

ГИИ ГОСУДАРСТВЕННЫЙ
ИНСТИТУТ
ИСКУССТВОВЗНАНИЯ



With the assistance of
The Foundation ‘Art Studies: Science, Experience, Education’

**RUSSIAN-BRITISH INTERCULTURAL DIALOGUE:
RUSSIAN MUSIC IN BRITAIN – BRITISH MUSIC IN RUSSIA**

International Academic Conference

**10–11 October, 2019
Russia, Moscow, Kozitsky pereulok, 5**

Conference coordinators:

Galima Lukina, Elena Artamonova, Olga Tabachnikova.

Organizing committee

Chairs:

Natalia Sipovskaya, Director of the State Institute for Art Studies, Doctor of Arts;
Daniel Waller, Head of School of Language and Global Studies (University of Central Lancashire), Doctor of Philosophy.

Committee members:

Galima Lukina, Vice-Director of the State Institute for Art Studies, Doctor of Art;
Olga Pashina, Academic Secretary of the State Institute for Art Studies, Doctor of Arts;
Levon Hakobian, Head of the Department of Music Theory (State Institute for Art Studies),
Doctor of Arts;
Olga Tabachnikova, Head of Russian Studies, Director of the Vladimir Vysotsky Centre for
Russian Studies (School of Language and Global Studies, University of Central Lancashire),
Doctor of Philosophy;
Elena Artamonova, Lecturer (School of Language and Global Studies, University of Central
Lancashire), Doctor of Philosophy.

Conference secretaries:

Anastasia Khakhalkina, Academic Secretary of the Academic Library (State Institute for Art
Studies);
Natalia Saamishvili, Researcher of the Department of Music Theory (State Institute for Art
Studies).

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Schedule of the International Academic Conference

RUSSIAN-BRITISH INTERCULTURAL DIALOGUE: RUSSIAN MUSIC IN BRITAIN – BRITISH MUSIC IN RUSSIA

10 October, Thursday

09.30-10.00 Registration (ground floor, Institute for Art Studies)

10.00-10.30 Opening of the conference (Mirror Hall, first floor)

10.30-13.00 Morning Session (Mirror Hall, first floor)

13.00-13.30 Tea/Coffee Break (Marble Hall, first floor)

13.30-14.30 Concert (Mirror Hall, first floor)

14.30-16.30 Afternoon Session (Mirror Hall, first floor)

16:30-16:45 Tea/Coffee Break (Marble Hall, first floor)

16.45-18.45 Evening Session (Reading Hall, first floor)

19.00-20.30 Concert (Mirror Hall, first floor)

11 October, Friday

10.30-13.30 Morning Session (Reading Hall, first floor)

13.30-14.00 Tea/Coffee Break (Marble Hall, first floor)

14.00-14.40 Conference Talk (Mirror Hall, first floor)

14.45-17.00 Afternoon Session (Reading Hall, first floor)

17.00-17.15 Tea/Coffee Break (Marble Hall, first floor)

17.15-18.00 Documentary ‘Remembering Stuart Campbell, 1949-2018’

(Cinema, ground floor)

18.00-19.30 Concert (Mirror Hall, first floor)

19.30-21.00 Conclusion. Round-table Discussion

Drinks (Marble Hall, first floor)

Official languages: Russian and English

Length of presentations: max.20 minutes

Programme

10 October, Thursday

Mirror Hall

10:00 Opening of the Conference

Opening Address

Natalia Sipovskaya, Doctor of Arts, Director of the State Institute for Art Studies

Plenary Talk

Vladimir Jurowski, Principal Conductor of the London Philharmonic Orchestra,
Artistic Director of the State Academic Symphony Orchestra of the Russian Federation
“Evgeny Svetlanov”;

Gerard McBurney, British composer, musicologist, writer and broadcaster
Musical Connections between Russia and Britain

10.30-13.00 Morning Session

Moderator: Levon Hakobian, Doctor of Arts, State Institute for Art Studies

Elena Dolinskaya, Doctor of Arts, Tchaikovsky Moscow State Conservatory
Nikolai Medtner in Britain

Tatyana Chernova, Candidate of Art Criticism, Tchaikovsky Moscow State Conservatory
Triumph of Nikolai Medtner's Romantic Sonata in London. Chronotope of the Cycle

Tatiana Tsaregradskaya, Doctor of Arts, Professor, State Institute for Art Studies
'Russian Trace' in Harrison Birtwistle's Works

Pauline Fairclough, Doctor of Philosophy, Professor, University of Bristol, UK
Anglo-Russian Musical Dialogues of the First World War

Olga Karsnogorova, Candidate of Art Criticism, Professor, Glinka State Conservatoire,
Nizhniy Novgorod
*Crossover in Compositional Labyrinths: from Sound Incarnation to Meta-interpretation. (On
the Problem of Performance of Piano Works by British and Russian Composers of the 2nd
Half of the 20th and 21st Centuries.)*

13.00-13.30 Tea/Coffee Break (Marble Hall, first floor)

13.30-14.30 Concert of English Music of the 17th and 18th Centuries, including works by Henry Purcell, William Byrd and Johann Christian Bach for harpsichord, traverse flute, baroque violin and baroque cello.

Performed by undergraduate and postgraduate students of the Tchaikovsky Moscow State Conservatory, Department of Historic and Contemporary Performance. (Mirror Hall, first floor)

14.30-16.30 Afternoon Session (Mirror Hall, first floor)

Moderator: Olga Pashina, Doctor of Arts, State Institute for Art Studies

Martin Outram, Professor, Royal Academy of Music, London, Violist of the Maggini Quartet, UK

British Composers of the 20th and 21st Centuries. 'Naxos Quartets' by Sir Peter Maxwell Davies

Zhanna Sizova, International Association 'Russian Culture'

Christian Metaphysics in the Works of John Taverner

Natalia Kononenko, Candidate of Art Criticism, State Institute for Art Studies

Music of Henry Purcell in Russian Art-cinema

Vladimir Marchenkov, Doctor of Philosophy, Professor, Ohio University, School of Interdisciplinary Arts, USA

Andrei Tarkovsky's Production of 'Boris Godunov' as an Artistic Credo

Nadezhda Teterina, Candidate of Art Criticism, State Institute for Art Studies

Copyrights for 'Boris Godunov': Oxford University Press vs W. Bessel & Co.

Anastasia Vediakova, Smolensk Region Philharmonic

Significance of Edward Elgar's Chamber Music in Russia Following the Festival Organized and Held in Commemoration of the Composer's Anniversary

16:30-16:45 Tea/Coffee Break (Marble Hall, first floor)

16.45-18.45 Evening Session (Reading Hall, first floor)

Moderator: Galima Lukina, Doctor of Arts, State Institute for Art Studies

Ivan Sokolov, composer, pianist, Tchaikovsky Moscow State Conservatory

My Concert Trips to the UK

Svetlana Lashchenko, Doctor of Arts, State Institute for Art Studies

'...Yesterday She Sang, Clara Novello.' On the History of Concert Tours of English Prima Donnas to Russia.

Svetlana Petukhova, Candidate of Art Criticism, State Institute for Art Studies

From London to Russian Capitals and Back: Tours of Classical Ballet Artists

Polina Kordovskaya, Kharkiv National Kotlyarevsky University of Arts, Ukraine

Anatole Fistoulari, Russian Conductor in Britain

Svetlana Savenko, Doctor of Arts, State Institute for Art Studies

Sir Isaiah Berlin and Russian Musicians

Rustem Kudoyarov, pianist, Tchaikovsky Moscow State Conservatory

Benjamin Britten's piano Concerto and the composer's creative connections and interactions with Russian (Soviet) culture

19.00-20.30 Concert (Mirror Hall, first floor)

Benjamin Britten, *Sonata for Cello and Piano*

Benjamin Britten, movements from *Suite No.1 for Cello Solo*

Edward Elgar, *Pieces for cello and piano*

Sergei Rakhmaninov, *Romances for cello and piano*

Pyotr Tchaikovsky, *Pieces and Romances for cello and piano*

Performed by Vladimir Tokha, cello, People's Artist of the Russian Federation, Professor, Gnessin Russian Academy of Music

Mikhail Makhnach, Daniil Nikonov, cello; Irina Krivchenko, piano, Winners of International Competitions

11 October, Friday

10.30-13.30 Morning Session (Reading Hall, first floor)

Moderator: Elena Artamonova, Doctor of Philosophy, University of Central Lancashire, UK

Susanne Marten-Finnis, Doctor of Philosophy, University of Portsmouth, UK

Ballets Russes: Production, Reception and Impact in the Early 1920s

Elena Potiarkina, Candidate of Art Criticism, Tchaikovsky Moscow State Conservatory

Diaghilev's Seasons in Britain

Amrei Flechsig, Doctor of Philosophy, Hanover University of Music, Drama and Media, Germany

'Our Friend Alan Bush': Alan Bush and Soviet Musicology

Galima Lukina, Doctor of Arts, State Institute for Art Studies

An Overview of the Russian and British Studies on Sergey Taneyev

Angelina Alpatova, Candidate of Art Criticism, Gnessin Russian Academy of Music

Vladimir Lisovoi, Candidate of Art Criticism, Russian State Specialised Academy of Arts

Old and Contemporary: Musical Genres of English Virginal Players as a Topic in Academic Works of Russian Researchers

Elena Artamonova, Doctor of Philosophy, University of Central Lancashire, UK

Multifaceted Creativity. Legacy of Alexander Ivashkin

Olga Tabachnikova, Doctor of Philosophy, University of Central Lancashire, UK

Russia and the West: Irrationalism in Music and Beyond. Creative Thought of Alexander Ivashkin

Arkady Goldenberg, Doctor of Philology, Reader, Volgograd State Pedagogical University

Fate of a Wandering Musical Plot in European and Russian Cultures. Marlborough-Malbrook-Mavrukh

13.30-14.00 Tea/Coffee Break (Marble Hall, first floor)

14.00-14.40 Conference Talk (Mirror Hall, first floor)

Elizabeth Wilson, cellist, writer and author of monographs on Shostakovich and Rostropovich, UK

Alexander Vustin, composer, Russia

14.45-17.00 Afternoon Session (Reading Hall, first floor)

Moderators: Olga Tabachnikova, Doctor of Philosophy, University of Central Lancashire, UK; Galima Lukina, Doctor of Arts, State Institute for Art Studies

Tara Wilson, Doctor of Philosophy, UK

Dmitri Smirnov and the Use of English Concepts in His Piano Work 'The Seven Angels of William Blake' (1988)

Natela Enukidze, Candidate of Art Criticism, State Institute for Art Studies

Music in 'La Chauve-Souris': Materials from the Archive of Nikita Baliev Preserved at the Victoria & Albert Museum in London

Irina Drach, Doctor of Arts, Kharkov National Kotlyarevsky University of Arts Named, Ukraine

An Operatic Outpost in 'Cultural Diplomacy' of the Perestroika Era

Evgeny Levashev, Doctor of Arts, State Institute for Art Studies

'The School for Scandal' and 'Woe from Wit': Polyphonic Dramaturgy of London Slander and Moscow Gossip

Elena Petrushanskaya, Candidate of Art Criticism, State Institute for Art Studies

Poles of Influence of English Music: Joseph Brodsky and Dmitry Shostakovich

Daria Zhurkova, Candidate of Art Criticism, State Institute for Art Studies

Music vs Politics: Image of Russia in British Pop-Music Songs of the 1980-2010s

Elena Savitskaya, Candidate of Art Criticism, State Institute for Art Studies

Russian Classical Music in the Works of British Rock Bands

17.00-17.15 Tea/Coffee Break (Marble Hall, first floor)

17.15-18.00 Documentary 'Remembering Stuart Campbell, 1949-2018'

(Cinema, ground floor)

18.00-19.30 Concert (Mirror Hall, first floor)

Claude Debussy, *24 Preludes*

Ivan Sokolov, *13 Pieces*, 1988

Performed by Ivan Sokolov, piano

19.30-21.00 Conclusion. Round-table Discussion

Drinks (Marble Hall, first floor)

Poster Papers:

Lyudmil Dimitrov, Doctor of Arts, Professor, Sofia University 'St. Kliment Ohridski', Bulgaria

Translated Text vs Original Music, or How the English 'The City of the Plague' was rendered into Russian 'A Feast in Time of Plague'

Alexander Medvedev, Candidate of Philology, Tyumen State University

Music of Henry Purcell and Russian Culture of the 20th Century: Anna Akhmatova, Joseph Brodsky, Arseny and Andrei Tarkovsky

Elena Miklukho, Russian Institute of Art History

'Elizabeth Full of Grace': Composer John Taverner on the Grand Duchess Elizabeth Fedorovna Romanov

Inna Manolova, Tchaikovsky Moscow State Conservatory

Vadim Borisovsky and Russo-British Relations in Viola Performance

Olga Ushakova, Doctor of Philology, Professor, Tyumen State University

Dmitri Shostakovich as the Main Character of Contemporary English Literature: Prose, Poetry and Drama. Intermedial Aspects

Svetlana Zvereva, Candidate of Art Criticism, State Institute for Art Studies

Russian Theme in the Life and Works of Alfred Swan, 1890-1970