

К.А. КУЗНЕЦОВ. ИЗБРАННЫЕ СТАТЬИ (1934–1937)

Републикация и примечания С.А. Петуховой

Аннотация. В подборке представлены некоторые из статей, написанных выдающимся музыковедом К.А. Кузнецовым (1883—1953) на английском языке для еженедельника *Moscow News* и ежедневника *Moscow Daily News* в середине 1930-х годов и списки его публикаций в этих изданиях.

Abstract. A selection of articles written by the outstanding musicologist Konstantin Kuznetsov (1883–1953) in English for the weekly *Moscow News* and the *Moscow Daily News* in the mid-1930s and lists of publications is presented.

Key Words. Konstantin Kuznetsov, A. Constant Smith, *Moscow News*, *Moscow Daily News*, Soviet musical culture of the 1930s.

Ключевые слова. К.А. Кузнецов, А. Constant Smith, *Moscow News*, *Moscow Daily News*, советская музыкальная культура 1930-х годов.

1934

1. A. Constant Smith¹. *New Shostakovich Opera Criticizes Former Social Epoch* // *Moscow News*. No. 13, March 24. P. 6–7.

Dimitri² Shostakovich was born in 1906 in Leningrad where he still lives. He graduated from Leningrad Conservatory in 1925. He is a pupil of Maximilian Steinberg, who studied with Rimski-Korsakov.

Shostakovich is interested in all forms of composition. His larger works are First Symphony (1924–25), Second Symphony (1927), Third Symphony (1929); octette for strings (1926); piano sonata (1928³) and concerto (1933) with “tromba

¹ Полный псевдоним Кузнецова в заголовках работ далее не повторяется. Указания на персоналию автора даны в случаях появления подписей К.А. Kuznetsov и А.С.С.

² Написание имён собственных везде оставлено в оригинальных авторских вариантах. В остальных случаях ошибки и опечатки оригинального текста исправлены.

³ Фортепианная соната создана в 1926 году.

obligata”; two ballets, “Golden Age” (1929) and “Bolt” (1930); an opera “Nose” (1927–28) based on a tale by Gogol; music for the theater and for sound films. At present he is working on his Fourth Symphony and planning a string quartette.

“Katerina Izmailova”, Shostakovich’s latest opera (Opus 29, 1930–32), is now being performed in Moscow at the State Musical Theater⁴ and in Leningrad at the Little Opera Theater⁵.

This work, which has attracted wide attention in Soviet musical and dramatic circles, evidently marks a turning point in the composer’s creative career. His technique here is masterful; he is vital, ingenious and brilliant. Shostakovich has proved himself a worthy “grandchild” of Rimski-Korsakov, in the sense that he continues the older composer’s splendid orchestral tradition and at the same time utilizes the resources of the modern orchestra.

“Lady Macbeth”

What is most striking in his orchestral score is the masterly manner in which he uses both the full orchestra and the reduced orchestral combinations. In this respect he understands perfectly the requirements of the stage.

The original name of the opera is “Lady Macbeth of Mtsenski District”, the title of a novel written by N.S. Leskov in 1864 and reprinted in 1930 in Leningrad with drawings by B. Kustodiev <...>⁶.

Leskov’s “Lady Macbeth” furnished the composer with the plot on which to build the libretto of the opera, with the collaboration of A. Preiss. The libretto is in large measure an independent work, thoroughly reshaped from the material of the novel. Several sections are omitted and replaced by new developments.

Most important of all, Shostakovich does not follow Leskov’s conception of the story. Shostakovich’s Katerina has nothing demoniac, nothing fatally criminal in her passion for Sergei, the young lover. There is nothing really “Macbethian” – in sharp contrast to Leskov’s presentation – about this provincial merchant’s wife, who poisons her father-in-law and kills her husband.

Environment Responsible

Katerina as we see her in the opera is woman primitive, but vital in her instincts, craving a child; the responsibility for her crime lies not with her but her surroundings – a crime of emptiness, bestiality and greed.

“I did my best to make my Katerina lovable and worthy of pardon”, Shostakovich declared in a conversation with me. The poetic, the only poetic pages in the

⁴ Первое представление оперы в Московском Государственном музыкальном театре состоялось 24 января 1934 года. Художественный руководитель постановки В.И. Немирович-Данченко, главный режиссёр Б.А. Мордвинов, режиссёр В.С. Соколова, дирижер Г.А. Столяров, художник В.В. Дмитриев.

⁵ Премьера оперы состоялась в Ленинградском Малом оперном театре 22 января 1934 года. Режиссёр Н.В. Смолич, дирижёр С.А. Самосуд, художник В.В. Дмитриев.

⁶ Указание на публикацию репродукции одного из эскизов Кустодиева на следующей странице газеты (7) здесь купировано.

opera are connected with Katerina. Take as an instance the love scene in Act II [нотный пример: акт II, картина 2, цифра 328]⁷.

Our next citation is taken from Katerina's song in Act I [нотный пример: клавир, акт I, картина 1, цифры 12–13]⁸.

And now a few bars from Katerina's concluding song in Act IV [нотный пример: акт IV, картина 9, цифра 528, такт 6].

These excerpts give some idea of the composer in his lyrical vein. But he combines with it a satirical perception, perhaps the keenest which has been produced in Russian music until now. What biting sharpness is included in Shostakovich's musical compass is proved by many pages of his opera.

Two citations are in point. The first is taken from Act III – an orchestral introduction to the scene at the police station when Katerina and her lover are denounced by a servant who has discovered their crimes. Shostakovich does not want to take this kind of justice seriously, and here is how he expresses himself [нотный пример: акт III, интродукция между картинами 6 и 7, цифра 391].

Another example is furnished by two or three bars from an "aria buffa" sung by Katerina's father-in-law in Act I [на самом деле в Акте II]. This octogenarian, supposedly the watchful custodian of his son's nuptial prerogatives, recalls the days of his lusty youth and wishes he could make advances to Katerina. An old-fashioned waltz-like theme serves Shostakovich's purpose [нотный пример: акт II, картина 4, цифра 216, такт 6].

Lyricism and satire are not the only constituents of Shostakovich's musical nature. He is able to grasp the most complex musical and theatrical situation. Take for instance the third scene of Act I, when Katerina is falling into her lover's arms [нотный пример: акт I, картина 3, цифра 154, такт 4].

I cannot help thinking that rhythmically this passage sounds very like American jazz with its syncopation. While over serious people are still weighing the "debit and credit sides" of jazz, this form serves Shostakovich well to express the nervous excited tension of the whole scene.

An instructive article by Allardyce Nicoll⁹ on "The Decline of Realism in the Theater" recently appeared in the "New York Times"¹⁰. The author sketches the

⁷ Указания на размещение нотных фрагментов в тексте оперы приведены по её клавиру: «Леди Макбет Мценского уезда» («Катерина Измайлова»). Оп. 29. Опера в 4 актах, 9 картинах по Н. Лескову. Либретто А. Прейса и Д. Шостаковича; англ. пер. Л. Судаковой. М.: ОГИЗ, Музгиз, 1935. По-видимому, Кузнецову был доступен материал этого клавира на стадии подготовки его издания.

⁸ В тексте статьи данные нотные примеры ошибочно переставлены местами: «любовную сцену из второго акта» иллюстрирует второй из приведённых в квадратных скобках, а «песню Катерины из первого акта» – первый.

⁹ Аллардайс Николл (1894–1976) – известный британский литературовед и театровед.

¹⁰ *Nicoll A. The Decline of Realism in the Theater; Historical Themes and the Costume Play Point the Way Drifting Away from Realism. The Public, Restless after Decades of Naturalism, Seeks Out Another Form // New York Times. 1934. January 28. P. 11.*

different trends typical of the modern American and English stage. He states that the serious problem play with its fundamentally naturalistic treatment is making room for costume plays and historical plays; at the same time, pieces of a hodge-podge nonsense character attract an eager public.

A Problem Play

“Katerina Izmailova” is, on the contrary, a problem play and is so meant by the composer. Set in ‘60’s it has the elements of costuming and picturesqueness; there is, moreover, a by-play of farcical bits (sometimes overdone). But these features do not impair the seriousness of the main purpose.

Earnestly and with a penetrating eye, the composer is following the fate of Katerina in her struggle with her environment. In the dreary atmosphere of a provincial town of pre-Revolutionary Russia, Katerina finds no help in the church, nor in the state, nor in society. Circumstances combine to drive her to her crimes and to her unhappy and by suicide, when her lover proves unfaithful.

The magnificent entr’acte of Act II – a Passacaglia (variations on a ground bass) originally meant for organ – states the composer’s philosophy, his attitude toward the whole tragedy [нотный пример: акт II, антракт между картинами 4 и 5, цифра 284, такт 9].

2. Zhilaeв, Music Educator and Editor // Moscow News. No. 16, April 14. P. 10.

Olin Downes¹¹, in one of his articles in the “New York Times”¹², calls the attention of music lovers to a new edition of Scriabin’s pianoforte works issued by the Music Section of the State Publishing House, Moscow¹³. He praises highly the ac-

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¹¹ Олин Даунс (1886–1955) – американский музыкальный критик, многолетний и влиятельный корреспондент New York Times, преданный пропагандист музыки Я. Сибелиуса и Э. Вилла-Лобоса, чьи другом оставался на протяжении всей жизни.

¹² Downes O. Scriabin Re-Studied; New Edition of His Piano Music, Based On Original Manuscripts // New York Times. 1933. November 26. P. 16.

¹³ В цитируемой далее статье из «Советской музыки» Кузнецов приводит выходные данные издания: М., Музгиз, 1933. Между тем «Полное собрание фортепианных сочинений А.Н. Скрябина», вышедшее в 1933 году, отсутствует в каталогах библиотек. И поздние сонаты композитора (№ 8–10), и другие его сочинения в рамках данной серии отдельно и поэтапно издавались ранее – с 1924 по 1931 годы, – причём в большинстве публикаций имя редактора не указано. Скорее всего, именно поэтому в рецензии Даунса это имя – “unintentionally, no doubt” («без сомнения, непреднамеренно») – отсутствует. В.В. Рубцова констатирует: «Готовились новые издания, допечатывались и по правилам того времени вновь подписывались “в печать” для допечатывания уже однажды опубликованные новые издания». По-видимому, о вёрстке одного из них и пишет Кузнецов. (Рубцова В. Н.С. Жилев – редактор сочинений А.Н. Скрябина; Каталог редакторских работ Н.С. Жилева. Сочинения для фор-

complishment of the editors, but he omits – unintentionally, no doubt – to mention the name of the editor to whose perseverance, deep knowledge and meticulous care we owe this masterpiece of musical editing.

His name is Nikolai Zhilaev. Says our contemporary, “Soviet Music” (No. 2, 1934): “One must look at the proofs of the last three sonatas by Scriabin; one finds here corrections made in Zhilaev’s handwriting, more numerous than those in the composer’s handwriting. Zhilaev’s strictures go farther than removing some accidental blunders; sometimes they have to do with Scriabin’s orthography”. They show Zhilaev’s fine stylistic instinct¹⁴.

Virgil Thompson [принятое написание – Thomson¹⁵], the well-known American composer, in a letter to the “Sunday Times” (March 11, 1934) mentions the Soviet music “about which one hears a lot but really knows nothing”. Really nothing? I do not agree, but I would not present that “the state of musical art in the Soviet Union” is sufficiently known across our frontiers. Otherwise, Zhilaev’s editorial and educational work would be duly appreciated abroad.

His name is on the front page of the “Pianoforte Transcriptions for Four Hands” (Series 1; 1933; Musical Section of the State Publishing House*)¹⁶, recently issued. The pieces are meant for beginners – for those youngsters who are usually obliged to swallow “instructive” music, poor stuff prepared for them by numberless army of musical hack writers.

A Musician’s Marginal Notes

However, to tell the truth, “Pianoforte Transcriptions” are both something less than music for primary schools and something more. They can be easily criticized from the educational point of view in so far as they give just a fragment from Mozart’s “Divertimento” < just a quotation from Glinka’s opera, “Ruslan and Ludmila”, or Schubert’s Symphony in C. Certainly one does not learn to appreciate just

тепиано (в две и четыре руки). А.Н. Скрябин / Сост. и коммент. Г.А. Моисеева // Жилиев Н.С. Труды, дни и гибель / Авт. идеи, отв. ред. и сост. И.А. Барсова. М.: Музыка, 2008. С. 279, 563–565).

¹⁴ В данном отрывке автор в свободной форме пересказал фрагмент своего отзыва, помещённого в указанном журнале: «Нужно видеть в корректурах поздних сонат Скрябина многочисленные поправки, сделанные рукою не Скрябина, а именно Жилиева (поправки не только случайных неточностей, но орфографических неправильностей) <...>». За рамки цитаты выведена завершающая фраза: «<...> чтобы понять, какое исключительное знание текста, какое проникновенное понимание стиля данного композитора здесь было проявлено» (А.К. Смис. 4. Музыкально-критические фрагменты. Концерты, библиография, нотография // Советская музыка. 1934. № 2. С. 60).

* Примечание Кузнецова: *N. Shiliaev*, Sammlung der Bearbeitungen für Klavier zu 4 Händen, Heft 1, Staatsmusicverlag, RSFSR, 1933.

¹⁵ Вирджил Томсон (1896–1989) – единственный из видных американских композиторов, оставивший объёмное критическое наследие. Автор четырёх музыковедческих книг, многолетний (1940–1954) обозреватель *New York Herald Tribune*.

¹⁶ Сборник переложений для ф[орте]-п[иано] в четыре руки (I–III степени трудности) / Ред. Н. Жилиев. М.: Музгиз, 1933. Тетр. 1.

a few bars or enjoy just a few chords when at the beginning of one's musical career.

But take "Pianoforte Transcriptions" for what they really are: the marginal notes of a great musician, susceptible to the crystalline emotionality of a Schubert song, to the classic monumentalism of Bellini's "Norma", to the melodic and harmonic discoveries of Kjerulf, to the philosophic insight of Chaikovski in his serenade for strings, to the new impressionistic style of Grieg in his "Songs for Children".

Born in 1881, Nikolai Zhilaev graduated in 1904 from the Moscow Conservatory. He is a pupil of Sergei Taneev. He continues his teacher's high standard in the musical profession, but he doesn't sympathize with Taneev's father narrow musical tastes – his anti-Wagnerism, his inability to appreciate the new French musical school or the younger Russian generation (Scriabin included).

Zhilaev gradually has come to occupy a place unique in its importance and not to be measured only by his official titles – Professor of Composition, Moscow Conservatory; Editor, Musical Section of the State Publishing House; Consultant, All-Union Music Broadcasting. I wonder if there is a single modern Russian composer who, directly as his pupil, or indirectly, did not come within the orbit of his influence. Anatol Alexandrov, Victor Bieli, Samuel Feinberg, Constantin [правильно – Leo (Лев)] Knipper, [Alexei] Stanchinski (who died prematurely – Zhilaev's edition of his posthumous works was published a few years ago) – they all belong to the circle of his pupils.

A Brilliant Personality

Did not a Shostakovich, a Shebalin, a Polovinkin, come under the spell of his personality – when showing their compositions, listening to his advice or to his brilliant conversation – brilliant but always to the point – be it on music or literature, history (especially military history) or geography? (Zhilaev is a passionate traveler and his favorite reading is the American "National Geographic").

We have already mentioned the editorial work done by Zhilaev for Scriabin's pianoforte compositions. He has been working for years on Franz Liszt's pianoforte works. Possessing a fine collection of original editions of the great composers' works, he is going his own way – running parallel with the path taken by the Liszt Society (Germany). The independence and thoroughness of the Soviet musicologist can be gauged when comparing his work and that of others who have worked on Liszt. I mention particularly his newest publication, "Traveler's Album" (Vol. 1, 1932; Vol. 2, 1933; State Publishing House¹⁷). It shows Franz Liszt in the prime of his fresh and promising youth.

It would take too much space to enumerate all the editions, Soviet and foreign, of young and old composers (not to forget Debussy), printed under the aegis of Zhilaev. He may have shortcomings, he may have his predilections, but rarely

¹⁷ *Лист Ф.* Альбом путешественника / Ред. Н. Жилаев. Т. 1: Впечатления и переживания. М.: Музгиз, 1932. Т. 2: Цветы альпийских мелодий. М.: Музгиз, 1933.

does one come across a person technically better equipped, musically and generally better prepared, for his delicate task, and, last but not least, from the social point of view so devoted and unselfish.

3. Mozart and Mahler in Broadcasts // Moscow News. No. 48, November 29. P. 10.

As the musical season advances, the importance of the part played in it by the concerts of All-Union Radio Committee becomes more and more evident. The Radio Committee caters to an audience of many millions; it has powerful resources; its programs are well chosen and enjoy a warm reception both in amateur and professional circles.

The quality of these broadcasts improves by strides – in every way. The orchestra, choir and soloists together make an excellent musical body measuring up to the most exacting and varied tasks – beginning with Mozart’s opera and ending with Mahler’s symphony. These achievements have been attained both by the happy selection of a staff of cultured and devoted workers like Georg Sebastian and A.W. Svechnikov [принятое написание – Sveshnikov]. These permanent musical directors are reinforced by guest conductors, last-comer among them being Fritz Stiedry of the Gustav Mahler school (Klemperer and Bruno Walter belong to the same famous group now scattered the world over).

Georg Sebastian recently gave us a concert performance of Mozart’s “Magic Flute” in toto. The composer’s last-but-one creative work – a musical testament of Mozart and of the vanishing 18th century – its optimism and youthful striving for daylight through the darkness of the night, its humorous traits in the vein of Viennese musical comedy (*Singspiel*) have found a spirit of congeniality in the Soviet audience.

The performance of “The Magic Flute” was almost perfect; there was no routine, slothful work. Every note testified to detailed work by the conductor, choir master and their aids. The only thing I still miss is a high declamatorial standard.

As a contrast to Mozart’s clearness of purpose and simplicity of means came the performance of Gustav Mahler’s second symphony (1894). In one of his letters, written in 1897 and published by the composer’s widow, Mahler speaks of Moscow while on tour there as “Such a strange town. It acts upon the mood; the audience here is so undisciplined”¹⁸. It would be wrong to think that Mahler’s attitude

¹⁸ В современном нам русскоязычном переводе писем Малера имеется два упоминания о Москве в 1897 году: «Москва поражает и восхищает своей необычностью» (из письма Анне фон Мильденбург от 12 марта / 28 февраля) и «Чужой город действует слишком удручающе. Концерт [15/3 марта в Большом зале Благородного собрания] удался очень хорошо, насколько я могу судить о его успехе. Правда, публика совершенно не дисциплинированная и не очень внимательная» (из письма той же корреспондентке от 16/4 марта). (Малер Г. Письма / Общ. ред. и послесл. И.А. Барсовой. Сост. и комм. И.А. Барсовой, Д.Р. Петрова.

towards Russian music was so unfriendly as to old-fashioned (“bigoted” he found it) pre-revolutionary Moscow. The reverse is true. During the years of his conductorship at the Vienna Opera House he staged several works of Chaikovski: “Eugene Onegin”, “The Queen of Spades”, “Iolanthe”. Chaikovski was not slow in finding a genius in Mahler as a conductor. On the other hand, Mahler repaid the great Russian composer not only by staging his works, but also by allowing himself to be influenced his music.

“Back to the Mahler”

There are several reasons why it was not possible for Mahler’s music to become known and appreciated in pre-revolutionary Russia. He was too much of a classic in the years when a taste for impressionism prevailed. The place left free from impressionism’s overwhelming influence or that of kindred musical trends was occupied in Russia by Scriabin and his passionate followers. Last but not least must be mentioned the technical difficulties lying in his path: “powerful” and “colossal” are the terms applied by the composer himself to performances of his own work, which demand much labor and time.

Pre-revolutionary Leningrad anticipated Moscow in the cry “Back to the Mahler”. Now Moscow, rather belatedly, is finding room for Mahler’s grand symphonies. The second – perhaps the most popular symphony by him – was conducted by Fritz Stiedry with the radio orchestra, choir and soloists. Mahler conquered the Moscow concert-goer at last, and we hope the conquest will endure for a long time.

The Soviet listener seems to be very pleased with Mahler’s music. He feels it the inspiring and invigorating. He does not follow all the intricacies of the composer’s philosophic credo but he instinctively finds that his and the composer’s ways do not always move in different directions. With Mahler he knows that life is a big problem, that life means hard struggle (Allegro maestoso of the second symphony); with Mahler he is ready to relax in a careless dancelike tune (Andante moderato of the second symphony). With Mahler he is ready to understand the idea of the concluding movement of the second symphony, its hymn to the eternal creative powers of life; like Mahler he is not inclined to consider the world from a “personal egocentric point of view”. Mahler’s orchestral masses, combined with wonderful expressiveness of choral means appeal to his stylistic taste.

Conducted From Memory

Professionals were also pleased. They were ready to agree with Mahler’s point of view, expressed in one of his letters dated April 12, 1896. He wrote, “Stimmungs music is a dangerous ground, believe me; we must still be faithful to the old method, to the thematic material, clear and plastic, recognizable notwithstanding any further transformations; we must still be faithful to the thematic de-

velopments, able to fascinate, strong in its logic and full of genuine contrasts”¹⁹. Such an expression of the creed of musical classicism appeals strongly to the modern Soviet taste.

A few words about the performance itself. It was really good. Stiedry knows his Mahler thoroughly. He conducted from memory, a great task for such a monumental work. Everything under his baton appeared “clear and plastic”.

I must disagree with Sollertinski’s introductory remarks to the Mahler symphony. Faithful to his writings on Mahler²⁰, the lecturer tried to prove that Mahler could not resuscitate the Beethoven symphonic heroism in the morbid atmosphere of pre-war Europe. Is the Beethoven stride something unchangeable, deadly stable? Those acquainted with Mahler’s music and writings are far from thinking that the composer ever tried to resuscitate anything! In a letter dated Feb[ruary] 17, 1897, Mahler relates that merely the idea of being taken for one of Beethoven’s imitators has long deterred him from using choir in the last movement of the second symphony²¹. The problem of Mahler’s creative mission and technical means is too complicated to be done away with by an artificial formula – like the one invented by our lecturer.

1935

4. What Would Verdi Think of Nemirovich-Danchenko’s ‘Traviata’? // Moscow Daily News. No. 79, April 5. P. 3.

(What would Verdi think of the new production of “Traviata” at Nemirovich-Danchenko’s Moscow Opera Theater²²? Would he approve the changes made in the libretto by Vera Inber, Soviet poet? In the following imaginary dialogue, the writer attempts to answer).

¹⁹ Ср.: «“Музыка настроения” – почва опасная. Верьте мне, пока всё остаётся по-старому – темы ясные и пластичные, легко узнаваемые в любом видоизменении и развитии, и затем их разработка – изменчивая, захватывающая прежде всего благодаря логическому развитию заложенной в них мысли и, с другой стороны, – благодаря подлинной контрастности противопоставленных мотивов» (из письма Максу Маршальку; Гамбург, 12 апреля 1896 г.). (Малер Г. Письма. Цит. изд. Письмо № 220. С. 254. Курсивы в тексте принадлежат его автору).

²⁰ См.: Соллертинский И. Густав Малер. Л.: ОГИЗ, Музгиз, 1932. С. 5–6.

²¹ «Я тогда уже долгое время носился с мыслью привлечь для последней части хор. Только опасения, что это могут счесть за поверхностное подражание Бетховену, заставляло меня колебаться снова и снова» (из письма Артуру Зайдлю; Гамбург, 17 февраля 1897 г.). (Малер Г. Письма. Цит. изд. Письмо № 276. С. 320).

²² Премьера спектакля состоялась 25 декабря 1934 года. Художественный руководитель В.И. Немирович-Данченко, режиссёры П.А. Марков, Б.А. Мордвинов, П.С. Саратовский, дирижер Г.А. Столяров, художник П.В. Вильямс.

Verdi: Yes, I know Russia of pre-Revolutionary days, I visited the country in 1862 for the staging of my new opera “La Forza del Destino”. In Moscow one night at a performance of “Il Trovatore” people applauded me warmly. As for other details, my memory fails me.

Smith: I am sorry that I cannot recall them to you.

Verdi: To be frank, I am not fond of resurrecting the past. You must have noticed that I am not particularly faithful to historical facts. In an historical setting, people and events of my own age figure in my operas. If Vera Inber has transferred “Traviata” from the 18th to the 19th century, I have no objection.

I was busy on this opera in the early 1850’s. If my new librettist wants to connect the plot with the more mature and colorful 70’s I see her reasons. She gives the producers opportunity to present a gorgeous spectacle.

But does it suit my music?

Smith: You are tactful, maestro. I can guess where your doubts begin. “Our aim... is to be faithful to Verdi’s music as interpreted through scenic images”, says the program²³. But the producers, styling their “Traviata” a concert drama, have transformed it into a spectacular opera. Originally an opera of small forms, akin to chamber music, it has grown to resemble “grand operas” like your monumental “Don Carlos” or “Aida” – to a certain degree of course.

Practical Opera School

Verdi: I subscribe to every word. Don’t think me old fashioned enough to insist on my own intentions – unchangeable, sacred. You know, that I came from the school of Italian composers who understood practical problems quite well, scenic exigencies, the taste of their audience.

Moreover, I must confess that sometimes when a young man I worked in a hurry. Have you noticed; a 4/4 air in my earlier “Lombardi” appears as a 4/4 polonaise in “Jerusalem”? I need not point out that the right measure for a polonaise is $\frac{3}{4}$.

No, I am not against any reasonable changes in my opera.

But the show has somehow sidetracked my music, has overburdened in with a profusion of color, light, movement. The score, which you aptly call akin to chamber music, suffers from such richness.

Smith: And what about the transplanting of the action from France to Italy, to Venice?

²³ Ср.: «Музыкальный театр хотел вернуть сцене давно забытого Верди. Он вернулся и к духу, и к букве вердиевской музыки. Он не позволял менять ни одной ноты в партитуре и строго следовал замыслам Верди. Театр задумал вместе с автором нового либретто – Верой Инбер, найти новое словесное выражение музыке Верди. Итак, театр шел по пути обострения сценической ситуации, сохраняя всю прелесть и заразительность музыки Верди». («Травиата». Опера в 4-х действиях Музыка Джузеппе Верди. [Новый русский текст Веры Инбер]. М.: Изд. Управления театрами НКП РСФСР, 1935. С. 8).

Verdi: I always felt happier on my native soil. By the way, do you remember that “Traviata” was first performed in Venice, March 6, 1853? I cannot help thinking that Vera Inber – consciously or subconsciously – was influenced by the Venice of my original, by 18th century Venice with its carnival, artistic life and music. This atmosphere dominates the presentation and makes one forget the date of the new plot.

Smith: Very apt! In your original “Traviata” I find a decided preoccupation with the South. This sunny aspect of the opera is brilliantly expressed in the gypsy choir or the matador dances. But to return to the new production: do you feel that the stage situations, the scenic effects correspond to your musical intentions?

Verdi: I was severely criticized for my opera texts. You know the difficulties I experienced all my life with authors till I found in Arrigo Boito a librettist to my taste, though all too late. If conservative persons object to Vera Inber’s rewriting of my text, let them be sure that I welcome every sincere and artistic attempt to better my text or revise it entirely.

But there is one flagrant contradiction in the new plot, I was not joking when I wrote the father’s part. In the new production he seems to be a buffoon or a debauchee, whose treatment of Violetta is hardly calculated to make her sacrifice herself.

Smith: And if Violetta poisons herself instead of dying from consumption?

Verdi: I would not argue the point. Certainly Violetta’s soil is dead many days before her body.

Smith: In the death scene, your music expresses Violetta’s sinking in a wonderful manner (those Wagnerian harmonies!).

Verdi: I am glad to find a little tartness in your words; in general you are only too flattering. As to traces of Wagner’s influence, I don’t want to discuss the matter.

You know my work – continuous effort, continuous improvement from the early 40’s to my mature works. For the scenic effects, for the artistic staging of “Traviata” I have only admiration. I feel a real operatic renaissance in the work of the Moscow Opera Theater on my “Traviata”.

5. Chaikovski – von Meck Letters of Great Interest to Musicians // Moscow Daily News. No. 127, June 4. P. 3.

The second volume of the correspondence between Chaikovski and Natalie [правильно – Nadezhda] von Meck, his friend and patron, has just been published in Russian by the Academia Publishing House of Moscow. Text revision and commentary on the correspondence, which embraces the years 1879 and 1880, were prepared by V.A. Zhdanov and N.T. Zhegin²⁴, director of the Chaikovski Museum in

²⁴ Чайковский П.И. Переписка с Н.Ф. фон Мекк. 1879–1881 / Ред. и примеч. В.А. Жданова и Н.Т. Жегина. М.; Л.: Academia, 1935. Т. II.

Klin, not far from Moscow. The museum, by the way, is in the house where the composer lived for many years, and contains not only a complete collection of his manuscripts, printed works, books, portraits, furniture and other objects associated with everyday life, but also a comprehensive mass of material relating to his times and social surroundings.

The Chaikovski – von Meck correspondence makes absorbing reading for anyone interested in Russian society of the late seventies, when the ground had already begun to tremble under revolutionary activities, and Jewish pogroms were reading their ugly head. A sociologist can draw some inferences from the book on the process of differentiation going on at the time among the upper classes, from the evident contrast between the business-like views of von Meck, a Russian by birth and the widow of a big railway promoter, and those of the Chaikovski family – gentry folk and officials, but also including members of the rising intelligentsia, such as the composer himself.

Rich Material for Musicians

For the musician, of course, the book has even greater interest. It contains a store of new material for a new Chaikovski biography or for a picture of his artistic strivings. Of the 111 letters by the composer himself, only 31 have been previously published in full, 48 have been published in fragmentary form, and another 39 appear here for the first time.

There is, moreover, much interesting information on the sojourn in Russia of Claude Debussy, who, as an 18-year-old youth in possession of a first prize from the Paris Conservatory, accepted von Meck's invitation to serve as "chamber musician". His principal task was to play over and over again, either in four-hand arrangements with his hostess, or alone, her favorite Chaikovski compositions: the Fourth Symphony, "Joan of Arc", "Romeo and Juliet" and the First Suite. At von Meck's request, the French composer made piano arrangement of three of the dances from "Swan Lake"; they were later published although by whom still remains a mystery.

A Debussy composition which recently came to light in Moscow seems to be connected with this period. Recently published by the State Music Publishing House, with text revisions by Zhilayey [см. ранее – Zhilaev], it is a four-hand arrangement of a larger one, possibly a symphony²⁵. Only a part of it, what seems to have been the finale, has been preserved. Are not some traces of Chaikovski's unsuspected influence to be found in this beautiful early composition by Debussy? I am inclined to answer the question in the affirmative.

Depicts Tragedy of von Meck's Life

The reader will also find in the new volume a powerful and moving tragedy of a woman who possessed culture far above the average of that of the class to which she belonged by birth, who was apparently happy in her marriage and was the

²⁵ См.: *Дебюсси К.* Симфония h-молл для ф[орте]-п[иано] в 4 руки / Ред. Н. Жилаев. М.: Музгиз, 1933.

mother of several children. Hers was the tragedy of a woman who too late in life found in Chaikovski the full embodiment of her ideals, a musical genius, a most fascinating personality – in all, a man who kindled a genuine and deep passion in her.

In legend, there lives a beautiful story of the love of a man and woman who never see each other. “The Red Flower”, a poetic tale by Sergius T. Axakov, is built upon this legend of a kind and faithful creature so ugly and shy that he never dares to approach his beloved but serves her from afar.

Folk stories demand happy endings, but von Meck’s history is one of hidden grief, of self-restraint, pushed to the limit. She only too well knew how hopeless it would be for a sickly woman of advanced years to obtain lasting power over a solitary, elusive, highly nervous temperament like Chaikovski’s. She never went out of her way to see him, or to come nearer to him than their confidential and frequent exchange of letters allowed. She could not help telling him – although only once openly – of her deep love. With this deep outburst, she never insisted upon a different kind of relationship, although the very thought that another woman might possibly come between them filled her with unspeakable grief.

Von Meck was so near-sighted that she did not even recognize Chaikovski when they passed each other on one or two occasions on the street. To her country home in Podolia²⁶ she would invite the composer for long visits. Although satisfying every one of his desires, she would literally watch him from a distance, like the monster in Axakov’s tale. Such friendship seems far removed from our understanding, and appears highly unnatural. But in following the developments of this cruel trial, in which Chaikovski played so important a role, the reader’s interest remains unabated until the end. A few rare photos of the composer and von Meck are to be found in the volume.

6. K.A. Kuznetsov. (*Lecturer on the History of Music at the Moscow State Conservatory*). **Romain Rolland Resumes his Writing on Beethoven // Moscow Daily News.** No. 148, June 29. P. 3.

It is extremely good news to hear that Romain Rolland is resuming his work on Beethoven. For a writer whose time is absorbed by varied and urgent appeals from all over the world, we know this is no easy task, although the time invested in the social and human duties is not lost for an historian.

The more Romain Rolland comes to the forefront as a fighter for world peace and culture, the more true to life do the figures of his historical pageant become. Only an historian feeling the pulse beat of contemporary events can be accepted as a good guide to the history of former generations, and it is for this reason that we Soviet historians of music keep the lessons of Romain Rolland always close to us.

²⁶ Надежде фон Мекк принадлежала усадьба Плещеево под Подольском (ныне в черте города), в которой Чайковский гостил осенью 1884 года в отсутствие хозяйки.

He knows that a great fighter for social justice is a great fighter for historical truth.

Romain Rolland is considered an authority on the history of music of the 17th and 18th centuries as well as the early 19th century – the period of Beethoven's work. His thesis on the history of European opera from Lully to Scarlatti [«...до Люлли и Скарлатти»]²⁷ revealed a chapter of musical history scarcely touched by former historians. One cannot ignore this standard work, dedicated to one of the most important periods of European music, when the foundations of the new musical drama were being laid. Only on the basis of this work is it possible for Henri Prunières, one of Rolland's best pupils, to continue editing and analyzing the art of Lully²⁸.

Rolland has also written an illuminating chapter on the opera of the 17th century in Lavignac's *Encyclopedia of Music*²⁹. His work on Handel³⁰ is highly esteemed in Soviet music circles and I personally know how immensely it is appreciated by students, who find in this monograph the composer held up not merely as a source of musical creation, but as an embodiment of the creative aspirations of the society and period to which he belongs. Under Rolland's able pen Handel's Oratorio appears as something more than a magnificent work of musical construction and expression; it becomes a hymn inspiring the English middle classes to spread their influence in both spheres.

Rolland the Historian

"Musicians of the Past and Present"³¹ is both a literary and intellectual achievement. I recall my first vivid impressions of this book, especially the chapters on the French Encyclopedists and Gluck. The battles won by them for an ex-

²⁷ *Rolland R.* Les origines du théâtre lyrique moderne: histoire de l'opéra avant Lully et Scarlatti. Thèse de son doctorat ès lettres. Paris: E. Thorin, 1895. В русском переводе ко времени написания статьи Кузнецова не издана.

²⁸ *Prunières Henry* (1886–1942). L'opéra italien en France avant Lully. Paris: E. Champion, 1913; Le ballet de cour en France avant Benserade et Lully. Paris: Laurens, 1914. В русском переводе не изданы.

²⁹ *Rolland R.* L'opéra au XVIIe siècle en Italie; Les origines de l'opéra allemand; L'opéra au XVIIe siècle en France; L'opéra anglais au XVIIe siècle // *Encyclopédie de la musique et dictionnaire du Conservatoire / Fondateur Lavignac A., Directeur La Laurencie, L. de. Conservatoire national de musique et de déclamation (France)*. Paris: C. Delagrave, 1913. Т. II. № 22, 29. P. 685–749, 911–928. Paris: C. Delagrave, 1914. Т. III. № 42, 50. P. 1343–1361, 1881–1894. Ко времени написания статьи Кузнецова данные главы были опубликованы по-русски частично: *Роллан Р.* Опера в XVII веке в Италии, Германии и Англии / Пер. А.А. Хохловкиной. Под ред. М.В. Иванова-Борецкого. М.: Гос. муз. изд-во, 1931.

³⁰ *Rolland R.* Haendel. Paris: F. Alcan, 1910. Русское издание: Роллан Р. Гендель / Пер. Г.А. Гольдберга. Под ред. М.В. Иванова-Борецкого. М.: Гос. муз. изд-во, 1931.

³¹ *Rolland R.* Musiciens d'autrefois. Paris: Hachette, 1908; *Rolland R.* Musiciens d'aujourd'hui. Paris: Hachette, 1908. Русские издания: *Роллан Р.* Музыканты прошлых дней. Музыканты наших дней / Пер. Ю.Л. Вейсберг. Под ред. А.Н. Римского-Корсакова. Л.: «Мысль», 1925; То же // *Роллан Р.* Собрание сочинений. Т. XVI / Под ред. Б.А. Кржевского. Л.: Гослитиздат, 1935.

pressive, vigorous yet natural and simple musical art are described by Romain Rolland not as battles for formal musical principles but as a kind of foreshadowing of the great social upheavals of the 18th century.

One can see how Rolland gradually step by step, starting with the 17th century and ending with the 18th, came to an understanding of the immense figure of Beethoven, standing at the turning point of European history of the early 19th century. In his monograph on Beethoven and Goethe³² Rolland gives a penetrating insight into the great soul of the German composer of the revolutionary era. After having covered the heroic years of Beethoven's musical past, we find Rolland standing before a most important and difficult task – that of making Beethoven's later works comprehensible.

I have closely followed the various literary works (articles, reports) on the problem of the late Beethoven. I tried my hand on the subject in 1927 in an article entitled "Beethoven and Saint Simon"³³. I feel that it is most important to connect Beethoven's works not only with the revolutionary principles of the late 18th century, but also to connect it with social aspirations of the following century. This volume of Beethoven by Rolland will be not only the concluding chapter of the composer's life, but a page in the spiritual biography running through the scientific and literary work of the great writer.

7. Pugno's 'Esmeralda' Climaxes Successes of Leningrad Ballet Theater in Moscow // Moscow Daily News. No. 148, June 29. P. 3.

The great successes of the Leningrad Ballet in Moscow reached their climax with the performance of Caesar Pugno's "Esmeralda" of June 23. The new production of "Esmeralda" will remain as a gem, crowning the efforts of the Leningrad Ballet to rejuvenate the classic dancing repertoire – neglected forgotten or mutilated in the hands of former producers. These producers were competent in their way but were hindered at every step in their artistic plans by tsarist government interference.

"Esmeralda" was composed about 1848 by Caesar Pugno³⁴, an Italian composer famous in his time. It was staged for the first time in Petersburg in 1848 by Jules Perrot³⁵, who was obliged to alter the plot, making Esmeralda forego the scaffold

³² *Rolland R. Goethe et Beethoven (essais). Genève: Ed. du Sablier, 1930. Русское издание: Роллан Р. Гёте и Бетховен // Роллан Р. Собрание сочинений. Т. XV / Пер. А.А. Смирнова, М.А. Кузмина. Л.: «Время», 1933.*

³³ *Кузнецов К. Бетховен и Сен-Симон // Кузнецов К. Три этюда о Бетховене // Музыка и революция. 1927. № 3. Этюд II. С. 11–15. Переиздание: Из истории советской бетховенианы / Сост., ред., предисл. и коммент. Н.Л. Фишмана. М.: Всесоюз. изд-во «Сов. композитор», 1972. С. 115–117.*

³⁴ Премьера «Эсмеральды» Пуни–Перро состоялась 9 марта 1844 года в лондонском Королевском театре.

³⁵ Перро Жюль Жозеф (1810–1892) – танцовщик и балетмейстер, представитель романтического направления в балетном искусстве. Проработал в столичном Большом каменном те-

and take part in the general merry-making. The famous maître de ballet³⁶, Perrot, left Petersburg in disgust on account of such interference in his work.

A worse fate, however, was in store for “Esmeralda”. The last link with Victor Hugo, his novel “Notre Dame de Paris”, on which the ballet is based, was lost when staged by Marius Petipa for an Italian ballerina who had been invited to Petersburg³⁷. In Petipa’s version instead of trying to save poor Esmeralda from her persecutors, we see her companions, vagabonds, beggars – children of the Paris underworld, like herself, help to hand her over to the débauché³⁸ Claude Frollo. In Perrot’s version Frollo has discarded his priestly vestments to become a worldly character so as not to offend the audience of the pre-revolutionary Imperial Ballet.

The Leningrad Ballet made a bold and successful attempt to bring the Pugnî-Perrot production as near as possible to the original plot by Hugo. The Moscow composer Gliere was intrusted with the difficult task of retouching Pugnî’s talented music, which proved a little too “light” for a large stage with an imposing array of performers in the new production.

The music of the Pugnî-Gliere version corresponds well with “Esmeralda” in its new proportions, but we take exception to the excessive use of the low register instruments, like the tuba, and the endless “tutti” effects. We appreciate Pugnî for his thematic inventions, harmonic feeling, and above all, for his vigorous dance rhythms.

Social Background Emphasized

The Soviet audience can easily follow the wide range of passions, conflicts and adventures displayed in Paris society of the late 15th century. No efforts were spared to bring to the front the social background hidden in Hugo’s work. Esmeralda (Vecheslova), a young gypsy dancer, is coveted by Claude Frollo, a priest of the Paris Cathedral. She is in love with Phoebus (Shavrov), an officer of the Royal Snipers, who later deserts her. She is accused of attempting to murder her lover, in reality the work of Frollo, and is sentenced to the gallows.

We must congratulate Peoples Artist A. Vaganova and her collaborators for giving such a vivid and impressive presentation of the atmosphere of the French romantic novel. We cannot imagine a better performance of Esmeralda than that

атре 11 лет (1848–1859). По-видимому, «Эсмеральда» (21 декабря 1848-го) была здесь дебютом Перро в обоих профессиональных качествах, для чего он перенёс на отечественную сцену свою успешную лондонскую постановку (1844) – в первый, но далеко не в последний раз. Необходимо заметить, что в некоторых энциклопедиях (в том числе специальных балетных) список перенесений более ранних спектаклей Перро на русскую сцену начинается с 1850-х. Информация, помещённая в статье Кузнецова, таким образом в очередной раз подтверждает его глубокую эрудицию.

³⁶ Maître de ballet – балетмейстер (франц.).

³⁷ Цукки Вирджиния (Zucchi Virginia, 1847–1930) приглашена на Мариинскую сцену осенью 1885 года; премьера «Эсмеральды» М. Петипа с участием этой солистки состоялась 17 декабря 1886-го.

³⁸ Débauché – распутный (франц.).

of Vecheslova's – combining fire, insinuating grace and finished technique with vivid and expressive acting. She evokes our sympathy for the gypsy girl, destroyed by the upper class the moment she attempts to become more than a street dancer. We must also praise the other artists, especially Lopukhina, who appeared in the difficult role of Diana, together with her vigorous and dynamic partner Chebukiani [принятое написание – Chabukiani] in the role of Acteon in the “mythology pantomime” “Diana Goes A-Hunting”, a happy introduction of Vaganova's³⁹.

As usual, the Leningrad Ballet reached its highest degree of perfection in the mass scenes, starting with the Paris “rogues' yard”⁴⁰ and ending with the festival in the house of Fleur-de-Lis (Leshevich).

Vaganova, designer Khodasevich⁴¹, conductor Dubovski⁴², and the whole cast were recalled several times before the curtain fell.

8. Good Music – and Bad // Moscow Daily News. No. 167, July 22. P. 3.

Here are positive and negative aspects to the music presented at the opening concert, on July 18, of the Amateur Art Olympiad at the Green Theater of the Park of Culture and Rest.

On the positive side, we must record the unbounded enthusiasm for art and the mass activities of the performers – from the gray-haired tom-tom player to the little boy accordion player. We must also note the fine technical accomplishments, discipline and sound quality of the trade union symphony orchestra, conducted by Oscar Fried, which included in its program the Finale from Chaikovski's Fourth Symphony. The brass and “lute” orchestras are also deserving of praise, particularly the brass band.

The united chorus of trade unions is impressive. It followed faithfully not only the inspired melody of Knipper's genial “Field Song” [«Полюшко-поле»], but also the intricate polyphony of a vocal work by Kastalski. Peoples Artist Avranek, chorus master of the Bolshoi Theater, conducted the chorus in his usual skillful manner.

Among the unfavorable aspects of this opening concert, we must first mention

³⁹ “Diana Goes A-Hunting” («Диана выходит на охоту») – имеется в виду знаменитое па-де-де «Диана и Актеон».

⁴⁰ “Rogues' Yard” («Разбойничий двор») – у Гюго «Двор чудес».

⁴¹ Ходасевич Валентина Михайловна (1894–1970) – выдающийся мастер оформления театральных спектаклей (всего не менее 150). В 1932–1936 годах была главным художником Кировского (ныне Мариинского) театра.

⁴² Дубовский (Дубовской) Евгений Антонович (1896–1962) – дирижёр и композитор. С 1931 по 1962 годы оставался одним из ведущих дирижёров балетных спектаклей Кировского театра. Музыкальный руководитель выдающихся постановок, среди которых «Раймонда» А.К. Глазунова и В.И. Вайнонена, «Конёк-горбунок» Ц. Пуни и А.А. Горского, «Лебединое озеро» П.И. Чайковского, М.И. Петипа и Л.И. Иванова (возобновление редакции), а также многие советские балеты.

the fact that a striving for monumental effect has not evoked the desired degree of rhythmic unity. At times the melodic fusing of different elements was lacking. Quantity was achieved at the price of quality. The number of performers, especially when the orchestra was augmented by choral singing, was too massive.

The choice of music left something to be desired. This was especially true in the piano accompaniments for the dance – for the music resembled the obsolete formless piano improvisations which accompanied the silent films of old. It is regrettable that so much time and energy were spent on such poor, musical materials, as Korchmarov's "Song of the Victors". This number is too slight to do justice to the heroic tasks accomplished by our Metro workers. The same applies to other numbers that were played.

The inclusion of such "hits" as Alabyev's "Nightingale", which was whistled out of tune, was unfortunate, for it brought a note of the cheap music hall offerings into the program.

Some clubs are attempting to improve the programs and raise the artistic level of their music circles by closer association with the Moscow Conservatory, the Philharmonic and similar organizations. The music section of the Moscow Council of Trade Unions should encourage these efforts, so to help the attainment of a higher standard of mass music in the Soviet Union.

9. New Collection of Wagner's Writings. Show Long Path of His Ideological Development // Moscow Daily News. No. 226, September 30. P. 3.

I remember the bygone days when as a student of Heidelberg University, I could watch on the streets an open carriage drawn by two horses with some haughty people inside. One of them, the old woman in black, still and thin, with something aquiline in her features was Cosima Wagner, Richard Wagner's widow. Her son-in-law, a professor of the history of art, Thode, was often to be found riding beside her.

But sometimes he was replaced by a curious personality – a representative of one of many ruling families dethroned from a tiny principality by the new united German Empire. He was the talk and joke of the town – this bearer of a sonorous name, in a perpetual hunt for a few marks to be borrowed from anybody who would lend it in his "highness" honor. Richard Wagner, revolutionary in music, a prophet of art as a new social power, raising humanity to a new form of life – beautiful, healthy and full of joy; and his widow, side by side with an aristocratic debauchee, a sight difficult to be reconciled.

We can now see better Wagner's life line – from his youthful enthusiasm, his brilliant satire on the European society in the 30's and 40's, taking music as a light recreation, through his revolutionary years when he wrote his "Art and Revolution" unsurpassed in its score, pathos and imagination – down to "State and Religion", "Religion and Art" and "Know Thyself". In these later works Wagner identi-

fies himself with everything looking backwards – monarchy, privileged social order, nationalism, anti-Semitism, and, as a growing step in this full negation of his former credo, religion as one of the instruments of state policy.

The Soviet reader will now be able to follow Wagner's sinuous path of ideological development in a collection of his "Chosen Articles" just issued by the State Publishing House (Moscow, 1935), with notes and comments by the Leningrad musicologist, Roman I. Gruber⁴³. The editor rightly appreciates the enormous role literary work played in Wagner's propaganda of his musical ideas – not to be compared with Bach's reticence or Beethoven's, Mussorgski's, Chaikovski's casual utterances on their music.

Wagner and Revolution

Professor Gruber has chosen for the collection a few articles illuminating different period of Wagner's life and work, from his early essays on "German opera" (1834), on "Operatic Singing" (1837), until his "Art and Revolution" (1849); Wagner's later writings the editor gives in excerpts – combining them with critical remarks on this unsavory period of Wagner's activities. The translation is partly new and partly reprinted in revised form from the already existing translations. The editor, himself the author of a monograph on Wagner⁴⁴, was very well adapted for his task in selecting the articles, for revising the translation, and for commenting on Wagner's utterances. Perhaps he could have made his comments broader in scope. The question on the selection of material is not only a question of scientific criticism, but also one of taste. The articles on Berlioz, included in the collection, certainly should be accompanied by some comments on the shortcomings of the sympathetic but one-sided appreciation of the French composer by Wagner, who was greatly influenced by Berlioz, both as regards harmony and orchestration.

But the chief attraction for the Soviet reader are the principal articles in the book – "Revolution" and "Art and Revolution". In the first of these articles, published just before the Dresden uprising in May 1849, Wagner gave vent to his belief in the creative power of revolution; it is for him "life in the eternal process of rebirth"⁴⁵, rebuilding. The future apologist of the "racial theory", Wagner defends in this article the revolution as a means of destroying the hostility between different nationalities; the system of the exploitation of "industrial slaves" by capitalism.

Even more important in its form and content is the essay on "Art and Revolution". All that is best in Wagner's artistic program is to be found in this essay, full

⁴³ Рихард Вагнер. Избранные статьи / Ред., примеч., вст. и пояснит. статьи Р.И. Грубера; пер. Н. Леви, В. Попова, Д. Усова и И. Каценеленбогена. М.: Гос. муз. изд-во, 1935.

⁴⁴ Грубер Р. Рихард Вагнер (1813–1883). М.: Гос. муз. изд-во, 1934.

⁴⁵ Ср.: «"Я – вечно омолаживающая, вечно созидаящая жизнь; где нет *меня*, там – смерть. Я сокрушаю всё устоявшееся, и где я прохожу, там из праха встаёт новая жизнь. Я – *революция*, я – вечно созидаящая жизнь <...>"». (Вагнер Р. Революция (1849). Пер. В. Попова // Рихард Вагнер. Избранные статьи. С. 43, 45. Курсивы в тексте цитаты принадлежат его автору).

of fire and conviction, full of pointed remarks on art as a revolutionary power, serving society in its highest aims; bringing enjoyment of life in its purest form, accessible to people of all ranks and means. Only in some faint hints to be found between the lines, are noticeable the germs of Wagner's later fallacies – for instance, when he speaks on the German nationality with its “strong instinct of activity, notwithstanding the acceptance of Christianity, its capacity for plucky undertakings and everlasting belief in its own invincibility”⁴⁶.

1936

10. Prokofiev Plays Music of His New Ballet to Gathering of Critics. ‘Romeo and Juliet’ as Ballet <...> // Drama and Music // Moscow Daily News. No. 24, January 30. P. 3.

Shakespeare's “Romeo and Juliet” in the form of a full-fledged ballet is the latest production by Sergei Prokofiev, well-known Soviet composer. The scenario was written by S.E. Radlov, noted theater producer, responsible for several new stagings of Shakespeare's plays – “Romeo and Juliet” included⁴⁷.

The composer and the author of the scenario presented their work at a reception given by the weekly newspaper “Soviet Art” in the Conference Hall of the Jurgaz building⁴⁸ on Jan[uary] 25. The audience included a large gathering of noted Soviet composers, musicians, literary and art critics who participated in a lively exchange of opinion at the end of the presentation.

Prokofiev played quite a large selection from his new ballet, with the strength, brilliancy and “neatness” so characteristic of his style of piano playing. In this composition, written in a remarkably short time, Prokofiev will certainly score an outstanding stage success at the Bolshoi Theater where “Romeo and Juliet” is to be produced at the end of this season.

The music of the ballet, as far as it can be gauged from the selections played by the composer⁴⁹, is full of rhythmic vigor, fine lyricism and expressiveness. It is

⁴⁶ Ср.: «В мертвеющие жилы римского мира влилась здоровая кровь юной германской расы; несмотря на принятие христианства, сильный инстинкт активности, склонность к смелым предприятиям, непобедимая уверенность в самом себе остались характерной чертой этих новых властителей мира». (*Вагнер Р.* Искусство и революция (1849). Пер. И. Каценеленбогена // *Рихард Вагнер.* Избранные статьи. С. 57.

⁴⁷ Премьера спектакля «Ромео и Джульетта» состоялась 28 апреля 1934 года в Театростудии под руководством С.Э. Радлова в его постановке, с музыкой Б.В. Асафьева и на основании перевода, сделанного женой режиссёра А.Д. Радловой.

⁴⁸ Дом журнально-газетного объединения Наркомата Просвещения РСФСР находился тогда в помещении Третьего Дома Советов – в Божедомском переулке, 1 (ныне ул. Делегатская).

⁴⁹ Из всех рецензий, известных в настоящее время и посвящённых данному событию, в этой единственной предпринято столь подробное описание выразительного языка фрагментов первой редакции «Ромео», показанных тогда Прокофьевым. Конечно, вполне возможно, что Кузнецов – опытный журналист – успел проглядеть клавиш балета после исполнения, в про-

not built on a preconceived principle but combines the dances with pantomime-like developed symphonic pieces. These elements seem to be brought to a right proportion. The musical style is usual for Prokofiev, as we are accustomed to know him of late⁵⁰ – beginning with the “Symphonic Song”⁵¹. He still possesses that source of melodic inspiration which is his outstanding attribute. His new ballet is full of beautiful melodies: take for instance, the scene of the first meeting of the young lovers at the ball at Capulet’s house; the scene is a mimic addition to Shakespeare’s play and by no means superfluous. Musically very happy moments are contained in the ballet scene corresponding to the fifth scene of the third act in the play (“It Is the Lark That Sings So Out of Tune”⁵²). But the crowning melodic beauty seems to be found in the music written for Juliet’s dance before taking the “sleeping potion”⁵³. The latter is a worthy link in the chain of Prokofiev’s compositions of “bewitching” character (I remember, for instance, his songs op. 36⁵⁴).

Characteristic Dances

But some characteristic dances as the “Feudal Dance”⁵⁵ or the “Moorish Dance”⁵⁶ and the dance of the girls presenting Juliet with wedding gifts⁵⁷ also find quick response in the audience. At the same time one feels that the composer is widening and deepening a characteristic trait in his present creative stage: the “horizontal line”, a kind of a modern, very finely worked out polyphony, enriches considerably his musical style. It augments the solidity and beauty of his music, showing at the same time the uninterrupted growth of technical progress by the composer.

цессе наступившей затем дискуссии. Однако один из номеров, о которых идёт речь далее (“Moorish Dance” – «Танец трёх мавров»), в этом клавире записан лишь эскизно и целостное впечатление способен произвести не в результате визуального ознакомления с нотным текстом, а только на основании слухового восприятия.

⁵⁰ Ср.: «Как выразился музыковед проф[ессор] **К. Кузнецов**, – это “хорошо всем известный Прокофьев, только ставший серьёзнее, давший в своей новой вещи моменты более углублённой лирики и более сосредоточенного мышления”». (*Кут А. [Кутузов А.]*. Балет «Ромео и Джульетта». На совещании в «Советском искусстве» // Советское искусство. 1936. № 5, 29 января. С. 1. Выделение жирным шрифтом принадлежит автору цитированного текста).

⁵¹ «Симфоническая песнь» для большого оркестра op. 57 (1933).

⁵² «То жаворонок так поёт фальшиво» – у Прокофьева этой сцене соответствует начало третьего действия балета (прощание возлюбленных в спальне Джульетты), в первой редакции (1935), игранной в тот день, – № 36–37, во второй редакции (1939) № 38–39.

⁵³ В первой редакции № 45, во второй № 47.

⁵⁴ «Заклинание воды и огня», первый номер вокального цикла «Пять стихотворений К. Бальмонта для голоса с фортепиано» op. 36 (1921).

⁵⁵ «Феодалный танец» («Танец рыцарей») – в первой редакции № 12, во второй редакции № 13.

⁵⁶ «Мавританский танец» («Танец трёх мавров») – в первой редакции № 48, во второй редакции этот музыкальный материал отсутствует.

⁵⁷ В первой редакции № 47 («Танец четырёх сирийских девушек»), во второй № 49 («Танец девушек с лилиями»).

A serious deficiency in the music of the ballet seems to be the complete lack of thematic or rhythmic connection with Shakespeare's age and its magnificently developed art of music. The composer prefers, choosing a well-trodden path, to use in his ballet the rhythmic figures of a gavotte or minuet instead of going back to the time when gaillards and pavanas were the reigning dances. He reshapes his own famous gavotte from the "Classical Symphony". But for a man who knew how to arrange in faultless form a 17th century piece, Vuxterhude's [принятое написание – Vuxtehude] Prelude and Fugue, it would be an attractive task to give into the beautiful realm of the early English music represented by the names of Bull, Bird, Farnaby, Peerson⁵⁸ and so forth.

The composer and his librettist intentionally abstained from showing the final scene of the ballet – leaving it to the audience to express their opinions on the ballet version which has Laurence [брат Лоренцо] arrive at the right moment to be able to save the loving couple from death.

The discussion which turned on this point of the ballet disclosed fundamental differences of opinion on how to end the drama. Some of the audience seemed to dislike the idea of a ballet with a death scene for its ending. Others defended the opposite point of view. But both factions left the final choice in the hands of Prokofiev and Radlov. It will be interesting to watch how the ballet is finally shaped for the stage production eagerly anticipated by our ever-growing ballet audience.

11. Kamerny Theater Revives 'Titans' with New Text by Demyan Bedny // Moscow Daily News. No. 254, November 3. P. 3.

The presentation of "Titans" (Bogatyri) in the Kamerny Theater – first shown Oct[ober] 29 and 30 – with music by Borodin and a new text by Demyan Bedny, has met with unquestionable success. Although in 1867 Borodin was able to see his "opera-farce", as he described it, only once on the stage of the Moscow's theaters, one can safely predict a long run for the new presentation of "Titans" both in the Kamerny and perhaps also in other theaters.

Nevertheless, "Titans" cannot be termed a really brilliant success. What was the cause of a certain divided impression left by the performance which, I reiterate, was a very interesting one?

Borodin, in line with other progressive composers of his time, especially Musorgsky, acted as the herald of the new, national realistic musical drama. This new opera did not shun historical or historico-mythological themes. "Prince Igor" of

⁵⁸ Булл Джон (Bull or Boul, Vul, Vol John, 1562 или 1563–1628), Бёрд Уильям (Byrd William, 1543 или 1544–1623), Фарнаби Джилс (Farnaby Giles, 1563–1640) и его сын Ричард (1594–?), Пирсон Мартин (Peerson or Pearson Martin, между 1571 и 1573–1651) – английские композиторы, позднее заслужившие известность как авторы сочинений преимущественно для вёрджинела и до сих пор называемые «вёрджиналистами».

Borodin and “Boris Godunov” of Mussorgsky are brilliant products created by the young group, marking new tendencies in the musical art of that time.

Yet, in order to build the new, it was necessary to clear the soil of the old which obstructed the rise of the young, robust sprouts. Borodin saw as a hindrance to the growth of the new art on the opera stage the emasculated romanticism and the banal melodic turns which degraded into cheap sentimentalism in operetta, such as the stilted, artificial “folk style” (the so-called “Style Russe”) and the hackneyed scenic methods and images of the period. The melodramatic leading lady, the “sweet” tenor, the noble father – all were already dried-up and lifeless characters.

New Life Needed

The breath of new life had to be blown into the stage. But this called for the whip of satire. In his “Titans”, Borodin, in collaboration with the playwright Krylov, created an “opera-farce” which castigated the shortcomings of both the old opera music and dramaturgy. The composer made a skillful selection of “favorite airs” from popular operas and operettas. All this he presented in witty exaggeration and caricature, at times somewhat crudely, and at times with amazing subtlety.

Borodin’s “Titans” by its artistic significance is far, of course, from the satirical sings of Mussorgsky (“Puppets’ Show”, “Seminarist”). From the viewpoint of musical history, the operatic parody of Borodin is of much interest, and a parallel may easily be drawn with earlier operatic parodies, like “Livieta e Tracolo” of Pergolesi, or on English soil, the “Beggars’ Opera” of Gay and Pepusch.

Was it worth while at the present time to revive “Titans” in its old shape? The answer should be in the negative. The “struggle” against the defects of the operatic style of Meyerbeer or Offenbach is distinctly out of date at the present time. And the Kamerny Theater acted quite properly in commissioning Demyan Bedny to write a new text upon the ground work of the old music of Borodin (amplified here and there either from the works of the same composer or by folk songs).

What is the net artistic result? Demyan Bedny has written, on the whole, a very clever comedy sketch. The excellent Russian language of Demyan Bedny, his facile and easily remembered verse, and the sharp social-political point of his talent are well developed within the scope of “Titans”. It is a stage protest against everything antiquated, fallacious, deprived of real living force, of the really “titanic”. But “Titans” are begotten by our present epoch – that is the pivotal point of the new text.

Consistent Harmony

The Kamerny Theater has put in a great deal of effort to present a really synthetic show, blended in bright consistent harmony. To begin with, director Tairov conceived the interesting idea of entrusting the painting of scenarios to the Palekh artists with P.D. Bazhenov at the head. As a result a good many interesting sets were obtained. The work of the producer and manager (Peoples Artist of the Re-

public A. Tairov and Honored Artist L. Lukyanov) is excellent. The acting of a number of artists was superb. Outstanding among them by its sweep and finesse of humor is the portrayal of Honored Art Worker L. Fenin in the role of the priest, Striga. The whole company acted splendidly, in unison, and with the enthusiasm of youth.

And yet the impressions are twofold in character! Wherein is the source of this duality? The root of the matter lies in the fact that the Kamerny Theater with its huge technical resources, and with the vast amount of effort put into the performance, has taken up musical and literary material which calls, I should say, for a far simpler stage setting. Spectators and auditors enjoyed the performance. So did I, but as my neighbor, observed "they use sledge hammers to kill flies". To this I would add that what would do for the "minsterel" theater will not do for Tairov.

12. Cossack Program is Significant, Gay // Moscow Daily News. No. 256, November 5. P. 3.

"Cossacks of the Don and the Kuban" runs the title of the new program which opened at the Theater of Peoples Art Oct[ober] 2. The program is highly enjoyable and of stirring social significance⁵⁹.

More than 400 Cossacks came to Moscow from their homeland, the Azov-Black Sea Territory. Among the music, song and dance collectives in the show are the Kuban Cossacks United Chorus under G.N. Kantsevich, the Don Cossacks of the Azov-Black Sea Territory under A.M. Listopadov (the well-known collector of musical folklore), the Don Cossack Ensemble of Song and Dance under A.G. Tushkanov; the Cossack Children's Band under Jacob Belogortsev and the Chorno-Yerkov District Ensemble of Song and Dance.

Colorful Costumes

The Kuban Cossacks in their Caucasian "papahas" (lambskin caps), and their long brown overcoats with two "cartridge pockets" on the chest, and the Cossacks from the Don in their old-fashioned uniform – deep-blue coats, top-boots and trousers with red stripes – make a very picturesque sight.

Particularly to my liking are two collectives: the Don Ensemble under Tushkanov and the Chorno-Yerkov District Song and Dance Ensemble. In both cases there is perfect blending of genuine folk art with excellent training under compe-

⁵⁹ Смотр донских казаков являлся значительным культурным событием; в выпуске той же газеты от 12 ноября на первой странице сообщено о том, что казацкие артисты 10 ноября были приняты Платоном Керженцевым, который обещал делегатам издать (по-видимому, записать на плёнку) самые удачные исполнения хорами старых и советских песен – от 100 до 150 номеров. Внимание, уделяемое казацкой культуре, было частью большой и важной политической кампании. Подробнее об этом см.: *Скорик А.* Кампания «за советское казачество» на Юге России: ретроспективный анализ экспектаций // *Былые годы. Российский исторический журнал.* Сочи, 2012. № 1 (23). С. 5–10.

tent professionals.

The Don Cossacks preserve in their songs – as well as in their language, customs, and general psychology – very much of the old Russian culture, just as the English living on Irish soil retain Elizabethan idioms or melodies. But the Orient left a mark on the Cossack melodies. It was especially noticeable in the manner of sound production by the older members of the chorus, with their “Cossack coloratura”, the guttural coloring of voice, and, to a certain degree, in some modal peculiarities. The choice of songs and their interpretation – under Tushkanov, a fine musician and excellent choir master – was really exemplary.

Fancy, vigor, and perfect sense of artistic proportion characterize the Chorno-Yerkovites’ dancing. In their “Cossachok” they demonstrated the choreographic talent which runs in the blood of the Ukrainians, to whom the Kuban Cossacks are ethnically related.

Outstanding Stakhanovites

It is significant that the Chorno-Yerkovites who came to Moscow as dancers are at the same time outstanding Stakhanovites. They are conquering for agriculture the swampy borders – “plavni” – of the Azov Sea. They have reclaimed 50,000 acres for planting wheat, rice, and cotton, and have attained high yields on this land.

I must frankly state why I cannot put on the same high level the renditions by the Kuban United Chorus or the Don chorus of the Azov-Black Sea Territory. The Kuban singers were given a program of which some numbers were arranged in a poor, routine style, unable to display all the beauty of genuine folk art. As for the Don chorus, I object to a certain academic tinge hindering the display of that freshness and unconventionality one expects in folk songs.

The Cossack Children’s Band was organized in a former waifs’ asylum founded in 1920 by the present conductor of the band, Jacob Belogortsev. The asylum was moved to Rostov-on-Don and has gradually been transformed into a school, with the usual program of instruction but unusual in the great attention it devotes to musical education. The band consists of 100 well-trained boy performers.

13. An Important Factor in Developing Amateur Art of Soviet peoples // Moscow Daily News. No. 258, November 10. P. 3.

The Moscow Theater of Peoples Art, which began to function on March 18, 1936, is one of the most active centers of amateur music and art on an all-Union scale and the results of its work deserve the closest attention.

To begin with it should be noted that in its four and a half months of actual work the theater had on its stage no less than 16,000 performers! They were representatives of all the different nationalities inhabiting the Soviet Union. Beginning with the peoples of the North who charmed audiences with their quiet songs, restrained and modest like the northern nature, the programs included also, the

peoples of our South which, it must be said, from the point of view of temperament and glamor begins much further north than the Caucasus and Central Asia – even the Ukraine and the Azov-Black Sea Territory bear all the hallmarks of the South.

But the classification of the performers of the Theater of Peoples Art can be made not only along topographical and ethnographical lines. One characteristic feature of this theater is the participation of diverse trade union groups, beginning with Moscow scientists and professors and ending with people who have come from the collective farm and factory.

Not an Ordinary Theater

It would be entirely wrong to imagine the work of the Theater of Peoples Art as that of an ordinary theater in which different casts succeed each other. In reality the activities of the theater extend literally to the whole territory of the Soviet Union. The theater does not mechanically display what the “provinces” offer it – all those innumerable musical and dancing ensembles, soloists, physical culturists, athletes – but prior to showing them prepares its performances. It prepares programs, scenarios, sees to musical settings, doing all this in close contact with the local organizations, with the aid of its “visiting brigades”.

Therefore while the programs in the Theater of Peoples Art run, say, for one week, these performances are preceded by many months of work with the future performers in their home towns or villages. The time required for preparations is usually from one and a half to four months.

Thus even in the preparatory period the theater displays its directing initiative and in this way helps to raise the artistic level of the local amateur art organizations. The right to participated in the performances of the theater is regarded as a great honor for which many groups compete whether in the district, territory or the whole republic or within the framework of some fairly large trade union organization. Is it necessary to add to what an extent such a magnet – the right to appear on the boards of the Theater of Peoples Art – acts as a mighty stimulus to the local art organizations in their fight for a high quality of program, of performance? This is a theater in which indeed the best of our amateur artists appear.

At times, however, performers win their right to appear in the theater by something more than their artistic merits. We want the best elements in art to be also the best in production. We want – in certain higher forms – to confirm in practice the enormous importance of close relations between art and labor. The theater has just completed a week’s display of a special program under the general head of “Abundance”. It was a demonstration of the art of our food industry workers. It now appears that in the Ukraine, for instance, only those groups won the right to participate in this spectacle which proved themselves worthy not only as artists but also as active Stakhanovites, as leading harvesters of beet. In Kiev Province 12 such groups received special premiums besides being sent to Moscow.

But even while the folk artists are already in Moscow, while rehearsals are in full swing, the work with them continues to be conducted by the cultural-mass de-

partment of the theater. The performers attend other theaters, make excursions to the museums, and so on.

Professional Path

Participation in the Theater of Peoples Art has proved to be a step in the direction of professional art for many of the amateur artists. This however is not in any way a point stressed, it is rather avoided, since the basic task of the theater consists in raising the art activities of those who have no intention of parting with the farm, the factory, the office. Some outstanding performers, however, are sent to study, as was recently the case with the remarkable bass Mozhayev, a fisherman from Kerch, or the girl Grigoryan who was sent to the Moscow Conservatory after she was heard singing her native Armenian songs.

Is any improvement to be observed in the standard of execution? The theater has not yet worked a year. It is still too early to sum up achievements and herald great victories. But it is interesting to note that when the same national ensemble appears twice within a certain period of time, the heads of the theater have been able to notice, an unquestionable improvement. The Armenian song and dance ensemble of Baku, for instance, which performed here in May and then again during the Theater Festival in the autumn (one of the performances, and one of the most successful, of the festival was that at the Theater of Peoples Art), showed very appreciable progress. Here it is necessary to mention also the excellent Gypsy dancers, the Metrostroï Stakhanovites, and many others.

Aims of Theater

The theater is at present striving to produce higher, more monumental programs instead of a series of more or less successfully combined numbers. To begin with, the theater wishes to help create a "peoples opera". This opera is to be distinguished by the fact that it will be guided by the peculiar character of amateur art: for instance, it will place the accent on the more customary chorus music rather than on solo singing, will introduce national instruments into the orchestra, and so on. The theater is negotiating on this subject with the composer Sergei Prokofyev [см. ранее – Prokofiev] and it is possible that by the end of the 1936–37 season we shall have such an opera performed⁶⁰.

A "peoples dramatic performance" showing how the proletariat has acquired,

⁶⁰ Об упомянутых переговорах и написании Прокофьевым сочинения для этого театра ныне ничего не известно. Однако сам факт появления здесь имени композитора не удивителен. 20 марта 1936-го, незадолго до окончательного возвращения в СССР, Прокофьев заявил в интервью «Литературной газете»: «Я побывал во всех крупных театрах Европы и Америки и могу сказать, что первый спектакль Театра народного творчества произвёл совершенно исключительное впечатление» (цит. по: Прокофьев о Прокофьеве. Статьи и интервью / Сост., текстол. ред. и коммент. В.П. Варунца. М.: «Сов. композитор», 1991. С. 137). Это высказывание, воспроизведенное с тех пор в десятках публикаций о композиторе, вызвано к жизни его впечатлениями от открытия театра 18 марта 1936-го, где в исполнении самодеятельного хора прозвучала песня Прокофьева «Партизан Железняк» из ор. 66 (1935, слова М.С. Голлодного).

under the Soviet power, a fatherland which it did not have before has been practically completed. The text has been prepared by the well-known reader Yakhontov and the young poet Dolmatovsky.

The theater is also preparing two choreographic productions under the direction of Moiseyev. One will show Moscow's physical culture life and the other has parachute jumping as its theme. The program of the theater also provides for a mass spectacle on the subject of Stepan Razin, for which the Palekh artists are preparing the decorations. With these and other representatives of peoples art the theater has maintained close contact from the very beginning and its stage and interior have been splendidly painted by groups of such painters.

Boris M. Filippov has been the director and leader of the Theater of Peoples Art from the very beginning. The music director is the well-known composer Leo Knipper.

14. A.C.S. New Kazakh Opera Rouses Discussion⁶¹ // Moscow Daily News. No. 263, November 16. P. 3.

Eugene Brusilovsky, a young composer of the Alma-Ata Kazakh Musical Theater, is hard at work, together with the prominent artist K. Zhandarbekov, on a new Kazakh opera, to be called "Targyn". This will be the first real Kazakh opera, for the "Kyz-Zhybek" and "Zhalbyr" were in really dramas with music but not operas⁶².

To make a full-fledged opera is a daring step, it shows a striving on the part of Kazakh artists not to be outdone by other nationalities – especially those of Azerbaijan and Uzbekistan, which already have their first operas: "Shakh-Sanem" ["Shakh-Senem", "Shah Sanam"], by Gliere⁶³, and "Farkhat and Shirin" ["Farhad and Shirin"], by Uspensky and Grubin⁶⁴.

⁶¹ Данный материал, по-видимому, явился откликом на публикацию «Музыка Советского Востока», помещённую в «Казахстанской правде» 12 октября 1936 года и включившую статьи Е.Г. Брусиловского и Р.М. Глиэра. Во всяком случае, основные темы написанной Кузнецовым статьи напрямую пересекаются с тезисами указанных текстов.

⁶² Ср.: «Работая над "Таргыном", мы поставили своей задачей создать первую казахскую оперу. Постановка этой оперы – новый этап развития казахского музыкального театра. Музыка в "Таргыне" будет более сложной, чем в других постановках театра. В "Таргыне" музыка будет непрерывной, музыкальные номера связаны в единую цепь, органически вливаются друг в друга. "Таргын" по форме не музыкальная пьеса, а опера» (Брусиловский Е. Первая казахская опера // Казахстанская правда. 1936. № 236, 12 окт. С. 3).

⁶³ Премьера второй редакции оперы «Шахсенем» состоялась 4 мая 1934 года в бакинском Театре оперы и балета имени М.Ф. Ахундова под управлением автора, режиссёр И.Н. Просторов, декорации и костюмы созданы по эскизам С.Б. Вирсаладзе, хореограф В.А. Кононович, хормейстер А.Я. Гроссман. 25 мая, три недели спустя, композитору присвоено звание Народного артиста Азербайджанской ССР.

⁶⁴ Музыкальная драма «Фархад и Ширин» написана В.А. Успенским в 1936 году в сотрудничестве с дирижёром Узбекского театра оперы и балета Н.Б. Грубиным. В 1941-м в со-

Discussion in the Press

In connection with this operatic “renaissance”, a vivid discussion is going on in the pages of the Soviet press.

Attention is being focused on the question of vocal training⁶⁵. What is the famous Kazakh singer Kulyash Baiseitova going to do to cope with the more exacting demands of the new opera? A singer of songs must become a singer of arias. Gliere writes in “Kazakhstan Pravda” about the Azerbaijan prima donna Shefket-Khanum Mamedova: “She went through an Italian schooling⁶⁶ and in doing this she stuck to her national timbre, but she acquired a highly developed vocal technique”. Gliere evidently recommends the Kazakh singers to follow in Mamedova’s path⁶⁷.

But the matters under discussion do not stop here. What about the use of national instruments in the orchestras of new national operas? Some think the European orchestra is able to reproduce all the national instrumental effects without widening the range of its own technically developed instruments. They prefer the orchestration by Gliere in “Shakh-Sanem” to one by Uspensky in “Farkhat and Shirin”, where the wide use of national instruments was tried.

I remember a young Armenian composer saying to me:

трудничестве с Г.А. Мушелем и дирижёром С.П. Цвейфелем (Горчаковым) драма переделана в оперу.

⁶⁵ Ср.: «Сейчас, когда артисты музыкального театра приступают к постановке первой оперы, во весь рост встаёт перед ними важнейшая задача – учиться! Без учёбы, без дальнейшего овладения музыкальной культурой и актёрским мастерством, немислим творческий рост коллектива музыкального театра. Учёба, настойчивая повседневная учёба – вот что требуется сейчас от коллектива музыкального театра» (*Брусиловский Е.* Указ соч.).

⁶⁶ Как свидетельствовала сама певица, за границей она провела четыре года (1925–1929) – один во Франции и три в Италии, «<...> где совершенствовалась в вокальном искусстве» (*Мамедова Ш.* Слово о моём друге и учителе / Лит. запись Д.М. Персона // Глиэр Р.М. Статьи. Воспоминания. Материалы / Подг. к печ. Д.М. Персоном, под ред. В.М. Богданова-Березовского. Л.: Музыка, 1967. Т. 2. С. 251).

⁶⁷ Ср.: «Я буквально очарован вокальными способностями и манерой исполнения народной артистки Куляш Байсеитовой. Это действительно крупная артистка, которая смело может рассчитывать на успех на любой европейской сцене. В то же время мне кажется, что такой большой самобытный талант, как Куляш, работающая пока только над казахской мелодией, почувствует (если уже не почувствовала) необходимость и в классической школе. Я глубоко уверен, что ей захочется петь не только казахских героинь, но и Травиату, Маргариту, Розину и ряд других ролей. То же самое можно сказать и в отношении других казахских актёров. А для этого, повторяю, нужна хорошая школа. Не нужно думать, что эта школа может стереть национальные особенности, индивидуальный оттенок таланта. Наоборот, она разовьёт эти самобытные свойства, обогатит их, придаст им особую глубину и выразительность. Примером этому может служить, в частности, народная артистка Азербайджана Шефкет-ханум Мамедова. Она прошла итальянскую школу, сохранила свой национальный колорит и приобрела высокую музыкальную технику. Она прекрасно поёт в европейских операх и ещё лучше, чем прежде, исполняет народные национальные песни» (*Глиэр Р.* Вырастим своих Бетховенов, Моцартов, Чайковских // *Казахстанская правда.* 1936. № 236, 12 окт. С. 3).

“Why should I use national instruments, which are, in reality, nothing but an early stage left behind by the European instruments?”

This seems to me too one-sided. I am sure that our future lies in an enrichment of our orchestra through the inclusion of national instruments, but in a more highly developed form. Some of the younger Georgian composers, I am told, are working along these lines.

15. A.C.S. A Valuable Book on Medieval Russia’s Native Art // Moscow Daily News. No. 265, November 18. P. 3.

MONUMENTS OF ART HANDICRAFT OF ANCIENT RUSSIA. By A.S. Gushchin. Social-Economic State Publishing House, Leningrad, 1936. 82 [87] pp. and 34 illustrations on separate sheets. Price, 80 rubles⁶⁸.

This is an interesting and valuable monograph, as beautiful in its format as it is important as a historical document.

Its well-selected contents reflect the riches of some of the most important Soviet museums, the State Hermitage and the Russian Museum in Leningrad, the State Historical Museum in Moscow, and others in the Ukraine. It deals with the artistic culture of early Russian feudalism, from the 10th to the 13th centuries.

The first impression one gains on reading Gushchin’s work is that of a genuine applied art, technically developed, one of whose basic centers was Kiev, capital of the then Kiev State. Finesse or delicacy was not one of the characteristics of this art. All these heavy metal head-dresses, collars shoulder pieces (one of which we reproduce on this page, from Gushchin’s book⁶⁹) – all the silks and brocades, speak of the tastes of a society for which weight, volume, richness and splendor were highly important. The author correctly points out that the striving to achieve an imposing exterior, by means of which the feudal nobility demonstrated its power over those below it on the social ladder, was what determined the character of this art.

The book’s tremendous amount of archeological and art information is very effectively placed in its – historical setting. The author shows, for instance, how the number of feminine adornments increased in the 12th and 13th centuries, whereas during the 10th and 11th the adornments were chiefly masculine in character. The “knightly” style was developing, with the “fair lady” conception associated with it, and having its effect on art. We are hardly likely to err if we ascribe to this period of Russian feudal culture the beginning of the rich development of music which may be paralleled in character – even though somewhat distantly – to the art of the Provençal of French minstrels. The frescoes on St. Sofia’s Cathedral in

⁶⁸ *Гушчин А.* Памятники художественного ремесла Древней Руси X–XIII вв. Л.: Гос. социально-экономическое изд-во, 1936. 87 с. 34 иллюстр. Цена 80 руб.

⁶⁹ Указанная репродукция на данной странице газеты отсутствует.

Kiev, dating from the 11th century, give a picture of musical performances by Russian minstrels, “jesters”, which is interesting in this connection.

The book, while of a scientific and objective character, has also a political side. Russian pre-revolutionary arch[a]eologists, such as Kondakov⁷⁰, were inclined to ascribe everything in ancient Russia to Byzantium or other foreign cultural centers. Such modern investigators as the Viennese art historian, Josef Strzygowski⁷¹, and his pupil, W. Born⁷², are ready to overestimate the north German influences in Russian medieval culture. Gushchin, on the other hand, tries to show, on the basis of rich arch[a]eological material, the existence of native cultural sources, of which Kiev was most important. The technique in Kiev was the most advanced, including the art of melting metal at a temperature of 800–1,000 deg[ree] C[elsius (°C)]. And where art existed not on the basis of import alone, but was created within the country itself, there is no need to turn to Byzantium, Iran or Scandinavia to find the origin of every Russian ornament, or every detail of metallic jewelry.

1937

16. Dzerzhinsky Work Grips Spectator // Bolshoi Theater Production of ‘Soil Upturned’ Hailed as Significant Success of Soviet Opera // Moscow Daily News. No. 252, November 2. P. 2.

⁷⁰ Кондаков Никодим Павлович (1844–1925) – археолог, историк-византист, профессор Санкт-Петербургского университета, старший хранитель отделения Средних веков и эпохи Возрождения Императорского Эрмитажа, основатель школы отечественных исследователей-иконографов. Подробнее о нём см.: <http://rushalan.ucoz.ru/doc/kondakov.pdf>. Дата обращения 25.11.2014.

⁷¹ Стржиговский Йозеф (Strzygowski Józef, 1862–1941) – историк-византист и египтолог, археолог, философ. В 1920-е была широко известна его концепция влияния Востока на мировую цивилизацию, изложенная во множестве трудов. Однако в 1930-е, после увольнения из Института истории искусств при Венском университете, учёный был вынужден обратиться к изысканиям, обусловленным национал-социалистической идеологией. См.: *Vasold G. Riegl, Strzygowski and the development of art // Towards a Science of Art History: J.J. Tikkanen and Art Historical Scholarship in Europe, the Acts of an International Conference, Helsinki, December 7–8, 2007 / Ed by J. Vakkari. Helsinki: Society of Art History, 2009. P. 103–116.*

⁷² Борн Вольфганг (Born Wolfgang, 1893–1949) – художник-иллюстратор, журналист, радиокритик, с 1928 – историк искусства, специалист по звериной орнаментике в памятниках искусства Древней Руси. В 1930-е вместе со своим учителем Стржиговским разрабатывал концепцию избранной культурной роли германской расы. Кузнецову, скорее всего, было известно о работе Борна в музеях Петербурга, когда сложилась в окончательном виде доктрина учёного о преемственности древнерусской орнаментики от древнегерманских корней (в частности, искусства викингов) и продолжения её развития на этой основе в местных российских условиях. Симптоматично, что, несмотря на резкое противоречие взглядов Кондакова и Борна, последний в рассматриваемый период (спустя всего семь лет после смерти русского исследователя) начал публиковаться в авторитетном *Seminarium Kondakovianum*. См.: *Born W. Das Tiergeflecht in der Nordrussischen Buchmalerei // Seminarium Kondakovianum. Praha, 1932. Vol. 5. S. 63–98; Praha, 1933. Vol. VI. P. 48–108.*

I was unfortunate in not being able to attend the premiere of Ivan Dzerzhinsky's new opera. "Soil Upturned", at the Bolshoi Theater, given on Oct[ober] 23. However, I was present at the preview two days before.

The Soviet lay and musical press has already given its criticism of this presentation, and the consensus of opinion is that the opera is a great event in our musical life.

To depict the Soviet collective farm system during the tense moments of its organization, when collective farm construction is firmly established and after the agonies of the "birth-pains" have passed, was the difficult task facing the composer and producers. To show today's events on the stage, to portray living people, to make one feel their joys and sorrows – all this without exaggeration, without "make-up", is indeed an undertaking.

What strikes me first as I recall the performance is that I was completely absorbed. The opera produces a number of impressions as regards its subject matter, the striking qualities and diversity of the characters, the uninterrupted movement of events which unfold before one. It is a spectacle to which one wants to return time and time again.

Grew During Work on It

One of the main reasons for the success of the new opera is the extraordinary care exercised in putting it on. The opera literally "grew" during the work on it. Some of the scenes were supplemented, rewritten, recomposed, as, for instance, in the first act, Davidov's arrival or the murder of Khoprov.

Another great contributing factor to the success of Dzerzhinsky's new composition is the well-knit libretto, which the composer's brother, Leonid, wrote from the wonderful prose of Mikhail Sholokhov's novel, "Soil Upturned".

The stage decorations, the work of P. Williams, reflect taste and a sense of proportion. The superb lighting effects form an organic part of the drama itself.

To the Bolshoi Theater B. Mordvinov, the producer, brought a fund of experience obtained at the Moscow Art Theater and the Nemirovich-Danchenko Musical Theater. His "Soil Upturned" is an outstanding achievement. The stage lives: the characters are real human beings, not the conventional operatic cast. From this view-point, "Soil Upturned" on the stage of the Bolshoi is a remarkable dramatic performance. It is healthy realism, not an empty cross section of society; it is something full of thought and political content.

Of the members of the cast, special mention should be made of E. Kruglikova, who gave a truly classical portrayal of Lusha. She is not a "Carmen", who finally becomes a "Micaela", a "wandering wife", who is transformed into a virtuous woman. Lusha, as depicted by Kruglikovs, is a living human being who has an excess of youthful energy which seeks an outlet and finds it in healthy labor and inspiring love.

Another character ably interpreted is Davidov, a mechanic of the Putilov

Plant, who helps the organization of a collective farm on the Don, played by Evlakhov. Charming simplicity, human qualities, combined with steel-like will when the enemy is felt close by, are reflected in his portrayal.

Minor Roles Almost Equally Good

Minor roles are filled almost equally well – Korotkov, who plays the part of Timofei, the son of a kulak, or Makarova-Shevchenko, who interprets the part of the fanatic old woman, Ostrovnova. To my regret, Golovin, who takes the part of the Communist, the partisan, Nagulnov, was absent from the cast of the performance which I witnessed. According to press reports, his interpretation of this character is unusually fine.

Directing of the music was in the hands of S.A. Samosud. This outstanding conductor and connoisseur of musical drama has done much to bring new life to our operatic stage.

In his work with the dances, R. Zakharov, ballet master, followed the somewhat “acrobatic style” which has been appearing too frequently on our stage. It does not seem to me that such dances correspond to folk dances, which are more restrained.

The music of “Soil Upturned” has met with unusual success not only in the theater, but at concerts where songs from “Soil Upturned”, such as the Cossack song, are greeted with calls for encores. In this connection we find the operatic songs being reflected in life, penetrating the masses – a manifestation observed not for the first time in the history of opera. We need but recall Romain Rolland’s comment on Lully, founder of the French operatic theater: “Many of his melodies have become mass songs. It is true, some of them have come from the masses. His music, partially taken from the people, has returned to the people”⁷³.

Ready Response From People

As regards Dzerzhinsky’s operas, the same is true. Organically bound up with folk song, they are finding a ready response among the people. This is the highest form of praise a composer can receive. Dzerzhinsky attaches so much importance to song that he has used one of the choruses of “Soil Upturned” as a basis for an entire vocal and instrumental overture. It proved to be a refreshing, artistically convincing, beginning.

To draw the conclusion that the composer has tried to produce an “opera of song” similar to the “opera-ballad” would be incorrect. The subject demands all the technical resources and the musical dramatic development of the story.

Has the composer succeeded? We might answer “yes” and “no”. He has been successful in a number of important scenes. Though the scene where Nagulnov

⁷³ Ср.: «Многие его мелодии превратились в народные куплеты (vaudevilles). Правда, иные из его арий сами вышли из этих куплетов. Его музыка, частично заимствованная у народа, возвращалась обратно в низы» (Роллан Р. Заметки о Люлли. VI. Величие и народность искусства // Роллан Р. Музыканты прошлых дней / Пер. с франц. Ю.Л. Вейсберг, редакция пер. Г.С. Пиралова, комм. Б.В. Левика. М.: Музгиз, 1938. С. 255).

contemplates suicide after being excluded from the Party, but later renounces the idea, uses simple, touching music the author unfolds a real drama of the soil. It is a “symphonic” scene, perfect in its construction and development.

Another scene, the music of which appealed to me equally as much, is the final meeting between the lovers, Lusha and Davidov. There is a new style, a new manner of rendering the emotional in this scene. Here, restrained, pure, profound emotion is shown simply and naturally. There is real love, but no eroticism.

Notwithstanding that there are some scenes still “sketchy”, as that in which Khoprov is murdered, or others in which the humor is trite (as that of grandfather Shchukar often is), we congratulate the composer on this worthy approach the great subject, “Soil Upturned”.

ПРИЛОЖЕНИЕ

Ч. 1. Список публикаций К.А. Кузнецова в еженедельнике Moscow News (1934– 1939)

1934

1) A. Constant Smith⁷⁴. Moscow Hears Exotic Armenian Music [с нотными примерами]⁷⁵ // No. 10, March 3. P. 8.

2) Rimski-Korsakov's⁷⁶ Son Writes a New Biography of his Father // No. 12, March 17. P. 7.

3) New Schostakovich Opera Criticizes Former Social Epoch [с нотными примерами] // No. 13, March 24. P. 6– 7.

4) Philidor, French Classic, Reprinted in USSR [с нотными примерами] // No. 15, April 7. P. 10.

5) Zhilaev, Music Educator and Editor // No. 16, April 14. P. 10.

6) Polish Music in Moscow. (Dekada muzyki Polskiej) [с нотными примерами] // No. 21, May 19. P. 10– 11.

7) Broadcast Wagner's 'Valkyrie' from Moscow // No. 26, June 23. P. 7.

⁷⁴ Полный псевдоним Кузнецова, встречающийся наиболее часто, в перечислении работ далее не повторяется. Исключения: статья, опубликованная в соавторстве с И.М. Ямпольским; материал, подписанный дважды – полным псевдонимом и его заглавными буквами. Другие указания на персоналию автора даны в случаях появления подписей К.А. Kuznetsov, К. Kuznetsov, А. Kuznetsov, К.К., А.С.С. и С.С. и для наглядности выделены жирным шрифтом.

⁷⁵ В квадратных скобках чаще всего помещены темы статей, не указанные в их названиях, а в других случаях – характерные особенности, отмечающие определённые тенденции.

⁷⁶ Разные варианты написания латиницей имён собственных – Rimski-Korsakov и Rimsky-Korsakov, Chaikovski и Chaikovsky и др. – оставлены здесь в авторских вариантах, без унификации.

- 8) 'Voyevoda' – Chaikovski's 'Lost' Opera [с нотными примерами] // No. 30, July 21. P. 6– 7.
9) A New Collection of National Dances // No. 36, September 1. P. 10.
10) Soviet Union Hears the Westminster Choir // No. 42, October 11. P. 6, 10.
11) Neo-Classicism in Works of Young Soviet Composers [с нотными примерами] // No. 43, October 18. P. 6.
12) Taneyev, Schoenberg Feature Moscow Music Season Opening // No. 46, November 15. P. 11.
13) Mozart and Mahler in Broadcasts // No. 48, November 29. P. 10.

1935

- 14– 1)⁷⁷ News Comments on Soviet Music [молодые исполнители, Э. Гилельс] // No. 8, February 21. P. 7.
15– 2) News Comments on Soviet Music [пианисты Д. Хант, Б. Вебстер] // No. 9, February 28. P. 7.
16– 3) News Comments on Soviet Music [Мясковский, Л. Книппер, сёстры Гнесины] // No. 11, March 14. P. 7.
17– 4) News Comments on Soviet Music [о музыкальных конкурсах] // No. 12, March 21. P. 7.
18– 5) News Comments on Soviet Music [Б. Гольдштейн, Шура Черкасский] // No. 13, March 28. P. 7.
19– 6) What Would Verdi Think of 'Traviata' as Staged by Nemirovich-Danchenko? // No. 14, April 4. P. 2.
Перепечатка: см. Ч. 2. 167– 1).
20– 7) News Comments on Soviet Music [дирижёры Э. Сенкар, К. Сабайно] // No. 15, April 11. P. 7.
21– 8) News Comments on Soviet Music [«Реквием» Берлиоза, о Шостаковиче] // No. 16, April 18. P. 7.
22– 9) New 'Sadko' is Faithful to Composer's Musical Picture // No. 19, May 9. P. 10.
23– 10) News Comments on Soviet Music [М. Андерсон, о Шостаковиче, «Летопись...» Н.А. Римского-Корсакова, оркестр и хор Красной Армии] // No. 22, May 30. P. 7.
24– 11) Chaikovski – von Meck Correspondence, Vol[ume] 2 // No. 23, June 6. P. 7.
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Первая публикация: см. Ч. 2. 179– 13).
25– 12) Busya Goldstein Gives a Recital // No. 24, June 13. P. 7.
Первая публикация: см. Ч. 2. 180– 14).

⁷⁷ Первая цифра указывает порядок общей нумерации работ, вторая – их количество в рамках одного годового периода.

26– 13) News Comments on Soviet Music [радиотрансляции, новости украинской музыки] // No. 25, June 20. P. 7.

27– 14) News Comments on Soviet Music [Шёнберг, Сметана, Г. Нейгауз] // No. 26, June 27. P. 7.

28– 15) Notes of the Leningrad Ballet [«Эсмеральда», «Пламя Парижа», «Лебединое озеро»] // No. 28, July 11. P. 7.

29– 16) Shaporin Completing 'Decembrists' Score for Bolshoi Theatre // No. 29, July 18. P. 10.

30– 17) News Comments on Soviet Music [музыка Кавказа, Ж. Оффенбах] // No. 30, July 25. P. 7, 9.

31– 18) News Comments on Soviet Music [симфонические концерты] // No. 31, August 1. P. 7, 11.

32– 19) Collection of Wagner's Essays // No. 32, August 8. P. 7.

33– 20) News Comments on Soviet Music [«Мадам Фавар», музыка и танец, В. Желобинский] // No. 33, August 15. P. 7.

34– 21) News Comments on Soviet Music [грузинские хоры и композиторы] // No. 34, August 22. P. 7.

35– 22) News Comments on Soviet Music [«музыка на воздухе» на аэродроме Тушино] // No. 35, August 29. P. 7.

36– 23) News Comments on Soviet Music [Э. Бандровска, о звукозаписывающей индустрии] // No. 36, September 5. P. 7.

37– 24) Nemirovich-Danchenko's Productions at the Moscow State Music Theater // No. 37, September 12. P. 10.

38– 25) Recalling John Field; Rolland in Russian // No. 38, September 19. P. 10–11.

39– 26) Skriabin's Place in the Soviet World // No. 39, September 26. P. 7.

40– 27) The Orpheus Choir Performs in Moscow // No. 40, October 3. P. 7.

41– 28) Bandrowska Sings; Stravinski's Creed // No. 41, October 10. P. 7.

42– 29) News Comments on Soviet Music [симфония Танеева, Щербачёв, М. Марешаль] // No. 42, October 17. P. 7.

43– 30) News Comments on Soviet Music [Е. Цимбалист, симфония Хренникова] // No. 43, October 24. P. 7.

44– 31) A Turning-Point in Soviet Music // No. 45, November 7. P. 26.

45– 32) News Comments on Soviet Music [юбилей Пушкина, концерты Ленинградской филармонии, премьера 15-й симфонии Мясковского] // No. 46, November 14. P. 7.

46– 33) News Comments on Soviet Music [Г. Себастьян, выход книги А. Римского-Корсакова об отце] // No. 47, November 21. P. 7.

47– 34) News Comments on Soviet Music [Цимбалист, Книппер, «Блоха» Шапорина] // No. 48, November 28. P. 7.

48– 35) News Comments on Soviet Music [юбилей Л. Толстого, о Шостаковиче, монография о Глинке] // No. 49, December 5. P. 7.

49– 36) News Comments on Soviet Music [в Радиокomiteте, Капелла бандуристов, клавир «Катерины Измайловой» публикуется с либретто на английском языке] // No. 50, December 12. P. 7.

50– 37) News Comments on Soviet Music [опера по «Тихому Дону», Заслуженный артист Украины Е.Г. Шейнин] // No. 51, December 19. P. 7.

51– 38) News Comments on Soviet Music [выступление Б. Красина, эксперименты Н. Гарбузова и С. Корсунского] // No. 52, December 25. P. 7.

1936

52– 1) News Comments on Soviet Music [симфония Щербачёва, теория Г. Коноуса, концерт скрипача Г. Темянка] // No. 1, January 1. P. 7.

53– 2) News Comments on Soviet Music [А. Спадавеккиа, «Фрейшюц», Серия симфонических концертов советских композиторов, «Катерина Измайлова»] // No. 2, January 9. P. 7.

54– 3) News Comments on Soviet Music [«Тихий Дон», «Камаринский мужик» Желобинского, «Пиковая дама» в постановке Мейерхольда] // No. 3, January 15. P. 7.

55– 4) News Comments on Soviet Music [Желобинский, С. Самосуд, А. Коутс] // No. 4, January 22. P. 7.

56– 5) News Comments on Soviet Music [советская лирическая песня, А. Гольденвейзер, А. Копленд] // No. 6, February 5. P. 7.

57– 6) News Comments on Soviet Music [Г. Эдельман, Э. Клайбер, А. Веприк, певица М. Капсир] // No. 7, February 12. P. 7.

58– 7) News Comments on Soviet Music [армянские композиторы, балет «Треуголка» на сюжет П. Аларкона, певец Ф. Андерсон, «Пер Гюнт»] // No. 8, February 19. P. 7.

59– 8) News Comments on Soviet Music [молодые советские композиторы, Ансамбль Красной Армии] // No. 10, March 4. P. 7.

60– 9) News Comments on Soviet Music [П. Рязанов, Г. Себастьян, И. Держинский] // No. 11, March 11. P. 7.

61– 10) News Comments on Soviet Music [Киевский театр, молодые башкирские композиторы, «Тихий Дон» в Большом театре 24 марта] // No. 12, March 18. P. 7.

62– 11) News Comments on Soviet Music [Киевский театр, первый азербайджанский оркестр, Кировский театр] // No. 13, March 25. P. 7.

63– 12) News Comments on Soviet Music [К. Макаров-Ракитин, М. Душский, Прокофьев, А. Эшпай] // No. 14, April 1. P. 7.

64– 13) News Comments on Soviet Music [джазовая певица К. Арле-Тиц, А. Корто, новая биография Н. Римского-Корсакова, детская опера Н. Лысенко] // No. 15, April 8. P. 7, 11.

65– 14) News Comments on Soviet Music [М. Чулаки, Хиндемит, дуэт Корто–

- Тибо, «История музыки» Иванова-Борецкого⁷⁸] // No. 16, April 15. P. 7.
- 66– 15) News Comments on Soviet Music [Корто, Самосуд, З. Гайдай, Хренников, вокальный квартет из Смоленска] // No. 17, April 22. P. 7.
- 67– 16) Music That Turns our Attention to Sunlight, Spring and Love [о народных истоках темы из «Снегурочки» Римского-Корсакова, с тремя нотными примерами] // No. 18, May 1. P. 11.
- То же: см. Ч. 2. 246– 80– 31).
- 68– 17) News Comments on Soviet Music [«Севильский цирюльник» в оперной студии МГК, Ю. Крейн, украинский композитор В. Нахабин] // No. 19, May 7. P. 7.
- 69– 18) News Comments on Soviet Music [«Каменный гость» в Киеве, «Бахчисарайский фонтан» в Москве] // No. 20, May 13. P. 7.
- 70– 19) News Comments on Soviet Music [казахское музыкальное искусство] // No. 21, May 20. P. 7.
- 71– 20) Kazakhstan's Performers Gain First Rank in Soviet Theaters // No. 22, May 27. P. 3, 9.
- 72– 21) News Comments on Soviet Music [Казахский музыкальный театр, карельское радио, приезд А. Сеговии] // No. 22, May 27. P. 7.
- 73– 22) News Comments on Soviet Music [Хачатурян, А. и М. Готлиб, О. Клемперер] // No. 23, June 3. P. 7.
- 74– 23) News Comments on Soviet Music [Оперная студия Большого театра, «Тихий Дон», конференция по «электрической музыке»] // No. 24, June 10. P. 7.
- 75– 24) News Comments on Soviet Music [Е. Брусиловский, музыкальное искусство Татарии, Грузии, Кавказа, Ненецкого края] // No. 26, June 24. P. 10.
- 76– 25) News Comments on Soviet Music [«Бахчисарайский фонтан» в Большом театре, Корто, А. Казадезюс] // No. 27, July 1. P. 7.
- 77– 26) News Comments on Soviet Music [Я. Зак, Гилельс, Гольдштейн, О. Каравайчук] // No. 28, July 8. P. 7.
- 78– 27) News Comments on Soviet Music [Всесоюзная хоровая олимпиада] // No. 29, July 15. P. 7.
- 79– 28) News Comments on Soviet Music [киевские концерты на открытом воздухе, «Тихий Дон» в Зелёном театре Парка Горького, обзор радиопрограмм] // No. 30, July 22. P. 7.
- 80– 29) News Comments on Soviet Music [искусство и печать в Борисове, татарская опера, Глиэр изучает бурято-монгольский фольклор] // No. 31, July 29. P. 7, 9.
- 81– 30) News Comments on Soviet Music [Мясковский, музыка Казахстана] // No. 32, August 5. P. 9.
- 82– 31) News Comments on Soviet Music [проект Большого театра – тур в Арктику] // No. 33, August 12. P. 7.

⁷⁸ Музыкальное наследство. Сб. материалов по истории музыкальной культуры в России / Под ред. М.В. Иванова-Борецкого. М.: Огиз–Музгиз, 1935. Вып. 1.

83– 32) News Comments on Soviet Music [16-я симфония Мясковского, «Проданная невеста», музыка Узбекистана, Азербайджана, Крыма] // No. 34, August 19. P. 8.

84– 33) News Comments on Soviet Music [Н. Крюков, В. Тарнопольский, В. Шафранников, Э. Буш, артисты Большого театра возвращаются из Арктики] // No. 35, August 26. P. 6.

85– 34) News Comments on Soviet Music [«Тихий Дон», Театр Ш. Руставели в Тбилиси, Казахская опера] // No. 36, September 2. P. 2.

86– 35) News Comments on Soviet Music [музыка Армении и Азербайджана, филиал Большого театра, Малый оперный театр] // No. 37, September 9. P. 9.

87– 36) News Comments on Soviet Music [четвёртый театральный фестиваль, музыканты Турции, Театр народного творчества, «Евгений Онегин» в Большом театре] // No. 38, September 16. P. 7.

88– 37) News Comments on Soviet Music [музыка Монголии и Западной Сибири, С. Попов восстановил «Воеводу», Г. Себастьян показал «Так поступают все женщины»] // No. 39, September 23. P. 7.

89– 38) News Comments on Soviet Music [юные исполнители в Артеке, Маргарита Хейфец, оперная студия Большого театре, «Поднятая целина»] // No. 40, September 30. P. 7.

90– 39) News Comments on Soviet Music [монография В. Беляева, книга С. Говорова «Театр народов Северного Кавказа»] // No. 41, October 7. P. 6.

91– 40) News Comments on Soviet Music [испанская музыка в России] // No. 42, October 14. P. 7.

92– 41) News Comments on Soviet Music [Клайбер, Г. Залесский, журнал «Советская музыка»] // No. 43, October 21. P. 7.

93– 42) News Musical Centers Arise in Outlying Regions of USSR // No. 44, November 7. P. 25.

94– 43) News Comments on Soviet Music [симфонические оркестры и Государственный хор СССР, М. Рейзен, кабардино-балкарский фольклор] // No. 45, November 13. P. 7.

95– 44) A.C.S. News Comments on Soviet Music [Клемперер, казацкие коллективы в Москве, Вторая олимпиада колхозного творчества в Днепропетровске] // No. 46, November 18. P. 7.

96– 45) A Unique Amateur Art Center [Театр Народного творчества] // No. 46, November 18. P. 10.

97– 46) News Comments on Soviet Music [«Фиделио», Фестиваль фольклорного танца] // No. 47, November 25. P. 7.

98– 47) News Comments on Soviet Music [«Мысли» Прокофьева, туркменская музыка, журнал «Советская музыка», дирижёр В. Савич, Армянская консерватория] // No. 48, December 2. P. 11.

99– 48) News Comments on Soviet Music [«Кармен» в Большом театре, Ф. Штидри в «Свадьбе Фигаро», Н. Голованов в Первой сюите по «Ромео и Джульетте»] // No. 49, December 9. P. 18.

100– 49) News Comments on Soviet Music [музыкальная культура Харькова,

«Альпинистская симфония» Н. Коляды] // No. 50, December 16. P. 11.

101– 50) News Comments on Soviet Music [Буш, «Полюшко» Книппера, к юбилею Пушкина] // No. 51, December 23. P. 7.

102– 51) News Comments on Soviet Music [П. Робсон, «1000 песен казахского народа» А. Затаевича, «Спящая красавица» в Большом театре] // No. 52, December 30. P. 7.

1937

103– 1) 'Sleeping Beauty' is New Bolshoi Ballet // No. 1, January 6. P. 11.

104– 2) The Manhattan String Quartet – Ensembles of National Instruments // No. 2, January 13. P. 7.

Первая публикация первого раздела: см. Ч. 2. 298– 132– 1).

105– 3) Georgia's Successful 'Raid' on Moscow; Baku Concerts // No. 3, January 20. P. 8.

106– 4) Russian Folk Songs – Pyatnitsky and Lenin – Foreign Visitors // No. 4, January 27. P. 9.

107– 5) Eight Young Musicians to Go Abroad – A New Opera [«1000 и одна ночь» Ю. Вейсберг] // No. 7, February 17. P. 8.

108– 6) New Music Journal [«Советская музыка»] – Glinka and Pushkin in Opera and Song // No. 9, March 3. P. 6.

109– 7) Georgia's Old Musical Instruments – Soviet Singers Abroad // No. 10, March 10. P. 7.

110– 8) Berlioz 'Symphonie Fantastique' – Verdi Requiem Performed // No. 11, March 17. P. 7.

111– 9) Soviet Musicians in International Contests // No. 12, March 24. P. 7.

112– 10) Ukrainian and Jewish Choruses Perform in Moscow // No. 13, March 31. P. 7.

113– 11) 'Ruslan and Ludmila' Premiere – New Works by Young Composers // No. 14, April 7. P. 10.

114– 12) Behind the Successes of Soviet Musicians in Competition // No. 15, April 14. P. 7.

115– 13) Hail New Production, Lecture-Concerts on Composers // No. 16, April 21. P. 7.

116– 14) Children's Remarkable Review – Reveals Fine Training // No. 18, May 5. P. 7.

117– 15) [Без подписи; идентифицировано по теме и стилю изложения]. Violinists Give 31st Concert on Border – Port, Power Plant for Young // No. 21, May 26. P. 8.

118– 16) Youthful Musicians – Polar Concert – And a Singing Pilot // No. 23, June 9. P. 9.

119– 17) 'The Baby Stork' – A Kirghiz Opera – And a Civil War Ballet [«Партизанские дни» Асафьева] // No. 24, June 16. P. 9.

120– 18) Moscow Conservatory's Exams – 'Soil Upturned' // No. 25, June 23. P. 7.

- 121– 19) Gorky and Music – Vocal Students Confer // No. 26, June 30. P. 6.
122– 20) Leningrad’s White Nights – Background for Great Music // No. 27, July 7. P. 7.
123– 21) Calisthenics with Folk Music – Busy Season for Composers // No. 28, July 14. P. 6.
124– 22) Park Concerts Feature New Works – Novel Opera Theme // No. 29, July 21. P. 13.
125– 23) A.C.S. Orchestra of Wind Instruments Formed; Operas for Festival // No. 31, August 4. P. 6.
126– 24) Moscow Philharmonic Plans 500 Concerts for Coming Season // No. 32, August 11. P. 6.
127– 25) New Bolshoi Theater Opera – and a Revival // No. 33, August 18. P. 9.
128– 26) Recall Debussy’s Local Associations on Anniversary // No. 34, August 25. P. 8.
129– 27) A.C.S. Young Composer’s New Opera – Note of Shostakovich // No. 35, September 1. P. 8.
130– 28) A.C.S. New Operas and Old Included in Festival // No. 36, September 8. P. 7.
131– 29) The Festival Program – And the Red Army Ensemble // No. 36, September 8. P. 10.
132– 30) Young Musicians and Composers Forge Ahead // No. 37, September 15. P. 7.
133– 31) Foreign Conductors, Soloists Scheduled to Appear Here // No. 38, September 22. P. 9.
134– 32) Mark 75th Anniversary of Founding of St. Petersburg Conservatory // No. 39, September 29. P. 11.
135– 33) New Piano Concerto Features Opening of Symphony Season [Хачатурян] // No. 40, October 6. P. 7.
136– 34) Szigeti Acclaimed in Kiev and Moscow – Concert Programs // No. 42, October 20. P. 8.
137– 35) Increasing the List of Virtuosos – Operas for Holidays // No. 43, October 27. P. 8.
138– 36) 20 Years of Quest and Achievement in Soviet Music // No. 44– 45, November 7. P. 15, 44.
139– 37) Premier and Another, Dzerzhinsky Opera – New Piano Concerto [Свиридова] // No. 47, November 24. P. 8.
140– 38) Soviet Musicians Have Festival – Capital to Hear Shostakovich Symphony // No. 52, December 29. P. 6.

1938

- 141– 1) Musicians’ Contests – Myaskovsky’s Symphony No. 17 Played – New Ballet on Pushkin Poem [«Цыганы» С. Василенко] // No. 1, January 5. P. 9.
142– 2) Impressive Choral Numbers, Beautiful Songs Marks Bolshoi Production of ‘Potemkin’ // No. 2, January 12. P. 6, 10.

143– 3) Pianists Win Prizes – New Composition by Prokofiev [«Песни наших дней»] // No. 3, January 19. P. 7– 8.

144– 4) Conservatory Marks 75th Year Founded by Rubinstein // No. 6, February 9. P. 7.

145– 5) Shostakovich's Search for New Paths Reflected in Fifth Symphony, Hailed in Moscow // No. 6, February 9. P. 9.

146– 6) Ravel's Memory Honored at Concerts // No. 7, February 16. P. 6.

147– 7) National Republics Feature Russian Music Festival // No. 14, March 30. P. 15.

148– 8) 'Kyor-Ogly' Scores Great Success on Moscow Stage // No. 16, April 13. P. 15.

149– 9) Azerbaijan Festival Shows How National Music is Reaching Highest Levels of Art // No. 17, April 20. P. 16.

150– 10) Ballet 'Prisoner in the Caucasus' is Latest Achievement of Bolshoi Theater // No. 18, May 1. P. 19.

151– 11) Beethoven, Wagner and Berlioz Programs Mark Closing of Moscow Symphony Season // No. 22, June 1. P. 11.

152– 12) Hilels and Fliere, Soviet Pianists, Win First and Third Prizes at Brussels Int'l Contest // No. 23, June 1. P. 15.

153– 13) Son's Book Pictures Composer's Artistic and Personal Life [А. Римский-Корсаков об отце] // No. 25, June 21. P. 16– 17.

154– 14) Current Season Marked by New Operas and Ballets // No. 39, September 26. P. 17– 18.

155– 15) Verdi's Music, With Fresh Strength, Lives Again on Soviet Opera and Concert Stage // No. 42, October 17. P. 19.

156– 16) Bizet's Humanism, Realism in Music Make Great Composer. Near to Soviet Opera-Goer // No. 43, October 24. P. 20.

157– 17) A.C.S. Famous Composer's Son Lists Rich Manuscripts in Leningrad Library // Reviews of Recent Books // No. 44, October 31. P. 20, 22.

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158– 18) **K.A. Kuznetsov**. Schubert's Art Was Product of Genius of Austrian People, Now Oppressed by Fascism // No. 47, November 21. P. 16.

159– 19) Prof. **K.A. Kuznetsov**. Conservatory Professor Analyzes Important Period in History of Russian Music [с фотографией Т. Ливановой] // No. 48, November 28. P. 15.

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160– 20) High Level of Soviet Musicians, Evidenced by Music Festival // No. 49, December 5. P. 21.

1939

161– 1) Prof. **K. Kuznetsov**. The People Sing of Lenin [с нотными примерами] // No. 4, January 23. P. 14.

162– 2) Bolshoi Opera Production of Glinka's 'Ivan Susanin' in Warmly Received // No. 11, March 10. P. 22.

163– 3) On Centenary of Mussorgsky's Birth Great Composer's Music in Still Contemporary // No. 15, April 10. P. 15.

164– 4) Young Composer; New 'Rigoletto'; Borodin's Works [с нотным примером: Хор поселян] // Notes and Comments on Soviet Music // No. 16, April 17. P. 18.

165– 5) Notes and Comments on Soviet Music [«Симфония памяти Кирова» В. Мурадели, 25-летие деятельности Асафьева, Концерт для флейты С. Рязова] // No. 20, May 5. P. 20.

166– 6) Prof. **K. Kuznetsov**. Festival Reveals Rapid Development of Kirghiz National Culture [с нотными примерами] // No. 24, June 12. P. 18.

Ч. 2. Список публикаций К.А. Кузнецова в ежедневнике **Moscow Daily News** (1935– 1938)

1935

167– 1) What Would Verdi Think of Nemirovich-Danchenko's «Traviata»? // No. 79, April 5. P. 3.

Первая публикация: см. Ч. 1. 19– 6).

168– 2) Berlioz's 'Requiem' on Radio. One of Many Works Given this Season // No. 85, April 12. P. 3.

169– 3) **A.C.S.** Soviet Press Shows Growth of Musical Life in USSR // No. 90, April 18. P. 3.

170– 4) English Prizewinner of Warsaw Violinists' Contest Plays Here // No. 91, April 20. P. 4.

171– 5) Moscow Hears Young Soviet Composers // No. 93, April 22. P. 3.

172– 6) Soviet Public Examined Music // No. 98, April 28. P. 3.

173– 7) Bolshoi Theater Gives Rich Production of 'Sadko' // No. 99, April 29. P. 3.

174– 8) Young Armenian Triumphs with New Symphony [Хачатурян] // No. 108, May 12. P. 3.

175– 9) Leva Sachs, Young Violinist, Shows Talent // No. 117, May 23. P. 3.

176– 10) Critic Lauds Marian Anderson's Singing // No. 117, May 23. P. 4.

177– 11) Moscow Garrison Musical Units Demonstrate Accomplishments // No. 119, May 26. P. 3.

178– 12) Young Composers Show Promise [Макаров-Ракитин, Хренников, Шостакович] // No. 120, May 27. P. 3.

179– 13) Chaikovski – von Meck Letters of Great Interest to Musicians // No. 127, June 4. P. 3.

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- 180– 14) Goldstein Gives Unforgettable Concert // No. 130, June 8. P. 3.
Перепечатка с изменениями: см. Ч. 1. 25– 12).
- 181– 15) Program of Ukrainian Works Begin Radio Committee's Summer Music Program // No. 133, June 11. P. 3.
- 182– 16) Neuhaus Gives Outstanding Performance // No. 139, June 18. P. 3.
- 183– 17) Young Pianist Show Great Promise. But Needs Better Guidance [P. Тамаркина] // No. 143, June 23. P. 3.
- 184– 18) Leningrad Theater Brings New Ballet to Moscow // No. 144, June 24. P. 3.
- 185– 19) **K.A. Kuznetsov**. (Lecturer on the History of Music at the Moscow State Conservatory). Romain Rolland Resumes his Writing on Beethoven // No. 148, June 29. P. 3.
- 186– 20) Pugni's 'Esmeralda' Climaxes Successes of Leningrad Ballet Theater in Moscow // No. 148, June 29. P. 3.
- 187– 21) **K.A. Kuznetsov**. Chaikovski Museum Breathes Spirit of Composer // No. 152, July 4. P. 3.
- 188– 22) The World is Discovering Shaporin // No. 162, July 16. P. 3– 4.
- 189– 23) Good Music – and Bad // No. 167, July 22. P. 3.
- 190– 24) **A. Kuznetsov**. Caucasian Songs Cast Light on History of Music // No. 168, July 23. P. 3.
- 191– 25) Growth of Voronezh Orchestra Mirrors Development of Music in Provinces // No. 171, July 27. P. 3.
- 192– 26) Music Notes [концерты на открытом воздухе, Р. Дезормьер в Москве, звукозаписывающая лаборатория киностудии «Мосфильм»] // No. 194, August 23. P. 3.
- 193– 27) 'Katerina Izmailova' Crowning Effort of the Moscow Music Theater // No. 203, September 3. P. 3.
- 194– 28) Music Notes [М. Клементи, Д. Филд, Р. Роллан] // No. 213, September 15. P. 3.
- 195– 29) Music Notes and Comments [Скрябин] // No. 218, September 21. P. 3.
- 196– 30) Orpheus Male Choir Gives First Concert in Moscow // No. 219, September 22. P. 4.
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- 198– 32) Bandrowska Gets another Warm // No. 229, October 4. P. 3.
- 199– 33) **A.C.S.** Radio Symphony Season Starts with Taneyev // No. 232, October 8. P. 3.
- 200– 34) Enthusiasm for French 'Cellist in Moscow // No. 233, October 9. P. 3.
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201– 35) Zimbalist Shows Personality and Technique in Concert Here // No. 236, October 12. P. 3.

202– 36) New Volume on Russian Music History // No. 242, October 20. P. 3.

203– 37) Talent of Ferrero Shown in Moscow Concert // No. 243, October 21. P. 3.

204– 38) Varied Program for Leningrad Concert Season. But Important Composers are Missing // No. 245, October 23. P. 3.

205– 39) Fine Singing at Leningrad 10-day Art Program // No. 247, October 26. P. 3.

206– 40) Mozart's 'Don Giovanni' of Conservatory Draws Large Audiences // No. 249, October 28. P. 3.

207– 41) Shortcomings Mar Bolshoi Theater's New Staging of 'Barber of Seville' // No. 252, November 1. P. 3.

208– 42) Radio Opera Company Gives Good Performance of Mozart Work // No. 258, November 10. P. 3.

209– 43) Notes on Music [25-летие смерти Л. Толстого, Шостакович собирается писать балет на сюжет «Дон Кихота», «Золотой век», популярная монография о Глинке⁷⁹] // No. 276, December 2. P. 3.

210– 44) Music Notes. Textile Stakhanovite States Musical Preferences // No. 283, December 10. P. 3.

211– 45) His Neighbors' Songs Embodied in Sholokhov Opera // No. 287, December 15. P. 3.

212– 46) Kiev State Jewish Choir Sings in Moscow // No. 289, December 17. P. 3.

213– 47) Verdi's 'Requiem' Performed by Moscow State Philharmonic. Szenkar Tends to Over Emphasize Orchestra // No. 295, December 24. P. 3.

214– 48) A.C.S. Bolshoi Theater Performance of Shostakovich Opera Musical Success – But Staging Poor. Perfect Musical Balance and Fine Conducting // No. 299, December 29. P. 3.

215– 49) Notes on Soviet Music [«Ижорская симфония» В. Щербачёва, «Научное обоснование музыкального синтаксиса» Г. Конюса, Г. Темьянка в Москве] // No. 299, December 29. P. 3.

1936

216– 50– 1)⁸⁰ 'And Quiet Flows the Don' Loses Sholokhov Flavor in Opera Version. Atmosphere of Operatic Superficiality Spoils Text – but Perfect Staging and Playing Mark Presentation. Audiences React to Inspiring Scenes. Absence of Local Color // No. 6, January 8. P. 3.

217– 51– 2) Ukrainian Music Broadcast. 'Ten Days of Ukrainian Music Scheduled for March' // No. 7, January 9. P. 3.

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218– 52– 3) Leningrad Opera Company Scores Two Successes. 'Chaikovsky's 'Queen of Spades' Rejuvenated // No. 7, January 9. P. 4.

219– 53– 4) New Opera Well Received in Moscow [«Именины» Желобинского] // No. 9, January 11. P. 4.

220– 54– 5) A.C.S. Kolkhoz Amateur Art Develops. Progress in Moscow Olympiad // No. 20, January 26. P. 3.

221– 55– 6) Prokofiev Plays Music of His New Ballet to Gathering of Critics. 'Romeo and Juliet' as Ballet <...> // Drama and Music // No. 24, January 30. P. 3.

222– 56– 7) A.C.S. Austrian Conductor Gives Brilliant Moscow Concert // No. 28, February 4. P. 4.

223– 57– 8) Italian Singer Scores Success in Moscow Concert // No. 29, February 5. P. 3.

224– 58– 9) 'Peer Gynt' Produced in Moscow. Philharmonic Gives Fine Rendition of Grieg's Music // No. 33, February 10. P. 3.

225– 59– 10) A.C.S. Conservatory Students Thank Swedish Tenor // No. 34, February 11. P. 4.

226– 60– 11) A.C.S. Austrian Conductor's Farewell Concert. Kleiber Gives Striking Rendition of Beethoven's Ninth Symphony // No. 37, February 15. P. 4.

227– 61– 12) A.C.S. Well-known Conductor Returns from Tour; Young Musician Gives First Professional Concert [Себастьян] // No. 41, February 20. P. 4.

228– 62– 13) A.C.S. 'Traviata' Tonight for 15th Anniversary. Young Composer Trained to Create New Soviet Operas; Campaign for Better Ballet // No. 43, February 22. P. 3.

229– 63– 14) Attractive Comic Opera Resurrected. Russian Music of 1779 in New Setting [«Мельник – колдун, обманщик и сват», здесь авторства Е. Фомина] // No. 45, February 24. P. 3.

230– 64– 15) Dzerzhinsky Excellent in Piano Concertos // No. 50, March 1. P. 3.

231– 65– 16) A.C.S. A Study of Symphony No. 15 of Myaskovsky // No. 51, March 3. P. 3.

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232– 66– 17) Foreign Pianist and Violinist Delight Soviet Audiences [Л. Краус и Ш. Гольдберг] // No. 51, March 3. P. 3.

233– 67– 18) A.C.S. New Sources Utilized for Monograph on Chaikovsky // No. 56, March 9. P. 3.

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235– 69– 20) 'And Quiet Flows the Don' has Fervor, Freshness // No. 66, March 21. P. 3.

236– 70– 21) **A.C.S.** New Material of Life and Times of Rimsky-Korsakov // No. 73, March 29. P. 3.

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240– 74– 25) **A.C.S.** Opera on Pushkin's 'Dubrovsky' Revived at Bolshoi Theater // No. 89, April 17. P. 3.

241– 75– 26) Music Notes [Э. Петри, Ф. Бузони, сопрано Ф. Клеве] // No. 92, April 21. P. 3.

242– 76– 27) **A.C.S.** 'Letters of Borodin' Published. Second Volume of Correspondence of Famous Composer // No. 93, April 22. P. 3.

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244– 78– 29) Fine Group of Artists in 'Barber of Seville' // No. 97, April 27. P. 3.

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То же: см. **Ч. 1.** 67– 16).

247– 81– 32) Broadcasts Revive Two Operas [«Каменный гость» Даргомыжского и «Проданная невеста» Сметаны] // No. 103, May 6. P. 3.

248– 82– 33) **A.C.S.** Capital Awaits Kazakh Music, Drama, Dance // No. 105, May 9. P. 3.

249– 83– 34) Two Composers Plays at Concert for Children [Половинкин и Прокофьев (из «Детской музыки»)] // No. 106, May 10. P. 3.

250– 84– 35) Philharmonic Plays Concerto by Young Soviet Composer [Кабалевский, соло Г. Гинзбург] // No. 111, May 16. P. 3.

251– 85– 36) Gifted Spanish Guitarist Revives Art of Earlier Centuries [Сеговия] // No. 113, May 18. P. 3.

252– 86– 37) Remarkable Artists, Fascinating Music, Bring Well-Deserved Success [«Кыз-Жибек» и «Жалбур» Брусилковского] // No. 115, May 21. P. 3.

253– 87– 38) Moscow Music Lovers Acclaim Italian Conductor here [В. Ферреро] // No. 118, May 24. P. 3– 4.

254– 88– 39) Gotliebs' Piano Recital a Revelation Brothers an Unusually Harmonious Ensemble in Duet Playing // No. 120, May 27. P. 3.

255– 89– 40) Klemperer Impressive in Concerts here. Conducting of Beethoven Symphonies Evokes Ovation // No. 121, May 28. P. 3.

256– 90– 41) Khachaturyan Music Heard in Concert Young Composer's Work is Rich in Fantasy, Passion, Originality // No. 122, May 29. P. 3.

257– 91– 42) Young Opera Studio of Bolshoi Theater Gives First Performance // No. 126, June 3. P. 3.

258– 92– 43) Fresh Aspects of Popular Opera Brought out in New Production [о народных истоках тематизма «Тихого Дона», с нотным примером] // No. 127, June 4. P. 3.

259– 93– 44) **A.C.S.** What's New on Soviet Music Front // No. 129, June 6. P. 3.

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261– 95– 46) Gorky Had Live Ties with Music // No. 142, June 22. P. 4.

262– 96– 47) **A.C.S.** Composers and Players Begin to Infuse New Life into Soviet Music Criticism. New Piano Concerto by Kabalyevsky Played and Analyzed // No. 144, June 24. P. 3.

263– 97– 48) Centenary of De Lisle, Author of Marseillaise // No. 147, June 28. P. 3.

264– 98– 49) Children's Concert Displays Accomplished Artists, 'Wonder Children' – but with a Difference // No. 149, June 30. P. 3.

265– 99– 50) Soviet Interest in Organ Music Revives. Large Audience Hears Graduating Organist [И. Вейс] // No. 151, July 3. P. 3.

266– 100– 51) **A.C.S.** Choral Olympiad Reveals Growth of Vocal Art // No. 153, July 5. P. 3.

267– 101– 52) **A.C.S.** 'Festival of Song' by Best Folk Artists of 20 Nations // No. 156, July 9. P. 3.

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270– 104– 55) **A.C.S.** Notes on Music Among National Peoples [Татарская оперная студия в Московской консерватории, материалы прессы о советских национальных традициях, искусство Туркменистана] // No. 165, July 20. P. 3.

271– 105– 56) **A.C.S.** Shoria's Growth in 10 Years of Soviet Power // No. 180, August 6. P. 3.

272– 106– 57) Georgian Playwright Enhances Social Satire Contained in Father's Stories. Music of [Sergo] Kldiashvili's 'Decayed Nobility' Heightens Action // No. 198, August 28. P. 3.

273– 107– 58) A Generation of Young Musicians Grows Up // No. 201, September 1. P. 2.

274– 108– 59) Freshness of Peoples Art Theater Highly Impressive. Performance of Ukrainian Teaches Chorus is Superb [фестиваль в Театре Народного творчества] // No. 203, September 3. P. 3.

275– 109– 60) 'Typographia' Chorus Extraordinary. Czechoslovakians Rouse Audience to an Ovation // No. 205, September 5. P. 3.

276– 110– 61) Soviet Music is Re-Evaluating the Principles of the Art // No. 206, September 6. P. 3.

277– 111– 62) Rustaveli Theater Revives the Heroic Style of Acting in Tragedy and Comedy. Work of Players in 'Arsen' Stands out Above Drama and Setting // No. 207, September 8. P. 3.

278– 112– 63) **A.C.S.** 3rd Red Army Art Olympiad is Held. More than a Thousand Performers Appear in Saratov // No. 212, September 14. P. 3.

279– 113– 64) Stress Laid on Quality in Mass Musical Movement [ответ на письмо, присланное в газету иностранцем, заинтересованным деятельностью Театра Народного творчества] // No. 217, September 20. P. 3.

280– 114– 65) Spain's Culture in Rich in its Variety of Ethnic Influences. Her Great Writers Have Left their Mark on Librettos of Operas and Ballets // No. 229, October 4. P. 3.

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283– 117– 68) Orchestra of Folk Instruments and New State Choir Make First Appearances // No. 244, October 22. P. 3.

284– 118– 69) Kleiber in Masterful Presentation of Beethoven // No. 245, October 23. P. 4.

285– 119– 70) New Symphony by Myaskovsky Draws Praise // No. 247, October 26. P. 4.

286– 120– 71) Brilliant Close to Beethoven Series. Ninth Symphony, under Baton of Kleiber, Warmly Applauded // No. 250, October 29. P. 4.

287– 121– 72) Kamerny Theater Revives 'Titans' with New Text by Demyan Bedny // No. 254, November 3. P. 3.

288– 122– 73) Cossack Program is Significant, Gay // No. 256, November 5. P. 3.

289– 123– 74) An Important Factor in Developing Amateur Art of Soviet peoples // No. 258, November 10. P. 3.

290– 124– 75) Moscow Again Warmly Greets Klemperer // No. 259, November 11. P. 3.

291– 125– 76) Beethoven's 'Fidelio' Outstanding Event in Musical Circles // No. 262, November 15. P. 3.

292– 126– 77) A.C.S. New Kazakh Opera Rouses Discussion // No. 263, November 16. P. 3.

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295– 129– 80) Ernst Busch Warmly Received in Concert of Militant Songs // No. 290, December 18. P. 3.

296– 130– 81) Paul Robeson Stirs Soviet Audience // No. 291, December 20. P. 3.

297– 131– 82) New Ballet Production Scores Hit. But Colorful Staging «Misses» on Ideas Behind Images [«Спящая красавица»] // No. 298, December 28. P. 3.

1937

298– 132– 1) Manhattan String Quartet Stirs Audience // No. 2, January 3. P. 3.

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299– 133– 2) Concert Marks 100th Year of Balakirev's Birth // No. 3, January 4. P. 4.

300– 134– 3) 'Daisi' Production Rouses Admiration. Chorus Ranks with the Best; Orchestra, Dancing and Singing Please // No. 5, January 6. P. 3.

301– 135– 4) A.C.S. Significance of Georgian Music in World Music History // No. 5, January 6. P. 3.

302– 136– 5) 'Darejan Tsbieri', Georgian Opera Scores Success. Folk Qualities to the Fore in Excellent Presentation // No. 7, January 9. P. 3.

303– 137– 6) A.C.S. Moscow Has a Wide Choice of Symphonic Music // No. 7, January 9. P. 3.

304– 138– 7) Georgian Opera Meets Merited Success // No. 8, January 10. P. 1.

305– 139– 8) A.C.S. Young Georgian Composer Shows Talent. Quartet by Tak-takishvili Based on Folk Tunes // No. 12, January 15. P. 3.

306– 140– 9) Georgian Directs Program of his Compositions // No. 31, February 8. P. 3.

307– 141– 10) Pushkin's Verse Exercised Great Influence on Russian Music // No. 33, February 10. P. 3.

308– 142– 11) Modesty Characterized Glinka, Famous Russian Composer. Great Harmonized with Small in his Work // No. 37, February 15. P. 3.

- 309– 143– 12) American Dramatic Soprano Pleases Audience here [Э. Ределл] // No. 48, February 28. P. 3.
- 310– 144– 13) Women Play Big Role in Music World // No. 54, March 8. P. 3.
- 311– 145– 14) Veteran Clarinetist Scores Success as Soloist with All-Union Symphony Orchestra [И. Цуккерман] // No. 60, March 15. P. 3.
- 312– 146– 15) Jewish Chorus of Ukraine Gives Successful Concert // No. 63, March 18. P. 4.
- 313– 147– 16) Ukrainian Women’s Chorus Gives Concert here // No. 66, March 22. P. 3.
- 314– 148– 17) **A.C.S.** 110 Years Today Since Death of Beethoven. Music Journal Pays Tribute to Genius of Composer // No. 69, March 26. P. 4.
- 315– 149– 18) New Music Compositions Attract Interest [Хачатурян] // No. 70, March 27. P. 3.
- 316– 150– 19) ‘Enchantress’, Chaikovsky Opera, Revived after 50 Years // No. 80, April 8. P. 3.
- 317– 151– 20) New Staging of Glinka Opera Will Have Premiere Tonight. Production at Bolshoi Theater Eagerly Awaited – Will Be Test for Theater’s New Art Director // No. 85, April 14. P. 3.
- 318– 152– 21) Bolshoi Presents ‘Ruslan and Ludmila’ in New Setting // No. 87, April 16. P. 4.
- 319– 153– 22) Enthusiastic Audience Hears Pianists Who Took Honors at International Contest [Зак, Тамаркина, Т. Гольдфарб, Н. Емельянова] // No. 91, April 21. P. 3.
- 320– 154– 23) **A.C.S.** Tomorrow’s Musicians. Review of Work of Children’s Music Schools Begins Today // No. 91, April 21. P. 3.
- 321– 155– 24) **К.К.** Talented Child Musicians of Odessa and Moscow Greeted with Enthusiasm // No. 95, April 26. P. 3.
- 322– 156– 25) Music Review Demonstrates How Socialism Develops Children’s Talents // No. 99, May 1. P. 2.
- 323– 157– 26) **A.C.S.** Kazakh Players Greeted Warmly at Peoples Art Theater. Second Act of New National Opera Scores Hit // No. 108, May 14. P. 3.
- 324– 158– 27) An Ardent Welcome Awaits prof. Yampolsky and Young Soviet Musicians. Biographies in Brief // No. 110, May 16. P. 3.
- 325– 159– 28) ‘Gulsara’ and ‘Farkhad and Shirin’ Display Wealth of Music and Dance of Uzbek People. Khalita Nasyrova Gives Outstanding Performances in Both Plays // No. 118, May 26. P. 3.
- 326– 160– 29) 10-day Uzbek Art Festival Ends // No. 123, June 1. P. 4.
- 327– 161– 30) **A.C.S.** Moscow Music World Meets Uzbek Artists, Analyzes Merits and Faults of Productions // No. 124, June 2. P. 4.
- 328– 162– 31) Successes of Bolshoi Theater are Result of Soviet Care for Art. Wide Possibilities Lie before Theater Given High Awards // No. 126, June 4. P. 3.
- 329– 163– 32) **A.C.S.** Awards to Musicians are New Expression of Attention Paid to Art [в центре статьи: 500 Million Rubles for Art Theater, Music] // No. 127, June 5. P. 3.

- 330– 164– 33) Children’s Ballet ‘Little Stork’ Scores Success in Premiere. Old Join Young in Greeting Pupil of Bolshoi Theater Ballet School // No. 129, June 8. P. 3.
- 331– 165– 34) **A.C.S.** Recalls Debut of Nezhdanova in 1902 // No. 131, June 10. P. 3.
- 332– 166– 35) **A.C.S.** New Kirghiz Opera Utilizing the Wealth of Folk Melodies, Wins Well-Merited Acclaim // No. 135, June 15. P. 3.
- 333– 167– 36) A Glimpse at the Young Generation of Soviet Music Composers and Theoreticians [с фотографией Ливановой] // No. 141, June 22. P. 2.
- 334– 168– 37) Closing Music Season Evidence of Rising Demand for Good Music on Part of Soviet Concert-Goer. 1936– 1937 Season Marked by More Concerts and Prominence of Soviet Music in Programs // No. 147, June 29. P. 3.
- 335– 169– 38) Beauty Vies with Utility in Moscow– Volga Canal. Severe but Pleasing Lines Mark its Architecture // No. 153, July 6. P. 3.
- 336– 170– 39) **A.C.S.** ‘Synchronized Opera’ Combines Film and Soloists // No. 156, July 10. P. 3.
- 337– 171– 40) Leningrad Sees ‘Potemkin’ Opera. Chishko’s ‘Armored Cruiser Potemkin’ Scores Success – New Production of ‘Bartered Bride’ Pleases Audiences // No. 158, July 12. P. 3.
- 338– 172– 41) Museum of Musical Instruments in Leningrad has Rich Antique Collection // No. 165, July 21. P. 3.
- 339– 173– 42) **A.C.S.** Soviet Composers are Favorites at Sokolniki Park Concerts [заметка в 17 строк колонки в левом нижнем углу листа] // No. 166, July 22. P. 3.
- 340– 174– 43) 75 Years Since Birth of Debussy, Great French Musician. Learned Much from Russian Composers who in Turn Fell his Influence Deeply // No. 192, August 22. P. 3.
- 341– 175– 44) **A.C.S.** Program of National Art Opens. Theater Festival Tonight // No. 200, September 1. P. 3.
- 342– 176– 45) Healthy Spirited Manner Marks Their Playing [юные исполнители] // No. 201, September 2. P. 3.
- 343– 177– 46) **A.C.S.** Children’s Art Program Scheduled Tomorrow // No. 205, September 6. P. 2.
- 344– 178– 47) **A.C.S.** ‘Sleeping Beauty’ One the Best Examples of Soviet Ballet // No. 207, September 9. P. 3.
- 345– 179– 48) **A.C.S.** ‘Ruslan and Ludmila’ Scheduled for Festival Program Tonight // No. 208, September 10. P. 3.
- 346– 180– 49) **A.C.S.** Glinka Opera Closes Moscow Performances of Festival // No. 209, September 11. P. 1.
- 347– 181– 50) **A.C.S.** Potemkin Opera for Festival Tomorrow. Libretto Based on 1905 Revolution Episode // No. 211, September 14. P. 3.
- 348– 182– 51) 50 Winners of All-Union and International Contests will Give Concert Series // No. 216, September 20. P. 3.
- 349– 183– 52) Skill and Variety Mark Playing of Prize-winning Musicians // No. 219, September 23. P. 4.

350– 184– 53) **A.C.S.** Busya Goldstein Gives Talented Violin Performance; Tamarkina Shares Program // No. 223, September 28. P. 4.

351– 185– 54) A. Constant Smith and I. Yampolsky. Brilliant Playing Marks Zak – Oistrakh Concert // No. 226, October 2. P. 3.

352– 186– 55) **A.C.S.** Prize-Winning Soloist's Concert at Conservatory // No. 229, October 5. P. 4.

353– 187– 56) **A.C.S.** Red Army Ensemble Returns from Concert Tour // No. 231, October 8. P. 4.

354– 188– 57) Life on N.A. Shchors, Hero of the Civil War, Subject of Film, Opera. Outstanding Producers Making Motion Picture – Three Ukrainian Composers Working on Operas // No. 236, October 14. P. 3.

355– 189– 58) **A.C.S.** Violinists, 'Cellists in Third Audition of Series [of Concerts] // No. 241, October 20. P. 4.

356– 190– 59) **C.S.** Series of Violin and 'Cello Concerts Closes // No. 242, October 21. P. 4.

357– 191– 60) **A.C.S.** Red Army Ensemble Scores Hit in Concert // No. 248, October 28. P. 1.

358– 192– 61) Dzerzhinsky Work Grips Spectator // Bolshoi Theater Production of 'Soil Uplifted' Hailed as Significant Success of Soviet Opera // No. 252, November 2. P. 2.

[В той же рубрике помещено и «другое мнение»: J.J. Setting Marked by Simplicity and Realism].

359– 193– 62) 50 Years Since the Death of Author of 'International'. Eugene Potier, French Revolutionary Poet, Wrote Working Class Hymn // No. 254, November 4. P. 2.

360– 194– 63) A. Constant Smith; **A.C.S.** M.V. Lysenko, Outstanding Ukrainian Composer, Died 25 Years Ago // No. 258, November 11. P. 3.

361– 195– 64) Gluck's Music Reflects Ferment of Ideas and New Forces of his Day. 'Gluck Reform' in Opera was a Return to the People and to Nature // No. 261, November 15. P. 3.

362– 196– 65) **A.C.S.** Dunaevsky Concert Scores Big Success // No. 265, November 20. P. 4.

363– 197– 66) Mass Response to Constitution is Reflected in New Songs // No. 286, December 16. P. 3.

364– 198– 67) Ballet Theater Presents 'Gypsies' [Василенко] // No. 292, December 23. P. 3.

365– 199– 68) **A.C.S.** Osipov Balalaika Concert Marks 30th Anniversary of Artist's Career // No. 295, December 27. P. 3.

1938

366– 200– 1) Composer and Regisseur Tell of Their Work on New Opera 'Armored Cruiser Potemkin'. Opera 'Potemkin' Gets Warm Welcome at Preview // No. 2, January 3. P. 1, 4.

367– 201– 2) Gift of Melodious Song Marks New Orchestral-Choral Suite by Pro-

kofiev. Composer, Seeking Simplification, Retains his Mastery of Technique in New Work [«Песни наших дней»] // No. 7, January 9. P. 2.

368– 202– 3) Folk Motifs in Gliere Program. Concert Presents Some Compositions New to Moscow Audiences // No. 9, January 11. P. 3– 4.

369– 203– 4) From Steel Worker to Composer. Work of Budashkin and other Heard at Concert here // No. 21, January 27. P. 3.

370– 204– 5) Concert by Gliere Quartet Honors Memory of French Composer, Maurice Ravel // No. 27, February 3. P. 3.

371– 205– 6) Dargomyzhsky, Great Composer, Honored by USSR on 125th Anniversary of his Birth // No. 36, February 14. P. 3.