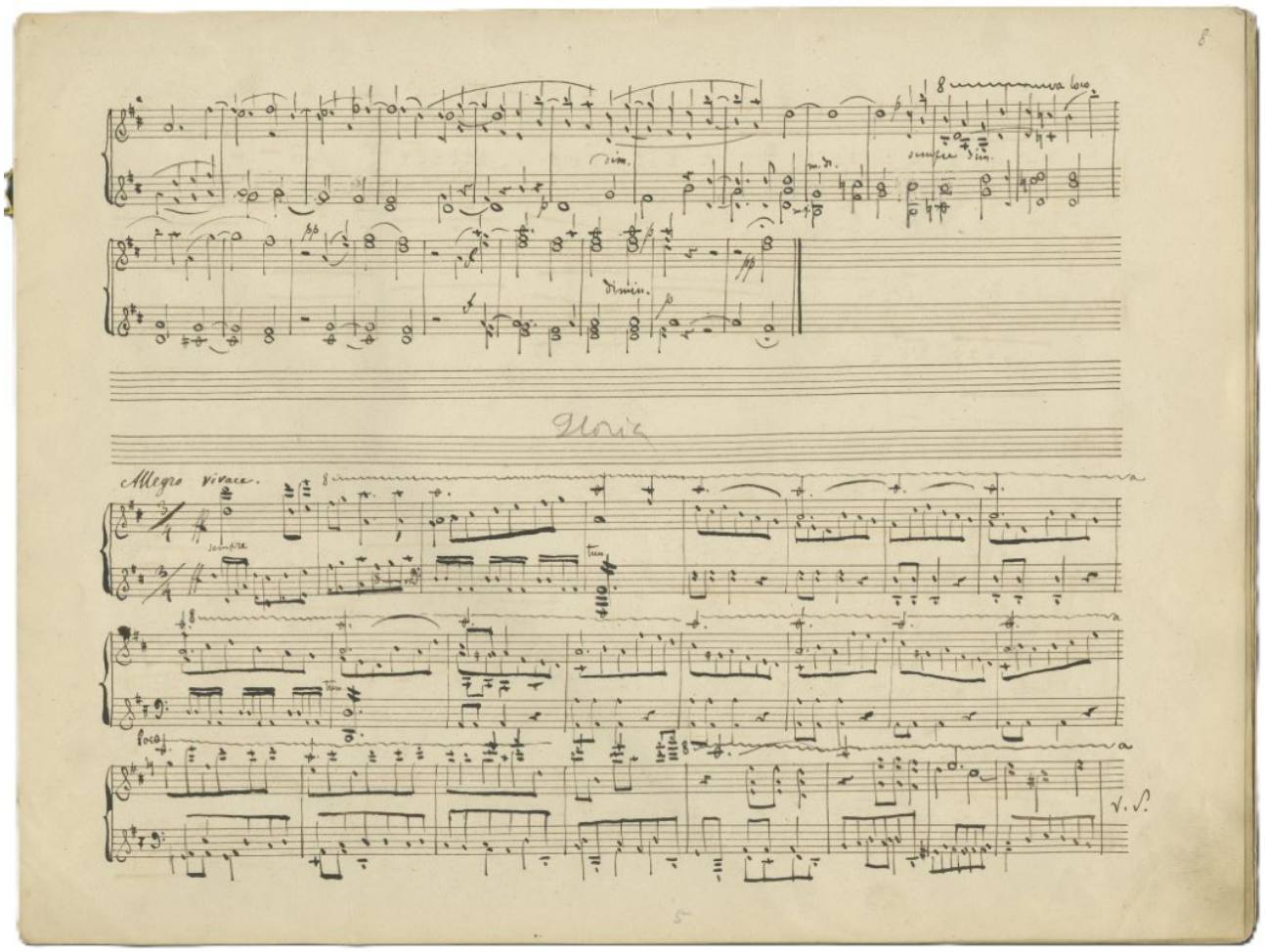

Primo.
Assai sostenuto. Mit Andacht.
va loco
Tutti e organo
Quart.
Clarinetti
Oboi
Flauti
Fl. e Oboi
Corni
Cello
Coro:
Ky — ri — e
Alto solo
Soprani
Fl.
Ob.
Clarin.
cresc.
f
p
V. S.



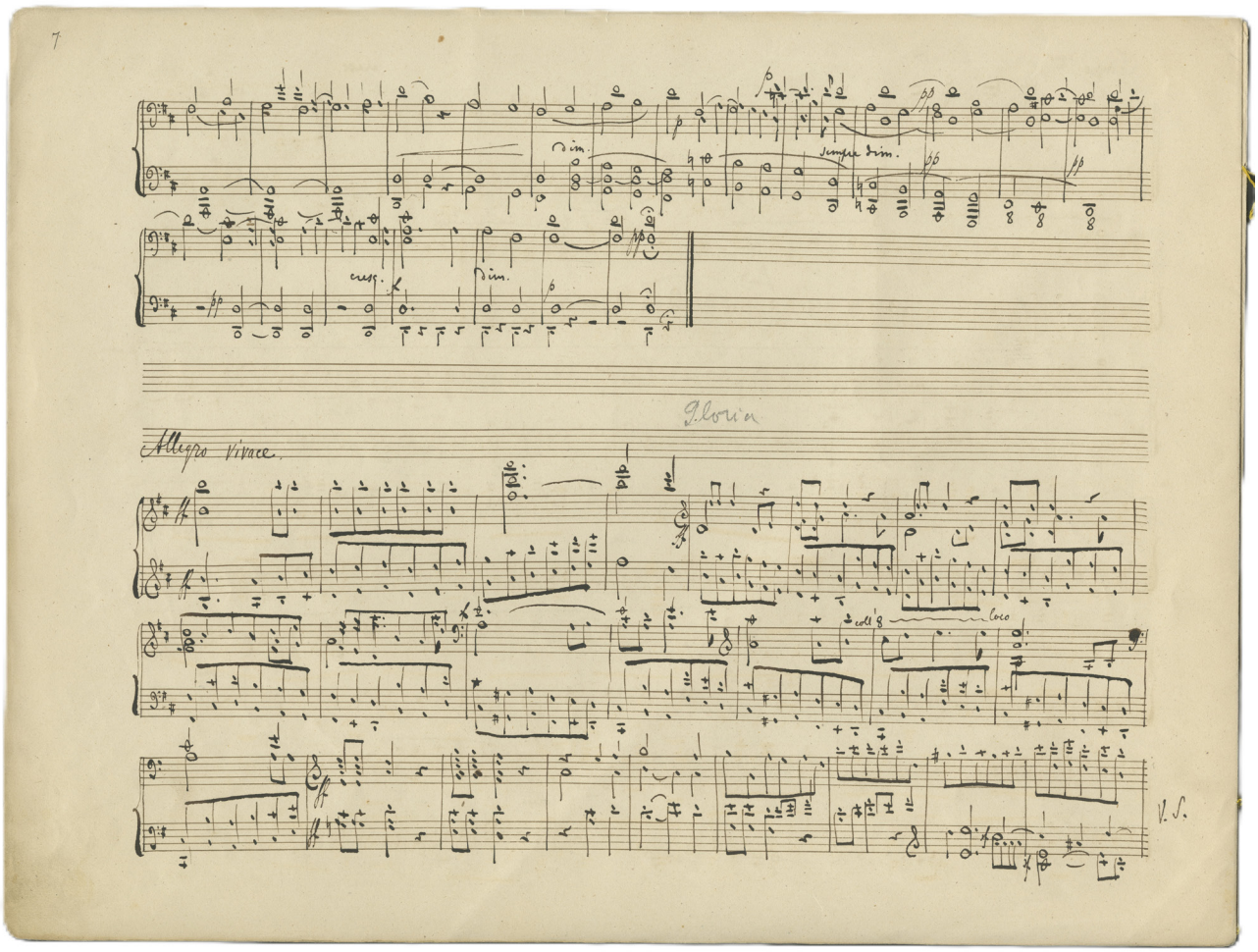
Illustrations 1a, 1b. Alexander N. Serov. Arrangement of the *Kyrie* from L. van Beethoven's *Missa Solemnis* for piano four hands. Autograph manuscript. [1845]

In the *Gloria*, which follows the *Kyrie* immediately in the manuscript and continues on the same folio, there are no longer any indications of instrumentation or verbal text. The music rushes in a turbulent stream, as if the words no longer mattered at all (*Illustrations 2a, 2b*).[17]

Perhaps the rapid pace of the *Gloria* made it impossible for the performers to mentally "sing through" the text, compelling them instead to focus on ensemble cohesion and the precision of the dynamic contrasts that abound in this movement. Yet the expressive meaning of these contrasts cannot be understood without taking the verbal text into account, and it seems strange that Serov neglected it.



[17] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 22, Fols. 7–8.



Illustrations 2a, 2b. Alexander N. Serov. Arrangement of the *Kyrie* and *Gloria* movements from L. van Beethoven's *Missa Solemnis* for piano four hands. Autograph manuscript. [1845]

The ensemble version of the *Credo* opens with a title page in Italian, with the inscriptions written in red ink, as if imitating the solemn cinnabar lettering of old manuscripts. The text is taken from the *Schott* edition of the score, though presented in a heavily abbreviated form — omitting the grandiloquent dedication to Archduke Rudolph with all his titles. In the original, it reads as follows:

MISSA / composita, et / SERENISSIMO AC EMINENTISSIMO / DOMINO DOMINO / RUDOLPHO JOANNI / Caesareo Principi et Archiduci Austriae S. R. E. Tit. s. Petri in monte / aureo Cardinali et Archiepiscopo Olomucensi / profundissima cum veneratione / dedicata a / LUDOVICO VAN BEETHOVEN. / OPUS 123/.

Serov evidently attached great importance to this undertaking—both in musical and spiritual terms (*Illustration 3*).[18]

However, the musical material in this version of the *Credo* is written in a more rapid hand than in the *Kyrie*; indications of instrumentation are not provided throughout: some are entered in red ink, while others are pencilled in. The same applies to the Latin text, which is written alternately in red ink and pencil. Serov likely decided to enter the verbal text only where he considered it essential for the proper understanding and performance of the music ("*Et incarnatus est*", "*judicare vivos et mortuos*", "*credo in unam sanctam catholicam et apostolicam Ecclesiam*"). The *Et vitam venturi fugue*, although carried through to the end in the ensemble version, contains no text at all—at least in the surviving piano part. It is unlikely that the text was written into the missing string parts, as they most probably contained a considerable number of rests (*Illustrations 4a, 4b*).[19]

The four-hand piano version of the *Credo*[20] appears to be a fair copy; however, all the musical notation is written in black ink, the Latin text is entirely absent, and there are no instrumentation markings—only tempo indications, dynamic markings, and expressive directions remain. Furthermore, the *Et vitam venturi* fugue breaks off abruptly (fol. 11), followed by several blank pages (there are 14 folios in total in the notebook). In all likelihood, Serov intended to return to this movement, or else that what has survived is not a final but a preliminary version of the arrangement.

This raises the question: what was the intended purpose of these arrangements, and could they have been performed in Simferopol—a decidedly provincial town with no rich musical milieu? Music lovers certainly existed there, including among civil servants and society ladies, with whom Serov interacted. As he himself wrote, "there are countless music lovers here", yet "we have almost *no* true *connoisseurs*" (as cited in [6, p. 329]). It is unlikely that the musical interests of his Simferopol acquaintances extended to works as demanding as the *Missa Solemnis*, which bore little resemblance

[18] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 22, Title page.
[19] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 22, Fols. 11–12.
[20] *NLR*, Department of Manuscripts, Collection 693, Inventory 1, File 24.

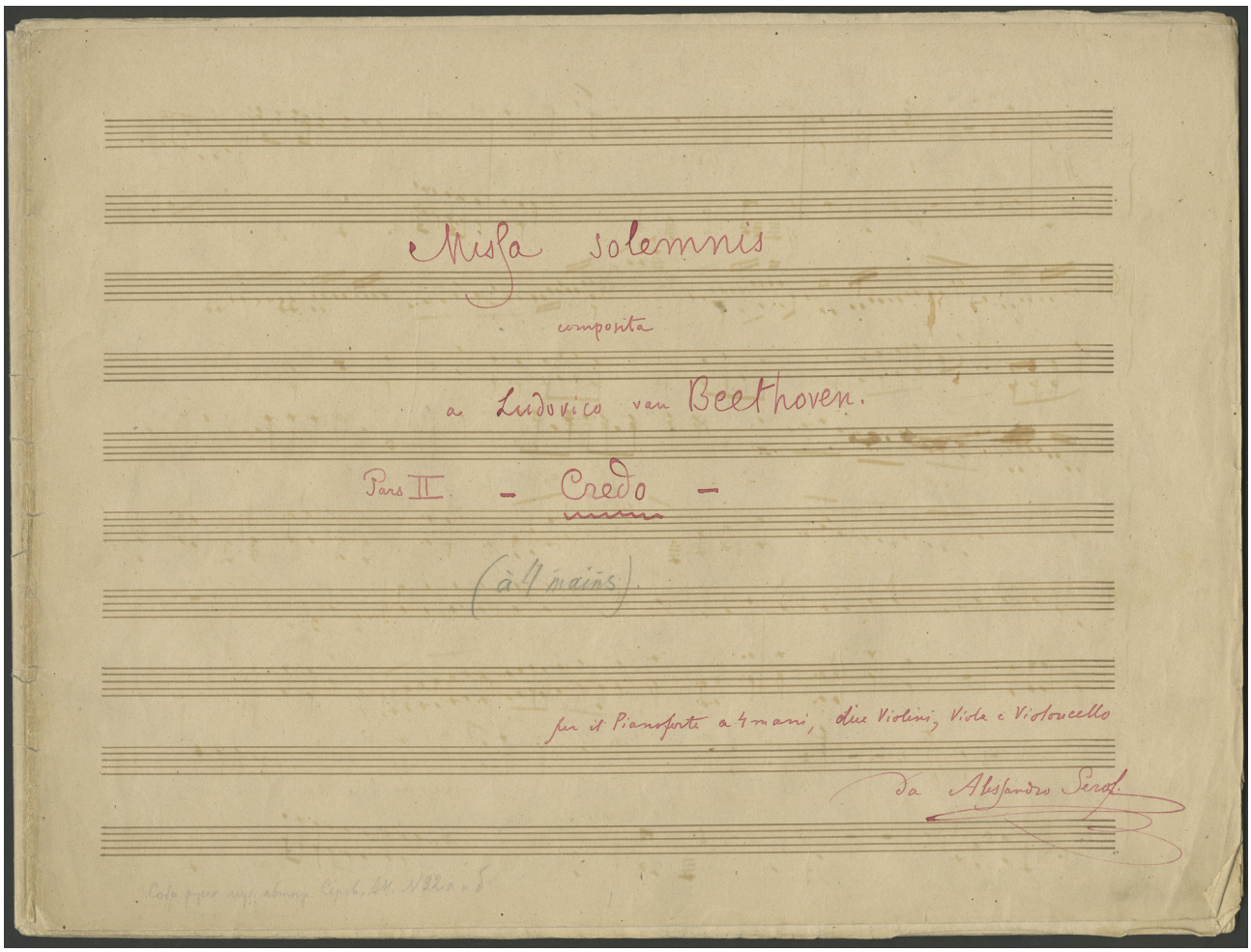
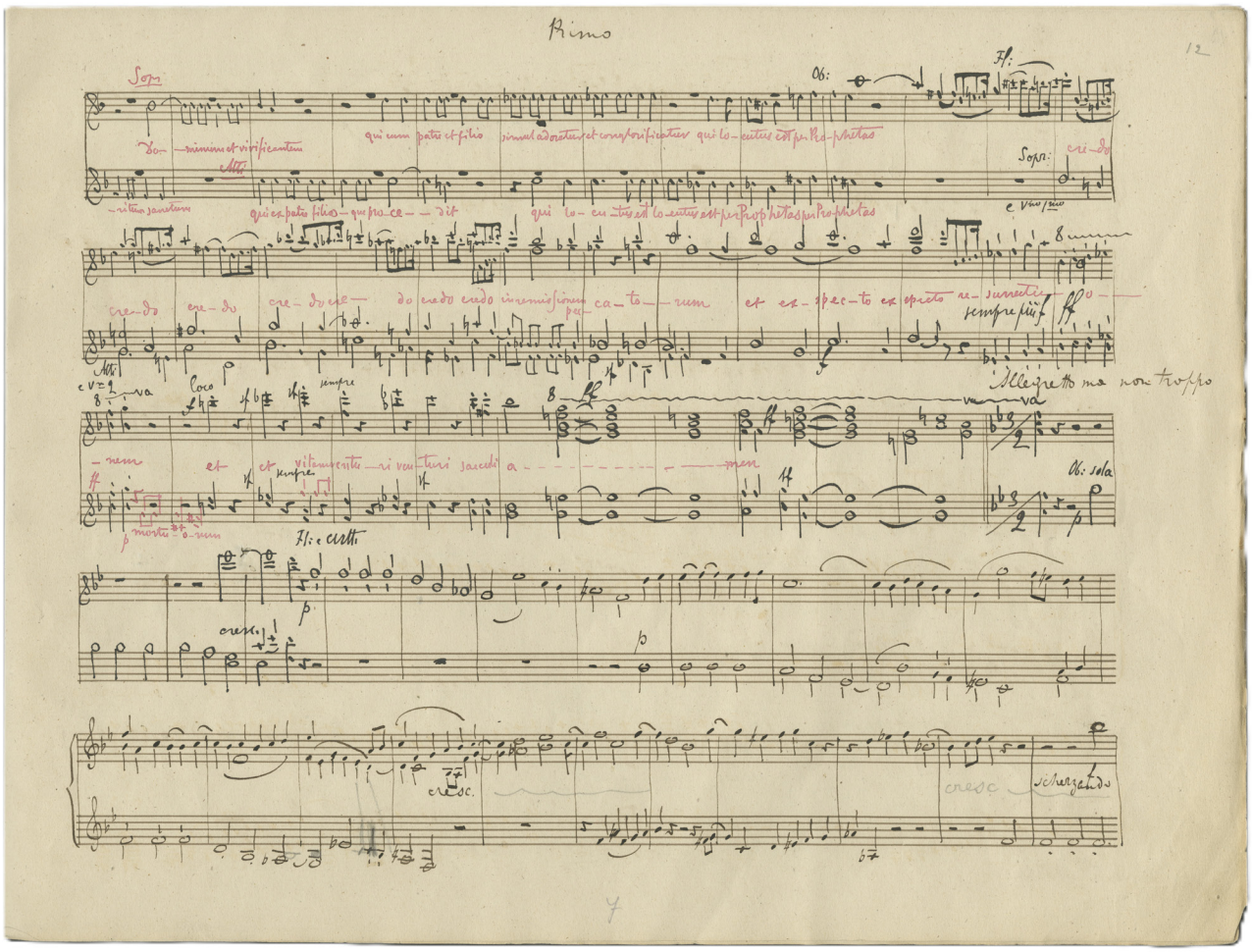
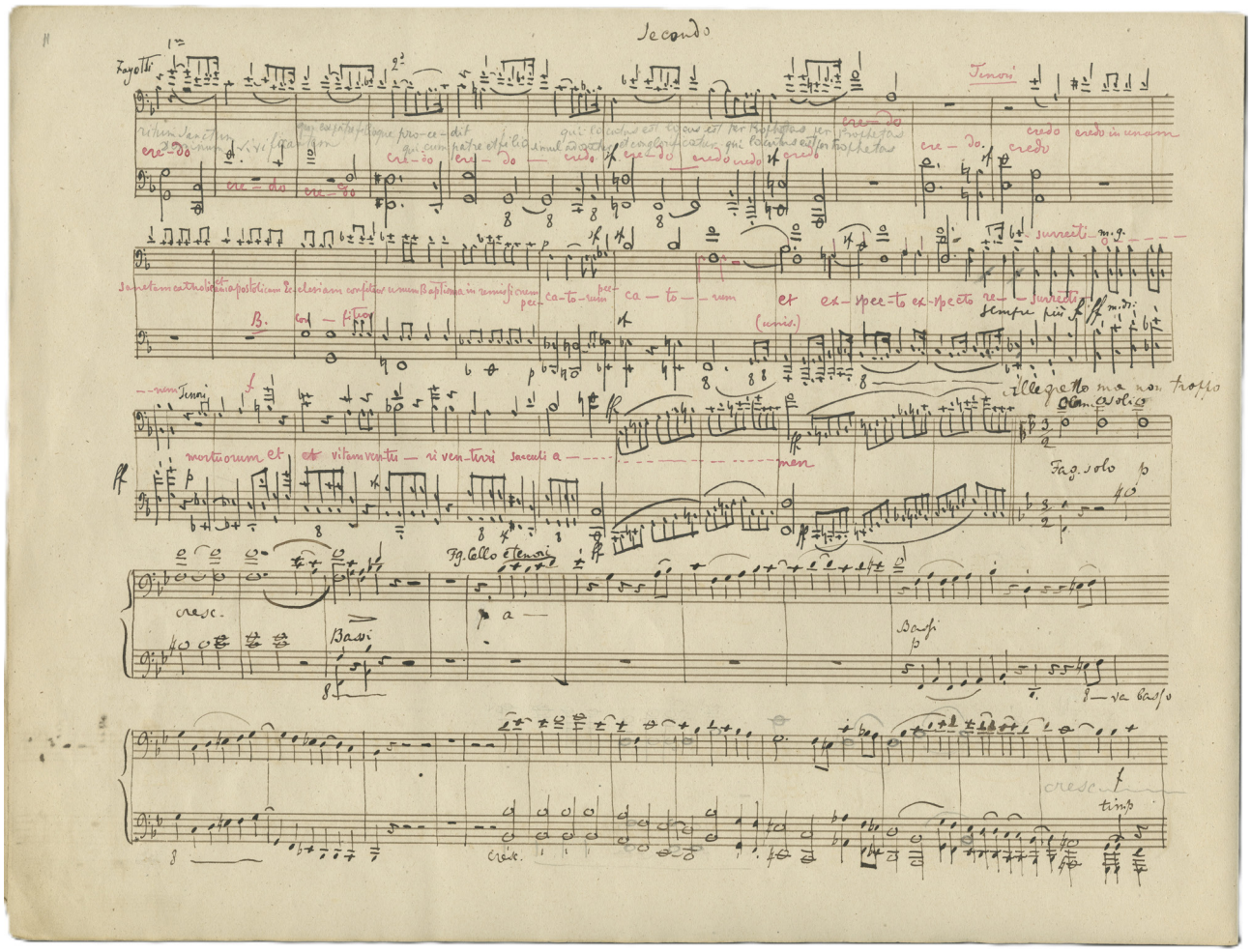


Illustration 3. Title page of the ensemble version of the *Credo* from L. van Beethoven's *Missa Solemnis* in the arrangement by Alexander N. Serov (Italian text written in red ink). Autograph manuscript. [1845]


Primo
Sopr.
Ob:
Fl:
Sopr:
cre-do
qui cum patre et filio simul adoratur et conglorificatur qui lo-cutus est per Pro-phetas
qui ex patre filio-que pro-ce-dit
cre-do cre-do cre-do cre-do credo credo in unum Dom-inum Jesum Chris-tum et ex-spec-to ex-pecto re-surrectionem
Allegretto ma non troppo
Ob: sola
Fl: e cl:ti
cresc.
scherzando



Illustrations 4a, 4b. Fragment of the autograph manuscript of the four-hand version of the *Credo*, showing the abrupt termination of the score during the *Et vitam venturi* fugue

to the Italian opera music popular at the time, or even to Beethoven's earlier works, which had already entered the repertoire of Russian amateur musicians.

Evidently, these arrangements by Serov were intended for connoisseurs in the capital, and in St. Petersburg they attracted the interest of the most prominent musicians and intellectuals.

St. Petersburg Musical Circles and the 'Gloria' from Vladimir V. Stasov's Archive

It is well known that between 1851 and 1856, when Mikhail Glinka visited St. Petersburg, musical evenings were held for a small circle of his relatives and friends. At these gatherings, arrangements by Serov for piano four hands and for eight-hand performance on two pianos were performed. In this format, excerpts from both of Glinka's operas, his incidental music to the tragedy *Prince Kholmsky*, numbers from Mozart's operas *Don Giovanni* and *Die Zauberflöte*, as well as Beethoven's Ninth Symphony and *Missa Solemnis* were heard.[21]

Serov's arrangement of the Missa Solemnis was also well known to Mily Alexeyevich Balakirev. In a letter dated July 19, 1858, Vladimir V. Stasov wrote to Balakirev, who was then in Nizhny Novgorod:

> Tell me, please, did you take our Second Mass by Beethoven, arranged by Serov for four hands, with you, as well as our *Papillons* by Schumann? If they are here, we will try to look for them in your apartment. We would like to play them.[22]

The brothers Vladimir and Dmitry Stasov, whom Serov had known since his student years, formed a small musical circle that included people associated with the leadership of the Imperial Public Library, where Vladimir V. Stasov entered service on December 6, 1856. He later recalled:

> At that time, several of us who loved music gathered together fairly often to perform good music in eight hands on two pianos. Our *partie fixe* [regular group.—*L. K.*] usually consisted of the following people: Natalya Ivanovna Sobolshchikova, my brother Dmitry ..., Vas[ily] Pavl[ovich] Engelhardt, one of our former comrades from the School of Jurisprudence, Alex[ander] Nikol[ayevich] Serov ..., and finally, myself.[23]

[21] Karenin, V. (Ed.). (1935). *Perepiska M. A. Balakireva s V. V. Stasovym* [Correspondence between M. A. Balakirev and V. V. Stasov]. Muzgiz. p. 38. (In Russ.)

[22] Karenin, 1935, p. 24.

[23] Stasov, V. V. (1894). *Sobranie sochinenii* [Collected works]: *1847–1886* (Vol. 3). Tipografiya I. N. Skorokhodova. p. 1522. (In Russ.)

These gatherings took place in various homes, sometimes at one participant's and sometimes at another's. Occasionally, the Director of the Library, Baron Modest A. Korf—a historian, future statesman, and legislator—came to listen to the music. Interestingly, Vasily P. Engelhardt, like the Stasov brothers and Serov, was trained as a jurist but later gained renown as an astronomer. He devoted himself to astronomy after retiring from public service in 1853. Yet, as is easy to see, he was also a capable pianist.

The only woman mentioned by Stasov, Natalya I. Sobolshchikova (née Gornostayeva), was the wife of the prominent bibliographer and architect of the Imperial Public Library, Vasily I. Sobolshchikov. During the reorganization carried out at the time, Natalya Sobolshchikova took part in the monumental task of compiling catalogues; according to her husband, he entrusted her with the section on Russian history because of a shortage of staff:

> She became so accustomed to library work that when the Baron assigned me an assistant in the "Rossica" section, she wrote the entire alphabetical catalogue for the arts section. Having finished that catalogue, she set about sorting a vast mass of sheet music, arranging it by genre (operas, symphonies, sonatas, etc.) and compiling an alphabetical catalogue for it.[24]

Although Serov's arrangements of movements from the *Missa Solemnis* were intended for four-hand performance, they were evidently performed at the evenings organized by the Stasov brothers, in which Serov himself also took part. Apparently, one part of the Stasov circle's repertoire consisted of works for four hands, and another part of works for eight hands.

In the archive of Vladimir Stasov's niece, Varvara D. Komarova, there is an unfinished manuscript of an arrangement of the *Gloria* from the *Missa Solemnis* for two pianos and eight hands, written in Vladimir's hand.[25]

The title page is in French: *Gloria de la Messe solenelle en Re./ (Allegro vivace, ¾, D-dur)*. The manuscript, containing 19 folios (of which folios 16–19 are blank), bears no authorial date; it is assigned an approximate date of the "1850s," probably given by Andrei N. Rimsky-Korsakov, who served as keeper of the Department of Manuscripts from 1918 to 1940.

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[24] Sobolshchikov, V. I. (1889). Vospominaniya starogo bibliotekarya [Reminiscences of an old librarian]. *Istoricheskii vestnik* [Historical Herald], 38, 303. (In Russ.).

[25] *NLR*, Department of Manuscripts, Collection 362, Inventory 2, File 39.

The autograph of the *Gloria* is written in Stasov's hand; however, the question arises as to whether he was the author of this arrangement or merely copied it, and not in its entirety, from a lost original.

No other comparable arrangements unquestionably belonging to Vladimir Vasilyevich Stasov's pen have been discovered. To be sure, his brother Dmitry possessed compositional talent and certain professional skills, yet nothing is known of his having made arrangements for such piano ensembles. By contrast, Serov's diligent work on arrangements of Beethoven's compositions and his personal participation in "eight-hand" musical evenings at Glinka's apartment and in the Stasov brothers' circle give reason to suggest that this version, too, may have been arranged by him.

Unlike Serov's four-hand "Simferopol" arrangements, this manuscript contains no indications of instrumentation and completely lacks the Latin text. The bravura character of the *Gloria*, however, is strongly emphasized and must have sounded exceptionally brilliant when performed by four pianists (*Illustrations 5a, 5b, 5c, 5d*).[26]

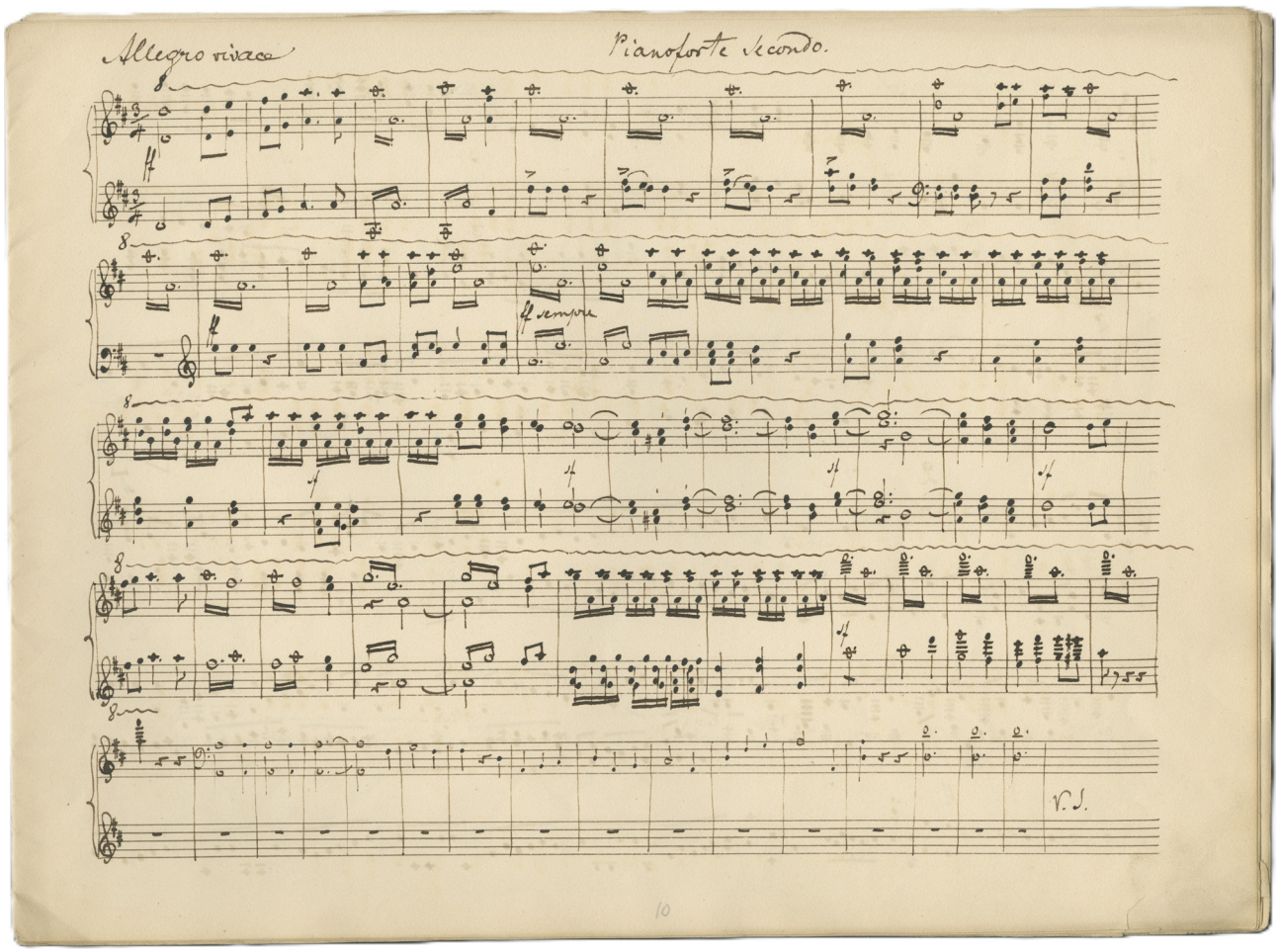
That this manuscript may represent an incomplete fair copy is further suggested by the abrupt termination of the musical text in the middle of the *Quoniam* section, with the notation in the *Primo* and *Secondo* parts ending in different places (in the *Secondo*, 37 bars after the *Allegro maestoso* tempo marking; in the *Primo*, even earlier). Although folios 2v and 3 contain corrections and erasures, the manuscript as a whole appears to be a fair copy, giving no impression that the author faced sudden compositional obstacles and was at a loss as to how to complete his work. Perhaps distributing the polyphonic texture between two or four performers demanded particularly nuanced attention to voice-leading. Neither Serov nor the Stasov brothers nor Balakirev had received formal instruction in fugal composition, and Beethoven's fugues, moreover, are constructed according to their own distinct principles, not described in textbooks on counterpoint.

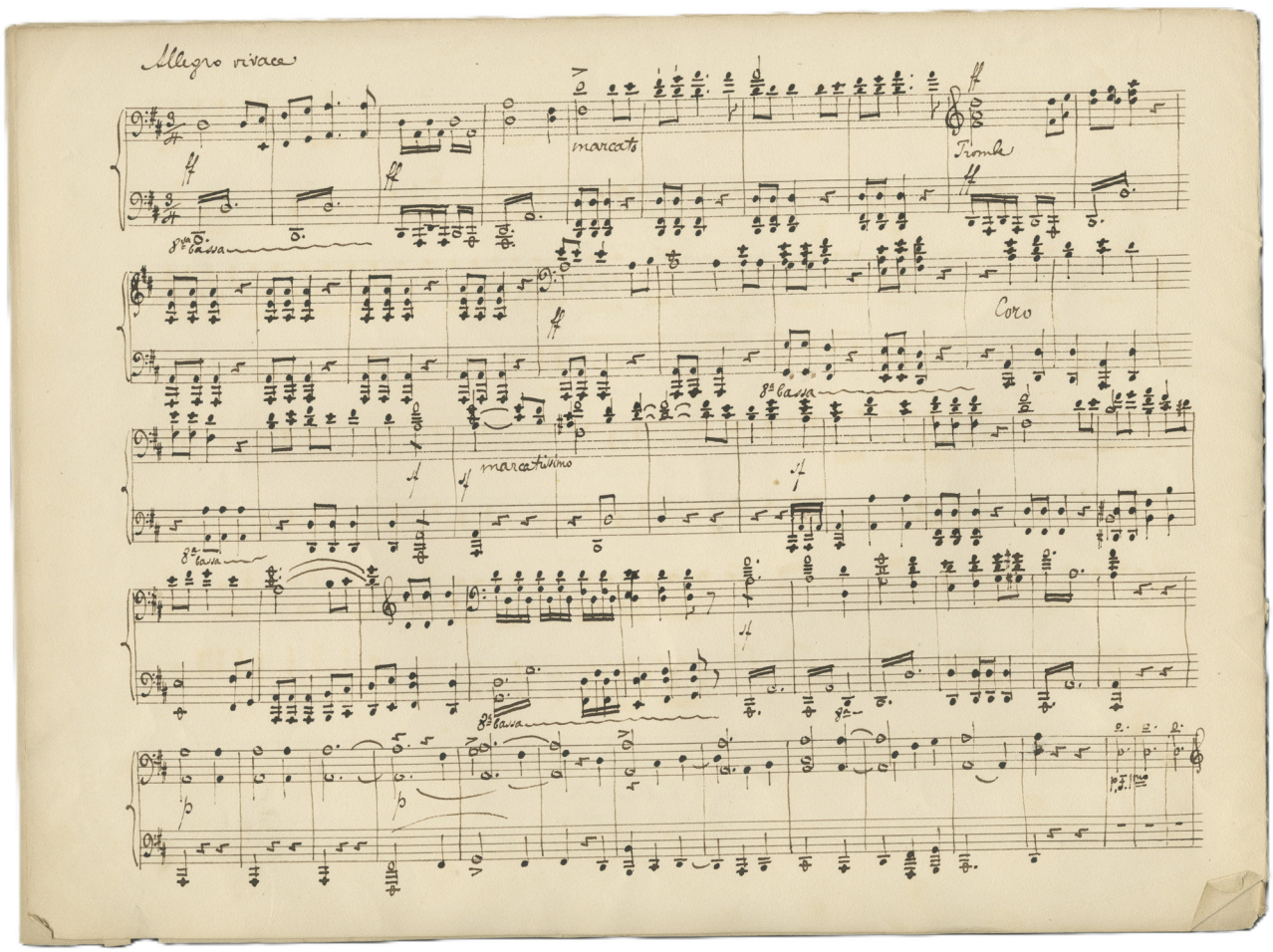
The fact that the score breaks off so abruptly, however, might have been caused by purely external circumstances rather than by the nature of the material itself. If the presumed original did exist, was completed, and was performed at the musical gatherings of the Stasov brothers, then the copy (assuming the manuscript is indeed secondary) might simply have been left unfinished.

[26] *NLR*, Department of Manuscripts, Collection 362, Inventory 2, File 39, Fols.1, 1v, 2, 2v.


Allegro vivace


Allegro vivace
ff
sf marcatissimo
sf marcatissimo


Allegro vivace
Pianoforte secondo.
a tempo
V. S.
10



Illustrations 5a, 5b, 5c, 5d. Manuscript of the arrangement of the *Gloria* from L. van Beethoven's *Missa Solemnis* for two pianos, eight hands, written in the hand of Vladimir V. Stasov

Serov's arrangements of the *Missa Solemnis* were never published—whether due to the composer's preoccupation with his own operatic works and extensive activities as a music critic, or as a consequence of his sharp rift with both the Stasov brothers and Balakirev; by 1869, he numbered them among his personal enemies [9, p. 179].

Serov was absent from the second public performance of the *Missa Solemnis* in St. Petersburg on December 27, 1870. He had been dispatched to Vienna by the Russian Musical Society (RMS) for the Beethoven centennial celebrations, which took place during those same December days. To his own immense regret, Serov fell gravely ill there and was unable to attend the concerts and theatrical performances for which he had traveled so far. Moreover, as he lamented in a letter to an unidentified recipient, he had been met in Vienna with prejudice and a lack of hospitality.[27] Shortly after returning to St. Petersburg, Serov passed away on January 20 (February 1), 1871. One can only regret that he did not live to write either a monograph on Beethoven or a dedicated analytical essay on the *Missa Solemnis*.

In any event, existing archival, written, and memoir sources permit the conclusion that the *Missa Solemnis* in Russia was by no means forgotten following its historical premiere in 1824. It attracted the attention of Russian musicians and for some time circulated in strictly chamber settings, performed without voices in the form of piano arrangements within St. Petersburg musical circles. Although their participants were few in number and the activities of these gatherings were not documented in the nineteenth-century periodical press, they exerted a profound influence on shaping the tastes and interests of the capital's musical professionals and art lovers. The Mass was known, one way or another, to Alyabyev (from the full score), Glinka (in Serov's arrangements), the Stasov brothers, Balakirev, and presumably the composers of the *Moguchaya kuchka* (Mighty Handful). Undeniably, Serov played the key role in popularizing such a complex masterpiece. His arrangements were performed in St. Petersburg and made it possible to become acquainted with this music not merely through the study of the score, but through a direct encounter with it in live performance.

The perception of Beethoven primarily as an instrumental composer, and of the *Missa Solemnis* as a kind of symphony with religious content, found expression in the specific characteristics of Serov's arrangements and in the manuscript

[27] *NLR*, Department of Manuscripts, Collection 693. Inventory 1. File 126. Fols. 1–2.

of the *Gloria* from the Stasov archive. The partial or complete absence of the Latin text in certain sections of the Mass encouraged its perception as a kind of "absolute music," detached from the specific words of the Catholic liturgy (which in the original is, of course, by no means the case). The removal of text from both large fugues—in the *Gloria* and the *Credo*—brought these compositions closer to certain Baroque fugues, in which polyphonic intricacies or play with rhetorical figures were valued more highly than the clear communication of verbal meaning. Musicians and critics educated at classical gymnasiums or the School of Jurisprudence (such as Serov and the Stasov brothers) understood Latin well, yet they hardly possessed a detailed grasp of every nuance of the Catholic liturgy. But for many other Russian performers who had not studied in classical gymnasiums or universities, Latin remained an alien "dead" language, and the text of the *Missa Solemnis* hindered rather than helped sight-reading.

Consequently, the *Missa Solemnis*, with its inherently dual character as a liturgical work that its composer also intended for concert performance as an oratorio, acquired yet another form in Russia: that of a kind of symphony with an implied but unvoiced text. Beethoven's towering reputation as an unsurpassed symphonist contributed to the perception of the *Missa Solemnis* as "pure" music as well. On the other hand, beginning with the critical pamphlet by Alexander D. Oulibicheff, the nineteenth-century Russian press repeatedly advanced the view that Beethoven's style was fundamentally unsuited to vocal music and that he treated the human voice in an unnatural and forced manner.[28] The critic Osip Levenson, commenting on an unsatisfactory performance of the *Benedictus* in Moscow in 1879, wrote that, first, the *Missa Solemnis*, when performed in a concert setting, necessarily ceased to be church music and, second, that Beethoven "treated voices as instruments. … It is hardly surprising, therefore, that at times he demands the positively impossible from the voice."[29]

Beethoven's much-discussed "symphonism" provided a rationale for this particular feature. Purely instrumental versions of the *Missa Solemnis* brought it closer

[28] Oulibicheff, A. (1857). *Beethoven, ses critiques et ses glossateurs. F. A. Brockhaus; Jules Gavelot, p. 80.*

[29] Levenson, O. Ya. (1880). *V kontsertnoi zale (muzykal'nye fel'etony). 1878–1880* [In the Concert Hall (Musical Feuilletons). 1878–1880]. N. S. Skvortsov Printing House, pp. 79–80. (In Russ.).

to another masterpiece, the Ninth Symphony, whose own path to the hearts of Russian listeners likewise proved far from easy — though that is entirely another story.

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On Albert Leman's theatrical experience in the Kazan period

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Abstract. Albert Semenovich Leman (1915–1998) was one of the founders of the Tatarstan school of composition, a professor, and, at various times, head of the composition departments at the Kazan and Moscow Conservatories. For the first time, the article examines the composer's collaboration with the Galiasgar Kamal Tatar State Academic Theatre. The theatre's archive contains the composer's manuscripts for *The Legend of Love*, a production staged in 1955

Translated by Irina G. Latysheva

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after the play of the same name by the Turkish poet and playwright Nâzım Hikmet. The article provides information about the first dramatic production of *The Legend of Love* at the Moscow Drama Theatre (1953), where the music was composed by the prominent musical figure Vladimir Nikolaevich Kryukov. It also reveals that the Tatar theatre drew on materials from the Moscow production. A study of Leman's *Poem of Love* not only reveals new facts about the composer's work, but also provides new insights into his Kazan period and highlights his particular interest in theatre. In the analysis, the author focuses on the relationship between music and action, the composer's musical language, and, in particular, his incorporation of the traditions of musical Orientalism.

Keywords: Albert Leman, *The Legend of Love*, Nâzım Hikmet, Galiasgar Kamal Tatar State Academic Theatre, music for the drama theatre

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Музыкальный театр

Научная статья

О театральном опыте Альберта Лемана в казанский период

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Аннотация. Альберт Семенович Леман (1915–1998) — один из основателей композиторской школы Татарстана, профессор и в разные годы заведующий кафедрами композиции в Казанской и Московской консерваториях. В статье впервые рассматривается опыт сотрудничества композитора с Татарским государственным академическим театром имени Галиасгара Камала. В архиве театра сохранились рукописи композитора к спектаклю «Легенда о любви», поставленному в 1955 году по одноименной пьесе турецкого поэта-драматурга Назыма Хикмета. В статье приводятся сведения о первой драматической постановке этого спектакля в Московском театре драмы (1953), где автором музыки был другой композитор, Владимир Николаевич Крюков. Установлено, что Татарский театр обращался к материалам этой постановки. Изучение

«Поэмы о любви» Лемана вскрывает не только новые факты в творчестве композитора, но и вносит яркие детали в характеристику казанского периода его жизни, выявляет особый художественный интерес музыканта к театральному искусству. В ходе анализа автор рассматривает соотношение музыки и действия, музыкальный язык композитора, претворение в нем традиций ориентализма.

Ключевые слова: Альберт Леман, «Легенда о любви», Назым Хикмет, Татарский государственный академический театр имени Г. Камала, музыка драматического театра

Благодарности: Работа выполнена в рамках гранта, предоставленного Академией наук Республики Татарстан образовательным организациям высшего образования, научным и иным организациям на поддержку планов развития кадрового потенциала в части стимулирования их научных и научно-педагогических работников к защите докторских диссертаций и выполнению научно-исследовательских работ.

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Introduction

Albert S. Leman (1915–1998) played an outstanding role in the musical culture of the Tatar Soviet Republic during the 1940s–1960s. At the Kazan Conservatory, he headed the department of composition (1948–1949 and 1961–1969), was vice-rector for academic and research work (1964–1967). Studies devoted to Leman's Kazan period have focused primarily on his work at the conservatory, his musical legacy, performing activities, and his pedagogical contribution to the training of composers and pianists [1; 2]. Leman's participation in the musical life of the republic contributed to its organic and dynamic development:

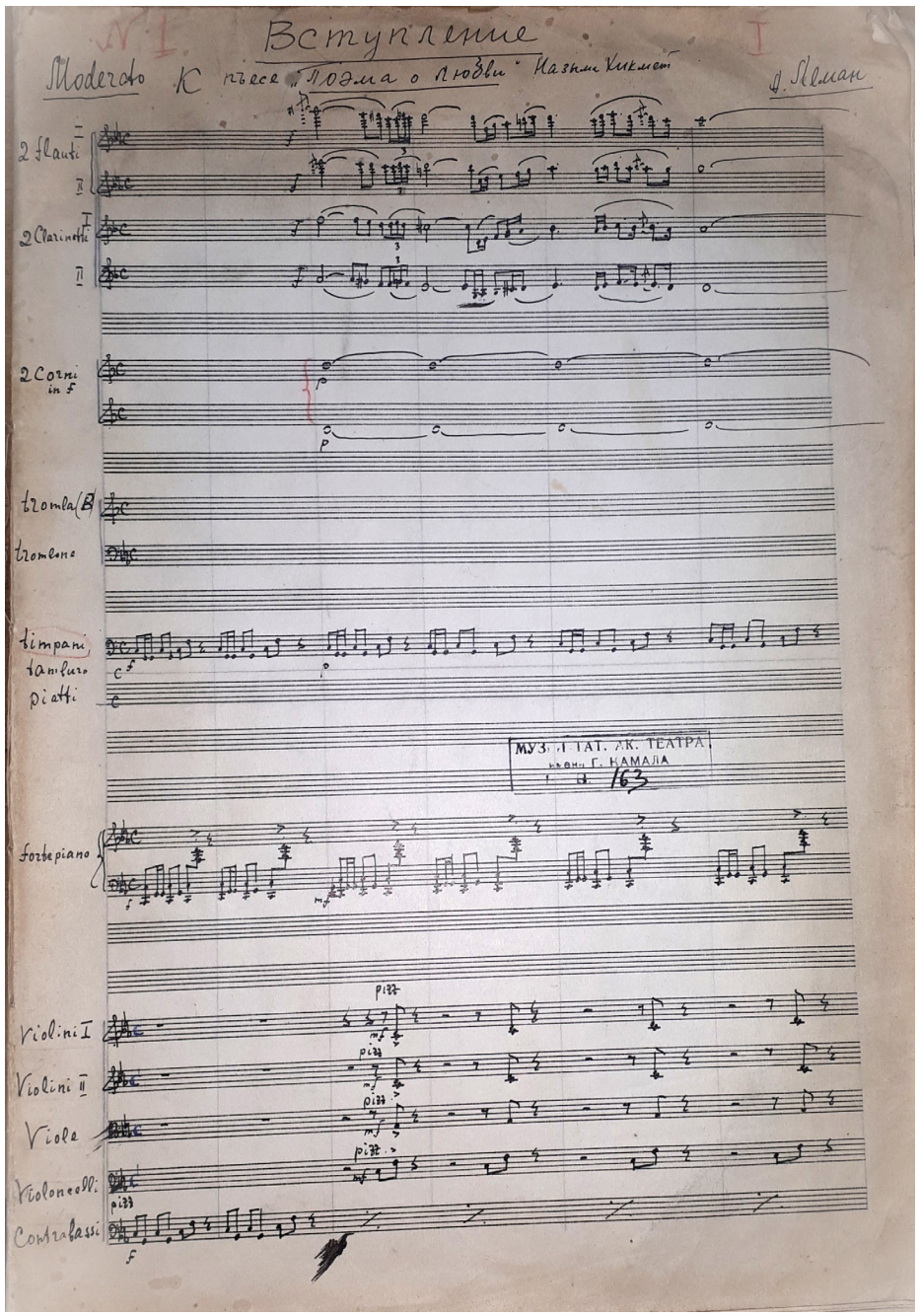
> Tatar music owes a lot to him as a composer. Having encountered the national cultural milieu, was able to very quickly and naturally "absorb" the intonation world of Tatar folklore, resulting in a significant number of vivid, fresh works, Tatar in both spirit and musical language [2, p. 113–114].

Leman's oeuvre encompasses various genres of symphonic, chamber, vocal and choral music. His work in the drama theatre remains the only aspect of his career that has not yet been explored by researchers.

According to the repertoire chronicle of the Tatar State Academic Theatre named after Galiasgar Kamal (hereinafter—TSAT), Leman participated in the creation of two performances: *Könnär häm tönnär* (*Days and Nights*, 1948) and *Mähäbbät hikäyase* (*The Legend of Love*, 1955). The theatre's archive preserves materials for the production of *The Legend of Love*, based on the play of the same name by Turkish poet and playwright Nâzım Hikmet: the autograph score, orchestral parts, script and program. In the score, the composer uses the title *Poem of Love* (see *Example 1*[1]). During the preparation of the production, different translations may have been used, as suggested by the script entitled *Söyü türında äkiyät* (*Tale of Love*).

The musical traditions of Tatar theatre were established by Salikh Saydashev (1900–1954), a composer who, in tandem with playwright Karim Tinchurin, created some of the finest examples of Tatar musical drama (dramatic plays with incidental music), including *Zäŋgär şäl* (*Blue Shawl*), *Süngän yoldızlar*

[1] Musical and literary manuscripts presented in the article were provided by the Galiasgar Kamal Tatar State Academic Theatre.



Example 1. Albert S. Leman. Incidental music for *The Legend of Love*, 1955. Introduction

(*Faded Stars*), and *Qazan sölğese* (*Kazan Towel*). Saydashev also served for many years as a head of the musical department and conductor of the TSAT. The theatre invited leading composers, regardless of their nationality, to collaborate; at various times, they "directly participated in the main processes of musical development of the republic and contributed to the creation of its Tatar 'classical repertoire'" [3, p. 73]. In the 1950s alone, the theatre collaborated with Nazib Zhiganov, Mansur Muzafarov, Jaudat Faizi, Allagiar Valiullin, Khusnulla Valiullin, Rashid Gubaidullin, Batu Mulyukov, Zagid Khabibullin and others. Albert Leman was among the composers who wrote incidental music for TSAT.

The composer's interest in the theatre began in his youth. In his autobiography, he noted that at the age of 13–14 he played in various theatre ensembles. During his studies at the Leningrad Conservatory, he "worked as the musical director of the Children's Theatre at the House of Sanitary Culture" [1, p. 198]. After he began teaching at the Kazan Conservatory, Leman immersed himself in the cultural environment of the city, which had a vibrant theatrical life, and one of the centers of attraction was the Kamal Theatre. In a conversation with Semyon Gurarii (early 1980s), he recalled:

> The Kazan Conservatory, opened at the very end of the war, was not created from scratch. There was an amazing atmosphere in the city that fostered musical creativity … I was impressed by the affection shown by the Tatar audience for the performances of the Tatar Academic Theatre named after G. Kamal [4, pp. 59–60].

The composer was well acquainted with Saydashev and highly appreciated his work (see *Illustration 1*[2]). Describing the genre of Tatar musical drama, Leman emphasized that it is not "a pre-opera":

> It is a completely independent genre, it is a union of dramatic theatre based on words and acting, and music, which is for the most part interpolated … This genre, which … exists and can continue to exist as a wholly independent form [5, p. 16].

[2] On byl odinok, kak dub v smeshannom lesu: 125 let nazad rodilsya tatarskii kompozitor Salikh Saidashev [He was as lonely as an oak in a mixed forest: 125 years ago, the Tatar composer Salikh Saydashev was born]. (2025, December 3). *Kommersant* https://www.kommersant.ru/gallery/8250743#id2973146.



Illustration 1. TASSR composers: Albert Leman, Salikh Saydashev, Jaudat Faizi (sitting from left to right). Kazan, 1946

Leman also recalled:

> ...an attempt to turn a musical drama into an opera, a desire to 'correct' Saydashev and adapt his *The Hireling* as an opera, ended in failure. ... By the way, the operatic adaptation of Saydashev's musical drama *The Hireling* was first offered to me, but I refused to become a 'hireling' for *The Hireling* ... if you remove the 'shortcomings' of musical drama in accordance with the principles of opera, then all the advantages will disappear along with them [5, pp. 16–17].[3]

The Kamal Theatre's small orchestra, comprising approximately twenty musicians, included instruments from all sections of the symphony orchestra. Leman believed that orchestral music played a significant role in Saydashev's musical dramas; "his overtures already revealed a striving for orchestral development of thematic material, for coherent compositional treatment, for the interpretation of imagery through orchestral instruments" [5, p. 16]. The role of instrumental music in theatrical productions increased in the mid-1930s, when the theatre's finest singers were sent to study at the Tatar Opera Studio at the Moscow Conservatory.[4] During Saydashev's studies at the Studio (1934–1938), composer Vasily Ivanovich Vinogradov was temporarily employed at the theatre. Under his direction, the proportion of purely symphonic incidental music in theatrical productions increased significantly [7]. In the 1940s and 1950s, the theatre increasingly invited composers working at the Kazan Conservatory, which had opened in 1945—musicians who had received their training in Moscow and had experience composing large-scale symphonic works. The symphonization of dramatic productions became one of the leading means of developing theatrical form. Leman's incidental music for the TSAT production of *The Legend of Love* serves as an example of this process.

His work at the Kamal Theatre stands apart in Leman's creative legacy. This is due not only to his engagement with dramatic theatre but also to the distinctive imagery of the incidental music, which evokes the subtle, sensual world of the East. Nowhere else was Leman so inspired by the poetics of an oriental fairy tale, and in no other of his works are there so many exquisite, moving images and passionate love lyrics.

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[3] In 1961, composer Alexander S. Klyucharev created an opera of the same name based on Saydashev's musical drama *The Hireling*.

[4] After completing their studies, the vocalists did not return to the TSAT, but formed the troupe of a new opera theatre, opened in Kazan in 1939 [6].

The premiere of 'The Legend of Love' at the TSAT

Nâzım Hikmet's poem was written in 1948, based on the work *Khosrow and Shirin* by the Persian poet Nizami Ganjavi. Among works based on this popular Eastern plot, the most famous is Arif Melikov's ballet *The Legend of Love*, choreographed by Yuri N. Grigorovich (Kirov Theatre, 1961).

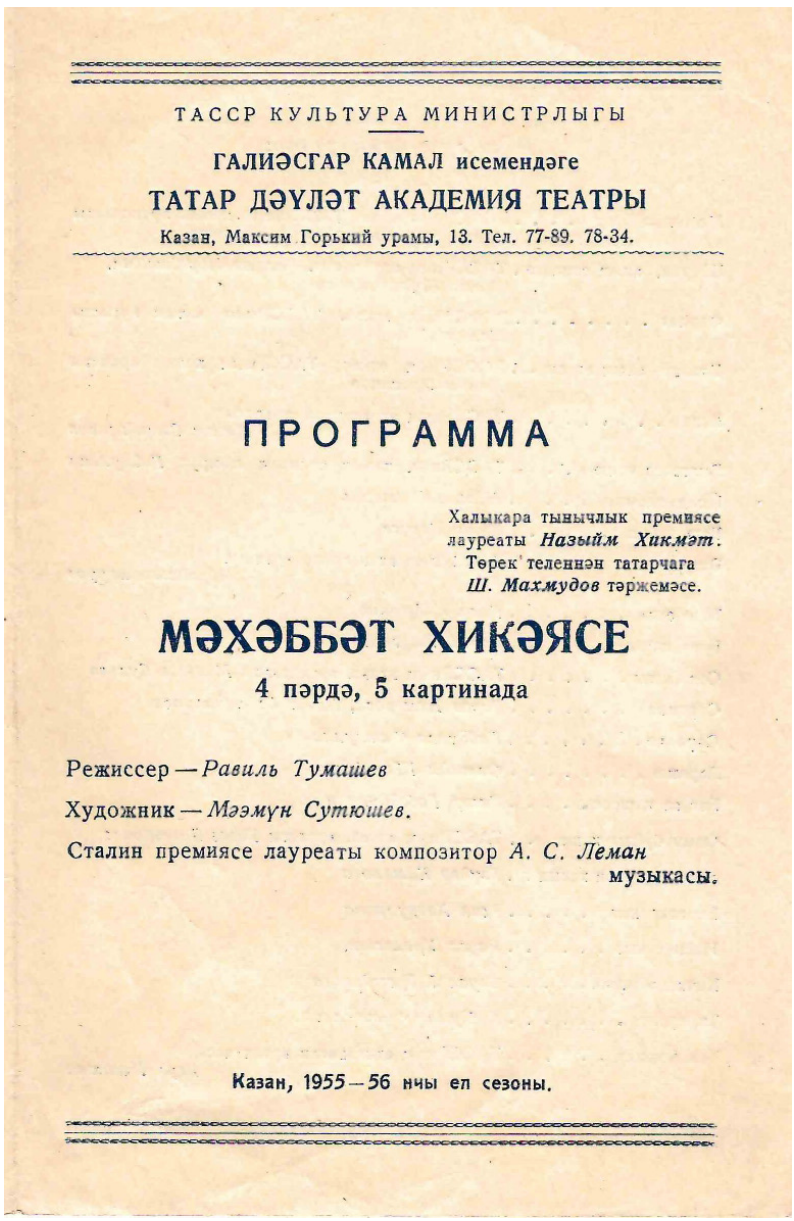
The poem was first translated into Tatar by the poet and translator Shamil Makhmudov. The plot is based on a love triangle—Queen Mehmeneh Banu, her sister Shirin and the draftsman Ferhad. The happy outcome of Ferhad and Shirin's love is thwarted by Ferhad's duty to his people.

> Queen Mehmeneh Banu sacrifices her beauty to save her sister Shirin from an incurable disease, fulfilling a condition set by a stranger. Shirin recovered. While visiting the new palace, Mehmeneh Banu and Shirin meet a young draftsman, Ferhad, who captured the hearts of both sisters. Ferhad and Shirin's feelings are mutual. Mehmeneh Banu, deprived of her former beauty, is doomed to loneliness. The people are suffering from a lack of water. Ferhad and Shirin decide to escape. After catching the fugitives, Mehmeneh Banu sets a condition: Ferhad must break through the mountain so that water can reach the people. For 10 years, Ferhad works day and night. Mehmeneh Banu took pity on Shirin and agreed to reunite the lovers. Then Shirin arrives at the mountain, Ferhad refuses to leave with her—he cannot abandon the people without water and continues his work.

The premiere of the play *The Legend of Love* at the TSAT took place in early November 1955. The production, with incidental music by Leman, was directed by Ravil Tumashev (see *Illustration 2*). The main roles were played by the stars of the Tatar stage: Galiya Bulatova (Mehmeneh Banu), Galima Ibragimova (Shirin), Kamal Salakhutdinov (Ferhad). In the review of the play, it was noted that "the music of composer Leman ... helps to reveal the idea of the work more fully."[5]

The Tatar Theatre was quick to respond to Hikmet's new play: the production appeared on stage seven years after the poem was completed. The reason for this prompt response lies in the cultural affinity between the work and the worldview of Tatar audiences. At the same time, according to Rauza Rifkatovna Sultanova, following Eastern traditions, particularly those reflected in the work of the Turkish poet, makes it possible to highlight the distinctiveness of Tatar national culture and demonstrate its "otherness": "One of the striking examples of this is the diverse stage

[5] Novye spektakli [New performances]. (1955, November 13). *Sovetskaya Tatariya*, 267 (11003).


ТАССР КУЛЬТУРА МИНИСТРЛЫГЫ

ГАЛИӘСГАР КАМАЛ исемендәге
ТАТАР ДӘҮЛӘТ АКАДЕМИЯ ТЕАТРЫ

Казан, Максим Горький урамы, 13. Тел. 77-89. 78-34.

ПРОГРАММА

Халыкара тынычлык премиясе
лауреаты *Назыйм Хикмәт*.
Төрек теленнән татарчага
Ш. Махмудов тәрҗемәсе.

МӘХӘББӘТ ХИКӘЯСЕ

4 пәрдә, 5 картинада

Режиссер — *Равиль Тумашев*

Художник — *Мәэмүн Сутюшев*.

Сталин премиясе лауреаты композитор *А. С. Леман*
музыкасы.

Казан, 1955—56 нчы ел сезоны.

Illustration 2. Program for the play *The Legend of Love*, 1955. Title page

and directorial approaches to the play *The Legend of Love* by the Turkish playwright Nâzım Hikmet" [8, p. 507].

The 1955 TSAT production of *The Legend of Love* was highly spectacular. The stage space

> ... incorporated vivid features of a lavish ornamental Eastern culture ... many columns, ornate arches, carpets, draperies, lamps ... The oriental splendor of the stage design and costumes ... gave the performance a stylized, vivid character, close to the genre of oriental fairy tale ... Its connection with ornamental traditions, techniques, and ideas rooted in the artistic culture of the Islamic world is clearly discernible" [8, p. 271] (see *Illustrations 3–6*).



Illustration 3–4. Makhmut G. Sutyushev. Sketches of the scenery for the play *The Legend of Love*, 1955 [8, p. 274]



Illustration 5. Makhmut G. Sutyushev. Sketches for the play *The Legend of Love*, 1955. Shirin's costume [8, p. 276]



Illustration 6. Makhmut G. Sutyushev. Sketches for the play *The Legend of Love*, 1955. Ferhad's costume [8, p. 277]

Music for The Legend of Love: The Moscow Drama Theatre Version

In preparing the new production, TSAT drew on the experience of the Moscow Drama Theatre, which had first staged *The Legend of Love* in 1953.[6] Not only the musical materials were examined, but also the production design. So, in particular, the costumes of Shirin and Ferhad were exact replicas of those used in the Moscow production [8, p. 271]. The music for the performance was written by Vladimir N.

[6] This production, like the ballet by composer Georgy G. Kreitner and choreographer Natalia V. Danilova at the Kuibyshev Theatre (1958), was not particularly successful [9, p. 378].

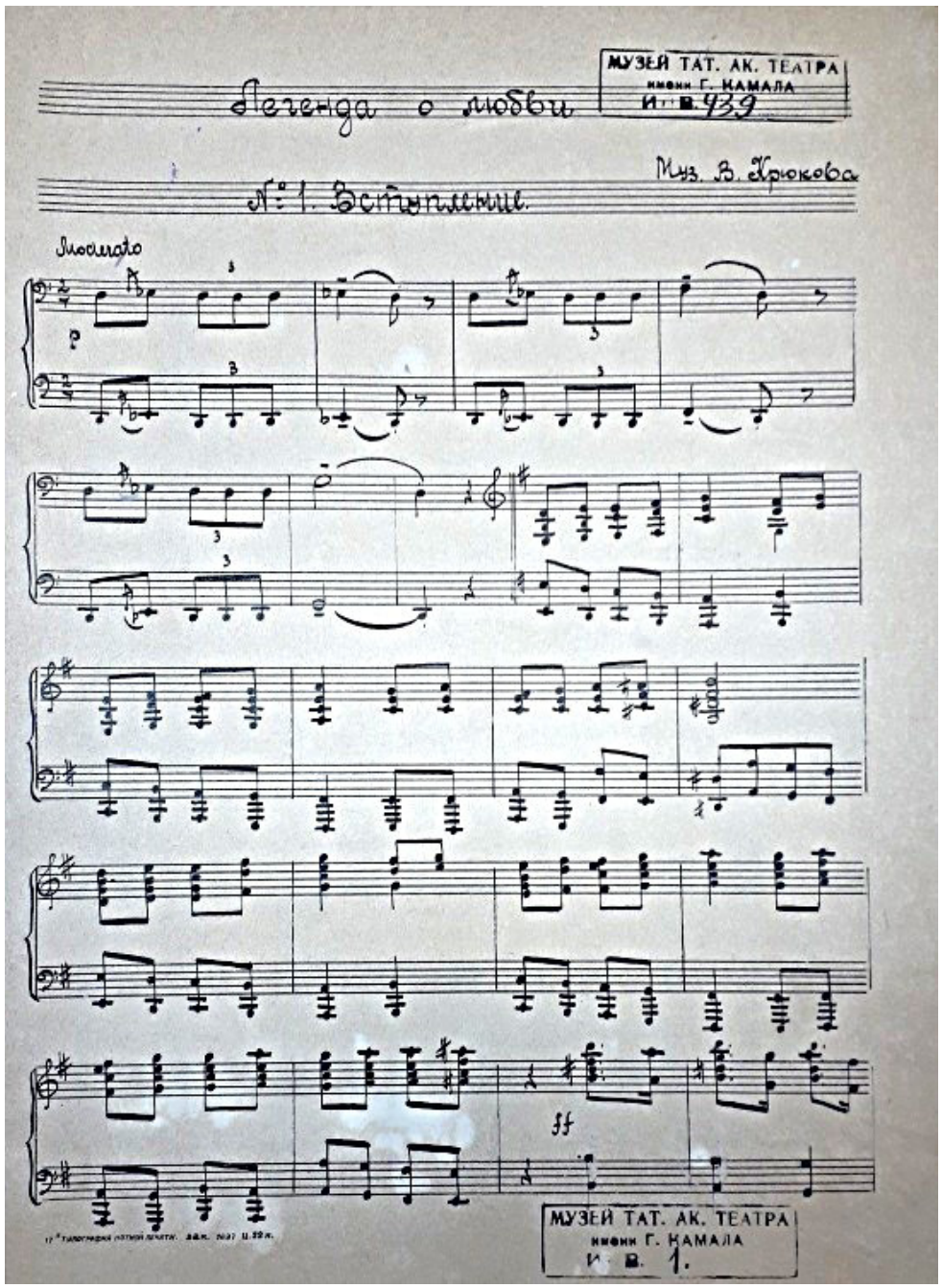
Kryukov (1902–1960), the composer of several operas and symphonic and chamber instrumental works. The Kamal Theatre has preserved a handwritten copy of Kryukov's vocal score for *The Legend of Love* (see *Example 2*), containing 38 sheets. The music for the performance includes 23 numbers:

1. Introduction
2. Shirin's Illness (Scene 3)
3. Dumka I
4. Dumka II
5. Anxiety
6. Shirin's False Recovery
7. The Stranger's Entrance
8. Shirin's Healing
9. Shirin's Recovery
10. Introduction
11. The Meeting of Ferhat[7] and Shirin
12. The Queen's Theme
13. March (the Queen's Entrance)
14. The Scandal (Act III)
15. Ferhat and Shirin's dialogue
16. Conclusion (Scene 4)
17. The Thoughts of Eshref
18. Eshref's Outrage
19. Admiration for Art
20. The Queen's Monologue
21. Introduction
22. Ferhat's Sobs
23. Conclusion

The introduction to the play is the longest number containing the main themes of the characters, including the Theme of Love (see *Example 3*).

Most of the numbers are very short—from 12 to 23 bars; as a rule, they are limited to one musical theme and characterize one emotional state, as if providing a musical underpinning for the actors' performance. The vocal score also

[7] In the Moscow Theatre production, the protagonist is named Ferhat, whereas in the Tatar Theatre production he is called Ferhad.



Example 2. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 1. Introduction



Example 3. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 1. Introduction; Theme of Love

contains a note indicating that the music may be repeated if necessary. These are the numbers: “Dumka I,” “Dumka II,” “Anxiety,” “The Stranger’s Entrance,” “The Queen’s Theme,” “The Scandal,” “Admiration for Art” (*Example 4*), and others.



Example 4. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 19. Admiration for Art

At crucial points in the action, the music is more complexly organized, incorporating thematic development (episodes “Shirin’s False Recovery,” “Shirin’s Recovery,” and “The Meeting of Ferhat and Shirin”). The main characters are given musical characteristics that can change as the action unfolds. For example, the Shirin theme appears in two modes: the minor mode representing illness and the major mode representing healing (see *Example 5 a, b*).



Example 5a. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 2. Shirin’s Illness



Example 5b. Vladimir N. Kryukov. Music for the play *The Legend of Love*, 1953. No. 9. Shirin’s Recovery

It is known that Alexander A. Fadeev, Secretary of the Union of Soviet Writers, attended the premiere of *The Legend of Love* at the Moscow Theatre. The authors expected a favorable response from him. However, Fadeev hurriedly left the theatre after the performance and wrote to Hikmet two weeks later:

> Such a magnificent, poetic *Legend of Love* deserved a better production. The peculiar form of the *Legend* not only did not require the director to pursue outward effects, but on the contrary, it was precisely through this form that the human experience—full of passion, aspiration, and lyrical inspiration—constituting the soul of the *Legend* should have been expressed.[8]

Leman's Music in 'The Legend of Love'

Despite having access to Kryukov's musical materials, the Tatar Theatre chose not to use them. Leman's autograph score, kept at the Kamal Theatre, consists of 80 sheets written in neat, small handwriting. The composer dated the score October 25, 1955.[9] The text contains corrections, cuts, explanations, and other notes made by the composer and conductor during rehearsals. Numerous comments on the action on stage and even fragments of the characters' speech served as cues for the conductor. Unlike the score, the orchestral parts are written more casually. Obviously, the orchestral parts were copied by other people. It is possible that some of the parts were copied by the orchestral musicians themselves.

Leman's score contains fewer numbers than Kryukov's vocal score, but they are longer. The structure of the musical numbers in Leman's score corresponded to the structure of the plot's development on stage (see *Table 1*).

Table 1. The order of musical numbers in the play *The Legend of Love*

No[10]	***Title of the number***	***Place in the performance***
1.	"Intermission" "Introduction to the play *Poem of Love*"	Act I

[8] Tulyakova-Khikmet, V. (2012, March 10). Nazym Khikmet: "Ya chasto dumayu o smerti Fadeeva…" [Nazym Hikmet: "I often think about Fadeev's death…"]. *Kino-Teatr.ru*. Retrieved July 23, 2026, from https://www.kino-teatr.ru/teatr/art/history/2399/

[9] The date does not appear at the end of the score but on a page of Act IV, which means that the music was not composed sequentially from beginning to end, but in accordance with the tasks that arise during the production process.

[10] The order of the numbers is set according to the numbering in the score.

2.	“The Herald and Shirin’s Illness”	Scene 1
3.	“Shirin’s Recovery, the Drama of Mehmeneh Banu”	
4.	“Intermission” No. 4, No. 15	Act II, Scene 2
5.	Theme of the Meeting of Shirin and Ferhad (Theme of Love); No. 5, No. 9 (2 times)	
6.	“Huş, söyüklüm” [“Goodbye, my love”]	
7.	“Theme of Love”	
8.	“Introduction to Act III, Scene 3”	Act III, Scene 3
9.	Theme of the Meeting of Shirin and Ferhad (Theme of Love)	
10.	“Introduction to Act III, Scene 4” (The Escape Scene from the Palace)	Scene 4
11.	[Mehmeneh Banu Reveals Her Face to Ferhad]	
12.	“Theme of the People”	
13.	“Theme of the People”	
14.	[Ferhad Accepts Mehmeneh Banu’s Four Conditions]	
15.	[The Residents of Arzen Gather at the Iron Mountain] “Introduction to Act IV”	Act IV
16.	“Introduction to Scene 5” (Ferhad Works with a Club)	Scene 5
17.	[The Nightingale Begins to Sing]	
18.	[The Meeting of Ferhad and Shirin]	
19.	“Finale”	

All the music written by Leman is instrumental; there are no vocal numbers. The orchestra consisted of two flutes, two clarinets, two French horns, trumpet, trombone, timpani, snare drum, bass drum, cymbals, piano, and strings. The reinforcement of the theatre orchestra by a group of percussion instruments is due to the need to emphasize the rhythmic component of “oriental” music, as well as to enhance the sonic depiction of the action (in particular, in No. 16, “Introduction to Scene 5”, in which Ferhad works with a club, breaking through the mountain).

Leman's "musical Orientalism" primarily draws on modal-melodic and metrorhythmic means, thereby following the traditions of Russian Orientalism. At the same time, it should be noted that, living and working in the eastern region of the country, Leman was involved in the processes of musical and stylistic integration that shaped Tatar professional music, and therefore, according to Galina Nekrasova, "overcoming the distance between the two musical worlds [East and West] reached the level of mental impact" [10, p. 26].

The most significant role in Leman's musical language is played by its modal distinctiveness: the double harmonic major and minor modes provide the basis for the lyrical leit-themes. Thus, in the theme of Mehmeneh Banu, the expressive means are concise and focused on conveying the inner tension inherent in this character. The movement unfolds from the initial pathetic ascending "exclamation" to the characteristic intonation of a diminished fourth and then to a descending double harmonic minor scale from the fifth degree, combined with syncopations within and across bar lines (see *Example 6*).



Example 6. Albert S. Leman. Music for the play *The Legend of Love*, 1955.
No. 11 [Mehmeneh Banu Opens Her Face to Ferhad],
beginning

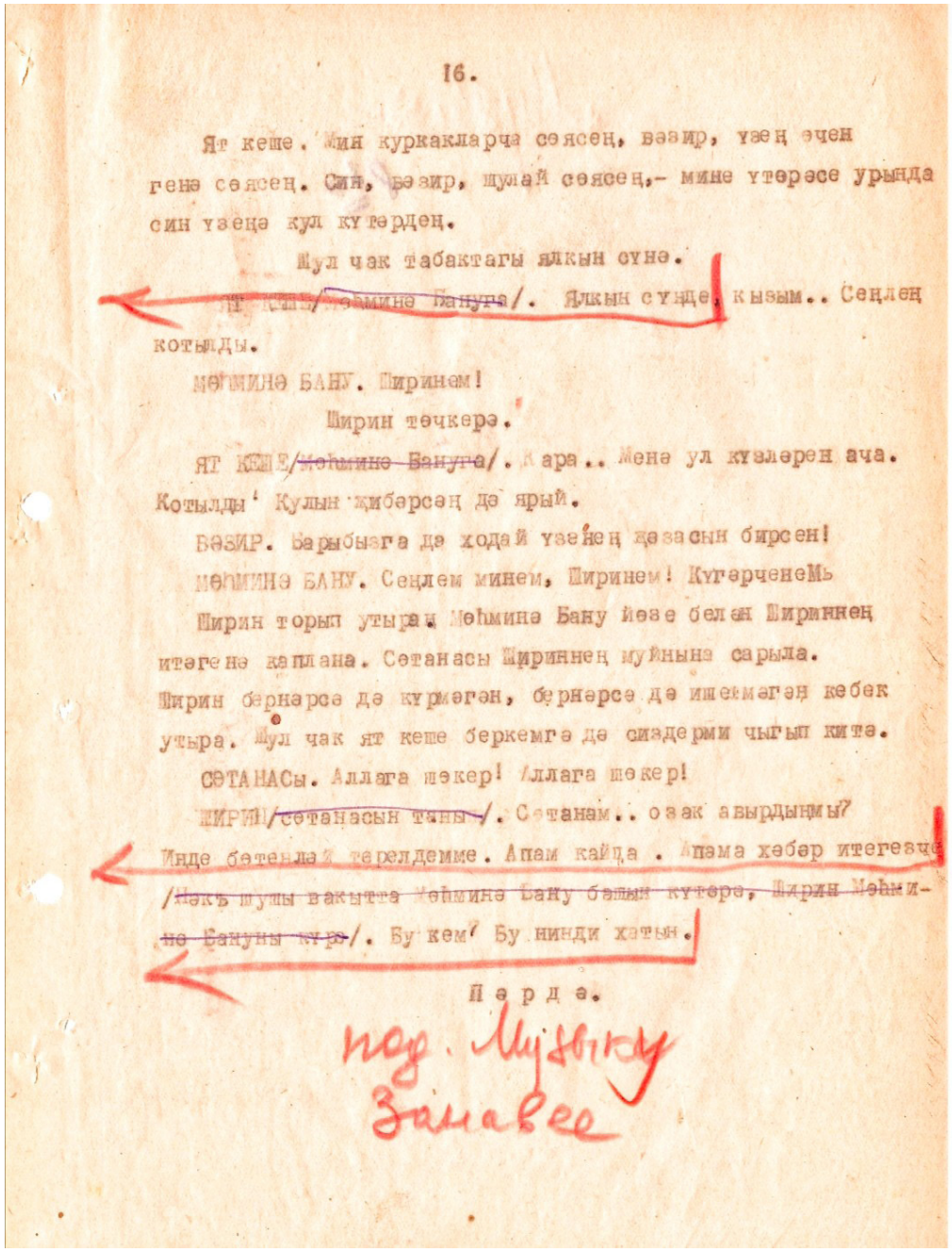
Leman's music is not only highly expressive; it was, of course, far more than a mere background "layer" in the production. The score ensured the symphonic coherence of the performance. Music played a direct role in organizing the stage action and shaping theatrical time. A striking example is the number "Shirin's Recovery, the Drama of Mehmeneh Banu", which completes the first scene. This scene, which is crucial to the dramatic development, marks the first emergence of the conflict between the two young women. When Shirin wakes up, she asks the Nurse standing at her bedside to inform her sister about this and, seeing Mehmeneh Banu, who has changed beyond recognition, asks: "Who is this? Who is this woman?"[11] The heroine, who lost her beauty to save her sister, at this moment realizes the horror and irreparability of what happened. In the script, the moments when the music is to enter are marked by the director with red arrows; there are three such markings in this scene (see *Illustration 7*).[12]

The musical setting of this scene is directly related to the action. The composition of the number is based on the juxtaposition of two themes—Shirin's and Mehmeneh Banu's (see *Example 7*). The Shirin's theme begins the scene in the double harmonic *D major*, the sound of which grows from *pp* to *ff* in just 8 bars and is characterized by an intense ascending melodic movement from D4 to A6, symbolizing the awakening and recovery of the heroine. The Mehmeneh Banu's theme is presented in the double harmonic *D minor* in unison *tutti*, within the ambitus of the tonic fifth—doom and hopelessness are "heard" in the music. The Shirin theme in the script is marked by the first red arrow, and the Mehmeneh Banu theme by the third.

The watershed between the themes of Shirin and Mehmeneh Banu is a brief four-bar episode (marked in the script by the second red arrow): Shirin does not recognize her sister, Mehmeneh Banu is horrified. The music sounds "within" Shirin's words and comes before her questions ("Who is it? Who is this woman?"). The descending scale-like "streams" and the sound of the tutti convey the tense and dynamic character of the mise-en-scène.

[11] The phrases of the characters are written in pencil in the score.

[12] The script contains 81 sheets, typed on a typewriter. There are director's notes in the text, made with a colored (red) pencil (indicating the participation of music in the action), a simple pencil and a blue pen (for corrections, cuts, and additions to the text).



16.

Ят кеше. Мин куркакларча сөясең, вәзир, үзең өчен генә сөясең. Син, вәзир, шулай сөясең,- мине үтерәсе урында син үзеңә кул күтәрдең.

Шул чак тәбәктәге ялкын сүнә.

Ят кеше/Мәхминә Бануга/. Ялкын сүнде, кызым.. Сеңлең котылды.

МӨХМИНӘ БАНУ. Ширинем!

Ширин төчкерә.

ЯТ КЕШЕ/Мәхминә Бануга/. Кара.. Менә ул күзләрен ача. Котылды! Кулын җибәрсәң дә ярый.

ВӘЗИР. Барыбызга да ходай үзенең җәзасын бирсен!

МӨХМИНӘ БАНУ. Сеңлем минем, Ширинем! КүгәрченеМ

Ширин торып утыра. Мәхминә Бану йөзе белән Ширинең итәгенә капланa. Сөтанасы Ширинең муйнына сарыла. Ширин бернәрсә дә күрмәгән, бернәрсә дә ишетмәгән кебек утыра. Шул чак ят кеше беркемгә дә сиздермичыгып китә.

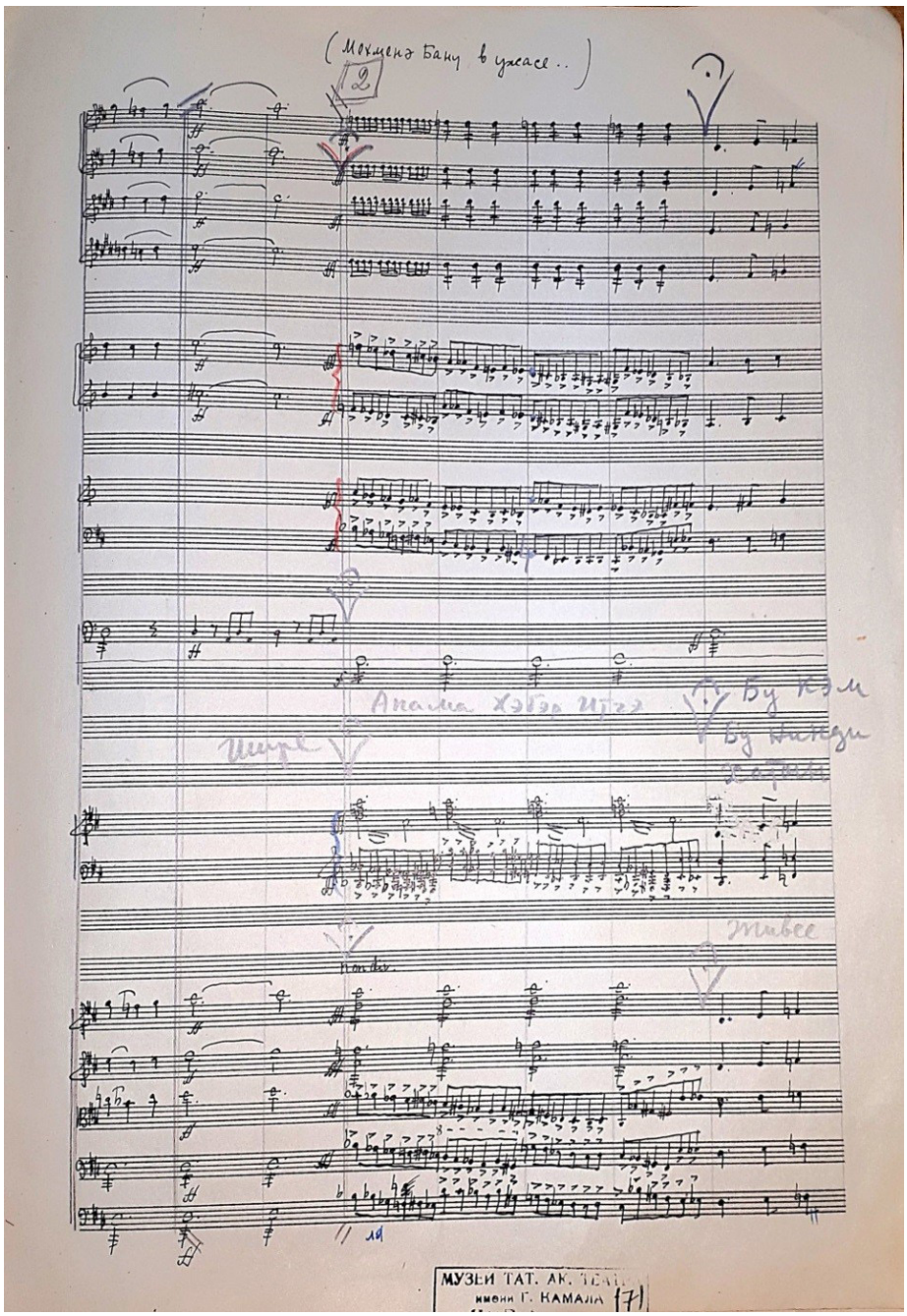
СӨТАНАСы. Аллага шөкер! Аллага шөкер!

ШИРИН/сөтанасын тыңлый/. Сөтанам.. озак авырдыңмы? Инде бөтенләй төзелдеңме. Апам кайда . Апама хәбәр итегезче /шәкъ шушы вакытта Мәхминә Бану баштан күтәрә, Ширин Мәхминә Бануны күрә/. Бу кем! Бу нинди хатын.

Перде.

под. Музыку
Замаева

Illustration 7. Shamil G. Makhmudov. The script of the play *The Legend of Love*, 1955. The fragment



Example 7. Albert S. Leman. Music for the play *The Legend of Love*, 1955. No. 3 "Shirin's Recovery, the Drama of Mehmeneh Banu", fragment

Working with the score required the composer to exercise extremely precise control over timing and to calculate the tempo-rhythmic and dynamic framework of each episode in order to ensure the unity of the production's musical and dramatic score. This approach is consistent with Vsevolod Emilievich Meyerhold's view, who defined a musically organized performance as "a performance with an accurate rhythmic score, with precisely organized timing" (as cited in [11, p. 270]).

The symphonization of a dramatic performance through music can be traced in Leman's score at all stages of the unfolding of the action. In characterizing this principle, Marina Dmitrievna Sabinina argued that "the symphonization of a dramatic performance is ultimately based on the coexistence of two constructive principles: repetition and variability" [12, p. 251]. Leman's score contributed to the architectonic balance of the musical and dramatic form. Each scene was preceded by an orchestral introduction, which, on the one hand, was dictated by the compositional features of Hikmet's play itself, and on the other, established the appropriate tempo and rhythm for the action and provided an imaginative representation of the content. Here, it is important to note the use of the operatic overture principle—the leit-themes associated with the characters in the forthcoming scene serve as the principal themes. In addition, the symphonic intros could "voice" special sections of the plot, similar to the *pas d'action* in a ballet performance, where the dramatic action was revealed. These are the introductions to Scenes 4 and 5, where in the first case music accompanies the scene of Ferhad and Shirin escaping from the palace, and in the second—Ferhad's work with a club near the mountain.

The principal form-building principle in Leman's music is reprise. It serves to form "blocks" of the theatrical composition at different levels of the musical-dramatic form. The reprise makes it possible to delineate the development of intrigue more clearly and to frame a particular stage in the unfolding of the plot. This principle can be traced in Nos. 5–7, where the theme of love returns in reprise (the meeting of Ferhad and Shirin and the recognition of the reciprocity of lovers' feelings). The theme of the club serves the same function in Nos. 16–19. The "cycle" within Scene 4 is also particularly illustrative, including four numbers: No. 11 (Mehmeneh Banu Reveals Her Face to Ferhad), No. 12 and 13 "Theme of the People", No. 14 (Ferhad Accepts Mehmeneh Banu's Four Conditions). These numbers

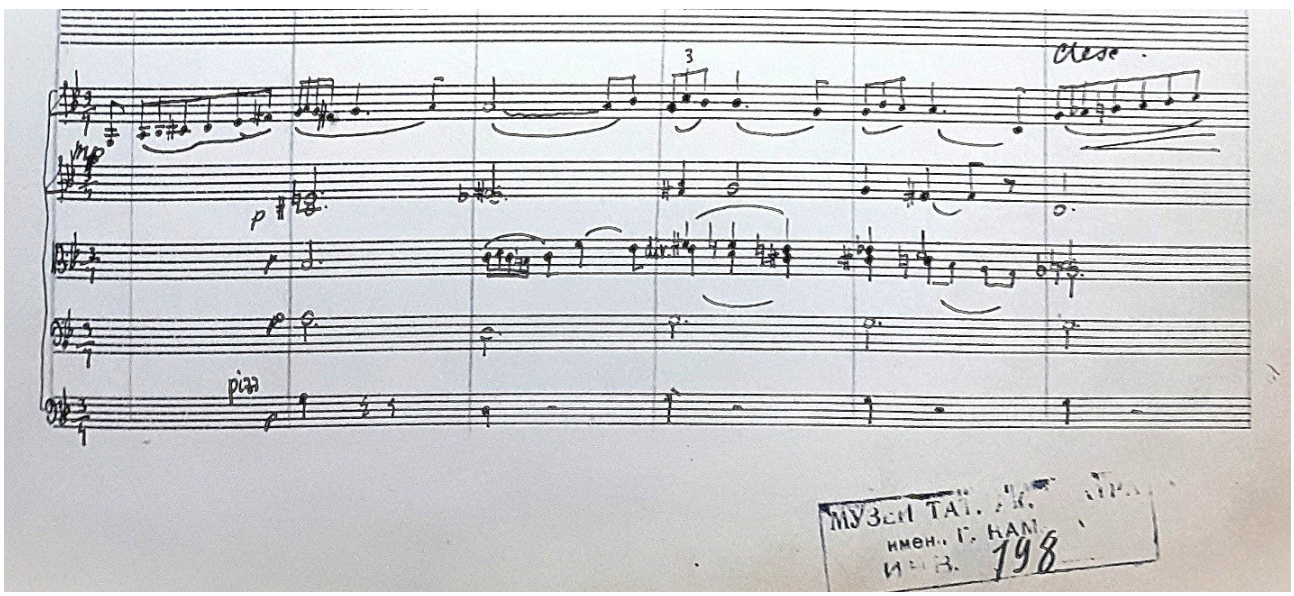
reveal the development of the intrigue between Ferhad and Mehmeneh Banu: she reveals her face and confesses her feelings; he rejects her; in order to save him, she sets a condition that he help the people; he agrees. At the center of the cycle is *The Theme of the People* (No. 12), which recurs in a slightly modified form (as indicated in the score) after 25 minutes of stage time (No. 13). The entire three-part composition is framed by the theme of Mehmeneh Banu, which at first sounds in full (No. 11), and at the end appears in an abbreviated form with the remark *poco a poco morendo* (No. 14), symbolizing the doomed fate and collapse of the queen's hopes for love.

No. 17 [The Nightingale Begins to Sing] occupies a very special place in the musical dramaturgy of the play: Ferhad's monologue offers a distinctive embodiment of the mythopoetic image of the East. Pausing in his work, Ferhad sits by the Iron Mountain and longs for his beloved. Addressing the morning star, the laughing pomegranate, the weeping quince, deer and roe deer, and other elements of the surrounding natural world, he recalls the beautiful image of Shirin. Only the Nightingale sings of the suffering young man's love. This is a scene of "detachment," a temporary suspension of the action that employs "the technique of juxtaposing images that are seemingly real—dramatic, heroic, or genre-based/everyday—and images associated with a withdrawal from reality, its oblivion—lyrical images implying immersion in emotion" [13, p. 99]. The flute solo part is decorated with trills and grace notes. The melodic idea is derived from the opening phrase of the theme of love (see *Example 8*). The Oriental coloring of the music derives from the improvisatory character of the melodic unfolding. Ferhad's monologue against the background of a nightingale song precedes the appearance of Shirin and the long-awaited meeting of lovers.

The culmination of the whole performance is episode No. 18 [The Meeting of Ferhad and Shirin]. The lovers realize the inevitability of separation, the scene of their farewell puts an end to the dramatic development of the lyrical line. The music is organized as a coherent three-part composition, which begins with a string ensemble, where the dialogue between the characters is conveyed through two themes in the violin and viola, with the upper "Shirin voice" taking the leading role (see *Example 9*). The initially chamber-like texture gives way to a statement of the theme of love (*molto espressivo*), which is taken up by the remaining sections of the orchestra.



Example 8. Albert S. Leman. Music for the play *The Legend of Love*, 1955. No. 17. [The Nightingale begins to sing]



Example 9. Albert S. Leman. Music for the play *The Legend of Love*, 1955. No. 18. “The meeting of Ferhad and Shirin”

The final number (No. 19) is very brief and is based on the club motif: the rumble of Ferhad's blows as he breaks through the Iron Mountain can be heard. The musical finale serves primarily a sound-pictorial function, while also significantly highlighting the expressiveness of the preceding number. This disposition of the two finales—the extended lyrical-tragic No. 18 and the brief "social" No. 19—reveals the conceptual vision of the production and its authors' inclination toward a lyrical-romantic treatment of the drama's central conflict. In this regard, the head of the theatre's literary department, Khalit L. Kumysnikov, expressed concern before the premiere, stressing the need to give the play a social resonance and arguing that its central idea should be "the call of the people to fight for a beautiful, happy life" (as cited in [8, p. 537]).

Conclusion

Leman's incidental music for *The Legend of Love* serves as a crucial artistic means, organizing the inner rhythm of the action and giving greater scope and depth to its imagery. The composer introduced the principles of symphonic development into the musical layer of the production, expressed in the creation of a network of leitmotifs, in the use of cyclical principles in the architectonics of the musical-theatrical form, and in the synchronization of musical and stage dramaturgy. In addition, Leman demonstrated a keen understanding of the specificities of theatrical tempo and rhythm, both in their internal and external manifestations in acting, as well as of music's role as a continuous agent within the dramatic action.

In his music, Leman embodies an essentially European conception of the East, combining vivid color, sound-pictorial effects, and an expressive portrayal of the characters' feelings and passions. Shaped by the unity of all the elements of the director's artistic conception, the incidental music for the play was intended to enhance the scenic qualities of its Oriental imagery, evoke an emotional audiovisual response in the audience, and lend the theatrical action artistic breadth and cohesion.

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Contemporary opera theatre in Kazakhstan: Origins and trends





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Abstract. This article examines the current state of opera theatre in Kazakhstan and identifies the main developmental trends reflecting the movement from national musical and theatrical tradition to opera. The article highlights the major milestones in the history of this complex genre of academic music, which began to take shape in the 1930s–1940s, when the first operas were consecutively staged in the republic (*Kyz Zhibek* by Yevgeny G. Brusilovsky, *Birzhan and Sara* by Moukan T. Tulebayev, *Abay* by Akhmet K. Zhubanov and Latif A. Khamidi). It was in opera that a remarkable and organic "alchemy" occurred, fusing together the power of word and music, elements highly characteristic of Kazakh culture. Unique intonational expressiveness and dialogic structure were inherently embedded in the creative work of *zhyrau*, *akyns*, and the art of *aitys*. This ancestral tradition transformed opera from a merely borrowed form into a phenomenon of musical culture that resonates deeply with contemporaneity. The article examines the further development of the operatic genre as a path of flexible integration of folk musical tradition and academic music. It is noted that contemporary opera theatre exists in a situation of searching for new theatrical forms while paying heightened attention to the authenticity of Kazakhs' historical-cultural and musical heritage, interpreted through modern artistic language. Several distinctive features of contemporary Kazakh opera's stage life have been identified: repertory productions, participation of invited directors and scenographers in the production process, the use of video projection technology combined with visualization of nomadic lifestyle settings, and the strengthening of the instrumental ethnic component. A new narrative line in the interpretation of female characters has been revealed: from the romantic heroine's love conflict with patriarchal tradition to a spiritually strong and active personality. A number of new operatic works presented in concert performances by philharmonic or student ensembles are noted. The significance of international festival and competition movements, as well as touring activities, is emphasized as key instruments for popularizing domestic opera art in the international space. The article concludes that the predominant orientation of opera theatre toward the worldview, aesthetics, and artistic ideals of Kazakh culture represents the leading trend.

Keywords: Kazakhstan, Kazakh musical tradition, aitys, zhyrau, kuy, opera theatre, repertoire, performance

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Музыкальный театр

Научная статья

Современный оперный театр в Казахстане: истоки и тенденции

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Аннотация. В статье рассматривается современное состояние оперного театра в Казахстане и выявляются основные тенденции развития, отражающие движение от национальной музыкально-сценической традиции к опере. Отмечаются основные вехи истории сложнейшего жанра академический музыки, который начинает формироваться в 30–40-е годы XX века, когда в республике последовательно осуществлены театральные постановки первых опер («Кыз Жибек» Евгения Григорьевича Брусиловского, «Биржан и Сара» Мукана Тулебаевича Тулебаева, «Абай» Ахмета Куановича Жубанова и Латыфа Абдулхаевича Хамиди). Именно в опере произошла удивительная и органичная

«алхимия», сплавившая воедино силу слова и музыки, в высшей степени характерных для культуры казахского народа. Уникальная интонационная выразительность и диалоговая структура изначально заложена в творчестве *жырау*, *акынов* и искусстве *айтыса*. Унаследованная от предков традиция сделала оперу не просто заимствованной формой, а глубоко резонирующим с современностью явлением музыкальной культуры. Рассматривается дальнейшее развитие оперного жанра как путь пластичного совмещения народной музыкальной традиции и академической музыки. Отмечается, что в настоящее время оперный театр существует в ситуации поиска новых сценических форм при повышенном внимании к аутентичности историко-культурного и музыкального наследия казахов, осмысленного современным художественным языком. Установлены некоторые особенности сценической жизни современной казахской оперы: репертуарные спектакли, участие в постановочном процессе приглашенных режиссеров и сценографов, использование видеопроекционной техники, совмещенной с визуализацией антуража кочевого быта, усиление инструментальной этнической составляющей. Выявлена новая сюжетная линия в трактовке женских образов: от любовного конфликта романтизированной героини с патриархальной традицией к духовно сильной и деятельной личности. Отмечен ряд новых оперных произведений, представленных в концертном исполнении филармоническими или студенческими коллективами. Подчеркивается значимость международного фестивального и конкурсного движения, а также гастрольной деятельности как ключевых инструментов популяризации отечественного оперного искусства в международном пространстве. Делается вывод о преобладающей ориентации оперного театра на мировоззрение, эстетику и художественные идеалы казахской культуры как ведущей тенденции.

Ключевые слова: Казахстан, казахская музыкальная традиция, айтыс, жырау, кюй, оперный театр, репертуар, спектакль

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Introduction

The formation and development of opera in Kazakhstan present an example of mastering a highly complex academic genre in a remarkably short timeframe, alongside its integration with the traditional musical heritage of the Kazakh people. Among the first successful achievements in this process were the creation and staging of musical-theatrical works in the 1930s and 1940s by young composers, librettists, and performers. This period was marked by an active quest for new forms and expressive means, leading to the emergence of works reflecting the spirit of the era. From the earliest decades, opera premieres in Kazakhstan became notable events in cultural life and were reflected in the periodical press—most notably in the journal *Sovetskaya Muzyka* [*Soviet Music*], where most publications were primarily review and informational in nature.[1]

The scholarly study of Kazakh opera developed within the broader context of research dedicated to the musical culture of Kazakhstan as a whole. The establishment of a corpus of specialized studies focused on analyzing genre, dramaturgical, and stylistic features dates to the final decade of the twentieth century. During this period, Kazakh opera became an object of sustained academic interest in musicology, as reflected in doctoral dissertations, monographs, and articles primarily in Russian, but also in Kazakh and English.[2]

[1] Vinogradov, V. (1959). Pod vpechatleniem ot proshedshei dekady [Under the impression of the past decade]. *Sovetskaya Muzyka*, (2), 58–61; Golubov, V. (1936). Iskusstvo kazakhskogo naroda [Art of the Kazakh people]. *Sovetskiy Teatr*, (7), 11–15; Dekada kazakhskogo iskusstva v Moskve [Decade of Kazakh art in Moscow]. (1951). *Sovetskaya Muzyka*, (5), 135–136; Kelberg, A. (1958). Pered dekadoi kazakhskogo iskusstva [Before the decade of Kazakh art]. *Sovetskaya Muzyka*, (11), 115–116; Kuznetsov, K. (1936). Kazakhskii muzykalnyi teatr v Moskve [Kazakh musical theatre in Moscow]. *Sovetskaya Muzyka*, (7), 52–55.

[2] The number of studies on national opera in the Kazakh language is significantly smaller than those in Russian. This situation is explained by the relatively late establishment of opera theatre in Kazakhstan and the predominance of the Russian language in musicological research during the Soviet period.

The development of Kazakh musical art from 1980 to 2015, including musical theatre, is the focus of Valeria Ye. Nedlina's dissertation.[3] The work of Dina M. Mossiyenko analyzes the key stages and specific characteristics of the formation of Kazakh musical theatre.[4] Aklima K. Omarova's dissertation examines the specifics of operatic works by Kazakhstani composers of the 1930s–1960s from historical, gnoseological, and axiological perspectives.[5] Gulnara K. Abulgazina's research focuses on the operas of Gaziza A. Zhubanova, Yerkegali R. Rakhmadiyev, and Sydyk M. Mukhamedzhanov.[6] Zhanat S. Ordaliyeva's publication investigates the role of the libretto as a source for an opera production.[7]

In the twenty-first century, new studies have emerged. Gulmira Zh. Musagulova addresses the problem of recitative in opera.[8] Irina A. Bakayeva's study examines the dramaturgical and compositional functions of ballet scenes.[9] Saule K. Musakhodzhayeva explores the issue of composers' co-creation in the national opera genre.[10] Significant work in systematizing the operas created in Kazakhstan

[3] Nedlina, V. Ye. (2017). *Puti razvitiya muzykalnoi kul'tury Kazakhstana na rubezhe XX–XXI stoletii* [Ways of development of the musical culture of Kazakhstan at the turn of the 21st century]. [Unpublished doctoral dissertation]. Moscow State Tchaikovsky Conservatory.

[4] Mossiyenko, D. M. (2016). *Kazakhskii muzykalnyi teatr: istoriya stanovleniya* [Kazakh musical theatre: History of formation]. [Unpublished doctoral dissertation]. State Institute for Art Studies.

[5] Omarova, A. K. (1994). *Opernoe tvorchestvo kompozitorov Kazakhstana v kontekste muzykalno-istoricheskogo protsessa (30–60-e gody)* [Operatic works of Kazakhstan composers in the context of the musical-historical process (1930s–1960s)] [Abstract of unpublished doctoral dissertation]. Kurmangazy Kazakh National Conservatory.

[6] Abulgazina, G. K. (1990). *Kazakhskaya epicheskaya opera semidesyatykh godov* [Kazakh epic opera of the seventies] [Abstract of unpublished doctoral dissertation]. All-Union Scientific Research Institute of Art Studies.

[7] Ordaliyeva, Zh. S. (1996). *P'esa kak istochnik opernogo spektaklya (dramaturgiya G. Musrepova v kazakhskoi opere)* [The play as a source of opera performance (Dramaturgy of G. Musrepov in Kazakh opera)] [Abstract of unpublished doctoral dissertation]. State Institute for Art Studies.

[8] Musagulova, G. Zh. (2007). *Rechitativ v kazakhskoi opere* [Recitative in Kazakh opera] [Abstract of unpublished doctoral dissertation]. Kurmangazy Kazakh National Conservatory.

[9] Bakayeva, I. A. (2009). *Baletnye stseny v kazakhskoi opere: k probleme zhanrovykh vzaimodeystvii* [Ballet scenes in Kazakh opera: On the problem of genre interactions] [Abstract of unpublished doctoral dissertation]. Glinka Novosibirsk State Conservatory.

[10] Musakhodzhaeva, S. K. (2020). *Kollektivnoe avtorstvo v kazakhskoi opere* [Collective authorship in Kazakh opera] [Unpublished doctoral dissertation]. Kazakh National University of Arts.

was carried out by the authors of the encyclopedia *Qazaq operalary* [Kazakh Operas], which presents brief biographical information on composers, as well as data regarding the history of creation and stage productions of the operas.[11]

A number of research articles are also devoted to Kazakh opera. Mossiyenko and Alibi K. Abdinurov, in their study *Kazakh Opera: History and Future*, offer a historical overview of the genre's development [1]. Musagulova, in her research *Some Aspects of the Kazakh Opera Art at the Present Stage*, analyzes the development of the Kazakh operatic genre at the turn of the twentieth and twenty-first centuries [2]. Among recent publications devoted to individual works, we note an article by Musakhodzhayeva, *Opera 'Kyz-Zhibek' by E. Brusilovsky: Evolution of musical text in the history of performances* [3], in which the author examines modifications in the work's musical text throughout its staging history. A study by Almat K. Izbambetov and Toizhan Zh. Yeginbayeva, which analyzes the development of the central image of Birzhan in the opera *Birzhan and Sara*, is also of significant interest [4].

Several authors address specific aspects of national operatic art. For example, one of Omarova's works is dedicated to folklore within opera [5]. The dialogue between the European academic tradition and ethnic heritage in opera theatre is studied by Galiya Z. Begembetova, Izbambetov, Yeginbayeva, Musagulova, Aeron O'Connor, Diana B. Rakisheva, Manifa S. Sarkulova, Nilyufar Sh. Agzamova, and Mikhail P. Popandopulo [6; 7; 8; 9; 10; 11]. The staging process and analysis of directorial decisions have been examined in articles by Botagoz M. Kazken, R. Baibetova, N. Nabiyeva, Aidana A. Zhylkamanova, Meruert Ye. Zhanguzhinova, Asel N. Imayo, and Begembetova [12; 13; 14; 15; 16].

The aforementioned works are devoted to the analysis of Kazakh opera, and collectively they demonstrate that research is being conducted in various directions. However, the relationship between the contemporary state of Kazakh musical theatre and the tradition of its development in the country remains insufficiently explored, making it difficult to assess its future prospects. This article represents an attempt to address this question.

[11] Kuzembai, S. A., Musagulova, G. Zh., & Kasimova, Z. M. (2010). *Qazaq operalary* [Kazakh operas]. Zhibek Zholy.

From the Folk "Stage" to the Theatrical Stage

The establishment of opera in Kazakhstan is linked to favorable historical and cultural prerequisites. Chief among these is the musical-poetic art of *akyns*—improvisational poets. No less significant in the spiritual culture of the Kazakhs is the art of *zhyrau*—bards and performers of epic works. These genres of oral folk art contain inherent elements of theatricality.

In the Kazakh tradition, *zhyrau* functioned not merely as poets and singers, but also as custodians of ancestral memory. Their performances were frequently accompanied by the *dombra* and were distinguished by a high degree of emotional impact on the audience. *Zhyrau* performed epic texts and philosophical reflections on fate, justice, and duty, acting almost as directors of their own theatrical discourse, as noted by Academician Seit Askarovich Kaskabasov, a leading authority on oral literature [17, p. 26].

An equally significant genre of traditional Kazakh art is *aitys*—an improvisational, competitive art form. In this public musical-poetic duel between two *akyns*, high value was placed on the artistic merits of the text, sharpness of wit, speed of reaction, and the ability to develop a theme while holding the audience's attention. In this sense, *aitys* can be regarded as a vivid example of folk stage performance [17, p. 58].

Aitys demanded a high level of artistry: *akyns* had to master intonation, gesture, and the ability to improvise within a live dialogue. The theatrical nature of the genre manifests in at least three aspects. First, in its spatial organization: *akyns* sat in the center of an improvised "stage" (either inside a yurt or beside it), while fellow countrymen watched the action as spectators in a modern theatre. Second, the participants exchanged musical-poetic turns, creating a conflict-driven dialogue. Third, the performance of each *aitysker* was structured as a dramaturgically developed monologue [18, pp. 88–89].

Thus, the successful development of the operatic genre in Kazakhstan was made possible by a specific historical and cultural tradition that brought together the unity of word and music in Kazakh culture with the theatrical elements found in the creative art of *zhyrau* and *akyns* [18, p. 89].

The first work in the national opera genre—*Kyz Zhibek* (1934)—was authored by Yevgeny G. Brusilovsky, then a young composer and graduate of the Leningrad Conservatory. This opera proved immensely successful: to this day, *Kyz Zhibek* remains one of the most frequently performed works in the repertoire [13; 19]. The composer considered his primary task to be selecting songs popular at the time that could characterize the main protagonists in various dramatic situations while being within the capabilities of the first performers—folk singers. The opera's dramaturgy was based on the song-citation principle interspersed with spoken dialogue. Recitatives and vocal ensembles were absent in *Kyz Zhibek* [18, p. 92]. Brusilovsky quoted the folk songs incorporated into the score without modifications, following the direct instruction of Temirbek K. Zhurgenev, the People's Commissar of Enlightenment of the Kazakh SSR, who contributed significantly to the creation and staging of the first Kazakh opera. Vocal numbers were performed in unison with the orchestra to help inexperienced singers avoid errors. For the same reason, recognizing the impossibility of including polyphonic vocal ensembles in the opera, the composer constructed the musical dramaturgy on an alternation of songs and spoken dialogue.

The emergence of this first opera became a turning point in the history of Kazakh art. *Kyz Zhibek*, which initiated the development of musical theatre in the republic, opened a new chapter in the conceptualization and stage embodiment of national themes through the medium of academic music. The production acquired special significance during the Decade of Kazakh Art in Moscow in 1936, where it was presented on the All-Union stage on a grand and impressive scale [16; 20].

As part of this major cultural showcase, the performers successfully demonstrated their artistry, among them the legendary Kulyash Zh. Bayseyitova, who performed the title role of Zhibek. The musical characterization of the heroine was built upon the song "Gak-ku" (Kazakh for "swan") by the Kazakh folk composer Ukili Ibray, which came to symbolize the recognition of the artistic value of the Kazakh musical tradition and its organic integration into Soviet professional art. For example, the call signs of Kazakh Radio were based on motifs from "Gak-ku" for a long period. The Decade marked a crucial stage in the institutionalization of Kazakh opera and the consolidation of its status within the cultural hierarchy

of the multinational state. For her performance as Zhibek, Bayseyitova was awarded the title of People's Artist of the USSR at the age of just 24.[12]

Created in the 1940s, *Abay* by Akhmet K. Zhubanov and Latif A. Khamidi and *Birzhan and Sara* by Mukan T. Tulebayev, together with *Kyz Zhibek*, constitute the triumvirate of Kazakh operatic classics. During this decade, Kazakh musical theatre progressed along a path of symphonization, manifested in the heightened dramaturgical role of the orchestra, in which recurring leitmotifs were foregrounded against a background of structurally complex musical development of the scenes and tense dramatic action. Vocal ensembles—duets, trios, and quartets—began to convey psychological depth and the subtly nuanced movements of the soul [18, p. 188]. All these developments were enthusiastically received by both the public and the professional community.

Zhubanov and Khamidi's *Abay* belongs to the classics of Kazakh musical theatre because the image of Abay, as a symbol of the national spirit and moral perfection, is deeply explored through the means of musical dramaturgy.

Tulebayev's opera *Birzhan and Sara* was successfully staged in 1958 during the second Decade of Kazakh Art in Moscow. Half a century later, the new Astana Opera House was ceremonially opened with this opera. According to Zhubanova, both operas—*Abay* and *Birzhan and Sara*—are artistically accomplished works and exceptional phenomena of Kazakh culture.[13] They are recognized as comparable in significance.

Under the Canopy of a Great Heritage: History as Inspiration

In the twenty-first century, composers continue to turn to the operatic genre. A whole series of works has emerged that draw upon epics, historical chronicles, and folklore and tell of renowned figures and the collective memory of the nation. For instance, the opera *Otyrar shaikasy* (Kazakh for *The Battle of Otra*)

[12] O prisvoenii zvanii Narodnogo Artista Soyuza SSR. 6 sentyabrya 1936 g. [On the conferral of the title of People's Artist of the USSR. September 6, 1936]. (1936, September 8). *Izvestiya Tsentral'nogo Ispolnitel'nogo Komiteta Soyuza SSR i VTsIK,* (209). https://docs.historyrussia.org/ru/nodes/386505-o-prisvoenii-zvaniy-narodnogo-artista-soyuza-ssr-6-sentyabrya-1936-g

[13] Zhubanova, G. (1999). Ob opere M. Tulebaeva "Birzhan i Sara" [On M. Tulebayev's opera *Birzhan and Sara*]. In N. S. Ketegenova & D. G. Tulebaeva (Eds.), *Slavnyi syn pesennogo kraya. Kompozitor Mukan Tulebayev* [Glorious son of the land of song: Composer Mukan Tulebayev] (pp. 207–209). Union of Composers of Kazakhstan, p. 209.

by Mynzhasar Mangitayev[14] relates the tragic events associated with the fall of the ancient cultural and trading center—the city of Otrar—where inhabitants fought for their independence and freedom against external threats [2, p. 11]. Alkuat D. Kazakbayev's opera *Zhambyl Zhyrau* is dedicated to the life of the legendary musician, while Abdinurov's Saken portrays the life drama of the Soviet era writer and public figure Saken Seifullin. Rakhat-Bi Tulegenuly Abdysagin, in turn, addressed Kazakhstan's recent history: the plot of his opera *Kún shashqan jol* [The Path Illuminated by the Sun] is based on events surrounding the establishment of independent Kazakhstan and its first president, Nursultan A. Nazarbayev (*Table 1*).

Table 1. Kazakh Operas Created in the 21st Century

№	Opera Title	Composer	Librettist	Year of Composition	Year of Premiere
1	*Domalak Ana*	D. Botbayev	M. Isakbay, N. Orazalin	2005	—
2	*Otyrar shaikasy* [The Battle of Otrar]	M. Mangitayev	K. Myrzaliyev	2007	—
3	*Tomiris*	A. Serkebayev	L. Imangazina	2007	2007
4	*Beybarys*	A. Zhaiymov, A. Zhaiym	U. Yesdaulet	2007	2013[15]
5	*Appak—doch' kypschakskaya* [Appak—Daughter of the Kipchaks]	S. & A. Abdinurov	T. Beisembek	2018	2026
6	*Kún shashqan jol* [The Path Illuminated by the Sun]	R.-B. Abdysagin	R.-B. Abdysagin	2019	—
7	*Aqbóbek* (Kazakh for "white baby" or "innocent child")	A. Zhaiym	A. Zhaiymov	2020	—
8	*Zhambyl Zhyrau*	A. Kazakbayev	D. Kydyrali, A. Toishanuly	2021	2021

[14] The librettist, Kadyr G. Myrzaliyev, drew in turn upon Khasen A. Adibayev's novel *Gybel' Otrara* [The Fall of Otrar].

[15] The opera was presented in a concert performance by the ensemble of the Ye. Rakhmadiyev State Academic Philharmonia.

9	*Domalak Ana*	T. Zharmukhamet	A. Mayemirov	2021	2021
10	*Saken*	A. Abdinurov	K. Zhunusov	2022	2022[16]
11	*Tolyq adam. Oi tolǵaý. Hákim Abai* [The Complete Human. Reflection. Sage Abai]	Sh. Abilov	Sh. Abilov	2022	2022[17]
12	*Khan Sultan. Altyn Orda* [Khan Sultan. The Golden Horde]	Kh. Shangaliyev	M. Ybyrayev	2024	2024
13	*The Bruce*	R.-B. Abdysagin	R.-B. Abdysagin	2024	2024[18]

The revival of interest in opera was accompanied by an active search for artistic solutions. At the same time, a dialogue with tradition is clearly evident: the imagery, musical language, and dramaturgy of new works build upon the achievements of national composers of previous generations. Contemporary composers increasingly turn to familiar themes, drawing inspiration from the core repertoire of Kazakh operatic theatre. They creatively reinterpret this legacy in light of new cultural realities and aesthetic objectives. Such continuity makes it possible to trace connections between operatic works across different generations.

An intriguing feature emerges when comparing Brusilovsky's *Kyz Zhibek* with Abdinurov's *Saken* (2022). In the latter, a central position is occupied by the scene "On kùndik" (Kazakh for "The Decade"), dedicated to the aforementioned historical event in Moscow. The composer incorporated into the opera Bayseyitova's legendary performance on the stage of the Bolshoi Theatre, where the famous song "Gak-ku" is heard once again, albeit in a different context—as an artistically conceived historical reconstruction.

[16] The opera was performed in concert by the student ensemble of the Kazakh National University of Arts.

[17] Performed by the faculty and student ensemble of the Kazakh National University of Arts.

[18] The premiere took place at Glasgow Cathedral. Ruzmatova, M. (2024). Opera "The Bruce" ot kazakhstanskogo kompozitora Rakhat-Bi Abdysagina: mirovaya prem'yera v Velikobritanii [The opera *The Bruce* by Kazakhstani composer Rakhat-Bi Abdysagin: World premiere in the UK]. *El.kz*. https://el.kz/ru/opera-the-bruce-ot-kazahstanskogo-kompozitora-rahat-bi-abdysagina-mirovaya-premera-v-velikobritanii_107128/

Another compelling example of the revival of Soviet-era traditions can be found in the work of Rakhmadiyev, who composed vivid dance numbers based on kuis by folk composers for his operas *Kamar-Sulu* (1961) and *Alpamys* (1972). These scenes later gained popularity as independent symphonic works—*Kudasha-Duman* (Kazakh *kudasha*—"female relative of the groom," *duman*—"festivity") and *Dairabay* (a male name). In 1998, they returned to the operatic stage once more when Rakhmadiyev integrated them into his new composition, *Ablai Khan*.

Contemporary composers, like their predecessors, turn to the genres of oral tradition. For instance, in Rakhmadiyev's opera *Ablai Khan*, Mangitayev's *Otyrar shaikasy*, Kazakbayev's *Zhambyl Zhyrau*, and Dungenbay B. Botbayev's *Domalak Ana*, the vocal parts of certain characters are written in the traditional song-poetic form *terme*. The genre of the funeral lament *zhoktau* appears in *The Fall of Otrar*, as well as in Abdinurov's *Saken*, Aytkali T. Zhaimov and Arman A. Zhaim's *Beybarys*, Almas Ye. Serkebayev's *Tomiris*, and Botbayev's *Domalak Ana*. The latter opera also features ancient forms of Kazakh traditional ritual practice—*bata* (blessing) and *kónil aitu* (expression of condolence) [2], among others.

Thus, certain parallels can be traced between earlier Kazakh operas and contemporary works. These are manifested in the treatment of iconic historical figures and events, the inclusion of large-scale national ritual scenes, and the use of shared musical-aesthetic principles.

Not Merely Love: New Female Protagonists in Kazakh Opera

In the popular Kazakh operas of the twentieth century, the portrayal of women was traditionally constructed around the ideals of love, fidelity, and self-sacrifice. Heroines such as Kyz Zhibek (*Kyz Zhibek*), Azhar (*Abay*), and Sara (*Birzhan and Sara*) represent a collective image of a woman whose destiny is determined by profound emotion. Strong in spirit yet deeply feeling and vulnerable, they fall victim to social conflicts. Thus, Zhibek dies after Tulegen's death. Sara, in the modern interpretation of the production *Birzhan and Sara* (2018), meets a tragic fate. The tragic drama of Azhar's fate is inextricably linked to the death of her beloved, Aidar. Despite the courage and fortitude displayed by all these heroines, a tragic outcome becomes inevitable due to the conflict between individual choice and the prevailing social order.

In the twenty-first century, however, shifts are observable in the interpretation of female characters: in the operas *Domalak Ana*, *Tomiris*, *Khan Sultan*, and *Appak—Daughter of the Kipchaks*, the heroines are not only capable of love and self-sacrifice but also act decisively, frequently making decisions that shape the destiny of other characters and the nation as a whole. The plotlines of these operas shift away from the traditional motif of romantic conflict toward broader themes: authority, justice, and societal unity.

A telling example is the character of Tomiris, Queen of the Massagetae, in Serkebayev's opera of the same name, set in the 6th century BCE: she appears not as a romanticized heroine, but as a military commander, strategist, and leader. Her resolve and spiritual fortitude are complemented by a profound sense of duty to her people. Tomiris is not a passive character guided by a man, but an agent of change who makes momentous decisions. She avenges her son, yet her act of vengeance is not reduced to a personal tragedy: it is a political and moral affirmation of justice.

In their respective operas *Domalak Ana*, Zharmukhamet and Botbayev bring to the stage the historical figure of Domalak Ana, who lived in the 14th–15th centuries and personifies motherhood in the Kazakh spiritual tradition. Information about her has been preserved in the written and oral traditions of the Kazakhs.[19] The central heroine is portrayed as a mentor, a mediator between generations, and a bearer of lofty moral values.

The character of the main protagonist in the opera *Khan Sultan. Altyn Orda* [Khan Sultan. The Golden Horde] by Khamit Kh. Shangaliyev (which depicts historical events of the 13th century) is similarly associated with the departure from romantic conflict in favor of the idea of maternal responsibility to her children. Khan Sultan is the wife of Jochi, the eldest son of Genghis Khan, and the mother of future rulers of the Golden Horde. The fate of not only her family but also the state rests in her hands: after the death of her husband, Khan Sultan is left alone with three children and faces a fatal threat. Despite political intrigue, she demonstrates courage, wisdom, and determination to protect her sons and pass power on to them.

[19] Nuryshov, N. (2024, May 15). Ana — asyl qazyna [Mother is a precious treasure]. *Qazaqstan Tarihy*. https://e-history.kz/kz/news/show/339883

On June 2026, the premiere of *Appak—Daughter of the Kipchaks* by Serik K. Abdinurov and Alibi K. Abdinurov took place at Astana Opera House, which tells the story of the difficult fate of a young woman who is taken captive; the action is set in the 12th century. Appak[20] is a historical figure, the wife of the great poet Nizami Ganjavi (c. 1141 – c. 1209), who dedicated several of his famous works to her Despite the love and respect she receives in her new life, she cannot forget her native steppes. Appak decides to return to her people and persuades Nizami to accompany her. In her homeland, the Kipchaks prepare to wage war against Derbent; however, Appak halts them and convinces her compatriots that another military campaign will not bring justice, thereby restoring peace between states.

Thus, the portrayal of female characters undergoes a transformation in twenty-first-century operas. While in the traditional twentieth-century repertoire the heroine most frequently appears as a victim, in modern operas she becomes a bearer of social ideas. These characters do not die for love like Kyz Zhibek or Sara, nor do they lament their fate like Azhar. On the contrary, they live and act for a higher purpose—the well-being and future of their people. Such a shift in the interpretation of these characters reflects not only the artistic exploration of Kazakhstani composers, but also broader social shifts taking place within society.

The Contemporary Stage Life of Kazakh Opera

At present, operas by Kazakh composers remain in high demand—and not only the classical works created during the Soviet era. In recent years, the national repertoire has been enriched by new compositions: the premiere of Taskyn Zharmukhamet's *Domalak Ana* took place in 2021 at the Regional Opera and Ballet Theatre in Shymkent; Kazakbayev's *Zhambyl Zhyrau* and Shangaliyev's *Khan Sultan. Altyn Orda* were staged in 2021 and 2024, respectively, at the Abai Kazakh National Opera and Ballet Theatre; and Astana Opera, as noted above, staged *Appak—Daughter of the Kipchaks* by the Abdinurovs (*Table 2*).

[20] Another variant of this name is Afaq.

Table 2. Premieres of Kazakh Opera Productions in Theatres of Kazakhstan (2000–2026)

№	Opera Title	Year of First Premiere	Abai Kazakh National Opera and Ballet Theatre (Almaty)	K. Baiseitova National Opera and Ballet Theatre (Astana)[21]	Shymkent City Opera and Ballet Theatre (Shymkent)	Astana Opera (Astana)
1	*Kyz Zhibek*	1934	1934	2002	2016	2017
2	*Abay*	1944	1944	2008	2015	2015
3	*Birzhan and Sara*	1946	1946	2000	2017	2013
4	*Kamar-Sulu*	1963	1963	2009	2021	—
5	*Aisulu*	1964	1964	—	2010	2024
6	*Alpamys*	1974	1974	—	—	2021
7	*Ablai Khan*	2004	2004	—	—	—
8	*Tomiris*	2007	2007	—	—	—
9	*Domalak Ana*	2021	—	—	2021	—
10	*Zhambyl Zhyrau*	2021	2021	—	—	—
11	*Khan Sultan. Altyn Orda* [Khan Sultan. The Golden Horde]	2024	2024	—	—	—

[21] The K. Bayseyitova National Opera and Ballet Theatre was opened in 2000, three years after Akmola (currently Astana) was granted the status of the capital of Kazakhstan. It was closed in 2014 in connection with the organization of the new theatre, Astana Opera. On the Kulyash Bayseyitova National Opera and Ballet Theatre*:* Decree of the President of the Republic of Kazakhstan dated July 5, 2000, No. 416. *Ádilet*. https://adilet.zan.kz/rus/docs/U000000416; On the liquidation of the Republican State Commission Enterprise "Kulyash Bayseyitova National Opera and Ballet Theatre" of the Culture Committee under the Ministry of Culture and Information of the Republic of Kazakhstan: Resolution of the Government of the Republic of Kazakhstan dated February 3, 2014, No. 43. *Ádilet*. https://adilet.zan.kz/rus/docs/P1400000043

12	*Appak—doch' kypschakskaya* [Appak—Daughter of the Kipchaks]	2026	—	—	—	2026

The first group of works (*Kyz Zhibek*, *Abay*, *Birzhan and Sara*) demonstrates the phenomenon of an enduring stage tradition. Created in the 1930s–1940s during the foundational phase of the genre, these operas have remained in the repertoire of the Abai Kazakh National Opera and Ballet Theatre for decades. Moreover, these works have provided a foundation for the establishment of opera theatres across Kazakhstan in the twenty-first century.

An analysis of the current repertoire of the 2020s (*Domalak Ana*, *Khan Sultan. The Golden Horde*, *Appak—Daughter of the Kipchaks*) reflects the exploration of new historical events (specifically the legacy of the Golden Horde), an engagement with profound female spiritual images, and the decentralization of the operatic process, where regional stages take the initiative in commissioning original national scores.

Despite the sustained interest in opera among a new generation of Kazakh composers, the stage life of compositions within this genre does not always unfold successfully: by no means do all of them make it to the professional stage. Such operas are frequently presented in concert performances at philharmonic societies or at higher education institutions specializing in the arts. In the latter case, they are staged by student ensembles. Notable examples of such premiere performances include *Tolyq adam. Oi tolǵaý. Hákim Abai* by Shakhimardan K. Abilov, *Beybarys* by Zhaiymov and Zhaiym, *Saken* by Abdinurov, and *The Bruce* by Abdysagin.[22]

Despite the rarity of fully staged theatrical premieres, national opera continues to be actively presented to Kazakhstani audiences. The repertoires of leading opera companies continue to be dominated by productions that achieved classic status during the Soviet period: *Kyz Zhibek*, *Abay*, and *Birzhan and Sara* [12; 13; 19; 21].

[22] Within the scope of these processes, the boundaries of the operatic repertoire are expanding: for the first time in the history of Kazakhstani musical theatre, the world premiere of an opera by Kazakhstani composer Rakhat-Bi Abdysagin, *The Bruce*, took place abroad. This event marked a major milestone not only in the young composer's career but can also be viewed as a step toward broadening the international presence of the national compositional school.

It is possible that precisely because of its abundant use of traditional musical heritage, *Kyz Zhibek* has maintained its prominent place on the operatic stage. This work was selected as a cultural symbol of continuity by the Regional Opera and Ballet Theatre in Shymkent in 2016. A year later, another production was staged at Astana Opera House in the capital, featuring updated scenography and significant score revisions [21]. The key modification involved replacing spoken dialogues with recitatives. According to conductor Abzal M. Mukhitdinov, this transition was made possible by the high professional level of contemporary performers.[23] Guest stage director Mikhail A. Pandzhavidze employed several striking visual and dramaturgical devices: an ethnographic reconstruction of assembling a yurt and placing a *tai-kazan* at center stage to prepare festive *beshbarmak*, a matchmaking ritual, a striking staging of an archery contest, and a moving caravan featuring live horses and camels. The ethnic atmosphere was further heightened by 3D visual projections of the starry sky and various natural phenomena characteristic of the steppe landscape.

A distinct stage interpretation of *Kyz Zhibek* was presented by the artistic team of the K. Kuanyshbayev State Academic Kazakh Music and Drama Theatre (Astana, 2023). Stage director Alibek Omirbekuly assigned the vocal roles to dramatic actors. This experiment stemmed from a desire to bring the production closer to a broader audience. Such a conceptual choice, in our view, harkens back to the historical conditions surrounding the initial staging of Kazakh opera, which was realized through the joint efforts of dramatic and musical theatre performers [18, p. 38]. Such a return to the roots of the genre in Kazakhstan is by no means accidental. The production underscores the versatility of the national tradition in any form and demonstrates its continuity: a trajectory moving from epic lore and *aitys* to professional stage realization.

Every season of the Abai Kazakh National Opera and Ballet Theatre in Almaty opens with a production of the opera *Abay*, dedicated to an iconic figure of the Kazakh Enlightenment. This work can also be considered the most sought-after title in the theatre's international touring repertoire. For instance, the company

[23] Urankayeva, Zh. (2017, February 9). Na stsene "Astana Opera" zazvuchit obnovlennaya "Kyz Zhibek" [A renewed *Kyz Zhibek* will sound on the stage of Astana Opera]. *Kazakhstanskaya Pravda*. https://kazpravda.kz/n/na-stsene-astana-opera-zazvuchit-obnovlennaya-kyz-zhibek/

of Astana Opera has presented it abroad on numerous occasions: in Russia (Mariinsky Theatre, Saint Petersburg, 2014; Bolshoi Theatre, Moscow, 2024), France (Théâtre des Champs-Élysées, Paris, 2014), Italy (Teatro Carlo Felice, Genoa, 2018), Georgia (Paliashvili Tbilisi State Opera and Ballet Theatre, Tbilisi, 2018), Uzbekistan (Alisher Navoi State Academic Grand Theatre, Tashkent, 2019), and elsewhere. Contemporary criticism rightly characterizes such productions as a "painted musical jewel box" that "today, amidst the directorial chaos in opera and the wearying directorial obscurantism, ranks as an *absolute traditional classic*!"[24]

Foreign directorial interpretations often substantially, and at times radically, diverge from canonical domestic stagings. In the production by the South Thuringian State Theatre (Meiningen, Germany, 2013), the action of the opera *Abay* was transposed into the setting of a Soviet cinema from the Stalinist era. This concept symbolized the tragic absurdity of totalitarianism as well as timeless philosophical concepts of power, freedom, human dignity, betrayal, and love.[25]

In the 2021 production, it was of fundamental importance to conductor-director Alan A. Buribayev of Astana Opera to maintain a balance between reverence for a figure sacred to the Kazakh people, a respectful attitude toward the composers' intent, and the renewal of expressive means. Among the latter, specific elements of visual design and directorial interpretation warrant mention. The production team, led by guest director André Chini, meticulously preserved the canonical features of 19th-century nomadic life (steppe landscapes, yurts, and ethnographically stylized costuming), while enhancing the figurative-symbolic content through modern video projection technologies. The scenographic resolution of the central conflict by set designer Benito Leonori and video designer Mario Spinaci was built upon a vivid and large-scale visualization of the unfolding tragedy (a somber horizon above the steppe, a flock of crows as a traditional symbol of a tragic denouement, etc.) [12].

[24] Koryabin, I. (2017, November 24). Ot noveishei istorii — k istokam: put' "*Abaya*" v XXI veke [From modern history to roots: The path of Abay in the 21st century]. *Belcanto.ru*. https://www.belcanto.ru/24111702.html

[25] Darbasov, T. (2013, October 7). Debyut kazakhskoi opery na evropeiskoy stsene [The debut of Kazakh opera on the European stage]. *Forbes Kazakhstan*. https://forbes.kz/articles/debyut_kazahskoy_operyi_na_evropeyskoy_stsene

The third masterpiece of Kazakh operatic classics—Tulebayev's *Birzhan and Sara*—has remained a sought-after and beloved work since 1946. In 2013, the inaugural season of the new Astana Opera House opened with a staging of this work, underscoring its significance in national musical culture. Five years later, under the leadership of stage director Askhat M. Mayemirov and consultant director Mikhail Pandzhavidze, the theatre's creative ensemble presented a new interpretation of the opera. The production benefited from a high level of technical support through the involvement of Italian set designers and video artists Sergio Metalli and Jacopo Pantani, who filled the stage space with large-scale 3D video projections re-creating scenes from nomadic steppe life. The epic landscapes of the boundless Sary-Arka visually reinforced the intrinsic harmony between Man and the Great Steppe, while detailed depictions of festive fairgrounds, wedding rituals, and colorful stylized costumes generated the effect of a historically authentic tableau [21; 22].

Despite the evident drive toward national distinctiveness, contemporary musical culture in Kazakhstan is also characterized by the renewal of its national classics. An overview of operas staged in the 21st century reveals an inclination toward directorial solutions where stage interpretation is constructed within the framework of the original authorial intent—oriented toward national authenticity—yet utilizing visually striking, contemporary artistic means that engage audiences and align with the latest trends in theatrical production.

Intercultural Communication and Kazakh Opera

In the current sociocultural reality, Kazakh operatic art actively integrates into global processes, continually seeking and discovering new opportunities to expand the horizons of its international presence. In the present century, a powerful creative impetus for mastering a modern visual language has come from the production concepts of guest scenographers, directors, and consultants. Among the most prominent guest specialists involved in the production of operatic stagings are Mikhail Pandzhavidze, Yuri I. Alexandrov, Mario Spinaci, Sergio Metalli, Jacopo Pantani, Benito Leonori, Vyacheslav A. Okunev, and others. Their dynamic

creative energy, combined with the distinctiveness of the national repertoire and the high performance standards of Kazakhstani theatrical companies, has fostered significant growth in the art of opera.

The primary criterion for the authenticity of a national theatre remains a respectful attitude toward the epic heritage or historical, both of which reflect the cultural memory of the nation. For this reason, guest specialists propose production concepts for the domestic audience wherein plotlines do not undergo radical alterations—in contrast to the contemporary operatic stagings so popular today. Exceptions to this trend include the production of the opera *Abay*, staged by Zhubanov's great-grandson Alan Buribayev in Germany and hailed by critics as a "cultural breakthrough of Kazakh music to the West."[26] However, this production was not presented on the theatrical stage in Kazakhstan. This artistic concept offered a bolder interpretation of characters and events, tailored to the aesthetic expectations of the European audience. The Kazakhstani viewer remains more receptive to a familiar narrative framework and epic heroes, reflecting the stability of mental and artistic orientations rooted in traditional values.

A significant factor in renewing the scenic image of opera productions has been the implementation of multimedia technologies, video projections, sound installations, and lighting design. Thanks to these innovations, the scenography of Kazakh operas has been infused with striking visual representations of national archetypes. This new scenographic standard meets the expectations of modern audiences and has generally elevated the social demand for academic art among the Kazakhstani public.

Under the conditions of globalization, it is essential for the national theatre to communicate effectively with the global musical community and to present Kazakh operatic art with distinction. Consequently, domestic opera singers actively participate in various international competitions, festivals, and concert tours. The art of opera singers Saltanat S. Akhmetova and Maria A. Mudryak has achieved widespread acclaim within the global academic community.

In 2014, Akhmetova became a finalist in the Russian television project *Bolshaya Opera* [The Grand Opera]; her luminous soprano timbre and stage charisma

[26] Dzhumaliyeva, T. (2012, October 2). Opera *Abay* A. Zhubanova i L. Khamidi v Germanii. Velikaya muzyka idet ot serdtsa k serdtsu [The opera *Abay* by A. Zhubanov and L. Khamidi in Germany: Great music goes from heart to heart]. *MusicNews.kz*. https://musicnews.kz/opera-abaj-a-zhubanova-i-l-xamidi-v-ge/

were deservedly noted by an authoritative international jury. On the stage of the capital's opera house, she performs leading roles. Her portrayal of Azhar in the opera *Abay* is recognized as the most authentic in terms of its fidelity to the composers' intent and its stage embodiment of self-sacrificing love.

A vital project that contributed significantly to the integration of Kazakh operatic art into the global musical landscape was the hosting in Astana of the prestigious international vocal competition *Operalia*, founded by Plácido Domingo over thirty years ago. In 2017 and 2024, its programs took place on the stage of Astana Opera, heightening international attention to Kazakhstan's academic musical culture.

Domestic audiences and foreign guests had the opportunity to hear both competition participants and world-renowned singers. Among them were soprano Desirée Rancatore, tenor Giulio Pelligra, baritone Alberto Gazale, and other celebrated masters. The program of the competition events was devised by the distinguished conductor Giuseppe Acquaviva. The 2017 jury comprised globally recognized musical figures,[27] who commended the vocal performance of the Kazakhstani singer Mudryak, recipient of the Third Prize. She currently ranks among the top ten sopranos in the world and actively performs in productions on leading stages across Russia, China, Italy, Kazakhstan, and elsewhere.

With the aim of attracting young talent from various countries and supporting Kazakhstani vocalists and directors, the International Opera Academy was established at the Astana Opera House. Leading vocalists from Germany, Italy, and Russia are invited as instructors; masterclasses are conducted by Donata D'Annunzio Lombardi, Federico Longi, among others. A high standard of training is supported by Dmitri Yu. Vdovin, Honored Artist of the Russian Federation and founder and artistic director of the Youth Opera Program at the Bolshoi Theatre of Russia. Maestro Acquaviva, serving as art manager of the Astana Opera International Opera Academy, is responsible for training young soloists and facilitating intercultural communication so essential in today's globalized world.

[27] The jury, chaired by Plácido Domingo, included representatives from the world's leading opera houses, among them Giuseppe Acquaviva, Dominique Meyer, Peter Katona, and others. Omarova, A. (2024, August 28). Zasiyali molodye zvezdy opery: prem'yera v Mezhdunarodnoi Opernoi Akademii Astana Opera [Young opera stars shone brightly: A premiere at the Astana Opera International Opera Academy]. *Zakon.kz*. https://www.zakon.kz/kultura-shoubiz/6482320-zasiyali-molodye-zvezdy-opery-premera-v-mezhdunarodnoy-opernoy-akademii-astana-opera.html

Conclusion

A review of the development of Kazakh operatic theatre makes it possible to view its trajectory as a circular process: from the folk musical tradition, which already contained elements of theatrical performance, to a fully developed operatic form in the first half of the twentieth century. In the foundational operas of Kazakhstani culture, European operatic traditions converged with a respectfully conceptualized ethnic heritage. The impetus provided by the oral musical tradition laid the foundation for the establishment of a national musical theatre with effective state support.

In addressing the relationship between the current state of Kazakh operatic theatre and the traditions of its formative era, it should be emphasized that the present stage represents the development and continuation of that initial synthesis at a higher level. Modern productions of Kazakh operas consistently demonstrate a clear orientation toward national heritage. The orchestral ensemble is expanded through the active inclusion of traditional musical instruments (dombra, kobyz, zhetigen, and others), in some cases leading to radical conceptual solutions—such as the creation of operatic works composed exclusively for an orchestra of Kazakh folk instruments (the opera *Beybarys*). Such examples illustrate a deliberate effort among contemporary composers to master an operatic idiom that is organically embedded within the national cultural context.

An intensive transformation of value-oriented and semantic accents is taking place through the reinterpretation of classic narrative arcs, in which the image of the female protagonist evolves from a romanticized victim of patriarchal conflict into a spiritually strong and active figure (*Tomiris*, *Appak—Daughter of the Kipchaks*, *Domalak Ana*).

At the same time, while maintaining deep respect for its origins, contemporary productions actively incorporate visual technologies while engaging with international traditions of academic music. The production process is characterized by scenographic and technological renewal, through which the traditional aesthetics of nomadic life and historical-cultural authenticity receive a fresh interpretation. The integration of multimedia and video projection technologies makes it possible to reimagine ethnocultural heritage through a contemporary visual language.

The developmental prospects of Kazakh opera reside in the formation of a national theatre where compositional intent and innovative directorial solutions remain rooted in the national context and draw upon

the profound strata of traditional musical-poetic culture. This ensures the firm embedding of ethnocultural identity within the global academic landscape.

International touring activity, the festival movement, and the involvement of philharmonic and student ensembles in creating new performance formats confirm that Kazakh operatic theatre has expanded beyond the boundaries of a localized phenomenon. Kazakh operatic theatre offers an alternative to the European operatic tradition, presenting to the global artistic landscape a distinctive aesthetic system wherein the academic genre resonates with the national worldview while remaining open to continuous dialogue.

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The structure of musical experience: An attempt to construct a theoretical model

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Abstract. In recent years, interest in music as a trigger of musical emotion has grown significantly. A substantial body of theoretical and experimental research includes publications summarizing existing concepts of musical emotions—their origin, attributes, and internal hierarchy. Among them is the present article, which proposes placing emphasis on aesthetic emotion—the least studied in psychological literature yet the most essential in real-world

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perception—as well as on the significance of musical experience within a specific culture as a prerequisite for the emergence of aesthetic feeling. As a conclusion, a hypothetical model of musical experience is proposed, the foundation of which is musical experience, with aesthetic feeling serving as an indispensable accompanying element across all levels of perception, where the trigger of musical emotion is its contagiousness/synchronization with an imaginary intonational hero. This article continues the author's previous work published in the journal *Contemporary Musicology*, 2025, 9(3).

Keywords: musical emotion, emotional contagion, synchronization, imaginary hero, aesthetic feeling, musical experience

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Музыкальная психология

Научная статья

Структура музыкального переживания: опыт построения теоретической модели

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Аннотация. В последние годы возрос интерес к музыке как возбудителю музыкальной эмоции. Большой корпус теоретических и экспериментальных исследований включает публикации, обобщающие имеющиеся представления о музыкальных эмоциях — их происхождении, признаках и внутренней иерархии. К их числу относится и настоящая статья, в которой предлагается сделать акцент на эстетической эмоции, наименее изученной в психологической литературе и наиболее существенной в реальном восприятии, а также на значении музыкального опыта в рамках определенной культуры, являющегося условием возникновения эстетического чувства. В качестве вывода предложена гипотетическая модель музыкального переживания, фундаментом которой выступает музыкальный опыт, а эстетическое чувство — непременным сопровождающим элементом на всех уровнях восприятия, где триггером музыкальной эмоции является ее заразительность / синхронизация с воображаемым интонационным героем.

Данная статья продолжает предыдущую работу автора, опубликованную в журнале «Современные проблемы музыкознания» (2025, т. 9, № 3).

Ключевые слова: музыкальная эмоция, заражение, синхронизация, воображаемый герой, эстетическое чувство, музыкальный опыт

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Introduction

In the twenty-first century, the scientific discussion of musical perception has increasingly focused on interpreting various aspects of musical emotion. Its close connection with the course of our thoughts, bodily physiology, and the regulation of human behavior is of great significance: emotion acts as the quintessence of humanity, as a connecting people's relationships with the world around them, their interests, and their actions. Particular attention to emotional experience—both musical and otherwise—emphasizes the intrinsically humanistic nature of this topic. In contrast to artificial intelligence, which currently stands at the epicenter of public attention and societal expectations, emotion is characteristic exclusively of living beings, including humans. Awareness of our uniqueness and the drive to understand the capacities of *Homo sapiens* in comparison with the potential of artificial intelligence become especially crucial; thus, investigating musical art as an emotional trigger—a mechanism that sets inner processes in motion—leads to a deeper understanding of human nature itself.

Much is known about musical emotion as a phenomenon lying at the intersection of psychology and musicology. The number of publications on this topic, mostly dating from the twenty-first century, exceeds one hundred. At the same time, musical perception and, correspondingly, musical emotion fall into the category of a "black box." Unsurprisingly, there is still no universally accepted model of musical emotion, as its origin and structure remain incompletely understood. Nevertheless, attempts are continuously made to present an overall picture—a preliminary model comprising constituent levels and structural elements [1; 2; 3; 4; 5; 6; 7].

This article proposes another version of a musical emotion model, concluding with a schematic visual representation. Clarity and the accompanying structural organization can sometimes justify a certain degree of incompleteness and imprecision [8; 4], which can hardly be fully overcome, since building a model requires not only reliable information but also inevitable approximations and subjective inferences. As Emily Dickinson wrote: "*Tell all the truth but tell it slant / Success in Circuit*

lies"[1]—that is, in an approximation contextualized around the central idea. At best, a holistic concept contained within a theoretical model—even if highly imprecise and tentative—helps us comprehend the current state of our knowledge regarding the subject, identify clear gaps, and outline the most promising avenues for future research.

The Psychological Mechanism of Deciphering a Musical Statement

In the first chapter of *Eugene Onegin*, Alexander Pushkin described his creative process as a search for a union between sounds—in this case, phonetic harmonies and linguistic signs on the one hand, and the author's feelings and thoughts expressed through these sounds on the other. By calling this union "magical," the poet directs the reader toward the unfathomable, magical nature of creative intuition.[2] Whether one terms such unity a synthesis of content and form or of the signified and the signifier, the psychological parameters of this union belong equally to the psychology of creativity and the psychology of perception: just as the poet and composer embody their feelings and thoughts in sounds, listeners retrace this path, striving to decipher the feelings standing behind the sounds.

Studying the nature of feelings experienced by the listener constitutes an fundamental task of psychological science. Some researchers accord priority to real, lived emotions—and in many cases, to their equivalent physiological reactions, such as changes in heart rate, body temperature, cortisol levels, skin conductance, trembling, and the appearance of "chills" or "goosebumps" [9; 10; 11; 12; 13; 14]. Other scholars focus not so much on *induced* (actually experienced) emotion as on *perceived* and understood emotion [15; 16; 17; 18]. The former group can be conventionally termed emotivists, and the latter cognitivists [19].

Emotivists initially adopted the so-called basic emotions as their point of departure—joy, sadness, fear, and anger [20; 21; 8; 11]. Soon, however, another classification prevailed, relying on two factors identified by psychologists: *valence*, which indicates the extent to which the listener perceives the emotion

[1] Dickinson, E. (1999). *The Poems of Emily Dickinson: Reading Edition* (R. W. Franklin, Ed.). The Belknap Press of Harvard University Press, p. 1263.

[2] Pushkin, A. S. (1950). *Complete Works* (Vol. 5, p. 35). Publishing House of the USSR Academy of Sciences.

reflected in the music as positive or negative, and *arousal*, which indicates the degree of activity in the sound—that is, the extent of its departure from a neutrally calm emotional state. Objecting to the so-called basic emotions (which they call "*garden-variety emotions*", meaning everyday feelings), researchers suggest that musical emotions are better described through a constructionist approach:

> ...by adopting a constructionist approach to emotions. In this approach, the acoustical cues present in music can be mapped onto variations of core affect (i.e., activation and valence), which become discrete percepts thanks to the onset of quick associative mechanisms that integrate information from past knowledge, contextual information, and the listener's current psychological state [16, p. 14].

The constructionist approach, which does not require assigning names to musical emotions but merely describing them through activation and valence, has taken root in experimental psychology alongside the use of basic emotions when demanded by an experimental design [15; 22; 23; 24]. At the same time, in theoretical works outside the framework of empirical experiments, authors have characterized the content of musical experiences without any reference to everyday or constructionist methods, considering them merely auxiliary tools incapable of adequately describing the full richness of musical experience [2; 3; 1; 5].

A common platform for all researchers—emotivists and cognitivists, musicologists, psychologists, and philosophers alike—can be found in the concept of music as a form of communication: they all perceive music as an act of social interaction, as a dialogue between the author and the audience. In a psychological sense, the communicative nature of musical perception as a special case of artistic discourse has been confirmed repeatedly by the quasi-personal nature of the utterance itself, symbolically interpreted as the "voice of the Other" [25; 26; 1; 2; 3]. The musicologist Vyacheslav V. Medushevsky asserts that music presents an "intonational hero" from whose inner perspective the music views the world: this hero, akin to the lyrical hero in poetry, is that very undeclared and unspoken "I" that engages in dialogue with the listener [27].

It is highly likely that embedded within the essential nature of the psychology of musical communication is the ancient function of musical art—the creation of social cohesion and the unification of people around socially significant emotional states.

Classic examples of this kind include military songs or funeral marches. In such cases, the mechanism of empathy and compassion acts as an artistic technology for generating emotional and, at times, practical unity. The psychological content of situations where music serves as a unifying factor—with participants ranging from large social groups to individual listeners—has been termed contagion or synchronization, meaning the transmission of the emotional state encapsulated within a work to its audience. An analysis of musical communication at the physiological level has confirmed the validity of such an interpretation, as both bodily manifestations and cerebral processes are actively involved in the act of communication [9; 28; 21; 11; 13; 4; 29].

In support of the physiological and emotional rootedness of the social communication function inherent in music, scholars write:

> Music can be construed as a technology that builds on the capacity of humans to synchronize with external sources. Its structure is optimally tailored to recruit and sustain mechanisms of synchronization. … emotional responses arise as experiential manifestations of feedback processes for synchronization. … When participants empathized with others in emotionally charged situations, activation was observed in brain areas associated with facial and gestural processing, as well as the premotor mirror-neuron area. Activation of such areas may help individuals to coordinate their actions in emotionally charged contexts [30, pp. 365–367].

Thus, the perception of music can be represented as an internalized process of social interaction, as a dialogue with the "voice of the Other" encoded within the music. Further elaboration of this mechanism logically presupposes imitation of the communication expressed in music through various vocal, gestural, and motor manifestations. Such mimesis synchronizes the emotional expressions of both speaker and listener: the inner movements conveyed by the composer and expressed through the entire set of acoustic parameters, are synchronously reflected within the listener's internal space, generating a *mirroring* effect—a mirror-like reproduction of the emotional state conveyed in the music. The terms *synchronization, mirroring*, and *mimicking* enter the contemporary vocabulary of musical psychology as designations for the mechanism by which emotional experience is internalized and transferred into the listener's inner space during musical perception.

Mimetic copying of the emotion embedded in music as a consequence of an empathetic response to the mood of the "musical interlocutor" is widely accepted in the psychological community. Publications summarizing contemporary experimental data at different stages of research on this subject note synchronization of this kind [13; 1; 5; 3; 2; 7]. Furthermore, a similarity is observed between music and other arts where empathetic co-experiencing exists as a sign of socially significant communication [3; 2]. Yet, there are also distinctions that render musical art unique. While in the case of theatre, visual arts, and literature, the viewer/reader can be considered a witness behind a removed "fourth wall," in music, the listener becomes a co-participant and co-performer—meaning the process of synchronization extends considerably further [31; 32; 29]. The particular closeness of this synchronization to the listener is linked to the involvement of the listener's bodily motor skills and vocal activation in the process. No other art form expresses its mimetic content through bodily channels of perception.

The psychological identification of the listener-interlocutor with the music's intonational hero through the mechanisms of contagion and synchronization makes the process of emotional interaction with music truly unique. Is this not why music frequently emerges as the favorite art form in sociological surveys? Scarcely anything can compare to music in the intensity of its emotional impact, and consequently, in the strength of its emotional connection with the audience. On this matter, the authors of a comprehensive review article write:

> When engaged in musical behaviors, including music listening, synchronization can occur in several ways that afford a degree of tight behavioral and perceptual coupling that is not possible with most if not all other stimuli. That is, music is unique in its capacity to permit precise and sustained synchronization [30, p. 368].

It follows from the above arguments that contagion and synchronization the psychological mechanisms underlying them—must inevitably become part of the proposed model of musical emotion. The emotion perceived and deciphered during music listening "infects" the listener, synchronizing their feelings with those expressed in the music; the degree of activity and efficacy of this process is such that the listener is psychologically involved in the process of music-making not so much as an outside

observer, but as a co-participant and co-performer. In this connection, a natural question arises regarding the link between musical parameters and the psychological reaction to them: what exactly and in what manner does the listener react to during the process of synchronization, and what tunes them in, and how?

A recent experiment confirmed the decisive role of performance parameters in shaping the listener's emotional response. Predictably, the more expressively and professionally the music is performed, the more powerfully it affects the listener and the more reliably it conveys its inherent emotional message [33]. The role of these expressive means of interpretation—timbre, tempo, dynamics, and articulation—in forming, and thus modeling, musical emotion has long been established and is widely recognized within music-psychological discourse [20; 26; 25; 27; 34; 35].

Among the mechanisms associated with the contagious effect of music, those identified by Patrik Juslin and Daniel Västfjäll as factors influencing the listener's emotional response stand out [8]. Many researchers refer to this list, in one form or another, by the acronym BRECVEMA, formed by the initial letters of each component [23; 7; 4; 11; 2].[3] It can be presented as eight mechanisms constituting the BRECVEMA model, summarized as follows: 1) Brainstem reflex (reaction to sudden and sharp changes in sound, such as an unexpected loud accent); 2) Rhythmic entrainment (synchronization of bodily rhythms, particularly heart rate, or activation of bodily responses in reaction to fast dance music); 3) Evaluative conditioning (association of music with other positive or negative stimuli, such as those originating in childhood); 4) Contagion (the process of recognizing an emotion embedded in music through similarity, for instance, to vocal prosody); 5) Visual imagery (emotion induced by visual associations arising during listening); 6) Episodic memory (when music evokes associations with specific events tied to it in the listener's life); 7) Musical expectancy (reaction to the fulfillment or violation of expectations related to musical syntax, such as reactions to tonal-

[3] See also: Barradas, G. T. (2017). *A cross-cultural approach to psychological mechanisms underlying emotional reactions to music* (Doctoral dissertation, Uppsala University). https://www.dissertations.se/dissertation/ec1849008f/

harmonic tension or resolution); 8) Aesthetic judgment (a subjective value judgment about the music, at times triggering a feeling of delight).

It would perhaps be easier to name the psychologists who do not refer to or utilize this list than those who find it fully acceptable, which speaks both to an acute need for such a model and to the absence of alternative proposals. The acoustic properties of music possessing a certain contagiousness are identified by the authors quite convincingly; the only questionable aspect appears to be their peculiar duplication, where, for example, Nos. 3 and 6 signify roughly the same thing: linking the sound to particular personal memories. Examining all eight proposed parameters from this perspective leads to their reduction to two core mechanisms: contagion/synchronization as a mode of emotional interaction between music and the listener (*contagion*), and aesthetic evaluation (*aesthetic judgment*) [19].

In addition to the aforementioned psychological mechanisms of musical perception, such as contagion and synchronization, aesthetic evaluation is also involved in this process [19]. The judgment of the beauty and originality of an artistic conception and performance—formed unconsciously by the listener—leads to the emergence of aesthetic feeling. Its paradoxical nature in a psychological sense lies in the fact that, on the one hand, it is frequently cited as the most crucial factor in emotional responsiveness to music, while on the other, it proves extremely difficult to study empirically. Musicology—and psychology following in its wake—frequently ties aesthetic feeling to the emotional reflection of a harmoniously organized system of expectations and their violations, a perception for which only a listener familiar with the grammatical rules of the style is prepared [5; 36; 31].[4] Jennifer Robinson [5] proposes several factors which, similar to the Juslin–Västfjäll classification, can likewise be reduced to two main vectors simultaneously eliciting musical emotion: the mechanism of contagion/synchronization, which in many cases triggers bodily-motor and vocal mimetic reactions (whether real or imagined), and cognitive references to the genre and grammatical rules of musical structure, including expectations, which the author associates more closely with aesthetic response.

[4] See also: Meyer, L. B. (1956). *Emotion and Meaning in Music.* University of Chicago Press.

Commenting on scientific concepts of musical perception that encompass both direct psychophysiological reactions and more mediated emotional-cognitive responses to sound, the researcher concludes:

> What has not been widely noticed is that music can arouse emotions in these various different ways at the same time. Furthermore, the different mechanisms may be simultaneously arousing different emotions or mood states [5, p. 674].

How one might "harness the horse and the trembling doe to one cart"—that is, how to combine, in a psychological sense, rather coarse and nearly physiological contagion-type reactions ensuring emotional synchronization between the music and the listener on the one hand, with refined aesthetic emotions linked to genre-grammatical rules of the musical statement and the evaluation of beauty and integrity of musical expression on the other—remains not entirely clear. While noting the constant presence of the contagion/synchronization psychological mechanism in shaping musical emotion, one can observe a certain difficulty in examining it alongside quasi-intellectual aesthetic feeling. This problem is characterized by Patrick Hunter and E. Glenn Schellenberg—highly respected authors in psychological circles—as "theoretical debates, which are currently deadlocked" [37, p. 155].

Since aesthetic emotion, in all its completeness and psychological reality, represents more or less a terra incognita, various hypothetical statements and interpretations remain permissible regarding aesthetic experiences. Investigating the nature of this aesthetic feeling and its psychological content constitutes a distinct task—one that empirical aesthetics has only very recently begun to address.

The Power of Beauty: In Search of Its Source and Tools of Influence

In the poem *The Beauty* (*Krasavitsa*), Alexander Pushkin speaks of the great power of the aesthetic feeling, likening it to a religious one.[5] Essentially agreeing with the poet, experimental scientists do not deny the significance of this feeling: it appears in a multitude of studies [5; 1; 38; 39; 40]. The power of aesthetic impact

[5] Pushkin, A. S. (1950). *Complete Works* (Vol. 3: Poems 1827–1836). Publishing House of the USSR Academy of Sciences, p. 239.

is also mentioned, in particular, in William Shakespeare's *Hamlet*, when referring to the actor's empathetic identification with the imaginary Hecuba, which evokes tears: "What's Hecuba to him, or he to Hecuba, / That he should weep for her?".[6] However, the extent to which the psychology of musical-aesthetic feeling and the listener's empathetic interaction with music have been developed varies greatly: the mechanism of recognition/induction/contagion of the emotion embedded in music has received a significantly larger share of attention. Recently, this relatively well-understood topic has been further elaborated, shedding light on individual differences and the role of context in musical perception without altering the main vector of research—the study of music's emotional impact through mimetic contagion [23; 24; 41; 11; 12; 42; 33; 7].

For all the relevance and scientific validity of investigating individual differences and contextual effects on musical emotion, this research can be characterized as "searching under the streetlamp"—that is, searching where it is relatively bright, given existing knowledge regarding the psychology of emotional response to music through a kind of identification with its intonational hero. At the same time, the aesthetic feeling—the aesthetic response to music—exists primarily as a statement of fact rather than as a clarified psychological mechanism. Extremely characteristic in this regard is a statement by a group of authors who pose fundamental questions that as yet lack convincing answers:

> That is, before our understanding of the mechanisms of emotion induction by music can be successfully advanced, it might be helpful to know something about the nature of music-induced emotion itself. Which emotive states are most (and least) frequently induced by music? Are these states specific emotions? How can we adequately classify and measure them? How do these "music emotions" relate to extramusical emotional experience? And, finally, do music-induced emotions differ sufficiently from everyday emotions to warrant a domain-specific classification? [43, pp. 494–495].

It might seem somewhat inappropriate to cite researchers whose ideas were articulated nearly two decades ago. Yet it is not: unlike technical sciences, knowledge in the humanities advances fairly slowly, and breakthrough ideas are relatively few; scholars, including psychologists, frequently turn to predecessors—at times quite distant—whose thoughts have lost none of their relevance to this day. The cited article

[6] Shakespeare, W. (1891). *The tragedy of Hamlet* (H. N. Hudson, Ed.). Ginn & Company. (Original work published ca. 1599), p. 121.

quotes an author whose work was published nearly a century and a half ago, yet the question he raised still remains unanswered:

> In *The Power of Sound*, Gurney (1880)[7] stated that "The prime characteristic of Music, the *alpha* and *omega* of its essential effect: namely, its perpetual production in us of an emotional excitement of a very intense kind, which yet cannot be defined under any known head of emotion" [43, p. 495].

Seeking to shed light on the state experienced by listeners, the authors of the study tentatively interpreted it as the perception of beauty, for which the experiment's participants attempted to find descriptors such as sublimity, wonder, transcendence, tenderness, nostalgia, and peacefulness. Emotions of this kind accompany aesthetic feeling—or rather, constitute its core—which is particularly noticeable in music characterized by sadness and melancholy. Aesthetic experience, coloring all shades of sorrow from despair to light melancholy, transforms these manifestations and elevates them. Listeners in such cases frequently use that very word—*sublime*. In other words, art turns ostensibly negative emotions into positive ones when the sense of beauty overshadows and transforms any everyday associations linked with sadness. In using the terms "melancholic" or, even more so, "transcendent", subjects seemed to be attempting to grasp that special quality accompanying the experience of various shades of sadness in music: they were likely trying, as best they could, to describe the aesthetic feeling or catharsis that accompanies their musical emotions.

The emotions observed by the experimenters were termed *refined* by psychologists—far removed from ordinary everyday impressions:

> … it would clearly be wrong to downplay the emotional significance of music-induced feelings, should these feelings fail to be consistently followed by those overt actions or by the neurobiological patterning that is characteristic for certain basic emotions [43, p. 515].

Thus, the authors enter the debate between emotivists and cognitivists on the side of the latter. Their opposition has already been mentioned earlier both in the present article and in the preceding publication [19]. Virtually all music psychologists address this topic in one way or another; as an example, one could cite a dozen relatively randomly selected works, five of which are written predominantly by emotivists [12; 13; 20; 44; 15], while the other five are written primarily

[7] Gurney, E. (1880). *The power of sound*. Smith, Elder, & Co, p. 120.

by cognitivists [18; 17; 2; 6; 1]. However, the issue remains under discussion, and psychologists in this case refrain from overly categorical judgments.

Scholars, as a rule, cite the views of both camps, by no means denying the presence of real emotions in the process of musical perception, but emphasizing their weakened profile in terms of intensity and their utter dissimilarity to everyday experiences—which indirectly indicates that we are dealing with aesthetic feeling, with the experience of beauty. If emotions in the strict sense of the word presuppose an assessment of an individual's well-being and safety (perhaps identifying danger, attack, or, conversely, security and support), then during musical perception, such an analysis is clearly absent. Refusing to accord musical emotions classical emotional content, the authors put forward aesthetic experiences as the only relevant ones. A vivid example of this kind is a comprehensive philosophical study by Federico Lauria, based on an examination of a vast corpus of literature on the topic [2]. Unpacking his colleagues' stance, the author pays significant attention to concepts such as

> …aesthetic experience, aesthetic appreciation, and aesthetic emotion: The topic relates to controversies regarding the nature of aesthetic experience and, more recently, of aesthetic appreciation and aesthetic emotions. The very possibility of musical emotion is puzzling for traditional views of aesthetic experience as disinterested [2, p. 4].

Referenced here is the foundational concept of emotion as being pertinent to an individual's well-being and safety: in this sense, according to the author, emotional experience falls outside the conceptual domain outlined by "emotion" and constitutes a phenomenon of a different order.

Refusing to recognize musical emotions as emotions proper, the author goes no further than denying the identity between musical emotion and ordinary everyday experiences. He writes:

> Music can move us deeply as we attend to its beauty, complexity, subtlety, and expressive properties. Still, this affective appreciation clearly differs from garden-variety emotions such as sadness, happiness, or anxiety [2, p. 12].

The author acknowledges the contradictory nature of the problem, the essence of which lies not so much in the fact that musical experiences are different from ordinary everyday experiences, but in the fact that the character and nature

of the aesthetic emotion accompanying musical perception remain not fully understood. The denial of the reality of emotions experienced under the influence of music stems not only from the polemical nature of the stances in this eternal debate—real *vs*. imagined—but, as one might assume, also from the constant and immutable presence of aesthetic emotion in musical perception. Aesthetic emotion, as an experience of beauty, permeates interaction with music from top to bottom, at times appearing to displace all other comparisons, associations, similarities, and even such seemingly indisputable manifestations of emotionality as physiological reactions.

Bringing aesthetic emotion to the fore, Stephen Davies argues in favor of those who are willing to recognize an experience elicited by music and unlinked to mimesis as a genuine emotion—that is, the existence of a pure and untarnished aesthetic emotion that bears no resemblance to a real emotional reaction to anything whatsoever [1, p. 34]. The author notes that *arousal* (a feeling of excitement or being moved) can arise even without a mimetic reaction to the experiences depicted in the music: sad music may not plunge the listener into a state of sadness at all, yet remain stirring and generate emotional arousal by virtue of the aesthetic feeling it has awakened—a feeling that sustains the individual both while the music is sounding and after it has faded, leaving a memory of an experienced artistic shock.

In other words, a number of researchers are willing to grant pride of place in evoking musical emotion to the aesthetic feeling. Such a preference is particularly widespread among scholars in the humanities who lean toward a cognitivist stance, considering musical emotions to be imagined rather than real [1; 3; 2; 5]. Either these authors themselves, or those they cite in agreement with them, attach substantial importance to the musical-textual phenomenon—namely, expectations and violations of a musical-grammatical nature in connection with the psychology of musical perception. The simplest example of this kind is a submediant chord (VI) sounding in place of the expected tonic (I) within the European tonal system, generating a sense of uncertainty and, consequently, a certain tension. Conversely, the harmonious unity and equilibrium of a work's pitch-rhythmic structure create a sense of stability and balance [36; 31].[8] Based on

[8] Meyer, L. B. (1956). *Emotion and Meaning in Music*.

the listener's instantaneous and unconscious evaluative judgments regarding the heard musical text, an aesthetic feeling is formed; it is no coincidence that Kant, as well as earlier philosophers, linked this feeling to the "power of judgment" (*Urteilskraft*).

Emotivist psychologists, nevertheless, do not deny either the participation of expectations/violations or aesthetic judgment as such in the formation of musical emotion [8]. However, they tend to reproach their colleagues for overestimating the cognitive factor and insufficiently linking musical emotions to the musical triggers that evoke them:

> Research on music and emotions has failed to become cumulative because music researchers have either neglected underlying psychological mechanisms or assumed that musical emotions reflect a cognitive appraisal … Specifically, researchers have studied musical emotions without regard to how they were evoked, or have assumed that the emotions must be based on the "default" mechanism for emotion induction, a cognitive appraisal [8, p. 559].

The stance of these authors is by no means obsolete; the taxonomy of musical triggers they compiled in relation to their psychological effects is cited by colleagues as foundational and can be accepted "by default" as the basis for a model of emotional response to music [4; 7].

Despite this, Mark Reybrouck and Tuomas Eerola equate the significance of both approaches, that is, they logically separate the direct induction of musical emotions that affect perception from the aesthetic appraisal of the musical whole, which plays a different role in this process. The former is assigned the role of *nature* (the biological factor), while the latter fulfills the role of *nurture* (the cultural factor) [4, p. 10]. Furthermore, the neuroanatomical proximity of the rational and emotional vectors in human life is widely acknowledged in the literature, as there is no separate specialization of brain regions governing cognitive processes and those linked to emotive processes [4; 9; 44; 45; 29].

Thus, the two-tiered perception of music as an acoustic phenomenon on the one hand and as a cultural-aesthetic phenomenon on the other can be considered quite well-established in the psychological literature. At times, this duality is explicitly stated; in other cases, it seems implied or even bypassed. Nevertheless, the "body" (the sound) and the "soul" (the aesthetic substance of the musical whole) are disputed by no one, evoking diverse contextual connotations and interpretations. The crucial

conclusion drawn from experimental psychology data is the idea of the unity of the emotional and cognitive components of music perception—a synergy shared with other aspects of human perception. The link between feeling and reason, ordained by human nature itself, cannot be severed, whether in terms of cerebral localization or in terms of temporal priority of the former over the latter.

A certain common denominator in the psychological description of musical emotion can be considered *arousal* (an elevation of spirit), noted by many scholars among both emotivists and cognitivists. Equally popular is the designation *moved* (being touched), which likewise raises no objections [21; 2; 5; 3].[9] Musicologists would rather refer to being moved or spiritually elevated as an aesthetic feeling—an intuitive response to the beauty of the music heard. After all, if a composer is talentless and uninteresting, no *arousal* will occur, even if outward signs of martial fervor or a lullaby's tranquility are easily discernible. *Arousal* and being *moved* are emotional reactions to musical beauty, which imparts power and persuasiveness to the composer's expressive intentions.

The unity of *contagion*—the power of music to imbue the listener with its embedded feelings—and its aesthetic component, resulting from the evaluation of harmony and proportion across all constituent structural elements, was explicitly formulated by Stephen Davies:

> ...if we never found music expressive, we would not be moved by it. In other words, it identifies the close and mutual dependence of our experience of music and the judgments we make concerning its features [1, p. 23].

In the author's discourse, the word *judgment* carries the greatest weight. Given the repeatedly confirmed connection between the emotive and cognitive components of brain activity, not every judgment relies by its psychological nature on logical operations and inferences; some arise instantaneously and intuitively, while remaining intellect-driven reactions to observed relationships and proportions. This is precisely what occurs in musical perception, which shapes our appraisal of what is heard. The author emphasizes the dependence

[9] See also: Barradas, G. T. (2017). *A cross-cultural approach to psychological mechanisms underlying emotional reactions to music.*

of musical experience on judgments about the heard music: aesthetically unconvincing musical ideas cannot render our musical experience emotionally rich.

Long before the birth of the psychology of music as a scientific field—including empirical aesthetics—Pushkin perceptively observed in his 1830 poem *Elegy* (*Elegiya*):

> Sometimes I'll sink in harmony again,
> Or wet my thought with tears of joy and pain.
> (Translated by Evgeny Bonver).[10]

Thus, in a single phrase, the poet laid bare the core psychological parameters of artistic perception, including musical perception: first, emotional contagion by the feelings of virtual characters; and second, the aesthetic feeling accompanying these experiences. In a psychological sense, Pushkin's introspection is valuable as testimony to the inseparability of contagiousness and aesthetic judgment—*contagion* and *arousal*—where the former is represented by "tears of joy and pain", and the latter by "sink in harmony." Not stopping there, the poet offers yet another testament of this kind, this time through the lens of music: Antonio Salieri, as a character in the "little tragedy" *Mozart and Salieri*, speaks with utmost psychological fidelity:

> Born with a love of art, when as a child
> I heard the lofty organ sound, I listened,
> I listened and the sweet tears freely flowed.
> (Translated by Antony Wood).[11]

The young Salieri becomes imbued with the feeling conveyed in the music; he is moved because this affective state is engendered and reinforced by the aesthetic perfection of the sound he hears. The music is beautiful, and his aesthetic experience in this instance proves extraordinarily intense—from that moment on, he can no longer part with music, as he feels a constant need to experience the sensation of "sinking into harmony."

From a psychological standpoint, it is desirable to clarify precisely what within the musical whole the aesthetic feeling responds to, what engenders it, how musical beauty is subjectively experienced, and what determines

[10] Pushkin, A. S. (1830). *Elegy* (Y. Bonver, Trans.). RuVerses. https://ruverses.com/alexander-pushkin/elegy/5288/

[11] Pushkin, A. S. (1982). *Mozart and Salieri: The little tragedies* (A. Wood, Trans.). Angel Books; Dufour Editions. (Original work published 1830), p. 36.

the aesthetic response on the part of the listener—or, in other words, what psychological mechanism triggers the listener's aesthetic reactivity. These analytical objectives closely resemble Salieri's desire "to test harmony with algebra,"[12] which constitutes the overarching research goal of psychological science.

Aesthetic Feeling: For All or For the Chosen Few?

Placing into Mozart's mouth a reflection on the impact of harmony on humans—when he remarks with a touch of regret, "Oh, if everyone could feel the power of harmony!"[13]—the poet essentially raised two implicit questions: first, what exactly should be understood by the harmony that evokes aesthetic feeling; and second, whether every listener is prepared to respond to this harmony. As previously noted, existing literature largely attributes the emotional and semantic facets of sound to non-notated properties controlled by the performer; that is, contagion (emotional *contagion*) is primarily associated with interpretive means—tempo, timbre, loudness, register, range, and articulation [34; 27; 31; 25; 33]. The aesthetic dimension of sound, by contrast, falls primarily within the composer's domain and consists in an intuitively grasped relationship among the structural elements of the musical whole across all its levels.

The relative autonomy of a musical statement's semantic meaning and its aesthetic component was expressed by Medushevsky in his article on the dual nature of musical form. He noted that the intonational form, associated with non-notated properties of sound, aligns with right-hemispheric processes of a predominantly emotional nature, whereas the analytical form, linked to pitch-rhythmic parameters and the aesthetic aspect of music, engages left-hemispheric processes of a structural-architectonic nature [34]. Although the neuropsychological specialization of the cerebral hemispheres was identified relatively recently (in the mid-twentieth century), and laboratory research into their relatively autonomous functions gained momentum at the turn of the twenty-first century, musicology observed the tight link between aesthetic experiences and the fulfillment/violation of listener expectations as a musical text unfolds immeasurably earlier. As early as the era of Brahms, in the second half of the nineteenth century, his passionate admirer

[12] Pushkin (1982), p. 36.
[13] Pushkin (1982), p. 36.

and anti-Wagnerian Eduard Hanslick spoke of the structural-grammatical dialogue between music and listener as the source of aesthetic feeling. Authors of a recent study corroborated his insight, asserting a more pronounced aesthetic reaction among musically educated listeners:

> Indeed, a listener with no theory training may be less likely to be—in the words of Eduard Hanslick (1986)—"continuously following and anticipating the composer's designs, here to be confirmed in his expectations, there to be agreeably led astray" [38, p. 20].

If one chooses not to refer to such early references to the harmonic perfection of the musical whole as perceived through expectations and violations of known regularities, one can rest content with the extraordinary popularity of the views of American musicologist Leonard Meyer.[14] His core thesis serves as a commentary on and reinforcement of Hanslick's ideas: it is easier to find a music-psychological paper citing Meyer's seminal publication than to find one without such a reference—rough estimates put the number of citations to his work at 8,281. Within Russian musicology, Medushevsky follows this Hanslickian tradition, asserting that music-psychological discourse could hardly exist without factoring in expectations that are alternately fulfilled or violated in the course of musical exposition [36]. Similarly, Leo A. Mazel wrote about the inertia of perception and its disruption as paramount factors in the artistic impact of music [46, pp. 218–226].

Experimental music-aesthetic research appearing in recent years—mainly within the current century—frequently contains "bad news": not only is there a noticeable lack of practical knowledge regarding real musical-aesthetic experience, but one must also concede that the variation in musical-aesthetic impressions across different individuals is immense. In evaluating music or a performance, an individual may at times disagree with themselves if they hear the exact same music or performance after a brief interval. The criteria for judging musical quality and performance quality prove exceedingly unstable and vague, failing to show the unity one might hope for even among professional musicians [47; 48; 49]. As some psychologists observe: "Consequently, to explain why people differ so much in what they like and prefer continues to be a challenge for the field" [50, p. 58].

[14] Meyer, L. B. (1956). *Emotion and Meaning in Music.*

Patrik Juslin, who can without exaggeration be called a leader in contemporary music psychology, is likewise not overly reassuring:

> I define aesthetic judgment here as a process by which the value of a piece of music as "art" is determined, based on one or more subjective criteria (e.g., novelty, expressivity, and beauty) which relate to properties of the artwork, either its form or its content (Juslin, 2013). Moreover, I submit that aesthetic judgments of music are neither completely "objective," nor merely "subjective": They involve psychophysical interactions between objective properties of the music and person-dependent impressions of the judge. Thus, there are no absolute or universal criteria for aesthetic value [48, p. 94].
>
> Music is commonly regarded as one of the fine arts, but aesthetic responses to music are still poorly understood [49, p. 193].

Despite the differences across a whole array of criteria—the interests and preferences of listeners, their upbringing and background, and the conditions and objects of perception—it has been possible to confirm the dependence of aesthetic impression on expectations and their violations in the course of musical perception [51; 39; 38; 52].

A team of British scholars conducted an experiment with 81 music lovers and reconfirmed this conclusion:

> On the one hand, simplicity might be expected to promote experiences of beauty. Indeed, according to the processing fluency theory, perceived beauty may be influenced by the ease with which a piece can be cognitively processed, where the easier it is to process the piece, the more beauty may be experienced. On the other hand, beauty judgements are likely also intrinsically related to the listener's expectations, which are based on their knowledge of musical syntax. Here, it is recognised that while it may be a positive experience for the listener when a piece of music unfolds as anticipated, a degree of unexpectedness, surprise, or novelty in music can lead to greater feelings of pleasure, an experience that (as we discuss below) people associate with beauty [51, p. 3].

Serbian researchers arrived at the same conclusion when studying the perception of musical beauty by professional musicians—pianists, composers, and musicologists. Their study material consisted of a recently composed avant-garde work incorporating magnetic tape. Among other perceptual parameters,

the psychologists investigated aesthetic emotion and its musical triggers. The authors succeeded in confirming the quasi-intellectual, cognitive nature of aesthetic experience, which is particularly closely linked to the perception of contemporary music and the comprehension of its structure:

> Thus, some contemporary views presuppose those aesthetic judgments and aesthetic modes of engagement are vital elements of aesthetic emotions evoked primarily by cognitive mechanisms [52, p. 48].

Thus, the psychological insight of musicologists regarding the role of perceiving musical structures and the listener's unconscious dialogue with them can be considered empirically corroborated. It is quite probable that from this "technological" conclusion one could extract yet another piece of news—one that the musical community might consider rather good, while the rest of society might view as rather bad, hinting at an "elitist" underpinning to the capacity for musical perception. Its essence lies in the notion that musical education is, to a greater or lesser degree, necessary for a fully developed aesthetic perception of music. A number of experimental psychologists have arrived at precisely this—a second fact that can be considered established: the more educated and experienced the listener, the more complete their aesthetic experience. In a sense, a conclusion of this kind is self-evident; yet it is one thing to have logical probability or even conviction at the level of humanities discourse, and quite another to possess practical, empirical, and psychological reality.

Several recent studies confirm a more pronounced capacity among musically educated individuals for the aesthetic perception of music [38; 40; 53]. At the same time, it must be taken into account that the frequently mentioned musical expertise implies not so much formal professional music education as sufficient *musical experience*—a familiarity with a specific musical culture, which in most cases is entirely passive and operates purely at the listening level.

To what extent are musical impressions universal, at least potentially? This question, in either an explicit or a more covert form, is constantly present within the purview of psychologists. Following the approach of emotivists, a number of researchers focus on the perception of basic emotions and the coarser, predominantly acoustic properties of the musical whole linked to them, hoping

to find comparable understanding of both their own and an unfamiliar musical culture. The most illustrative experiments of this kind have for many years elicited commentary from colleagues. In today's world, where musical impressions surround people everywhere, it is far from easy to find psychologically "clean" material where a group of listeners would represent a kind of *tabula rasa*. Commenting on one such study, psychologists write:

> Impressively, findings from dozens of cross-cultural studies have shown that listeners across cultures agree on the emotions they perceive in music, even when hearing music from unfamiliar cultural groups. In one of the first studies of this kind, Fritz and colleagues (2009) demonstrated that listeners from the Mafa, an ethnic group in northern Cameroon, who had little to no exposure to Western music, were still able to recognise happiness, sadness, and fear in Western music. However, the Mafa's performance was lower than that of Western participants, indicating that cultural familiarity still provides relevant additional information [7, pp. 11–12].

The view of this group of psychologists aligns with that of colleagues who offer a twofold interpretation of musical impressions among people belonging to different cultures. While acknowledging the audience's capacity to respond adequately to salient acoustic phenomena—such as sudden bursts of loudness, dissonance, or timbral brightness [24]—and to recognize basic emotions in music, experimenters nevertheless maintain that the perception of an alien musical culture is possible only at the most fundamental, "grassroots" level. Thus, the significance of cognitive operations in musical perception and the limited possibility of a fully fledged interpretation of musical emotions within an unfamiliar musical culture are once again underscored [9; 28; 14; 54]. The last of the aforementioned researchers, working with Western European and Persian listeners, concluded that even physiological reactions to music are not so primitive: if the audience is unacquainted with the conventional language of a given musical culture, the music may fail to elicit any reaction at all [14, pp. 29–30].

A certain indifference toward the music of an unfamiliar culture also stems from the fact that, at best, only its "physical," most basic levels are accessible to us—tempo, timbre, loudness, rhythmic and melodic contour, and articulation. Yet the main element is missing: an aesthetic response to the heard material, which spiritualizes it and imbues it with sociocultural meanings.

This response, in turn, is absent because we are unfamiliar with the musical language of, for instance, an Indian raga. We cannot form expectations and register their violations in the process of listening to this music; that is, we cannot engage in a dialogue with it. It remains an alien-sounding object, certain features of which are perceived by us emotionlessly, lacking the key element—a genuine contact between listener and music, and the listener's involvement and active participation in this dialogue.

In answering the question of musical universals, one can state with a fair degree of certainty that music is universal in terms of its capacity to express basic emotions. However, it is by no means universal in its capacity to convey more complex nuances of feeling, narratives, or philosophical concepts. It is unlikely that a person unfamiliar with the European musical language would understand Tchaikovsky's Sixth Symphony as a musical "novel" about the tragedy of a solitary romantic caught in the vise of necessity that dooms him to destruction. The same applies to masterpieces of pop music that are less explicitly philosophical. It is difficult to imagine that an indigenous person spending their life as a hunter-gatherer in the Amazon rainforest would experience aesthetic pleasure from listening to songs by *ABBA* or *The Beatles*; the incomparable melodic beauty that elevates them to classics of their genre would remain misunderstood and unappreciated. At the same time, the emotional tone of these songs would be entirely open to such a listener: they would certainly not confuse dreamlike balladry with fiery dance tracks and could respond motorically to their rhythm.

Model Construction: Conclusions and Findings

For the purposes of constructing a model of emotional response to music, it would be fruitful to draw on Medushevsky's concept of "adequate perception":

> Adequate perception is an ideal, a benchmark of perfect perception of a given work, based on the experience of artistic culture as a whole. … In relation to the infinitely diverse acts of perception, as well as psychological and sociological types of perception, adequate perception turns out to be an invariant and a cultural norm [34, pp. 143, 155].

The author quite rightly termed "adequate" that perception which relies exclusively on the intrinsic properties of the music as such, separating it from the various fluctuations inherent in every case of real-world perception.

It is precisely the parameters of adequate perception that are uniform across highly diverse subjects of perception, insofar as they rest upon the objective data of the sounding musical phenomenon. And just as many physical processes are described as though occurring in a vacuum—whereas outside a vacuum they would unfold differently—the process of musical perception itself represents a theoretical construct to which actual acts of perception can only approximate.

At the same time, even an ideal model of adequate musical perception remains incompletely formulated and comprehended. That is, there exists no ideal object against which real situations of musical perception could be compared, with a certain benchmark originating from a conditionally envisioned ideal listener (a highly educated musician or musicologist) who perceives music that is well-known from experience and theoretically comprehended. In this music, much is known to such a listener—from the structural regularities to performance traditions, from landmark works to the evolution of the musical styles that shape it. If an analytical model of musical perception of this kind could be created, it could serve as a focal anchor for experiments envisioned by contemporary psychologists, where the material comprises a wide array of music (by no means limited to Western European), and the subjects are people of diverse races and ages whose musical emotions are observed not merely under laboratory conditions, but within highly varied real-life contexts.

Among the existing models of emotional response to music, the model proposed by Mark Reybrouck and Tuomas Eerola deserves special mention [4]. The two lower levels of this model place at its foundation emotions defined by their positive or negative valence and by the degree of arousal associated with the expressed emotional state—a constructive classification already discussed at the beginning of this article. At the next level, these dimensions are further specified through the feeling of *sadness* emerges (negative valence and low arousal). This model can well be taken as a basis: it reflects the main structural levels of perception, with basic emotions represented at a conditional middle level—*sadness*—and aesthetic emotion at a conditional upper level, experienced as awe, being touched, and perhaps nostalgia—*moved, wonder, nostalgia* (*Illustration 1*).

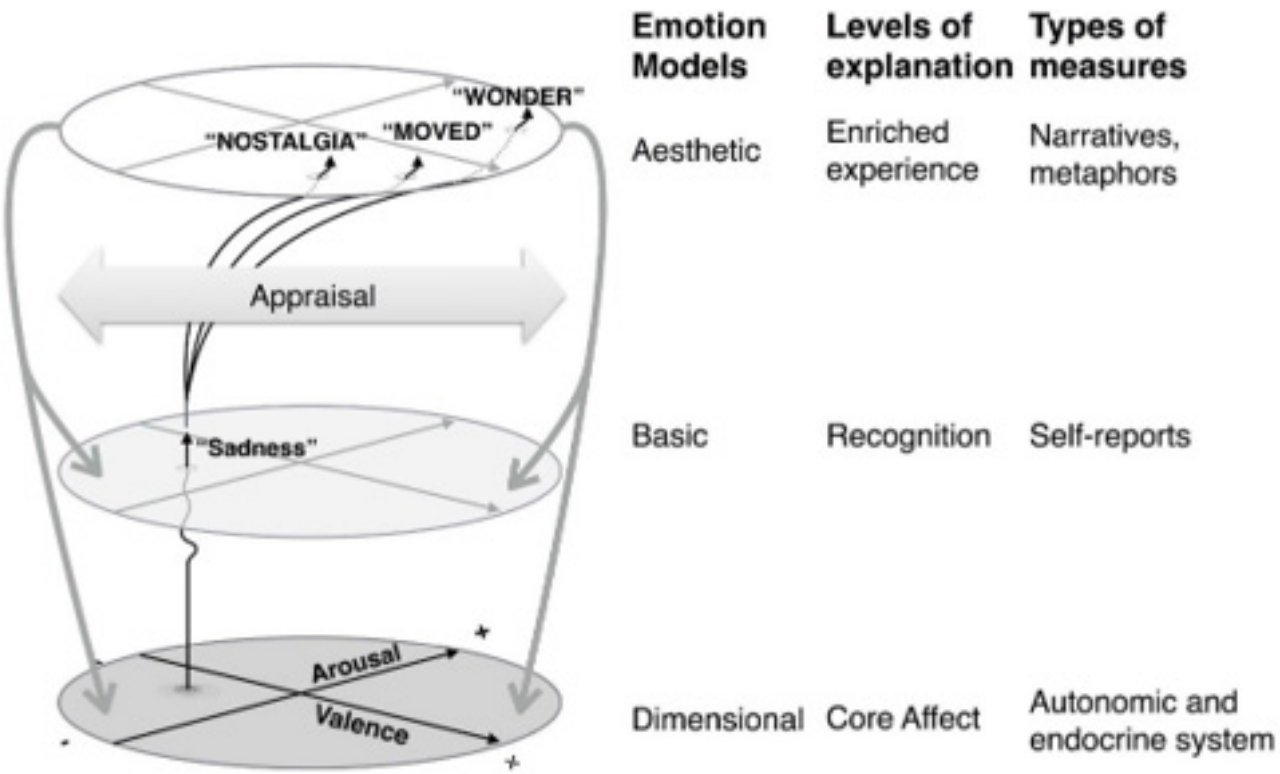


Illustration 1. Visualization of a Hybrid Model of Emotions as Applied to Music [4]

Two further clarifying yet essential aspects should be incorporated. First, a benchmark level of cultural attainment and substantial musical experience—which can be defined as a musical thesaurus, the full body of a listener's musical concepts—must be taken as the baseline: outside one's musical experience and, broadly speaking, musical education, emotional responses to music would be impossible. In other words, adequate perception must serve as the foundation and prerequisite of the model, since a theoretical model cannot account for the endless variety of perceptive conditions and personal factors influencing it.

Second, the model must account for the overarching influence of aesthetic feeling, which arises not merely at the "upper tier" of perception, as outlined in the existing model (the upper horizontal *appraisal* arrow), but across all its levels from bottom to top. Aesthetic feeling acts much like a "magic lantern," illuminating all human reactions to music and elevating them to a phenomenon of a *sublime* order—listeners

in the experiments frequently use the word sublime to characterize their aesthetic response. Furthermore, in the proposed model, mimesis is inevitably superimposed on this foundation of conditional musical experience and education: by subconsciously imitating the intonation and movement expressed in the music, the listener does not so much evaluate it in terms of *valence* and level of activity (*arousal*), but immediately responds to the recognized emotion through empathetic contagion and synchronization (*Illustration 2*).

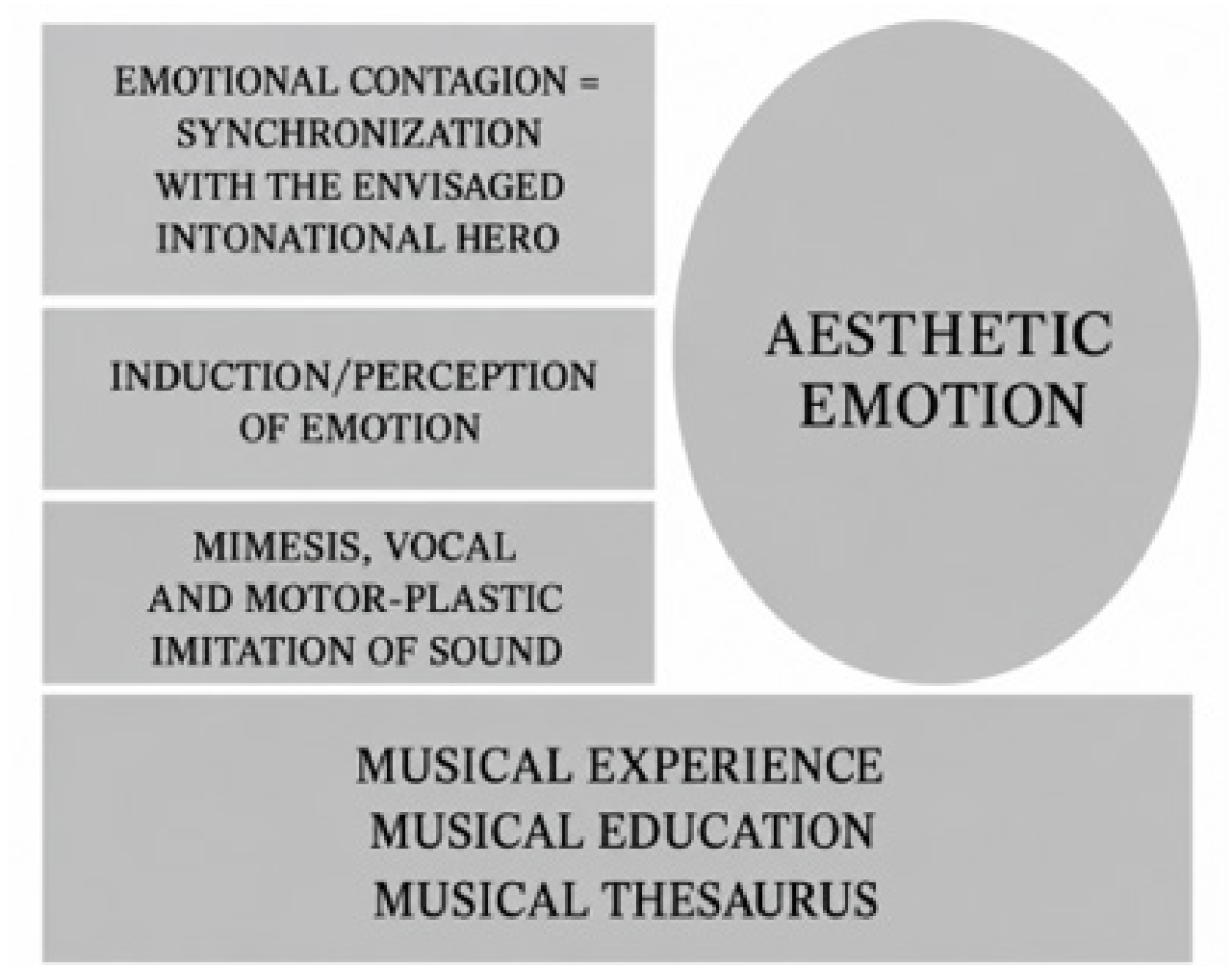


Illustration 2. Model of the formation of emotional perception of music

The proposed model represents yet another approach to an immense topic, another attempt to provide a structural understanding of the emotional response to music. It is possible that some elements of this model will endure in the future; the construction of models for music-psychological processes is currently in its initial stages, and the general characterization of such attempts, regardless of how convincing they may be, can be summed up in the familiar saying: "*the journey of a thousand miles begins with a single step*" (or "*he who travels, conquers*"). The extraordinary popularity of experimental research on musical emotion allows one to hope for the eventual success of such endeavors through the collective efforts of an impressive number of scholars.

Conclusion

Musical perception represents an extraordinarily complex, multi-component process open to external influences. Its "lower tier" appears to be the most fully developed, encompassing all "levels" of human nature in its responses; it is tied to bodily and physiological reactions to sound, through which it can be decoded as the auditory equivalent of basic emotions—fully comparable to real-life emotional reactions such as joy, sadness, fear, or anger. The psychological key to recognizing this emotional content is the synchronization of listener's experiences with the image of the "intonational hero" of the musical whole, "from within which," as Medushevsky put it, music looks at the world. This insight of a purely humanistic nature has been validated within the discourse of scientific psychology. Moreover, it has been demonstrated that the listener's identification with the intonational hero transforms the listener into a co-performer and, in a sense, a co-composer of the perceived music, imparting a special activity, efficacy, and consequently, uniqueness to the process of musical perception among the arts.

The perception of the emotional character of a musical statement at the level of basic emotions is the most universal among listeners, regardless of their musical education and experience. However, the greatest mystery—and simultaneously the essence of the entire process of musical perception as an act of artistic communication—consists not so much in the emotionally meaningful decoding of sound, but rather in the perception and appraisal of its aesthetic dimension: the comprehension of musical beauty. Here, a well-known paradox arises:

aesthetic perception, by its psychological nature, is a process of a predominantly cognitive, quasi-intellectual kind, even though it unfolds unconsciously without formal logical operations. Yet the listener's reaction to this process constitutes a genuinely powerful experience. It is precisely this experience, often defined as "sublime," that has a special character that makes it "non-emotional" in the strict sense of the word, as it bears no relation to the appraisal of an individual's current well-being: that is, the fundamental psychological content of emotion in its classical sense does not apply to aesthetic experience. One might even argue that the strictly emotional content of a musical statement at the level of basic emotions serves merely as a catalyst for the emergence of an aesthetic experience, outside of which even quasi-everyday emotions fail to evoke true empathetic identification in the listener's soul.

Philosophical-aesthetic insights, at times dating back to the mid-19th century, as well as state-of-the-art experimental studies, confirm musicological conceptions regarding the essence of aesthetic experience. In accordance with these views, subsequently corroborated experimentally, the foundation of the aesthetic response to music is formed by a multi-component process of fulfillment and violation of listener expectations concerning stylistic, musical-linguistic, and generic aspects of the musical whole. A listener who lacks sufficient musical experience and, more broadly, general cultural concepts—collectively referred to as a thesaurus—will remain outside the aesthetic impact of a work that possesses all the necessary parameters for such affect. If, on the other hand, the corresponding prerequisites for a fully fledged artistic perception of music are formed, such perception is rightfully termed "adequate" in musicology. In a psychological sense, it represents a synthesis of the basic emotions embedded in the music through mimetic synchronization and the aesthetic appraisal of the musical whole.

Thus, aesthetic experience acts as the essence and center of the process of musical perception: by intensifying the listener's impression of the content embedded in music at the level of basic emotions, and possessing its own emotional power that reflects the listener's appraisal of the beauty and harmony

of the entire set of musical means, aesthetic experience permeates the process of musical perception from bottom to top. Unlike preceding models of musical perception, the model proposed by the author of this article emphasizes the total and all-encompassing nature of aesthetic emotion and its leading role in the listener's interaction with a musical work. An indirect conclusion from this role points to the necessity of musical education in the broadest sense: it constitutes a prerequisite for a fully fledged perception of music as an artistic message. Investigations into the psychological mechanisms and individual manifestations of aesthetic experience are only in their initial stages; nevertheless, even now one can assert the paramount importance of the aesthetic dimension of musical perception, for which all other aspects—including psychophysiological synchronization with the acoustic whole—serve as accompanying and less essential factors. The proposed model of musical perception structures existing conceptions of it as a complex psychological phenomenon that synthesizes, in the act of perception, the full spectrum of human responses—from "lower" psychophysiological to "higher" aesthetic ones—with the latter playing the leading role in the holistic act of musical communication.

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Amando Blanquer and the double bass: A performance-analytical study of *L'ós Hispànic* in twentieth-century Spanish chamber music





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Abstract. Amando Blanquer Ponsoda composed *L'ós Hispànic: Minisuite per a Contrabaix i Piano* in 1976 for double bass and piano. Despite its musical and technical interest, the work remains little known both in the literature and in performance, rarely appearing in the usual chamber repertoire. This study examines its historical documentation, formal and modal organization and the technical and interpretative demands made on the double-bass part. The analysis is based on the 1990 Piles edition, and is complemented by concert programs from 1983 and 2023, an interview with Gregorio Casasempere Gisbert, and Vicente López's recording of Blanquer's version for tuba and piano. The four movements are considered in terms of form, modal organization, imitation, register, instrumental interaction, articulation, intonation, fingering, balance, and coordination with the piano. The analysis shows contrasting approaches across the cycle. "Joy" combines a march rhythm with Lydian and Dorian writing and imitative exchanges. "Passion" develops a cantilena over a piano ostinato and extends the double bass into its upper register. "Waiting" uses brief responses, fermatas, and changing sonorities, while "Somersault" develops recurring material through variation, modal shifts, and contrapuntal redistribution. These features create specific technical and interpretative challenges, especially in intonation, articulation, fingering, register, and ensemble coordination. The study concludes that *L'ós Hispànic* is a substantial chamber work, suitable for advanced double-bass study and concert performance. Its formal clarity, modal writing, technical demands, and active dialogue between the instruments make a case for its inclusion in the twentieth-century Spanish chamber repertoire and in advanced double-bass pedagogy, while also expanding our knowledge of Blanquer's less familiar instrumental output.

Keywords: Amando Blanquer Ponsoda, *L'ós Hispànic*, double bass, double bass and piano, contemporary Spanish music, chamber music, musical heritage, performance analysis, pedagogical potential

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Современные проблемы музыкознания /
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Исполнительское искусство

Научная статья

Амандо Бланкер и контрабас: мини-сюита «Испанский медведь» в контексте испанского музыкального наследия

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Аннотация. Амандо Бланкер Понсода создал мини-сюиту для контрабаса и фортепиано *L'ós Hispànic* в 1976 году. Несмотря на музыкальную и техническую ценность, это произведение остается малоизвестным как в музыковедении, так и в исполнительской практике, редко встречаясь в стандартном камерном репертуаре. В представленном исследовании рассматриваются история создания сочинения, его форма и ладовая организация, а также технические и интерпретационные задачи, стоящие перед исполнителем партии контрабаса. Анализ базируется на издании 1990 года (издательство *Piles*), дополненном сведениями из концертных программ 1983 и 2023 годов, интервью с Грегорио Касасемпере Хисбертом

и записью версии для тубы и фортепиано в исполнении Висенте Лопеса. Четыре части сюиты анализируются с точки зрения формы, ладовой организации, имитационной техники, регистрового строения, взаимодействия инструментов, артикуляции, интонирования, аппликатуры, баланса звучания и координации с фортепиано. Анализ позволил выявить различные подходы, используемые в цикле. Часть «Радость» (*Joy*) сочетает маршевый ритм с элементами лидийского и дорийского ладов и имитационным диалогом. В части «Страсть» (*Passion*) развивается кантилена на фоне фортепианного остинато, а партия контрабаса охватывает высокий регистр. «Ожидание» (*Waiting*) строится на кратких репликах, ферматах и смене звуковых красок, тогда как в «Сальто» (*Somersault*) повторяющийся материал развивается посредством вариаций, смены ладов и перераспределения контрапунктических голосов. Эти особенности создают специфические технические и интерпретационные трудности, особенно в вопросах интонирования, артикуляции, аппликатуры, работы в различных регистрах и ансамблевого взаимодействия. Таким образом, *L'ós Hispànic* — это значительное камерное сочинение, подходящее как для углубленного изучения игры на контрабасе, так и для концертного исполнения. Структурная ясность, ладовая специфика, техническая сложность и активный диалог инструментов обосновывают целесообразность включения этого произведения в испанский камерный репертуар XX века и в учебные программы для продвинутых исполнителей, а также способствуют расширению знаний о менее известных инструментальных сочинениях Бланкера.

Ключевые слова: Амандо Бланкер Понсода, *L'ós Hispànic*, контрабас, контрабас и фортепиано, современная испанская музыка, камерная музыка, музыкальное наследие, исполнительский анализ, педагогический потенциал

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1. Introduction

This article examines the minisuite *L'ós Hispànic* (1976) for double bass and piano[1] by the Valencian composer Amando Blanquer Ponsoda (1935–2005). The choice of this work is motivated by the wish to draw performers' attention to repertoire that could substantially enrich the double bass recital literature, while also introducing the chamber music of a composer who remains little known beyond Spain.

Blanquer studied music in Valencia with Miguel Asins Arbó and Manuel Palau Boix, later continuing his composition training in Paris with Olivier Messiaen. His output includes solo piano pieces, chamber music, concertante works, and a large number of compositions for wind band, many of which are closely tied to Valencian festive traditions. Among his most representative titles are the *Suite Blanca* (1956), *Cuatro Preludios* (1975), *Reflexiones* (1978), and the *Trio Valenciano* (1982). Besides composing, Blanquer also contributed to music theory, publishing the pedagogical manuals *Técnica del contrapunto* (1984) and *Análisis de la forma musical* (1989).

The article offers a close reading of the suite's four movements, concentrating on form, musical character, harmonic language and textural organization. Performance is considered together with these elements. Particular attention is given to articulation, register, timbre, intonation, fingering, and ensemble coordination. This approach makes it possible to pinpoint specific ensemble difficulties arising from the combination of double bass and piano, to draw conclusions about the dialogic interplay between the two instruments, and to suggest practical solutions for performers. The 1990 Piles edition of *L'ós Hispànic* was our working score.[2]

In spite of its musical vividness and expressive appeal, *L'ós Hispànic* has so far escaped scholarly attention: there is no article, dissertation chapter, or monograph specifically devoted to it. Existing studies deal mainly with Blanquer's piano output or give general overviews of his work. Worthy of mention are Marisa Blanes Nadal's 2004 dissertation at the Polytechnic University of Valencia and her monograph

[1] The original Valencian title is *L'ós Hispànic: Minisuite per a Contrabaix i Piano* ("The Spanish Bear: Minisuite for Double Bass and Piano"). The title *L'ós Hispànic* is retained throughout the article.

[2] Blanquer Ponsoda, A. (1990). *L'ós Hispànic: Minisuite per a Contrabaix i Piano* [Score]. Valencia: Piles. Legal deposit: V-1751-1990.

Amando Blanquer: vida y obra. Aproximación a su repertorio pianístico (Blanes Nadal, 2006), both of which offer valuable insights into the composer's style, though almost exclusively through his piano music. Broader, largely biographical data appear in Josep Ruvira Sánchez de León's *Compositores valencianos actuales* (Ruvira Sánchez de León, 1987).

In general, Spanish chamber music has received considerably less scholarly attention than other genres in current musicological literature. One notable exception is Juan Carlos Garvayo Medina's substantive article on Jesús Torres's piano trio (2001) (Garvayo Medina, 2024). This gap becomes especially evident when the solo instrument in question is one that rarely assumes a solo role — and the double bass is certainly a case in point.

The lack of specialist literature has inevitably shaped the source base of the present study. Alongside peer-reviewed publications, we have drawn on concert programs, and publicly available recordings. These materials prove indispensable for reconstructing aspects of the work's reception and performance history that are not documented in conventional academic sources (see, e.g., Casanova Jordán, 2023). We consulted two concert programs (1983, 2023).[3] These documents were used for dates and information about performances of the work. Another source was our interview with Gregorio Casasempere Gisbert.[4] He knew Blanquer and his professional circle. His recollections provided useful information about the composer and the background to *L'ós Hispànic*.

The full interview with Gregorio Casasempere Gisbert is reproduced in Appendix A. Musical Examples 1–14, which support the analysis in Section 4.2, are provided in Appendix B. Musical Examples 15–18, presenting the proposed fingerings discussed in Section 4.4, are provided in Appendix C.

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[3] *Conciertos de Mediodía: Jaime Antonio Robles, contrabajo; Sebastián Mariné, piano*. [Concert program]. (June 20, 1983). Fundación Juan March. Retrieved 28 Aug. 2026, from https://www.march.es/es/madrid/concierto/recital-contrabajo-piano-4228; *Concerts Primavera 2023—Capella de la Sapiència, Centre Cultural La Nau* [Concert program and notes]. (May 3, 2023). Universitat de València. Retrieved Aug. 28, 2026, from https://www.uv.es/infoactiv/musica/concertsprimavera20230503.pdf

[4] Interview by the authors with Gregorio Casasempere Gisbert concerning Amando Blanquer and the suite *L'ós Hispànic*. Valencia, September 8, 2025. Used with the interviewee's written consent (permission letter dated September 8, 2025). Unpublished.

During the study we found one public recording related to the work: Vicente López's performance of Blanquer's version for tuba and piano.[5] We listened to it for comparison. Since the solo instrument is a tuba rather than a double bass, conclusions about form, texture, and tonal-modal organization were taken from the original double-bass and piano score.

The work also presents useful material for advanced double-bass study. Its upper register, modal changes, imitative passages, dynamic contrasts, and exchanges with the piano require technical control and careful listening. For this reason, the discussion is intended for performers, teachers, and advanced students who may wish to work with the score. Recent studies of contemporary music in Spanish professional and higher music conservatories also report a limited presence of twentieth- and twenty-first-century repertoire in instrumental teaching, despite its recognized educational value (García Torán et al., 2023; Cuenca Rodríguez et al., 2025).

2. L'ós Hispànic: Context and Interview Premiere and Documented Performances

L'ós Hispànic is dedicated to Jaime Antonio Robles Pérez.[6] The work is unusual in Blanquer's chamber music because he rarely wrote for this combination of instruments. A concert program published by the Universitat de València in 2023 gives 1979 as the year of the premiere. J. Pascual Hernández Farinós, who wrote the program notes, states that the first performance took place in Madrid, with Robles playing the double bass.[7]

[5] López Velasco, V. (2021, July 28). *L'ós Hispànic—Movement I, De gaubança (CD grabado en el Auditorio Municipal de Guadassuar, 2003)* [Video]. YouTube. https://www.youtube.com/watch?v=plQ7CI5wwqc; López Velasco, V. (2021, July 28). *L'ós Hispànic—Movement II, La passió* (*CD grabado en el Auditorio Municipal de Guadassuar, 2003*) [Video]. YouTube. https://www.youtube.com/watch?v=moSbFIAH5sc&list=RDmoSbFIAH5sc&start_radio=1; López Velasco, V. (2021, July 28). *L'ós Hispànic—Movement III, L'espera* (*CD grabado en el Auditorio Municipal de Guadassuar, 2003*) [Video]. YouTube. https://www.youtube.com/watch?v=bKRv9NoDuDo&list=RDbKRv9NoDuDo&start_radio=1; López Velasco, V. (2021, July 28). *L'ós Hispànic—Movement IV, La tombarella* (*CD grabado en el Auditorio Municipal de Guadassuar, 2003*) [Video]. YouTube. https://www.youtube.com/watch?v=5JhjA01GOus&list=RD5JhjA01GOus&start_radio=1.

[6] Blanquer Ponsoda, A. (1990). *L'ós Hispànic: Minisuite per a Contrabaix i Piano*.

[7] Hernàndez Farinós, J. P. (2023). Paraules al concert: Amando Blanquer i la música de cambra. In *Concerts Primavera 2023—Capella de la Sapiència, Centre Cultural La Nau*. [Concert program and notes]. (May 3, 2023). Retrieved Aug. 28, 2026, from https://www.uv.es/infoactiv/musica/concertsprimavera20230503.pdf [p. 4].

On June 20, 1983, Robles performed *L'ós Hispànic* again in Madrid. Pianist Sebastián Mariné joined him for the *Conciertos de Mediodía* series at the Fundación Juan March. The program, preserved in the foundation's archive, gives the title as *L'ós Hispànic* (*Minisuite*).[8]

Blanquer later prepared a version for tuba and piano.[9] The musical structure remained the same, but the solo instrument changed. Only one public recording of this version was found during the preparation of this study.

The next documented performance dates from 2023. Fran Roche (Francisco Roche Raga), a soloist with the Valencia Orchestra, played the double bass part at the Capella de la Sapiència in Valencia on May 3. Bartomeu Jaume played the piano.[10] Few concert programs for performances of *L'ós Hispànic* between 1983 and 2023 have been found. Competitions and local *festero* practices[11] formed an important part of musical life in the Valencian region (Botella Nicolás, 2013). The material found for this study does not show how often the work was performed during this forty-year period. It is therefore difficult to know whether it ever entered the regular double-bass repertoire.

Robles worked both as a performer and as a teacher. Born in Teruel, he studied at the Real Conservatorio Superior de Música de Madrid and received its Honor Prize for double bass. He later became a soloist with the Spanish Radio and Television Orchestra and worked with several chamber ensembles, including the RTVE Soloists Trio, ProArte, and the Reina Sofía Chamber Orchestra. In 1990 he joined the Spanish National Orchestra and also taught at the Professional Conservatory of Music in Guadalajara.[12]

3. Documentary Evidence from the Interview with Gregorio Casasempere Gisbert

On September 8, 2025, we interviewed Gregorio Casasempere Gisbert, a conductor and musicologist from Alcoy who knew Blanquer and his professional

[8] *Conciertos de Mediodía*, June 20, 1983.
[9] See Hernàndez Farinós, 2023, [p. 4].
[10] *Concerts Primavera 2023* [May 3, 2023]. Universitat de València. Retrieved August 28, 2026, from https://www.uv.es/infoactiv/musica/concertsprimavera20230503.pdf
[11] *Festero* refers to local Valencian festive and celebratory practices (including *Moros y Cristianos*).
[12] *Concerts Primavera 2023* [May 3, 2023].

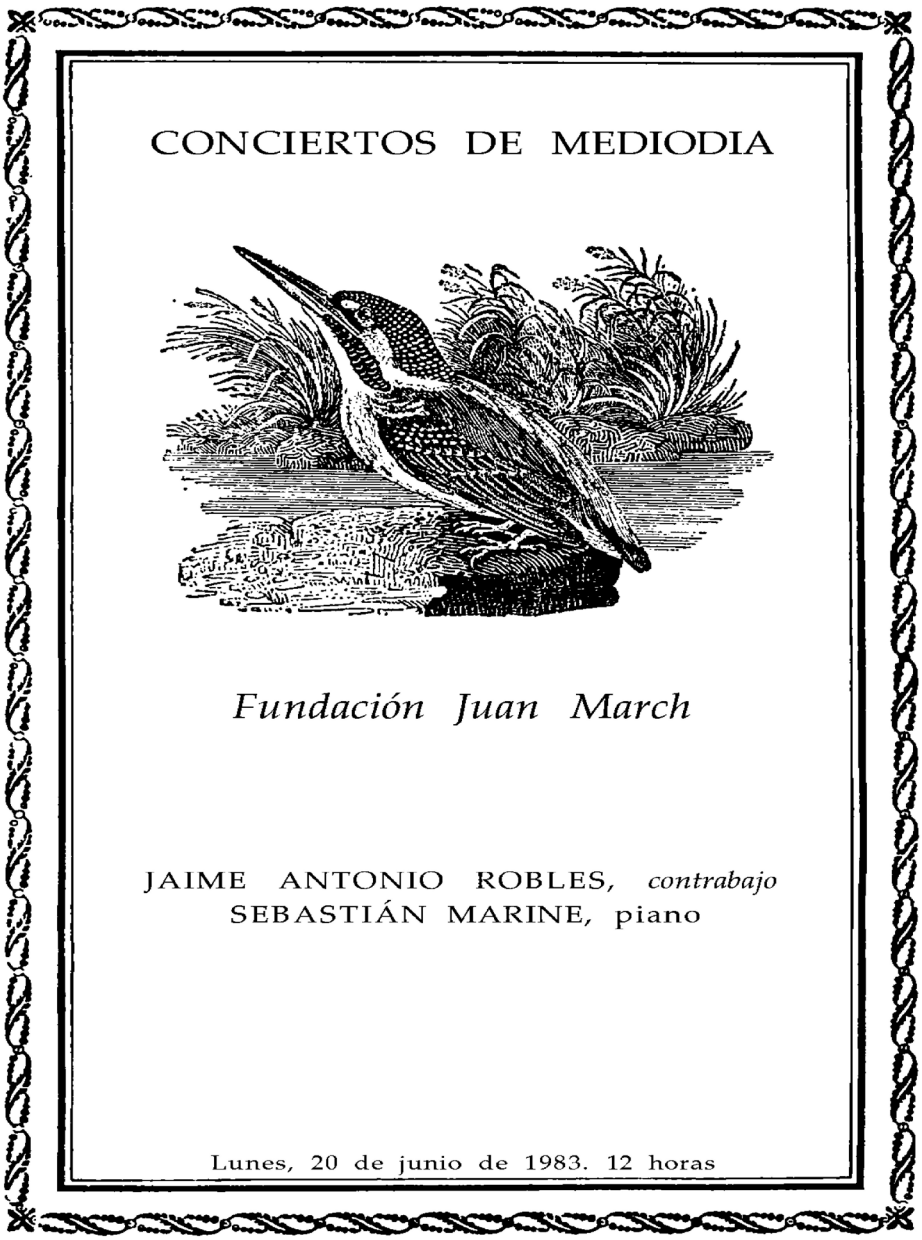


Figure 1. Conciertos de Mediodía: Jaime Antonio Robles, double bass; Sebastián Mariné, piano (June 20, 1983, Madrid). Source: Fundación Juan March. Retrieved August 28, 2026, from https://www.march.es/es/madrid/concierto/recital-contrabajo-piano-4228



Figure 2. Concerts Primavera 2023 — Capella de la Sapiència, Centre Cultural La Nau (May 3, 2023). Source: Universitat de València. Retrieved August 28, 2026, from https://www.uv.es/infoactiv/musica/concertsprimavera20230503.pdf

circle.[13] Casasempere did not give a definite explanation for Blanquer's choice of double bass and piano. He considered two possibilities: the work may have originated from a performer's request, or Blanquer may simply have wanted to explore an unusual instrumental combination. Neither possibility can be confirmed. For this reason, we do not use either possibility as a basis for the musical analysis, which starts from the score itself.

Casasempere also recalled that Blanquer had told him how strongly Félix Rodríguez de la Fuente's television series *El hombre y la tierra* had impressed him.[14] The music for the series was composed by Antón García Abril.[15] The comment is especially interesting in relation to the title *L'ós Hispànic*. The interview, however, does not tell us whether the series influenced the music, the title, or both. Blanquer's interest in verbal images, literary references, and related associations has also been discussed by other researchers [7].

Casasempere described Blanquer's musical language as open and not confined to any fixed aesthetic position. In *L'ós Hispànic*, he pointed especially to the contrast between lyrical passages and music with a strong motoric character. The contrast appears throughout the four movements. He also related the work to Alcoy and to the Valencian tradition of *Moros y Cristianos*.[16] During the interview he used the word *socarró* for a type of local humor based on wit and subtle irony.[17] Sharp accents, rhythmic shifts, sudden dynamic changes, dry cadential gestures, and abrupt endings can be heard in the score in this context.[18] Valencian festive music provides a broader cultural background for this interpretation (Botella Nicolás, 2009).

[13] Gregorio Casasempere Gisbert is a conductor and musicologist from Alcoy, Spain, and a representative of Valencian musical and cultural life. In this study, he serves as an interviewee and contextual expert on Amando Blanquer. His interview and advice, provided on September 8, 2025, were used to clarify the origins and reception of the Minisuite *L'ós Hispànic*. The full interview is reproduced in Appendix A.

[14] Félix Rodríguez de la Fuente was a Spanish naturalist and science communicator, as well as the creator and presenter of the television series *El hombre y la tierra*.

[15] Antón García Abril was a twentieth-century Spanish composer.

[16] *Moros y Cristianos* refers to traditional festivals held in the Valencian Community, especially in the province of Alicante. They include street processions accompanied by wind bands. The repertoire includes Moorish marches, Christian marches, and pasodobles, characterized by march-like rhythms and a prominent role for percussion.

[17] *Molt socarró* is a Valencian expression meaning, literally, "very slyly ironic." It describes a specifically Alcoyan or Valencian form of wit marked by subtle mockery and irony.

[18] Author's interview with Gregorio Casasempere Gisbert, September 8, 2025.

Casasempere also discussed the comparison between Blanquer and Paul Hindemith. He considered it useful only in a broad sense, since both composers worked with a variety of techniques and avoided a single stylistic model. Their timbral and coloristic language, in his view, was quite different. He also noted a difference in reception: Hindemith's works are widely published and recorded, while much of Blanquer's music remains difficult to obtain. At the end of the interview, Casasempere remembered Blanquer as a kind and inspiring teacher. He also believed that much of the composer's musical legacy still remained to be rediscovered.[19]

4. Analysis of L'ós Hispànic

4.1. Structure of the Cycle and Genre Features of the Movements

L'ós Hispànic consists of four character pieces: "Joy," "Passion," "Waiting," and "Somersault." Each movement has a distinct character, and the four titles help organize the contrasts within the cycle. Lyrical passages alternate with motoric writing, tension, and moments of musical play. Similar links between verbal images and musical organization have been observed in other works by Blanquer (Ferrando Morales, 2016). As recalled by Casasempere, Blanquer had been strongly impressed by *El hombre y la tierra*, Félix Rodríguez de la Fuente's television series with music by Antón García Abril. Here, this connection is treated only as contextual background for the title, not as evidence of a direct programmatic source.

The four movements can also be read as a loose sequence of states. "Joy" suggests play and the discovery of the surrounding world. "Passion" introduces conflict, threat, and territorial confrontation. "Waiting" slows the movement and may recall a seasonal pause. "Somersault" brings back physical energy and suggests a move toward independence.[20] The musical contrasts support this reading. The titles move from early activity to conflict, then to waiting and finally to a new state. Taken together, the four movements can be understood as a broad outline of a bear's life cycle, although the score does not present an explicit narrative.

[19] Author's interview with Gregorio Casasempere Gisbert, September 8, 2025.

[20] To develop this interpretive framework, the authors consulted episodes of Félix Rodríguez de la Fuente's television series *El hombre y la tierra* devoted to the Iberian bear. The episodes contain playful passages, lyrical sections, and moments of dramatic tension in Antón García Abril's music. They are considered here only as contextual material for interpreting the titles and contrasts of the cycle, not as evidence of a direct programmatic relationship with Blanquer's work.

The four pieces are also connected by their formal structure. Rondo-like returns, reprises, and variation appear at different points in the cycle. Musical material returns in altered forms, with changes of register, textural density, and dynamics. The movements also differ in their sense of motion. "Joy" is active and playful. "Passion" is more tense and dramatic. "Waiting" creates a slower and more static atmosphere. "Somersault" closes the cycle with renewed movement and energy. The result is a cycle of four independent miniatures connected by recurring formal ideas and contrasting expressive states.

4.2 Structure, Tonal-Modal Organization, and Ensemble Texture: Double Bass and Piano, Polyphonic Techniques, and Dialogue

The first movement, "Joy," is marked *Alla marcia* (♩ = 106–108) and is in 4/4 time. Its form is A–B–A′–Coda. The piano opens the movement alone, with a bass ostinato in the left hand and syncopated chords in the right. The opening is in *A Lydian* and gives the march a light, playful character (see Appendix B[21], Musical *Example 1*).[22]

The double bass enters in bar 3 with the main theme, built from two six-bar phrases. The second phrase is placed one octave higher and changes the rhythmic position of the material. Unlike the piano opening, the double-bass line is based on *D Dorian*. Imitation becomes important from bar 6. Between bars 6 and 8, a motive passes between the double bass and the piano's left hand (see Appendix B, Musical *Example 2*).[23]

Another exchange begins in bar 11. The double bass introduces the material, and the piano answers from the second beat of bar 12. During these bars the piano moves between Dorian and Lydian sonorities (see Appendix B, Musical *Example 3*).[24]

The piano carries the transition in bars 15–18. Grace notes and chromatic writing become more noticeable. *D minor* and *D Lydian* appear in close succession, and the tempo changes to *Meno mosso* and then *A piacere*. By bar 22 *D minor* is clearer. The following bars introduce *E-flat* and *G-sharp*, and bars 24–25 move

[21] All musical examples were prepared by the first author in Sibelius and are based on Blanquer Ponsoda, A. (1990). *L'ós Hispànic: Minisuite per a Contrabaix i Piano*. Piles. Legal deposit: V-1751-1990.

[22] Blanquer, *L'ós Hispànic*, Movement I, bars 1–5.

[23] Blanquer, *L'ós Hispànic*, Movement I, bars 6–8.

[24] Blanquer, *L'ós Hispànic*, Movement I, bars 11–14.

toward *E-flat major*. The passage ends with the double-bass trill marked *forte* in bar 25. *Tempo I* returns in bar 26. The ostinato and the *A Lydian* coloring of the opening also return. The Coda begins in bar 31 and uses the same kind of repeated material. The piano states the motive first, and the double bass follows it in a short *quasi fugato* exchange (see Appendix B, Musical *Example 4*).[25]

The movement finishes *pianississimo*. Most of its polyphonic writing comes from these short imitations between the two instruments. Lydian and Dorian sonorities dominate the movement, with shorter passages in *D minor* and *E-flat major*.

The second movement, "Passion," is marked *Andante* (♪ = 80–84) and is in 2/4 time. Its form is A–A′–Coda. The piano begins with a steady ostinato, while the double bass carries the melodic line. The opening is centered on *D Phrygian*. In section A, bars 1–9, the piano begins with an upbeat, followed by the double bass in bar 3 with a *con passione* cantilena. Chromatic notes appear in the solo part while the piano maintains the regular pulse (see Appendix B, Musical *Example 5*).[26]

As the music develops, the roles of the two instruments remain clearly separated. The piano continues mainly as accompaniment, while the double bass moves gradually into a higher register. In section A′, bars 10–26, the rhythmic organization changes from duple to triple groupings. Grace notes become more noticeable, and the range of the double bass expands. In bar 18, the line reaches a very high *F*, which marks the climax of the section (see Appendix B, Musical *Example 6*).[27]

D remains the principal modal center, although the harmony becomes denser. *E-flat*, the lowered second scale degree, appears together with added tones, while neighbouring-note motion in the piano's left hand reinforces the modal center before the final section. The Coda, bars 27–29, is almost entirely a solo cadenza for the double bass. The piano contributes a single chord. A *molto ritardando* follows, written with progressively longer note values, and the movement ends *fortissimo* (see Appendix B, Musical *Example 7*).[28]

Polyphonic writing has only a limited role in "Passion." For most of the movement, the double bass carries the melody and the piano accompanies it.

[25] Blanquer, *L'ós Hispànic*, Movement I, bars 30–32.
[26] Blanquer, *L'ós Hispànic*, Movement II, bars 1–9.
[27] Blanquer, *L'ós Hispànic*, Movement II, bars 16–19.
[28] Blanquer, *L'ós Hispànic*, Movement II, bars 27–29.

The third movement, "Waiting," is marked *Allegro* (♩ = 138–142) and follows a free-rondo form: A–B–A′–B′–A″–Coda. *D Phrygian* dominant is the main modal basis for most of bars 1–30. F natural appears in bars 5, 8, and 11 and returns later in the movement. *C-sharp* and *G-sharp* occur together in bars 8 and 24. These notes add chromatic color, while *D* remains the main point of reference. The opening section, bars 1–9, works as a dialogue. The piano begins, and the double bass replies with short *pizzicato* figures. Fermatas separate the replies and leave brief spaces between the two instruments. This creates the sense of waiting suggested by the title (see Appendix B, Musical *Example 8*).[29]

A different texture appears in bars 10–16. The double bass plays a sixteenth-note cantilena marked *molto espressivo*. Under it, the piano sustains a more static sonority and adds *sforzando* accents and tremolo. The bass now carries the melodic line, while *D* continues as the modal reference (see Appendix B, Musical *Example 9*).[30]

The opening material returns in A′, bars 17–25, but the rhythm is altered. B′, bars 26–30, is much thinner. Here a single chord is enough to support the passage before A″ begins. The music becomes harmonically denser in bars 30–36. Bar 31 briefly introduces an *A Phrygian* inflection. In bars 32–33, quartal structures with chromatic additions appear in the double bass, while the piano plays broken cluster-like sonorities. During bars 34–36, the double bass has a major triad on the second scale degree against a minor IV6/4 chord in the piano. Their combination increases the tension before the closing bars (see Appendix B, Musical *Example 10*).[31]

The Coda occupies bars 36–38. The double bass begins *piano*, and the piano answers *forte*. The exchange is brief and direct. Throughout the movement, this type of dialogue is more important than strict canonic writing (see Appendix B, Musical *Example 11*).[32]

The fourth movement, "Somersault," is marked *Ritmico* (♩ = 106–110) and is in 3/4 time. Its form is a chain of variations: A–A′–A″–A‴–A⁗–A⁗′–Coda. A occupies bars 1–13. Bar 14 serves as a transition, followed by A′ in bars 15–24, A″ in bars 25–32, A‴ in bars 33–40, A⁗ in bars 40–50, and A⁗′ in bars 51–57. The Coda covers bars 58–60. The movement begins with two different modal references: the piano uses

[29] Blanquer, *L'ós Hispànic*, Movement III.
[30] Blanquer, *L'ós Hispànic*, Movement III, bars 10–16.
[31] Blanquer, *L'ós Hispànic*, Movement III, bars 30–36.
[32] Blanquer, *L'ós Hispànic*, Movement III, bars 36–38.

C Mixolydian, while the double bass is in *G Ionian*. The texture is contrapuntal: entries do not always coincide, and the piano often contains several independent lines. The main theme consists of two components, A and B. The double bass states A in bars 2–4. The piano's right hand then takes B in bars 4–6. The same pattern returns: A appears again in the double bass in bars 6–8, and B is heard in the upper part of the piano in bars 8–11 (see Appendix B, Musical *Example 12*).[33]

Bar 14 leads into variation A′. From the upbeat to bar 17, *E-flat Dorian* becomes the main modal reference. The exchange between the two instruments also becomes more active, with thematic material moving from one part to the other (see Appendix B, Musical *Example 13*).[34]

The modal contrast becomes more pronounced in variation A″, bars 25–32. The double bass uses *G Aeolian*, while the piano is in *D Phrygian* dominant. In bar 36, material from bars 17–19 returns in *F Dorian*. From bar 40, *G minor* appears with a raised seventh. In bars 44–47, component B is heard in the piano's right hand. The double bass answers with the same material in bars 47–50, producing a canonic exchange. This episode is connected with the double-bass passage in bars 29–31 and with material from A″. *C Mixolydian* returns in bar 51 and continues through the last variation.

The Coda begins in bar 58. Ostinato figures and chords dominate the final three bars, ending with *sfffz*. Imitative writing remains present until the close (see Appendix B, Musical *Example 14*).[35]

4.3 Irony as a Stylistic Mode: Markers of Contrast and Playful Reinterpretation

Several passages in *L'ós Hispànic* have an ironic character. Blanquer uses syncopated accents, displaced beats, abrupt dynamic changes, and quick exchanges between the double bass and the piano. In "Joy," the march is treated playfully. Imitative writing and *quasi fugato* appear within a movement that still keeps its march rhythm. The result is lighter and less conventional than a typical march.

In "Waiting," the irony is heard in the short dialogue between the instruments. The piano and double bass answer each other in brief phrases, with fermatas breaking the continuity. The movement then ends with a sudden contrast in the Coda.

[33] Blanquer, *L'ós Hispànic*, Movement IV, bars 1–12.
[34] Blanquer, *L'ós Hispànic*, Movement IV, bars 14–24.
[35] Blanquer, *L'ós Hispànic*, Movement IV, bars 58–60.

In “Somersault,” the theme returns several times, but each return changes its position in the ensemble. It may pass from piano to double bass, move to another register, or appear in a different modal setting. The listener recognizes the material, but never hears it in exactly the same form. This gives the movement much of its playful and ironic character.

4.4 Performance Challenges: The Importance of Accurate and Functional Fingering in the Double Bass Part

The double-bass part of *L’ós Hispànic* requires careful fingering planning.[36] Chromatic passages, changes of register, and modal shifts often make intonation difficult. Recent research on string intonation emphasizes the interaction of listening, technical control, register, and practical performance strategies (Huovinen & Weng, 2026; Williams, 2025). In our work with the score, we looked for solutions that would ensure secure movement of the left hand without interfering with the musical phrase. Khomenko’s fingering system provides a useful reference for this approach (Khomenko, 1980). His approach to scales and arpeggios is based on recurring patterns that help organize movement across the fingerboard, an idea we apply where the musical material permits. Rakov, however, warned against treating such patterns as fixed rules in actual performance (Rakov, 2004, p. 232). For us, the musical context remains decisive: register, articulation, phrasing, and the relationship with the piano may require different solutions.

In “Joy,” we try to keep left-hand movement economical. The motoric character of the music can easily be disturbed by unnecessary position changes. Shorter shifts also make repeated figures easier to control. “Passion” presents another problem. The *con passione* line moves gradually into the upper register and reaches the high F at the climax. Here the fingering has to support the cantilena. An uncomfortable shift may produce an audible correction or an unwanted glissando.

[36] In conventional notation for a double bass in solo tuning (*A–E–B–F♯*, strings I–IV), the separate double-bass part is written one whole tone lower than concert pitch, while the piano part and the double-bass line in the full score normally preserve the concert-pitch tonal or modal framework. In the Piles edition of *L’ós Hispànic*, this relationship is reversed: the double-bass line in the full score is notated one whole tone lower, whereas the separate double-bass part is written at concert pitch. Given this notational inconsistency, and considering the present-day practice of performing double-bass repertoire in orchestral tuning (*G–D–A–E*), our analysis follows the separate double-bass part and reads it as written for orchestral tuning. Pitch names discussed in the text and the proposed fingering therefore correspond to this reading.

In “Waiting,” several short entries give the player little time to prepare the left hand, especially in *pizzicato*. Later, the ascending arpeggio passage allows for a more systematic fingering solution. We use a fingering pattern related to Khomenko’s system, as shown in Musical *Example 17*. In “Somersault,” thematic figures return in different registers. Where possible, we keep similar fingerings for similar material. When the register or articulation changes, we modify them.

The piano part was also considered when choosing and testing the proposed fingerings, since some solutions that work well when the double-bass part is played alone are less convincing in the ensemble. Examples 15–18 present the first author’s fingering proposals for the four movements, with brief comments on the principal technical decisions.

5. Discussion and Conclusions

The analysis of *L’ós Hispànic* shows its relevance to Spanish chamber music of the second half of the twentieth century and to the present-day double-bass repertoire. Blanquer combines clear formal organization, motoric energy, lyrical episodes, and irony. The four movements are connected by principles of reprise, rondo, and variation. The double bass plays an active role in the ensemble. It presents thematic material, answers the piano, and participates in imitation and counterpoint.

Form and modal organization are also important for performance. Modal changes, polymodal combinations, and complex chords require accurate intonation and carefully planned fingering. Reference notes and logical position changes are particularly useful for maintaining stable intonation, while fingering also affects sound quality and coordination with the piano.

The Minisuite can be used in advanced study and in concert performance. The double-bass part includes the use of the upper register, different types of articulation, dynamic contrasts, and passages that require close coordination with the piano. The polymodal sections are demanding for intonation. Imitative passages require the two players to listen carefully to each other. *L’ós Hispànic* combines musical value with specific performance challenges. Its formal structure helps the performer follow the musical logic of the work. Practical work on the instrument, in turn, helps to understand details of the score. The Minisuite expands the chamber repertoire for double bass and draws attention to a little-known part of Spanish musical heritage.

Appendices

Appendix A. Interview with Gregorio Casasempere Gisbert

Interview conducted by Antuán Arutyunyán Zhabsky on September 8, 2025.

The interview has been edited for length and clarity while preserving the content and meaning of the responses.

Question 1: From your experience as a musician close to Amando Blanquer, what circumstances or motivations may have led him to compose *L'ós Hispànic* for double bass and piano, an unusual combination in his catalog? Did you know anything about the compositional process or its first performances?

Gregorio Casasempere Gisbert: Blanquer composed *L'ós Hispànic* in 1976, after leaving his position as Director of the Conservatorio Superior de Música de Valencia. This allowed him to devote more time to composition, and 1976 was a particularly productive year in his career.

The work was dedicated to the double bassist Jaime Antonio Robles and was premiered in Madrid in 1979 with pianist Luciano González Sarmiento. I do not know the exact reason why Blanquer chose this instrumental combination. It may have resulted from a request by the double bassist or from the composer's own interest in exploring it.

I remember, however, a conversation in which Blanquer spoke about the impression made on him by Félix Rodríguez de la Fuente's television series *El hombre y la tierra*, whose music was composed by Antón García Abril. One of its episodes was entitled "Oso Hispánico." Blanquer knew and appreciated García Abril from their student years in Valencia. Whether its connection with *L'ós Hispànic* was one of influence, coincidence, or simply inspiration is something I cannot determine.

Question 2: Do you consider *L'ós Hispànic*, in its title, structure, and musical language, consistent with Blanquer's usual aesthetic? Which characteristics of his style do you recognize in this work?

Gregorio Casasempere Gisbert: Yes. Blanquer was a curious and independent composer who worked in a very wide range of genres and

instrumental combinations. His catalog includes solo music, chamber music, vocal and choral works, orchestral music, concertos, wind-band music, stage works, and opera.

In each work he sought an appropriate way of communicating his ideas. His musical language was free, open, and eclectic, supported by a strong command of rhythm, harmony, counterpoint, timbre, and form. For this reason, despite the variety of genres and techniques, his music retains a recognizable individual identity.

Question 3: Some harmonic characteristics and the sarcastic character of *L'ós Hispànic* may suggest points of comparison with Paul Hindemith. Do you consider this comparison appropriate?

Gregorio Casasempere Gisbert: There are some broad similarities. Both were twentieth-century composers who worked freely with different musical languages and techniques, including dissonance, polytonality, neoclassical elements, and references to earlier traditions. Both also had important pedagogical interests and wrote theoretical or educational works.

However, I find their approaches to sound, timbre, and color quite different. Hindemith's background was essentially Germanic, whereas Blanquer was formed in Alcoy and Valencia and later studied in Paris and Rome. Blanquer remained, in this sense, a Mediterranean composer.

The sarcastic or humorous element is also important in Blanquer's music. He had what in Alcoy and Valencia is called a *molt socarró* sense of humor, and this quality can be found in a number of his works, including *L'ós Hispànic*.

There is also an important difference in the reception of the two composers. Hindemith's music is extensively published and recorded, whereas a substantial part of Blanquer's output remains unpublished, unrecorded, or difficult to obtain.

Question 4: Can *L'ós Hispànic* have pedagogical and artistic value for students, particularly double bass players?

Gregorio Casasempere Gisbert: Yes. Several of Blanquer's solo and chamber works have characteristics that make them suitable for different levels of musical education, from elementary and professional studies to higher education. Other works require a more advanced or virtuoso level and are appropriate for experienced concert performers.

One of the main difficulties is gaining access to the scores. Another problem is the limited presence of Spanish repertoire in the teaching programs of Spanish conservatories. This contributes to insufficient knowledge of Spanish composers and their musical heritage among students and performers.

Question 5: What personal and professional memories do you have of Amando Blanquer?

Gregorio Casasempere Gisbert: My relationship with Blanquer began through my family. He was a friend of my father, and my uncle Rafael had been involved in his early musical training. From a young age, I became familiar with his music through performances conducted by my father in Alcoy. In 1975, I began advanced studies in harmony and counterpoint in Valencia under Blanquer's guidance.

As a conductor, I later performed and premiered many of his works with the Corporación Musical Primitiva de Alcoy and the Orquesta Sinfónica Alcoyana. I also participated in recordings of his music between the early 1980s and 2005, and Blanquer was frequently present during the recording sessions.

Personally, I remember him as a humble and simple man who devoted his life to music with discipline and integrity. For me he was a guide and a teacher: cordial, stimulating, tolerant, motivating, and sincere. His legacy remains alive, although an important part of it still needs to be discovered and disseminated.

Appendix B. Analytical Musical Examples

B.1. Movement I – “Joy”



Example 1. Movement I, bars 1–5: piano introduction with *A Lydian* coloring; double bass entry and the opening of the theme



Example 2. Movement I, bars 6–8: local canonic relationship; the piano shifts toward *D Dorian*, and the motive passes between the double bass and the piano’s left hand



Example 3. Movement I, bars 11–14: canonic relationship with a delayed response in the piano; alternation between *Lydian* color and a *D Dorian* center



Example 4. Movement I, bars 31–32: opening of the Coda in *D Dorian*; *quasi-fugato* imitation, with the double bass entering after the piano's statement of the motive

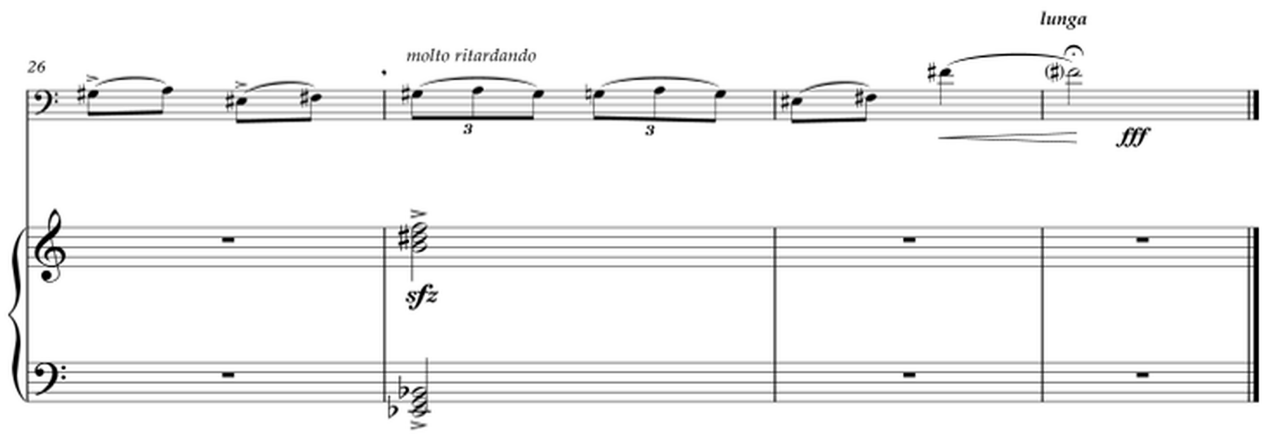
B.2. Movement II – “Passion”



Example 5. Movement II, bars 1–9: piano introduction and the first statement of the theme in the double-bass part; illustration of the melody-and-accompaniment model and the initial modal support



Example 6. Movement II, bars 16–19: expansion of the double-bass register, culminating in the very high *F* reached in bar 18



Example 7. Movement II, coda, bars 27–29: double-bass cadenza; written-out ritardando; final fortissimo

B.3. Movement III – “Waiting”



Example 8. Movement III, bars 1–9: call-and-response between piano and double bass



Example 9. Movement III, section B, bars 10–16: contrasting episode; unfolding of the double-bass cantilena



Example 10. Movement III, bars 30–36: reprise dialogue between the instruments; shifting modal supports and intensified vertical sonorities within a *D*-centered field



Example 11. Movement III, bars 36–38: coda; sharp dynamic contrast, with the double bass at *piano* and the piano at *forte*; a clearly articulated cadential ending

B.4. Movement IV – “Somersault”



Example 12. Movement IV, section A, bars 1–12: exposition of the theme and the initial textural and modal configuration; polymodal layering at the opening



Example 13. Movement IV, bars 14–24: variation A′; transformation of the thematic material and a denser texture reflecting a redistribution of functions between double bass and piano

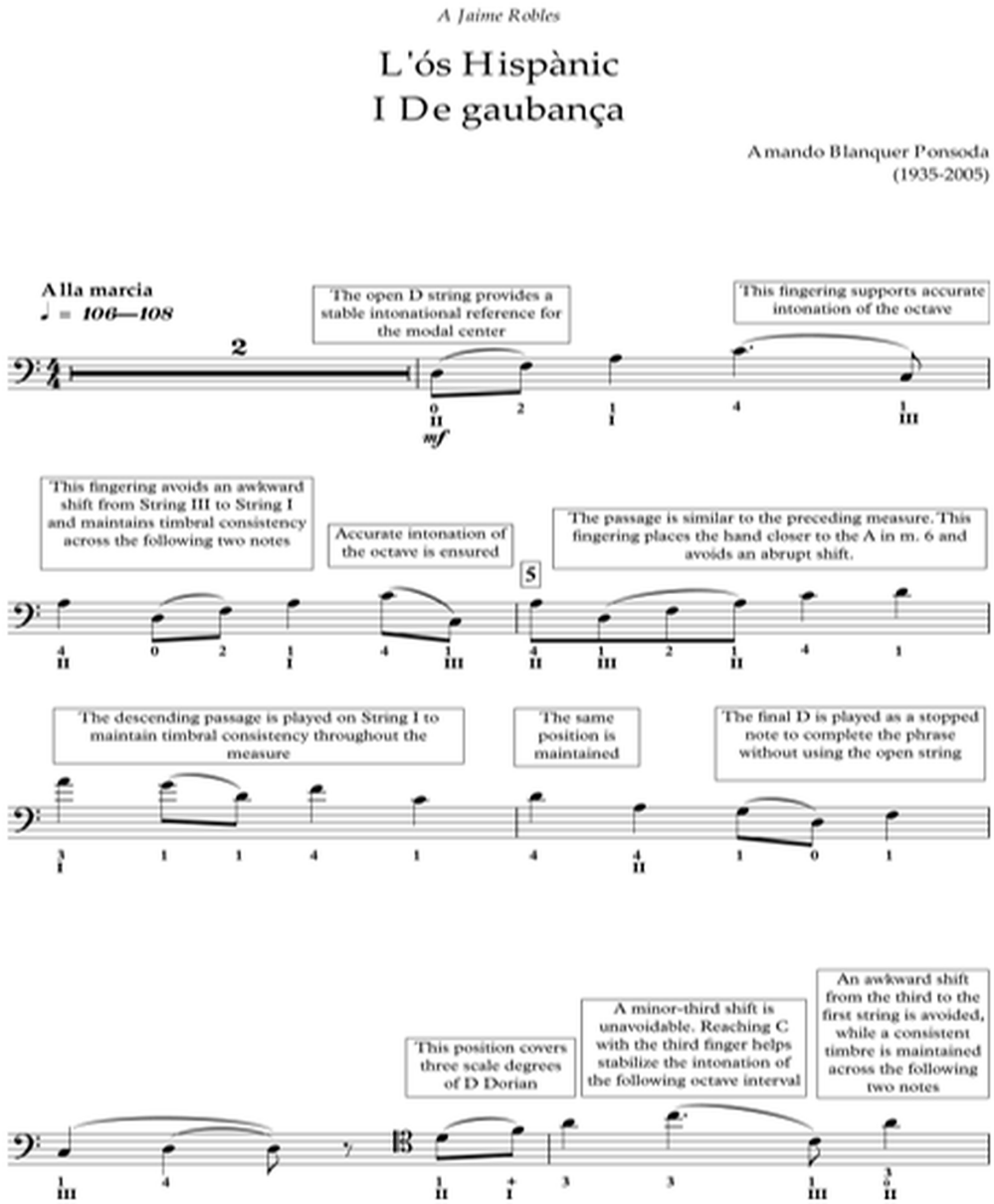


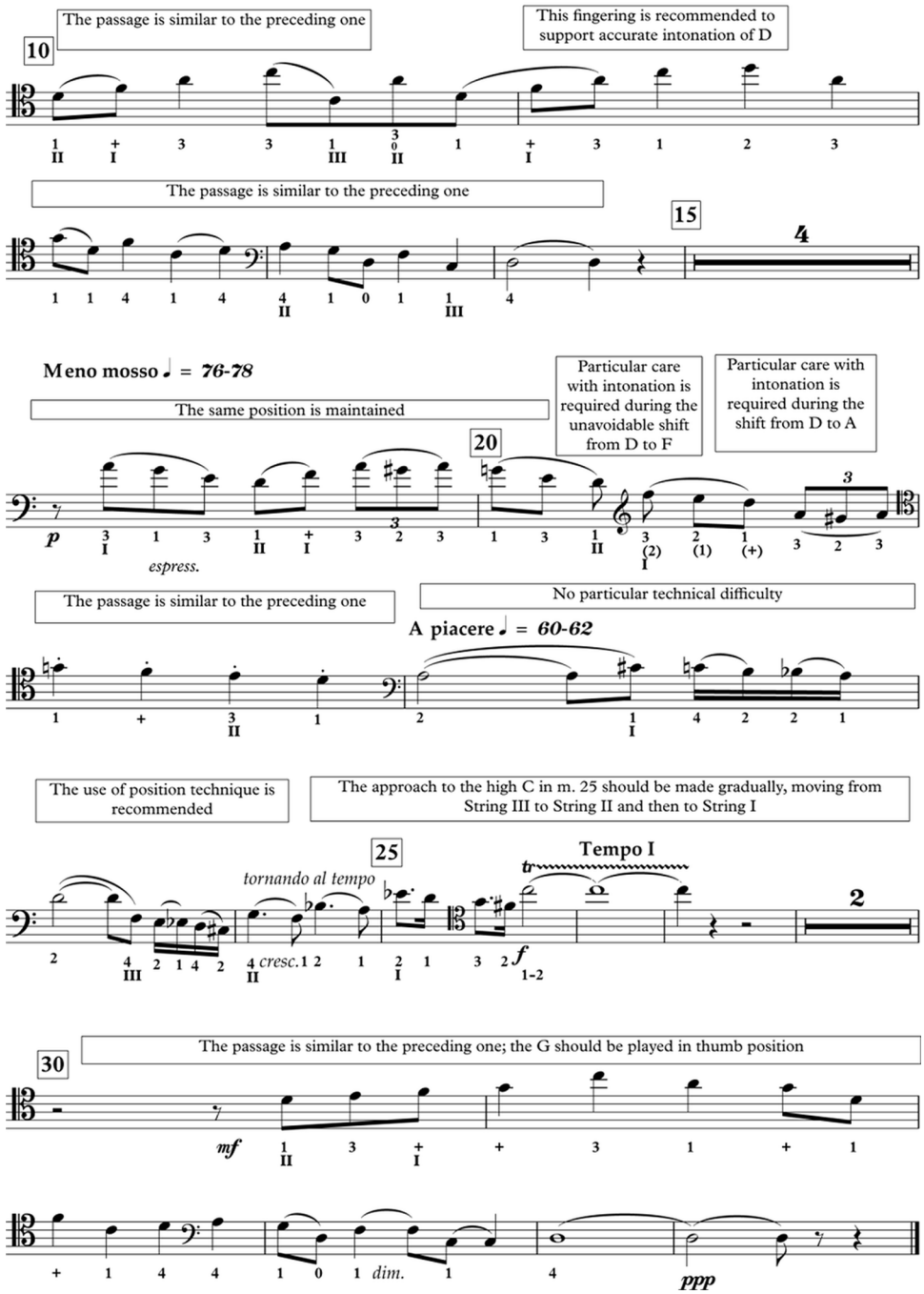
Example 14. Movement IV, coda, bars 58–60: concentration of ostinato figures and chords; imitative writing and final dynamic emphasis (*sfffz*)

Appendix C. Fingering and Performance Examples

C.1. Movement I – "Joy"

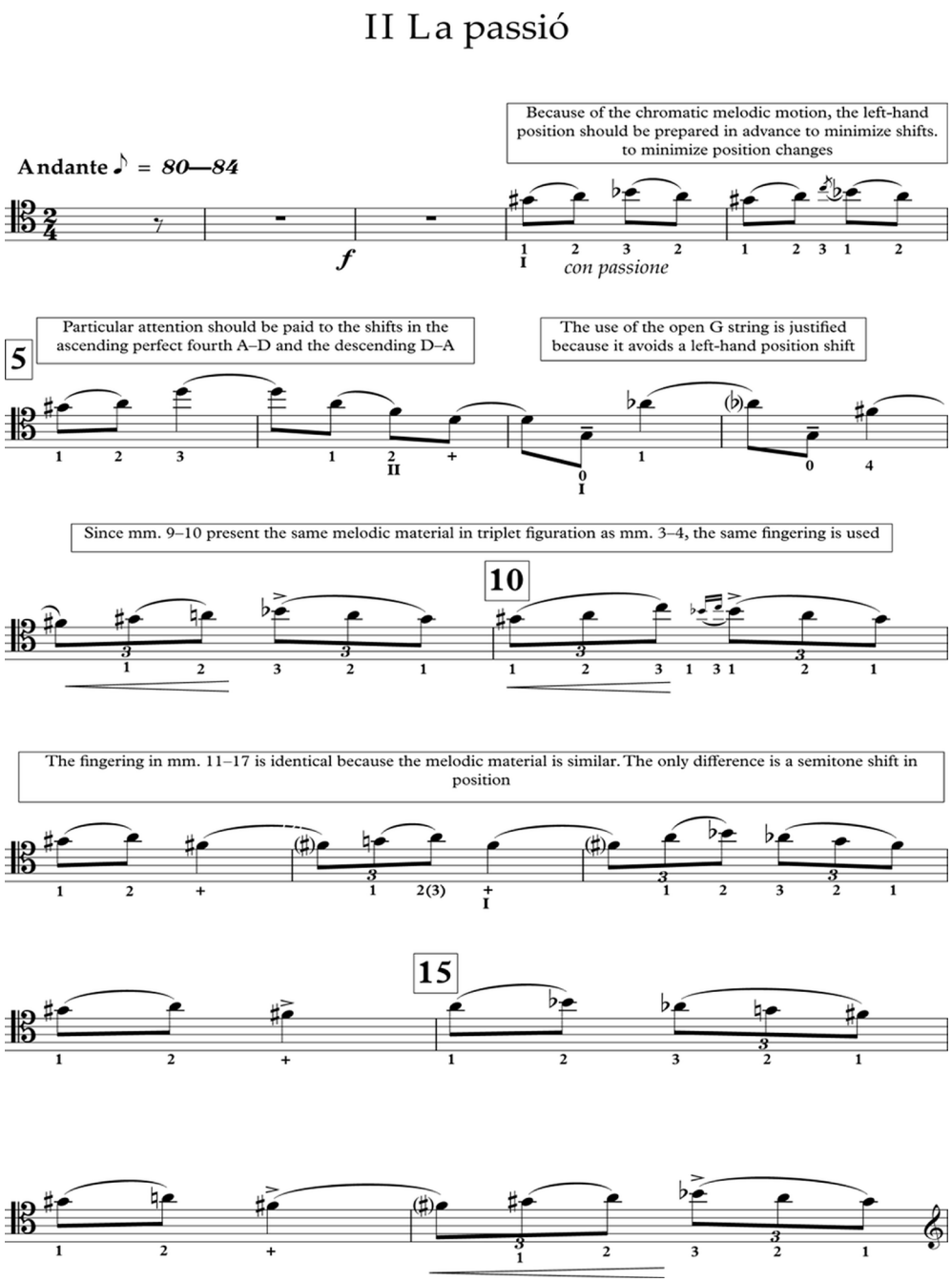
Fingering notation: 1–4 = left-hand fingers; 0 = open string; + = thumb; Roman numerals I–IV = strings I–IV.

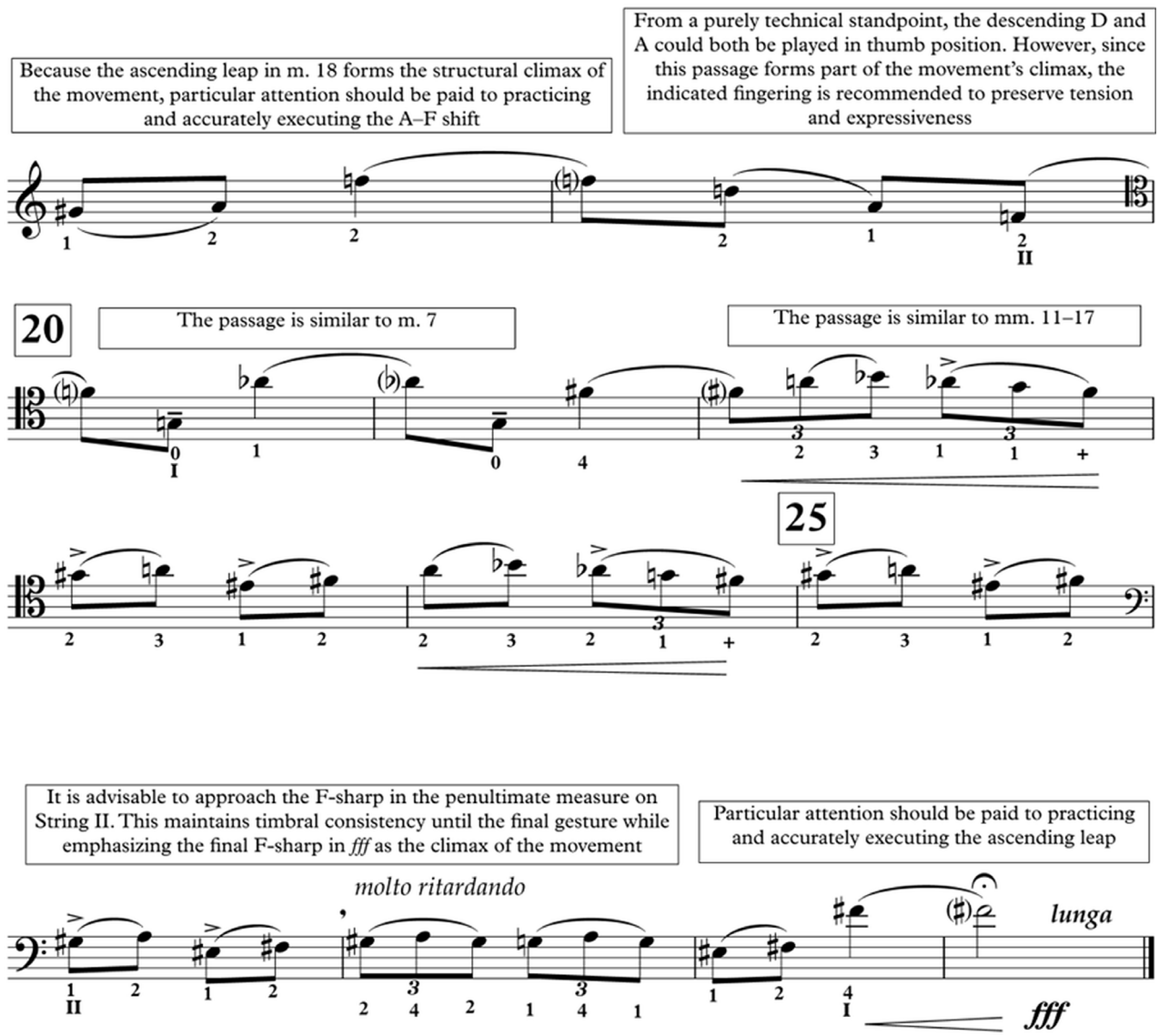




Example 15. Movement I: double-bass part; fingering and commentary by the first author

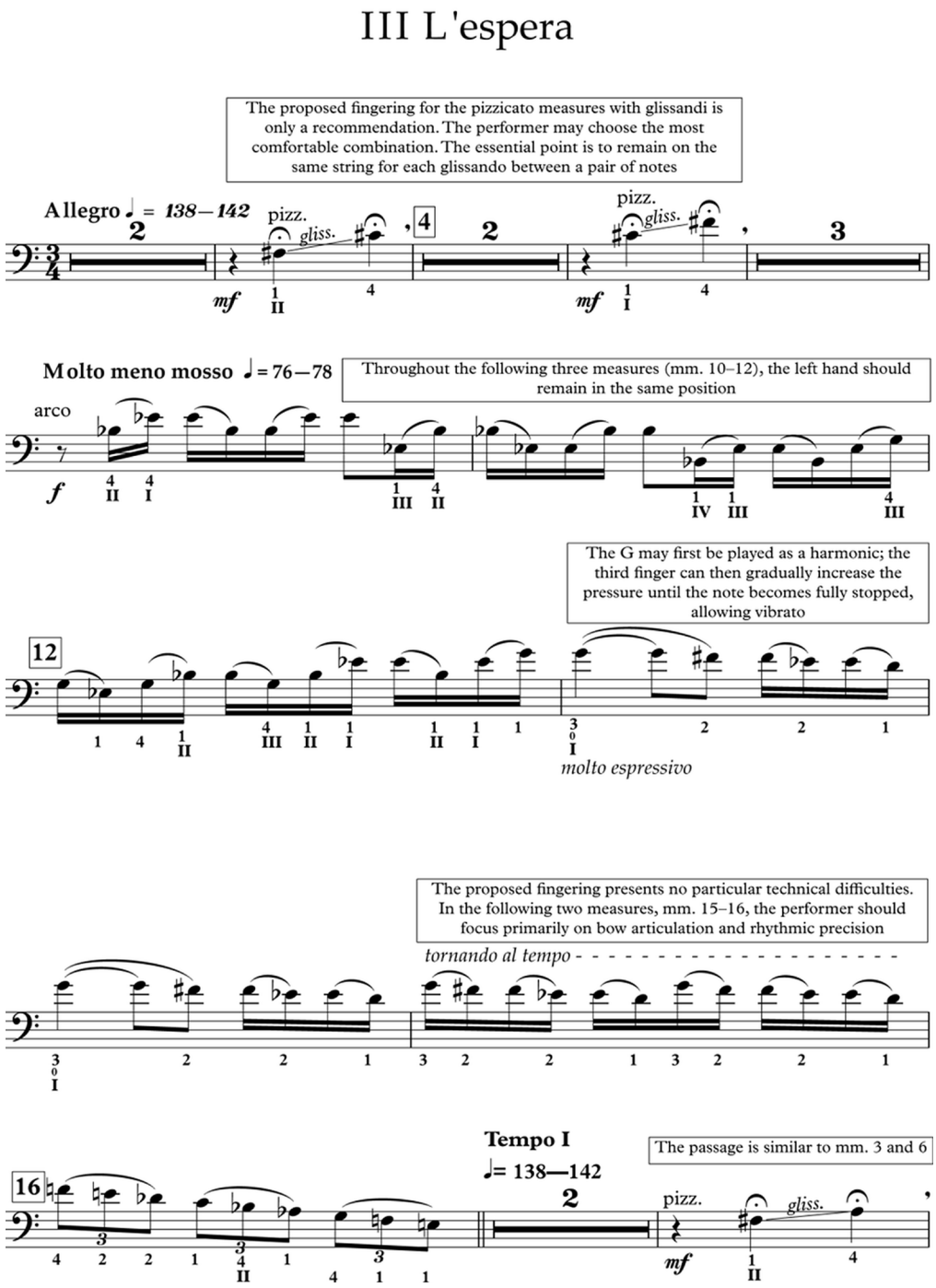
C.2. Movement II – “Passion”

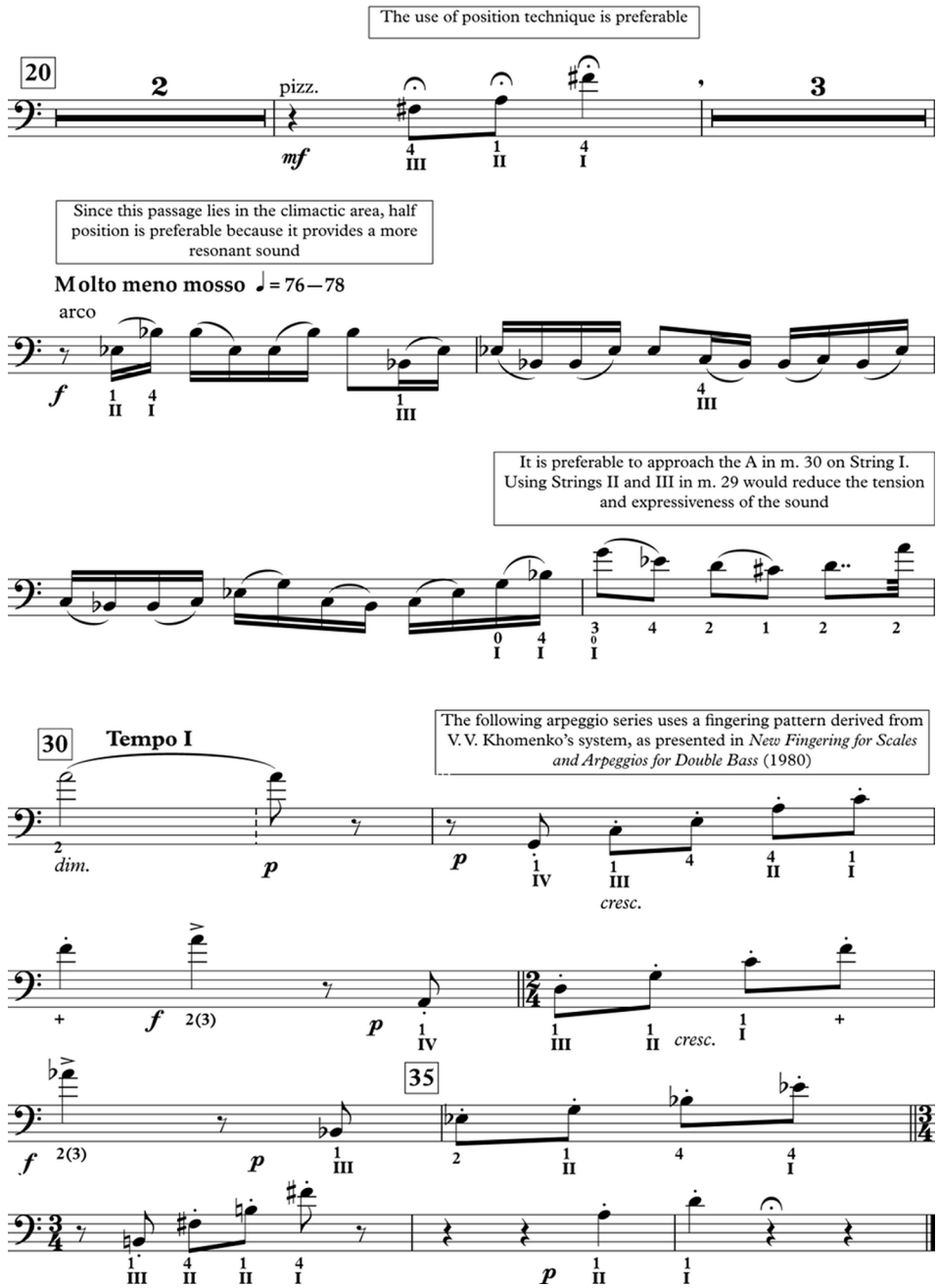




Example 16. Movement II: double-bass part; fingering and commentary by the first author.

C.3. Movement III – “Waiting”





Example 17. Movement III: double-bass part; fingering and commentary by the first author

C.4. Movement IV – “Somersault”




Measures 21–34 are an exception to the general fingering approach used in this movement. Here, a “vertical” (soloistic) fingering is preferable, allowing the performer to negotiate the passage more freely in the high register while preserving its cantabile character. This departure from the general approach emphasizes the soloistic expressiveness of the double-bass part and allows greater freedom in shaping the cantilena
25
30
non crescendo
The passage is similar to m. 33
35
mf
The passage is similar to m. 38
f



Example 18. Movement IV: double-bass part; fingering and commentary by the first author

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