

**RUSSIAN INSTITUTE OF THEATRE ARTS (GITIS)
MOSCOW P.I. TCHAIKOVSKY CONSERVATORY
GNESIN RUSSIAN ACADEMY OF MUSIC
THE STATE INSTITUTE FOR ART STUDIES**

INTERNATIONAL CONFERENCE

dedicated to the 160th anniversary of Konstantin Stanislavsky's birth
as part of the strategic academic leadership program «Priority-2030»

STANISLAVSKY AND MUSICAL THEATRE

November 1-3, 2023

Moscow

First Call for Papers

Konstantin Stanislavsky had connections with the musical stage and maintained relationships with its practitioners throughout his creative life, but these connections were actively realized starting from January 1919, the moment of the founding of the Opera Studio at the Bolshoi Theatre. In 1926, The Opera Studio under the leadership of Stanislavsky and The Musical Studio of the Moscow Art Theatre under the leadership of Vladimir Nemirovich-Danchenko acquired the status of state institutions and also obtained a stationary stage at the Dmitrovsky Theatre in Moscow.

Their joint activity began towards creating a new type of musical theatre - searching for repertoire, forms of stage and actor expression, stage space, relationships with the audience, professional ethics, and acting methodology. Specific plans and basic aesthetic principles laid down by Stanislavsky and Nemirovich-Danchenko continued to be carried out even after their death, becoming an extensive long-term creative program for the generation of

creators of the second half of the 20th century such as Leonid Baratov, Boris Pokrovsky, Leo Mikhailov, Joseph Tumanov, Georgy Ansimov and others.

The experience of the Moscow Art Theatre, with psychological realism as the basis of a conscious creative process and imaginative exploration, has been embodied in the work of the direct disciples and followers of Stanislavsky. Over time, it has transformed into a unique form in the productions of Russian opera theatres, by composers, librettists, conductors, concertmasters, directors, set designers, and performers. This regular process of creative ideas movement through the time requires contemporary analysis and reflection.

To what extent can these obvious changes be attributed to the dynamics of the modern general theatrical process, and to what extent to the evolution of Stanislavsky's ideas about opera in new historical circumstances? The purpose of the conference is to explore these questions and possible answers to them. The conference may be of interest to composers, conductors, theatre critics, musicologists, directors, vocalists, librettists, managers, graduates and undergraduate students of specialized educational institutions in music and opera specialties, as well as independent researchers.

The conference will take place in both online and offline formats.

Suggested topics:

- Musical theatre in the theoretical legacy of Konstantin Stanislavsky;
- Reflections on the ideas and method of Konstantin Stanislavsky in the musical theatre process of the 21st century;
- Opera art in the perception, directorial, and pedagogical practices of Konstantin Stanislavsky;
- Actor and role: the actor's work on the role-part in the directorial and pedagogical practice of Konstantin Stanislavsky; active analysis of the score and the role-part;
- Historical continuity of the super-task studying in opera art;
- Interpretation of the score by the conductor, director, scenographer, and vocalist;
- Konstantin Stanislavsky as an outstanding figure in theatrical history and theory, his real and declared influence on the modern opera process;
- Attraction-repulsion: ideological and creative opposition to Konstantin Stanislavsky in modern musical theatre process;

- Declarative adherence to the ideological and practical legacy of Konstantin Stanislavsky and actual stage results;
- Conservatism and freedom of expression in opera theatre;
- Opera tradition as a dogma and as a fundamental value of opera creation;
- Historical experience and modern opera practice: points of intersection;
- Modern trends in the development of opera art;
- The role and significance of Konstantin Stanislavsky in the history of opera directing.

Languages of the conference: Russian and English.

Deadline for participants from Russia is October 1, 2023.

Deadline for international participants (in case of visa processing) is August 15, 2023.

The application is filled in Russian and English, according to the following form:

- abstract of the report (150–200 words);
- keywords;
- signed photo (for example Ivanov S.), close-up in TIFF or JPG format (resolution from 300 to 600 dpi);
- information about the author: academic degree, academic title, place of work/study, city, position, contact information (email address, phone number), form of participation (online/offline), the need for an official invitation (yes/no), the need for a certificate (yes/no).
- indicate in which language the report will be read

Regulations of the report: 20 min. + 5 min. for discussion. It is possible to show videos and presentations.

The application for participation must be done in docx format in the form of a file entitled by last name, for example Ivanov S._request, and must be submitted to: application@gitis.net.

An organizing committee will make a decision concerning an application in a week after its submission. The decision will be communicated to an applicant via e-mail. The organizing committee reserves a right to reject an application. Unfortunately, we cannot provide written reviews for applicants whose applications were rejected.

Following the results of the conference, a collective monograph will be published with registration in the RSCI. Articles with a capacity of up to 30,000 characters, including spaces and footnotes, will be accepted until December 1, 2023. A design sample will be sent after the conference. Participation in the conference with a report is an obligatory condition for publication.

Participation in the conference is free of charge. It is possible to provide a dormitory. Please indicate this in the application sent as early as possible, because the number of rooms is limited.

The organizing committee will not cover any travel expenses.

If you have any questions, please, email to application@gitis.net.

The conference will take place at Russian Institute of Theatre Arts GITIS.
Address: Moscow, Maly Kislovsky pereulok, 6.

Organizing committee:

A.A. Barmak, Cand. of Sciences (Art Studies), Honored Art Worker of the R.F. (GITIS)

G.A. Zaslavsky, Cand. of Sciences (Philology), Honored Art Worker of the R.F. (GITIS)

A.G. Kolesnikov, Dr. of Sciences (Art Studies) (GITIS)

N.I. Kuznetsov, Dr. of Sciences (Art Studies) (Moscow P.I. Tchaikovsky Conservatory)

M.G. Raku, Dr. of Sciences (Art Studies) (SIAS)

I.P. Susidko, Dr. of Sciences (Art Studies) (Gnesin Academy of Music)

A.B. Titel, People's Artist of the R.F. (GITIS)

E.V. Shakhmatova, Cand. of Sciences (Art Studies), Dr. of Sciences (Philosophy) (GITIS)

V.A. Smelyakova, Secretary (GITIS)