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The Transformation of a Music Festival in St. Petersburg “The World of Art. Contrasts”

The article presents the history of an extraordinary music festival organized in St. Petersburg by two composers Igor Rogalev and Igor Vorobyev. The festival was first called “From the Avant-garde to the Present Day,” subsequently “From the Avant-garde to the Present Day. Continuation,” and during the last three years — “The World of Art. Contrasts.” This festival was founded in 1992, and its aim was to create a venue for performance of music by contemporary composers and representatives of the “forgotten generation” of the early 20th century Russian avant-garde movement, such as Nikolai Roslavetz, Alexander Mosolov, Arthur Lourié, etc. Many premieres of these and other composers were performed at this festival, as well as well-known works by such early 20th century established masters as Arnold Schoenberg, Alexander von Zemlinsky, Igor Stravinsky, Bela Bartok, etc. Some of the leading contemporary composers of the late 20th and early 21st century were invited to participate in the festival, as were numerous outstanding performances, ensembles and orchestras up to the St. Petersburg Mariinsky Theater, artists, poets and writers.

At the present time the artistic goal of the festival is to connect the strata of music by contemporary composers with the masterpieces of the great classics of the previous centuries — from the Renaissance era to the 19th century. Each year the festival has a certain particular

Метаморфозы музыкального фестиваля в Петербурге «Мир искусства. Контрасты»

В статье представлена история неординарного музыкального фестиваля, проводимого в Петербурге двумя композиторами — Игорем Роголёвым и Игорем Воробьёвым. Сначала фестиваль назывался «От авангарда до наших дней», затем «От авангарда до наших дней. Продолжение», а последние три года — «Мир искусства. Контрасты». Впервые фестиваль был проведён в 1992 году, и его целью стало создание площадки для исполнения музыки композиторов как современных, так и начала XX века, в особенности представителей «забытого поколения» русского авангарда того времени, таких как Николай Рославец, Александр Мосолов, Артур Лурье. Много премьер сочинений композиторов этого поколения, а также хрестоматийных произведений мастеров начала XX века — Арнольда Шёнберга, Александра Цемлинского, Игоря Стравинского, Белы Бартока и других — прозвучали на фестивале. В деятельность фестиваля были вовлечены ведущие композиторы конца XX — начала XXI века, многие выдающиеся исполнители и оркестры вплоть до Мариинского театра, художники, поэты и писатели.

В наши дни художественная задача фестиваля — соединение пластов музыки современных композиторов с творчеством великих классиков прежних эпох: от Ренессанса до XIX века.

Каждый год фестиваль посвящён определённой тематике — например,

themes, such as, for instance, Italian music or Japanese music, around which the program is built endowed with a broad stylistic and genre-related palette.

Keywords:

musical festival in St. Petersburg, contemporary music, Igor Rogalev, Igor Vorobyev, early 20th century Russian avant-garde music, Nikolai Roslavetz, Alexander Mosolov, Arthur Lourie, “From the Avant-garde to the Present Day,” “World of Art. Contrasts.”

итальянской или японской музыке, вокруг которых создаётся программа широкой стилистической и жанровой палитры.

Ключевые слова:

музыкальный фестиваль в Петербурге, современная музыка, Игорь Роголёв, Игорь Воробьёв, русский музыкальный авангард начала XX века, Николай Рославец, Александр Мосолов, Артур Лурье, «От авангарда до наших дней», «Мир искусства. Контрасты».

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“The World of Art. Contrasts” is a festival of the arts which is organized annually in St. Petersburg in late March. It is directed by two prominent St. Petersburg-based composers, Igor Rogalev and Igor Vorobyov, both of which are also known for their music, as well as their organizational activities. It was started in its present form in 2017, but before that existed as another festival, called “From the Avant-garde to the Present Day.” In these two contrasting hypostases it has had a lengthy and substantive history.

The first festival, “From the Avant-garde to the Present Day” was begun in 1992 at a time of sweeping changes in Russia, following the dissolution of the Soviet Union in 1991 and the opening up of Russian society starting from the late 1980s. The idea for the festival was conceived a number of years before it was established by Igor Rogalev, a prominent composer, who at that time was a relatively young faculty member at the Composition Department of the then Leningrad Conservatory and was enthusiastically supported by three of his students (some of whom were then students at the Conservatory’s post-graduate program or *aspirantura*). At that time, Rogalev and these three students, namely, Igor Vorobyov,

Igor Drukh and Evgeny Khasdan, formed themselves in a group of composers, which they called “E-3-I” (comprised of the first letters of the four composers’ first names), and this group devoted itself to organizing concerts of young composers from the St. Petersburg Conservatory and promoting it. During that concert season they set up an entire series of concerts at the Nikolai Rimsky-Korsakov Museum-Apartment in St. Petersburg, where in addition to performing music by their contemporaries, they also included then recently discovered works by the composers of the early 20th century Russian modernist trend, Nikolai Roslavetz, Alexander Mosolov and Arthur Lourie, and a host of others. At that time in Russia there was a revival of the music of these composers, who were suppressed and whose musical legacy was banned from performance in the Soviet Union in the early 1930s. Since the 1980s composers and musicologists, like Edison Denisov, Yuri Kholopov and Marina Lobanova in Moscow and Mark Belodubrovsky in Bryansk have been discovering this music, writing articles and books about it, preparing some of the music itself for publication in the “Sovetsky kompozitor” publishing house and organizing performances of it. A large number of

works by these composers was performed in the 1990s by the Moscow Ensemble of Contemporary Music and the Studio for New Music ensemble in Moscow at the Moscow Conservatory, including the “Moscow Forum” festival, and the Composers’ Union Building and at the Nikolai Roslavetz and Nahum Gabo Festival for the Arts in Bryansk directed by Mark Belodubrovsky. At that time, in the early 1990s Igor Vorobyov, one of the most active participants of this group, being also a musicologist, chose this music as his field of study (later he was to write his dissertation for the degree of Candidate of Arts on the topic of “The Music of Alexander Mosolov of the 1920s and early 1930s in the Context of his Time,” which was subsequently published as a book at the “Kompozitor” press).

This concert series, devoted to performance of this unusual conglomeration of music of the early and late 20th century, gave way to the realization of the idea of the festival, which the organizers called “*Ot avangarda do nashikh dnei*” [“From the Avant-garde to the Present Day”]. One of the main goals of this festival was, in addition to performing music by contemporary composers, to bring to light this musical legacy by these modernist composers, which had previously been neglected and not performed for several decades, whose own personal fates were tragic. The idea was to return their unjustly forgotten names into the cultural space of Russia and recreate the historical time and historical connections of the first three decades of the 20th century. The first festival “From the Avant-garde to the Present Day” took place in March 1992, and it included two concerts at the Small Hall of the Philharmonic Society (since the hall was then undergoing repairs, the concerts took place in the hall’s vestibule), one concert at the Nikolai Rimsky-Korsakov Museum-Apartment, and one — at the Palace of Culture of the First Five-Year Plan (which was situated at the site where recently the New Scene of the Mariinsky Opera Theater has been built). During that concert for the first time after a lengthy period of neglect, Alexander Mosolov’s “Iron

Foundry” for orchestra was performed in St. Petersburg. Composer and violinist Mark Belodubrovsky, the director of the Nikolai Roslavetz Festival for the Arts in Bryansk came to St. Petersburg with his wife, pianist Liudmila Severina and performed Nikolai Roslavetz’ First Sonata for Violin and Piano. A number of compositions by the composers of the “E-three-I” group were performed, which reflected to one degree or another the context of the time of the early 20th century, including Igor Rogalev’s satirical piece “If Schubert had read the Pravda Newspaper” for chamber orchestra and Igor Vorobyov’s chamber opera “Elizaveta Bam” composed to the avant-garde play of early 20th century modernist poet Daniil Kharms, which the composer had written at that time as his graduation diploma composition, and which received its first stage performance at the first festival. Both of these works, as well as most of the works by the other contemporary St. Petersburg-based composers performed there, were in various aesthetic ways connected with the Russian modernist musical movement of the 1910s and 1920s.

The first festival “From the Avant-garde to the Present Day” was a one-time studio project, which was financed entirely by Igor Rogalev’s friends and associates from the Muzfond organization, who gave money out of enthusiasm for the sake of promoting new musical culture. After this the festival became fully established on the concert scene of St. Petersburg and greatly expanded in its scale. Already the second festival, which took place in 1993, lasted for a full two weeks and received the support of the St. Petersburg Mayor’s Administration, the Manege Exhibition Hall, the Russian Museum, the Museum of Theatrical Art, and the Mariinsky Opera Theater — the latter joined the ranks of the founder members of the festival and helped organize concert and stage performances of a number of significant 20th century operas, directed by a number of famous conductors, including Valery Gergiev. At that time the cultural atmosphere in Russia, especially in places

like Moscow and St. Petersburg, was ringing with enthusiasm in regard to the newly obtained social freedoms, which appeared after the dissolution of the Soviet regime, at the emerged prospects of revival of Russian culture and liberation from the tight constraints of the rigid social structures, including those of the Composers' Union. However, the latter structure proved to be an impediment for the festival, since already starting from the time of the organization of the second festival "From the Avant-garde to the Present Day," the organizers of the festival came into conflict with the leadership of the St. Petersburg Composers' Union, which claimed that they had the say of whether or not this festival had a right to be organized at all. According to them, they were the only ones who officially had the mandate of organizing contemporary music festivals in St. Petersburg, even this was already in the 1990s, when there was no longer any Soviet censorship. The situation even reached such levels that the directory of the St. Petersburg Composers' Union made phone calls to the Philharmonic Society and admonished them in a strict tone, claiming they had no right in providing their Large and Small Halls to hold concerts of the festival without the approval of the Composers' Union. The directors of the Philharmonic Society defended their right to provide the halls for the festival, claiming they were in no way subservient to the Composers' Union. However, as a result of this conflict between the St. Petersburg Composers' Union and the directors of the festival, two of the composers in the group, namely, Igor Drukh and Evgeny Khasdan, still being students at the Conservatory, whose teachers there did not support the festival, withdrew from the organizing committee of the festival, leaving Igor Rogalev and Igor Vorobyov as the sole organizers — the former being the general director and the later — the artistic director.

Nonetheless, the scale of the festival expanded swiftly, and already starting from the second and third festivals, respectively, in 1993 and 1994, it achieved the status of a

festival of the arts. This was because it began involving not only musicians, but also artists, writers and poets. It hosted evenings with well-known writers, including the Moscow-based writer Alexei Petrenko. There was an exhibition at the Manege Exhibition Hall, where on one floor there were paintings by the Russian avant-garde painters of the 1920s, such as Pavel Filonov and Kazimir Malevich, and on the other floor there were paintings by the socialist realist artists of the 1930s. The paintings exhibited came from various museums of St. Petersburg, including the Museum of the History of St. Petersburg and the Russian Museum. The following exhibition during the following year was devoted to the art of theatrical decoration and featured exhibitions of works by Lev Bakst and Ivan Bilibin. On the premises of the Central Exhibition Hall, situated within the Manège, there were performances of various informal theaters, including the Formal Theater, which was founded in the 1990s under the direction of Andrei Moguchy (who later became the director of the Large Dramatic Theater). During the productions of this theater Moguchy experimented with various new theatrical solutions. During that decade many such small-scale theaters appeared on the scene, and a number of them was presented in several of the festivals, most notably, on the third festival in 1994, but also in many of the subsequent festivals. There were poetry and prose readings, which included such famous poets as Alexander Kushner and writers as Yakov Gordin. There were special programs set up, such as meetings with the editorial board of the literary journals "Neva" and "Znamya," which included presentations by young and mature poets, writers and critics. Such events were always greatly supported by the festival "From the Avant-garde to the Present Day." In addition, there were productions of new operas written by living composers at the Mariinsky Theater and the Zazerkalye [Beyond the Looking Glass] Theater. One of the most notable performances of the Mariinsky

Opera Theater at the festival was the first production of the recently revived opera “Le Rossignol” [“The Nightingale”] by Igor Stravinsky, albeit, in a concert performance. Before they put the opera on stage as part of their permanent repertoire, they presented it first at the festival. In addition, the Opera Studio of the St. Petersburg produced Richard Strauss’ “Salome,” Maurice Ravel’s “L’Heure Espagnole,” and Igor Stravinsky’s “Mavra.” At the same time, the Zazerkalye Theater produced a number of operas written by living St. Petersburg-based composers, including Igor Ponomarev’s opera “Kashtanka” and Igor Rogalev’s “Finist, the Lucid Hawk.” Finally, the St. Petersburg Opera produced Alexander Smelkov’s opera “The Dappled Dog Running towards the Sea.”

The festival “From the Avant-garde to the Present Day” was always organized in such a way that it presented both music from the early 20th century and works by living composers. Each year it included in a mandatory fashion a retrospective of the art and culture of the entire 20th century, and featured sensational Russian and even world premieres of significant large-scale compositions which veritably represented the entity of Russian avant-garde or modernist music of the first three decades of the 20th century. The first of such sensational premieres was that of the full version of Sergei Prokofiev’s Cantata for the 20th Anniversary of the October Revolution, which was performed at the Grand Hall of the Philharmonic Society. Prior to that it was only performed in incomplete portions. After that the festival presented the premiere of Alexander Mosolov’s Concerto for Piano and Orchestra, a concert performance of Mosolov’s first opera “The Hero,” the premiere of Mosolov’s second opera “The Dam” produced by the Opera Studio of the St. Petersburg Conservatory, premieres of Joseph Schillinger’s two symphonic poems, “October” (written in 1927) and “The Path of the East,” Nicolai Roslavetz’s cantata “October” and symphonic poem “Komsomolia,” both from the 1920s, Gavriil

Popov’s First Symphony, virtually his most important work, written between 1928 and 1935, Mosolov’s late Concerto for Harp and Orchestra, a late work, written at a time when the composer was forced to abandon his avant-garde style in favor of a more traditional, academic style. There was a world premiere of the Eighth Symphony by Armenian composer Avet Terteryan. One especially memorable performance was that of the first two (out of three) parts of Alexander Scriabin’s unfinished final mystical work, the “Prefatory Action,” to which he wrote merely the literary text and sketches, which was completed in 1996 by Moscow-based composer Alexander Nemtin, under the direction of conductor Alexander Dmitriev with Alexei Lubimov at the piano. A noteworthy performance of a large-scale work by a contemporary composer was when Mark Belodubrovsky performed the solo part of the Concerto for Violin and Orchestra by St. Petersburg composer Vyacheslav Nagovitsyn.

The festival also presented rare performances, including noteworthy Russian or St. Petersburg premieres, of works by the celebrated classical 20th century composers. Among such compositions was Arnold Schoenberg’s Concerto for Piano and Orchestra and “Die Glückliche Hand” arranged for two pianos, Alexander von Zemlinsky’s Second String Quartet, Anton Webern’s Five Pieces for Orchestra opus 10, Aram Khachaturian’s Concerto for Piano and Orchestra and Concerto for Violin and Orchestra, Sergei Prokofiev’s Second and Third Concertos for Piano and Orchestra, Dmitri Shostakovich’s Concerto for Violin and Orchestra and Fourth Symphony and Bela Bartok’s “The Miraculous Mandarin.”

During the final years of the festival in its format of “From the Avant-garde to the Present Day” there was a noticeable return to opera productions. A number of opera theaters in St. Petersburg cooperated with the festival and included in its programs both entirely their own productions and those which were carried out collaboratively

with the festival. Towards its close, the festival turned entirely to its own operatic projects. It was at that time that Mosolov's opera "The Dam" in a shortened version made by Igor Rogalev and orchestrated by Evgeny Petrov was produced by the Opera Studio of the St. Petersburg Conservatory. In 2013 there was a production of a new version of the opera "The Victory over the Sun" conceived by Russian futurist poet and painter Mikhail Matyushin in 1913. This production, which commemorated the centennial anniversary of the initial production of the opera, the music of which was for the most part lost, included the participation of ten composers from St. Petersburg and Saratov, who were asked to compose music for the different sections of the opera. There was also a performance by the opera "Lady into Lassie" by Vladimir Dukelsky, who emigrated to America and became better known as the composer of popular songs, Vernon Duke. In the festival the opera was performed in a shortened original version by Igor Rogalev. There was also a very impressive performance of Bela Bartok's opera "Bluebeard's Castle."

The overall aesthetic goal of the festival was an overview of the general context of the music of the entire 20th century. On the one hand, the entire stylistic panorama of 20th century is perceived to be very contrapuntal, as containing various musical styles simultaneously existing which are extremely different from each other. On the other hand, if mention must be made of the inner content of the musical compositions written throughout the 20th century, it must be asserted that frequently they are also extremely different from each other in their artistic objectives and in their artistic goals. The organizers of the festival had the aim in mind to present 20th century music as a sort of collision of various elements opposed to each other, and therein to find — as paradoxical as this may seem — a foothold for the present day. The reason for this is that the opportunity itself to compare various musical trends in a retrospective glance and

at the same time to project this retrospective into the future was particularly the main goal the two organizers had in mind when they set up their festival. This goal was particularly topical during the 1990s and the early 2000s, at a time when great changes were occurring in the country. So this kind of realization and apprehension of culture was very relevant during that particular period.

At the same time, the process itself and, subsequently, its gradual decrease of the tonus itself of the festival was likewise very much connected with the fact that this topicality gradually exhausted itself. This coincided very well with the perspective of Igor Vorobyov, the younger director of the festival, of avant-garde trends generally appearing during social and political upheavals and not being able to live on a linear plane but always being necessitated by experiencing upturns and recessions. This approach may not coincide with that of other composers or artists who have a more direct connection with avant-garde trends in their own works, but in this instance it coincided with the social developments in Russia at the turn of the 20th and 21st centuries. As there gradually evolved a more or less stable social system and the perturbations of the 1990s gradually subsided, the two organizers of the festival perceived an abatement of interest in avant-garde music among the St. Petersburg public, which they evaluated as a normal and natural phenomenon. They saw the niche that was previously vacant as having been filled up and themselves as having fulfilled their enlightening and even scholarly mission, and as having presented in substantial quantity the Russian modernist works of the 1920s, and saw the need to move ahead to new things. During those years they presented at the festival "From the Avant-garde to the Present Day" such works as Nikolai Roslavet's First Sonata for Violin and Piano, Third String Quartet and Fourth Piano Trio, Jefim Golyscheff's legendary String Trio from 1914, in which the composer presented harbingers of serialized pitch, rhythm and dynamics several decades

before Boulez and Stockhausen and a decade before Schoenberg, Alexander Mosolov's String Quartet and Fifth Piano Sonata and Gavriil Popov's Septet and Grand Suite for piano. Sergei Protopopoff's Second Piano Sonata was brilliantly performed by Moscow-based pianist Mikhail Dubov, while an entire program of Arthur Lourie's solo piano and vocal works was performed by composer and pianist Sergei Oskolkov with his musicians. Of the works written by more famous composers which were performed at the festival, special mention must be made of the First Piano Trio by Dmitri Shostakovich, which was written during the same years as the aforementioned works and in many ways shared many stylistic features with them. Thereby, an entire anthology of rare compositions performed at the festival was formed.

In addition, there was a tradition established at the festival of monographic concerts devoted to the music of one composer each. First there were evenings of music by composers who became classics of contemporary music — the St. Petersburg-based composers Boris Tishchenko, Sergei Slonimsky and Valeriy Gavrilin, whose music was presented at the Grand Hall of the Philharmonic Society, Moscow-based composer Georgy Sviridov, Georgian composer Giya Kancheli, Polish composer Krzysztof Penderecki and St. Petersburg Dmitri Tolstoy, the son of the famous writer Alexei Tolstoy, presently a professor of orchestration at the St. Petersburg Conservatory at the Small Hall of the Conservatory. In addition, there were monographic concerts of St. Petersburg-based composers Rein Laul, Anatoly Korolev, Alexander Smelkov, Georgy Portnov, Stanislav Bazhov, Igor Rogalev, Igor Vorobyov and Alexander Knaifel, Vladimir Martynov from Moscow and Valentin Silvestrov from Kiev. There were regular performances of the music of Boris Arapov (1905–1990), an older-generation Leningrad-based composer, most notably because both Igor Rogalev and Igor Vorobyov had studied

with him. There was a number of concerts in memory of Arapov, which featured his music for solo piano, voice and piano and chamber ensembles. One especially memorable concert in the chamber hall of the St. Petersburg Conservatory where all six of his piano sonatas were performed.

As composers, both Igor Rogalev and Igor Vorobyov grew and developed together with the festival. As the festival changed and expanded, the stylistic preferences of both composers also changed, moreover, in various different directions. Despite the fact that the organizers of the festival promoted the theme of avant-garde trends in music in the festival, their own music is for the most part sways towards traditional styles and touches upon avant-garde tendencies only passingly. As Igor Vorobyov noticed, one of the seasons for their concentration on programming works by the early avant-garde composers in the festival was his own research work on the music of Alexander Mosolov, on which he wrote his dissertation for the degree of Candidate of Arts. This helped both of them to work more fruitfully in this direction. Some of the large-scale compositions by Igor Rogalev which were performed at the festival were his Symphony for Viola, Female Chorus and Orchestra, the Second Sonata for Piano, the Concerto for Two Pianos and Orchestra and vocal cycles, such as "Podorozhnik" ["The Plantain"] set to poetry by Anna Akhmatova, "Ozhidanie" ["Expectation"] set to poetry by Boris Kornilov and the song cycle set to poetry by Marina Tsvetayeva.

Some of Vorobyov's early compositions were written under the influence of the Russian modernist trends of the 1910s and 1920s, most notably, his chamber opera "Elizaveta Bam" written on the text of Daniil Kharms and also "Razgovornik" ["The Conversation Book"] written on texts from the Russian-English dictionary. These compositions presented a tribute to the early Russian avant-garde trend in music. At the same time, Vorobyov wrote his composition "Kontrreliefy" ["Concave Reliefs"] for solo

piano, in which serialism was connected with the aleatory technique, as well as the First Piano Sonata. Then during the second half of the 1990s his style swayed to a more traditional vein, following the paths of his teacher, Igor Rogalev, continuing the tendencies of the Leningrad/St. Petersburg compositional school, especially as it is represented by Valeriy Gavrilin. The two main characteristic features of this music are an inherent emotionality, opposing itself to the anti-emotionalism of many avant-garde tendencies and presuming a dialogue with the listener, one which presumes a necessary resonance from the latter, and a simplicity of utterance and a focus on particular genre models, including folk music. One of the most important such constituent parts is the manifestation of national characteristics of Russian school, primarily by means of melodicism and its development, as have been presented by such composers as Prokofiev and Gavrilin. Among Vorobyov's compositions performed at the festival were large-scale works for chorus and orchestra — his "Requiem," "Stabat Mater" and "Magnificat," as well as a number of works for chamber ensemble and voice with piano. In the choral works Vorobyov introduced Russian melodicism in a subtle way, artfully combining it with the conspicuous melodic turns emulating stylistic features of Baroque and Renaissance music.

An immense role in the festival was played by the numerous performers who regularly participated there, whose contribution to it was invaluable. One of the tendencies of the festival was to organize concerts where certain performers were highlighted, and where they also had the chance to perform some rare compositions by contemporary composers. It was easier to do this in the 1990s, when even though it was even harder to find money to pay the performers, many of them were much more enthusiastic in performing in significant musical events, even in the cases when they did not receive any payment. A most important participant

of the festival was pianist Igor Uryash, who prior to his premature death performed regularly at the festival, where, among other music, he played all of Vorobyov's compositions for solo piano and for piano and other instruments, including performing the solo part of his Piano Concerto. Igor Vorobyov's wife, Olga Vorobyova regularly performed at the festival and performed most of his vocal works, as well as music by many other composers from St. Petersburg. Many qualified musicians from Moscow came to St. Petersburg to perform in the festival. A frequent guest at the festival was pianist Alexei Lubimov, who came to the festival to play music by John Cage, Vladimir Martynov and other avant-garde and post-avant-garde composers. Other musicians included violinist Tatiana Grindenko, who came with her "Opus Posth" ensemble, singers Natalia Gerasimova and Lyubov Kazarnovskaya, percussionist Mark Pekarsky with his percussion ensemble, pianists Vladimir Krainev and Naum Shtarkman, and a number of opera singers from the Boris Pokrovsky Theater. All of these performers were of the highest quality.

The performers from St. Petersburg who participated in the festival included soloists from the Mariinsky Opera Theater, soloists from the Philharmonic Society and participants of noteworthy orchestras and chamber ensembles. Some of the best conductors in the city took part in the festival, most notably, Valeriy Gergiev, who conducted both concert programs and operas, especially in the 1990s, when the Mariinsky Theater was one of the co-founders of the festival. An immense contribution to the festival was made by conductors Alexander Dmitriev and Alexander Titov — the latter especially was an immense asset to the festival, since he introduced many rare specimens of high quality Russian music of the first three decades of the 20th century, which fit very well the special interest of the festival to promote unduly neglected Russian music from this time period. The presence of qualified performers, especially conductors

in the festival was especially significant, if one considers that many people comprising the wide audience attends concerts not as much to hear particular musical compositions, but to hear noteworthy performers, which is a natural and regular occurrence. Moreover, if the music is contemporary and complicated, it is even harder to attract wide audiences, so the presence of celebrated performers is of the greatest help in this case. For this reason, a considerable contribution to the success the festival had in the 1990s was due to the presence in its programs of qualified performers.

Ultimately, the festival “From the Avant-garde to the Present Day” was terminated and gave way to the new festival “The World of Art. Contrasts.” This happened in two degrees. In 2011 the 20th jubilee festival took place, and its organizers were developing the feeling that the relevance of this festival was gradually beginning to subside, since the dramaturgical and conceptual ideas which made it possible to create entire blocks of this festival were becoming exhausted. In its primary stage the festival was really frequently connected with premieres of previously neglected compositions from the early 20th century Russian modernist trend, as well as with famous performers. Later the organizers started to present festivals devoted to certain themes, such as anniversary years for certain composers or notable events. Finally, the organizers understood that the initial impulse of the festival was exhausted and decided that after the 20th festival its format must be changed and see how it would go on from there. First they changed the name of the festival to “From the Avant-garde to the Present Day. Continuation.” In 2012 they had “Continuation 1,” in 2013 there was “Continuation 2,” and so forth. These festivals were already organized according to a different principle. First of all, classical music was introduced into programs in limited amounts. In addition, these festivals were all focused around one concert, the performance of a significant large-scale

composition, or an operatic production. In the case of the festival of 2015, the main concert of the festival, which took place at the Grand Hall of the Philharmonic Society, four large-scale compositions, previously unduly neglected, were performed under the direction of Alexander Titov: “The Iron Foundry” by Vsevolod Zaderatsky, the introduction to “Le Livre de Vie” by Nicolai Obouhov, “De Ordinatione Angelorum” by Arthur Lourie and “Industrialization” by Leonid Polovinkin. This was the main event of the festival, around which all the other, smaller concerts with piano, vocal and chamber ensemble music were supplemented. The festival was also slightly reduced in its scale. Nevertheless, opera, large orchestral compositions and theater remained the most important components in the festival. It was in those years that Alexander Mosolov’s “The Dam” and the new version of “The Victory over the Sun” were performed.

After the 25th festival took place, it was decided that this would be the last festival of its type, since a quarter of a century is a lengthy span of time. The two organizers of the festival decided that it was more advisable to terminate the festival in due time than to let it wear out its welcome and to outlive its own potentials and continue in a state of inertia. In order to overcome this inertia, the idea appeared to carry out a complete transformation, to create a totally new space, to attract new performers. Ultimately, the goal was to find new ways of solving the problem, which is the crucial one for culture — how to correlate with society. The organizers saw the situation of the 1990s as a case when society was interested in those changes which were taking place in life and in society, whereas presently there is much less interest in that, while, on the other hand, a generation grew up which has a consumer-like attitude towards this culture, so the goal to create an effect now becomes much more complex than previously. According to the organizers of the festival, in the previous time period society was situating in the

inertia of time, while now the goal is to resist this inertia. In other words, they saw that the festival was required to carry such a charge of energy and such an enlightening mission in order to inoculate people with the thought that art should not be treated from a consumer's point of view, that it carries out different, much loftier functions than merely being entertainment.

So Rogalev and Vorobyov decided to create an entirely new festival and to call it "Mir iskusstva. Kontrasty" ["The World of Art. Contrasts"]. The title evoked upon the title of the Russian artistic movement in painting of the turn of the 19th and 20th centuries, "Mir isskustva" ["The World of Art"], since in many ways they felt that they shared some of the aesthetical positions of this movement. At the same time, the festival included itself an important element from the previous festival "From the Avant-garde to the Present Day," that of juxtaposition in one festival of several contrasting diverse elements. Unlike the previous festival, the new festival presents classical music on an equal footing with contemporary music. Here these contrasts and juxtapositions are much stronger and more significant. The question now is to what degree contemporary compositions can carry out competition not only with music of their immediate predecessors and their contemporaries, or even with the works of composers from the early 20th century, but to what extent they can stand competition with the music of Bach, Mozart, Brahms and other classics. This creates a totally different artistic juxtaposition and, hence, a new artistic context.

One notable element from the previous festival, "From the Avant-garde to the Present Day" which has been further expanded in the format of the new festival "The World of Art. Contrasts" was the publication of weighty booklets for each festival. During the time of the previous festival, impressive catalogues were published, which not only included the programs of the festivals' concerts with the lists of composers, the titles of the compositions and the names of performers,

but also important historical documents from 20th century Russian history, political and artistic manifestos and reproductions of paintings and photos. With the advent of the new festival, the booklets for "The world of Art. Contrasts" have turned into even more significant editions, virtually presenting themselves as literary and artistic journals, where works of prose, poetry, art, as well as musicological and literary articles have been published, which presented an additional complementary element to the broad artistic scope of the festival.

The festival "The World of Art. Contrasts" in March 2017 lasted for a whole week and featured an assortment of contrasting concerts. One concert featured a concert program with such contrasting compositions as Brahms' Vier Ernste Gesange, Gesualdo's Madrigals, along with works by recently deceased St. Petersburg-based composers: Vladimir Veselov's song cycle on poetry by Alexander Blok and Galina Ustvol'skaya's Third Piano Sonata. The final concert of the festival took place in the Theater Hall of the Hermitage Museum and was devoted to the music of Leningrad/St. Petersburg-based composer Valeriy Gavrilin (1939–1999) and included a performance of his "Russian Notebook" transcribed for two pianos, and the first performance of his compositions recently discovered in archives — "Six Pieces for Two Pianos" and "Twelve Preludes on a Single Theme." In the first festival there was no orchestral music, while the festival in March 2018 presented a concert of music for chamber orchestra. Since this year's theme is Italian music, there was a composition by Domenico Cimarosa and contemporary composers.

The second festival "The World of Art. Contrasts" took place for a week, from March 22 to March 29, 2018, and was devoted to the theme of Italy and Italian music. on March 22 there was a presentation of the book "Organnaya muzyka vtoroy poloviny XX veka [Organ Music in the Second Half of the 19th Century] by Moscow-based musicologist, composer and organist Marina

Voinova, as well as an exhibition of paintings of Moscow-based artist Yulia Labinskaya, titled “The Sun in the Palm of the Hand.” On March 24 in the afternoon there was a concert of music by young composers from Finland and Russia at the Alexander Suvorov Museum, and in the evening there was a presentation of G. Traugot’s book “The Sonnets of Michelangelo translated by Vyacheslav Ivanov,” during which there was a performance of Shostakovich’s “Suite set to Texts by Michelangelo” for bass and piano, performed in an impressive manner by bass Anton Andreyev and pianist Anna Druchek.

There was a concert of music for voice and organ performed at the St. Michael Lutheran Church on Basil Island by three Moscow-based performers, soprano Yulia Labinskaya, baritone Dmitri Grinikh and organist Marina Voinova. The program included vocal works by Bartolomeo Tromboncino, Claudio Monteverdi, Benedetto Marcello, Alessandro Scarlatti, Mikhail Glinka, Anton Rubinstein, Antonio Cesti, Giuseppe Sarti, Luigi Luzzi, Giacomo Puccini, Gaetano Donizetti and Vincenzo Bellini. The concert at the Small Hall of the Philharmonic Society was called “With an Italian Accent” Most impressive was the premiere of the Piano Sonata by early 20th century Russian composer Mikhail Kvadri (to whom Shostakovich dedicated his First Symphony in 1925), who was killed by the Soviet government in 1929. The work combined a romantic texture with a mixture of tonal and moderately chromatic. The first performance of this work by Alexei Logunov was preceded by an annotation by Moscow-based musicologist Ekaterina Vlasova. Gesualdo’s Madrigals, Dmitri Bortnyansky’s Choral Concerto No. 32, Luigi Nono’s “Donde estas hermano” and Sofia Gubaidulina’s “The Horse” were sung effectively by the St. Petersburg New Chorus directed by the St. Petersburg New Chorus directed by Ivan Chekodanov and Polina Dolgikh. Frescobaldi’s Two canzonas, performed by Ivan Terekhanov on the harpsichord continued the early Baroque flavor already established in the concert, while the art songs

by Glinka and Respighi, sung by mezzo-soprano Anna Smirnova created a refined atmosphere of an aristocratic art salon, which was enhanced by the impressive performances Rachmaninoff’s “Italian Polka” and Lutsolawski’s “Variation on a Theme of Paganini” by the “PetRo Duet piano duet featuring Anastasia Rogaleva and Dmitri Petrov. The spirit of the art-salon was also present in the concert at the St. Petersburg Conservatory, where Baroque works by Frescobaldi, Scarlatti and Bernardo Storace performed by Elizaveta Panchenko on the harpsichord were complemented by works by young composers from St. Petersburg Arseniy Yuryev, Georgiy Feodorov, Alexei Logunov, Elizaveta Panchenko and Anna Kuzmina.

The concert at the Sheremetev Palace, titled “Close Circle” included works by composers from St. Petersburg (Sergei Oskolkov Jr., Anna Vasiruk, Olesya Berdnikova), different cities of Russia (Anna Frolova from Penza, Azamat Khasanshin from Ufa) and other former Soviet republics (Sandro Nebieridze from Georgia and David Aladzhian and Artur Agaronyan from Armenia), as well as Finland (Mikka Kallio and Niilo Junikkala) and USA (Gene Pritsker). Most impressive was the performance by New York-based violinist Dan Auerbach of Paganini’s Caprices No. 5 and 14, as well as Gene Pritsker’s Prelude for violin and piano. Niilo Junnikala’s “Three Songs to Poems by English Poets” demonstrated some inspired music by a promising young composer.

The festival rounded off with an impressive orchestral concert at the Atrium of the State Hermitage Headquarters performed by the Orchestra of the State Philharmonic Society of St. Petersburg for Children and Youth conducted by Dushan Vilic from Serbia, where the audience was able to hear Domenico Cimarosa’s Overture to *Il Matrimonio Secreto*, Stravinsky’s *Pulcinella Suite* for ballet, Ottorino Respighi’s “*Antiche Danze ed Arie*” and a most colorful and imaginative work by Igor Rogalev “*Domenico Scarlatti*,” Concerto for Mandolin

and Chamber Orchestra, the solo domra part being played by Alexander Makarov, the work being a tribute to Scarlatti and incorporating elements of his style into Rogalev's own musical language.

The "World of Arts. Contrasts" festival has demonstrated itself as a substantial musical endeavor, endowed with own distinct voice and a worthy continuation to the previous

festival "From the Avant-garde to the Present Day." It demonstrated Igor Rogalev and Igor Vorobyov as talented musicians, substantive composers and artistically endowed organizers of festivals, possessing artistry and zeal which never diminishes with the succeeding decades, but always ready to meet new challenges and come up with noteworthy artistic results.

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