

Ministry of Culture of the Russian Federation
Novosibirsk State Academic Theatre of Opera and Ballet
M.I. Glinka Novosibirsk State Conservatory

International Scientific and Practical Conference

**WESTERN EUROPEAN
PRECLASSICAL MUSIC:
THEORY, HISTORY AND PRACTICE**

within the project

**THE RENAISSANCE AND BAROQUE TRADITIONS IN THE
RUSSIAN AND WORLD MUSIC CULTURE**

26–29 April, 2023

Novosibirsk

PROJECT PROGRAM

Date	International Conference	Educational and Entertaining Program
26 April Wednesday		18.30 Small Concert Hall Concert-presentation of harpsichord
27 April Thursday	10.00 Opening First session 12.00 Open lecture by Anna Bulycheva 15.00 Second session	14.30–17.30 Organ Lounge Open lectures by Ekaterina Dmitrieva 18.00 Organ Lounge Organ concert Performer – Andrey Bardin 19.00 Opera and Ballet Theatre, Small Hall T. Arne «Thomas and Sally, Or the Sailor’s Return» Russian premiere 20.30 Cathedral of the Transfiguration of the Lord Organ concert Performer – Andrey Bardin
28 April Friday	10.00 Third session 12.30 Exhibition-presentation of Conservatory printed editions 13.00 Round-table discussion «Speaking about the Baroque» 15.00 Fourth session	14.00–17.00 Organ Lounge Open lectures by Ekaterina Dmitrieva 18.30 INIGO Culture centre Open lecture by Ekaterina Dmitrieva 19.00 Opera and Ballet Theatre, Small Hall H. Purcell «Dido and Aeneas»
29 April Saturday	Student's Day 10.00 Fifth session 14.00 Sixth session Announcement of the results of students' reports competition	11.30 Organ Lounge Open lectures by Ekaterina Dmitrieva 14.00 Organ Lounge Open lecture by Ekaterina Dmitrieva

	Closing of the conference	19.30 Cathedral of the Transfiguration of the Lord Organ concert Performer – Ekaterina Dmitrieva
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CONFERENCE PROGRAM

27 April, Thursday

Conference Hall

10.00 (Novosibirsk time) / 6.00 (Moscow time)

OPENING OF THE CONFERENCE

Musical Greeting

Olga Boboshko (Baroque violin)

Anna Nedospasova (harpsichord)

Giovanni Antonio Pandolfi Mealli

Sonata quarta «La Castella» op. 3 № 4 for violin and basso continuo

Welcoming speech from

Pavel Michkov,

vice-rector for research and digital development of the M.I. Glinka Novosibirsk State Conservatory, PhD in Art History

FIRST SESSION

Moderator – Anastasiya Privalova

PhD in Art History, lecturer at the Theory of Music Department of the Novosibirsk Conservatory

Anastasiya Privalova

PhD in Art History, lecturer at the Theory of Music Department of the Novosibirsk Conservatory

Music for plays as a part of Thomas Augustine Arne's musical and theatrical heritage

Natalia Ushakova

PhD in Art History, theory of music teacher at the Novosibirsk Regional College of Culture and Arts

Alchemical philosophy of Magnum Opus as exemplified in the opera «Orpheus» by Monteverdi

Olesya Mikhailova

PhD in Art History, assistant professor of the Altay State University
Sacred Opera: the history of genre

Dmitry Lyubimov

Postgraduate student at the History of Music Department of the M.P. Mussorgsky Ural State Conservatory (research advisor – A. Makarova, PhD in Art History, assistant professor)
Scenes of madness in the Italian opera of the XVII–XVIII centuries

Yulia Moskvina

PhD in Art History, lecturer at the Theory of Music Department of the P.I. Tchaikovsky Moscow State Conservatory
*Between the old masters' traditions and the contemporaries' manner of writing.
The issue of composition techniques in Ludwig Daser's masses*

Victor Kadochnikov

PhD in Art History, senior lecturer at the History of Music Department of the M.P. Mussorgsky Ural State Conservatory
«Mein Gmüt ist mir verwirret» – metamorphoses of Hans Leo Hassler's song

12.00

OPEN LECTURE

Anna Bulycheva

PhD in Art History, assistant professor of the P.I. Tchaikovsky Moscow State Conservatory

Jean-Joseph de Mondonville as a theatre composer

Break

14.00–15.00

27 April, Thursday

Conference Hall

15.00 (Novosibirsk time) / 11.00 (Moscow time)

SECOND SESSION

Moderator – Anna Nedospasova

PhD in Art History, assistant professor, professor at the Special Piano Department of the Novosibirsk Conservatory

Philipp Nodel

Assistant professor of the P.I. Tchaikovsky Moscow State Conservatory
Bruce Haynes's «The End of Early Music» – the experience of understanding the half-century tradition of historically informed performance practice

Andrey Bardin

artist, lecturer and musicologist of the Krasnoyarsk Philharmonics
Gottfried Kirchhoff (1685–1746) and his «L'ABC Musical»

Anastasiya Maltseva

PhD in Art History, assistant professor at the History of Music Department of the Novosibirsk Conservatory
Musical and rhetorical figures of Johannes Nucius and their genesis

Anna Nedospasova

PhD in Art History, assistant professor, professor at the Special Piano Department of the Novosibirsk Conservatory

Aleksandr Bayunov

Head of the workshop for early plucked musical instruments, Chemistry PhD
Italian traditions of harpsichord making in combination with modern technologies, experience of use in modern clavier practice

Aleksandr Bayunov

Head of the workshop for early plucked musical instruments, Chemistry PhD
Antonio Stradivari's guitars and their influence on modern practice of Baroque guitars making

Tatiana Babich

PhD in Art History, assistant professor at the Theory and History of Art Department of the Belarus State University of Culture and Arts, doctoral candidate of the Belarus State University of Culture and Arts
Lute music of the Baroque and its revival traditions in the modern culture of Belarus

Paolo Monticelli

Independent research fellow, head of the Musical Chapel of the Cathedral in Novara (Italy)

*Reconstructions and interpretations of Isabella Leonarda's music
(Ricostruzione e l'interpretazione della musica di Isabella Leonarda)*

Kristina Stepanenko

Student of the Theory of Music and Composition Faculty (musicology) of the Novosibirsk Conservatory, teacher at the Children's Music School № 1 in Novosibirsk (research advisor – PhD in Art History, assistant professor A. Maltseva)

Realization of the imitazione delle parole principle as exemplified in certain solo motets op. 6 of Isabella Leonarda

Ekaterina Bateneva

Lecturer at the Vocal Singing Department of the Novosibirsk Conservatory

Ivan Tkachenko

Soloist of the early music ensemble «Insula Magica» of the Novosibirsk State Philharmonics

Stylistic and technical peculiarities of working on Isabella Leonarda's spiritual concert «Litanie». Historical aspect and modern practice

28 April, Friday

Conference Hall

10.00 (Novosibirsk time) / 6.00 (Moscow time)

THIRD SESSION

Moderator – Olga Svetlova

PhD in Art History, assistant professor, head of the History of Music Department of the Novosibirsk Conservatory

Ekaterina Dmitrieva

PhD in Art History, assistant professor at the Theory of Music Department of the P.I. Tchaikovsky Moscow State Conservatory

Issues of clavier improvisation in performers' treatises of the XV–XVI centuries

Svetlana Bakuto

PhD in Art History, assistant professor at the History of Music Department of the Dmitriy Khvorostovsky Siberian State Institute of Arts

Arcangelo Corelli. Three names

Svetlana Goncharenko

Doctor of Art History, professor at the Theory of Music Department of the Novosibirsk Conservatory

Kenotypical compositional models in the genre of Concerto grosso of the XVIII century

Tatyana Smirnova

PhD in Art History, assistant professor at the History of Music Department of the Novosibirsk Conservatory

Some details to the «portrait» of the English pavane of the XVI–XVII centuries

Lyudmila Gavrilova

Doctor of Art History, professor, head of the History of Music Department of the Dmitriy Khvorostovsky Siberian State Institute of Arts

Renaissance of the Baroque music in modern liturgical practice

Larisa Gustova-Runtsio

Doctor of Art History, professor at the Theory and History of Art Department of the Belarus State University of Culture and Arts, senior research fellow of the Centre for the Belarusian Culture, Language and Literature researches of the National Academy of Sciences of Belarus (Minsk, the Republic of Belarus)

Genesis of Baroque musical thinking in liturgical practice of orthodox tradition in Grand Duchy of Lithuania

Maria Ostanina

musicologist, theory of music teacher at the Kuzbas College of Arts

Neobaroque in the national music of the last third of the XX century

12.30

EXHIBITION-PRESENTATION OF CONSERVATORY PRINTED EDITIONS

Olga Svetlova

PhD in Art History, assistant professor, head of the History of Music Department of the Novosibirsk Conservatory, executive editor of the «Journal of Musical Science»

28 April, Friday

Conference Hall

13.00 (Novosibirsk time) / 9.00 (Moscow time)

ROUND TABLE DISCUSSION «SPEAKING ABOUT THE BAROQUE»

Break

14.00–15.00

28 April, Friday

Conference Hall

15.00 (Novosibirsk time) / 11.00 (Moscow time)

FOURTH SESSION

Moderator – Anastasiya Maltseva

PhD in Art History, assistant professor at the History of Music Department of the Novosibirsk Conservatory

Boysen Jörn

harpsichordist, conductor, composer, head of the ensemble *Musica poetica* (the Hague, the Netherlands)

Punctuation, Grammar and Form in Baroque Compositions

Heinemann Michael

Dr. phil. habil., professor of historical musicology at the Carl Maria von Weber College of Music (Dresden, Germany)

Klangtypen alter Musik

Büsing Otfried

composer, professor of the theory of music at the Freiburg Conservatory of Music (Germany)

Plante Johann Sebastian Bach seine Schlussfuge aus seiner „Kunst der Fuge“ als Quadrupelfuge? Überlegungen zur unvollendeten Fuga a tre Soggetti BWV 1080

Maxim Serebrennikov

PhD in Art History, chief editor of the Editorial and Publishing Unit of the N.A. Rimsky-Korsakov Saint-Petersburg State Conservatory
About first printed examples of partimento fugue

Marina Girfanova

Doctor of Art History, assistant professor, professor at the Theory of Music Department of the N.G. Zhiganov Kazan State Conservatory
Some peculiarities of using canonical progressions in J.S. Bach's fugues from «The Well-Tempered Clavier»

Larisa Pylaeva

Doctor of Art History, assistant professor, professor at the Perm State Humanitarian Pedagogical University
Principles of form making in passacaglias of F. Couperin

Yavor Genov

doctor, assistant professor at the Research Institute of Arts (majoring in Music) of the Bulgarian Academy of Sciences (Sofia, Bulgaria)
Light music and its counterpart at the end of the XVI century according to Thomas Morley's definition

Ekaterina Babenko

PhD in Art History, assistant professor at the S.S. Prokofiev Donetsk State Musical Academy
Music «under someone else's name» as a phenomenon of authorship in preclassical art

Student's Day of the Conference

29 April, Saturday

Conference Hall

10.00 (Novosibirsk time) / 6.00 (Moscow time)

FIFTH SESSION

Moderators – Marina Mukhina, Dmitriy Tsilke

Students at the History of Music Department of the Novosibirsk Conservatory

Marina Mukhina

Student of the Theory of Music and Composition Faculty (Musical Teacher Training) of the Novosibirsk Conservatory (research advisor – PhD in Art History, assistant professor T. Smirnova)

Collection of Italian madrigals «Il Trionfo di Dori»

Evgeniya Lapkova

Student of the N.A. Rimsky-Korsakov Saint-Petersburg State Conservatory (research advisor – Doctor of Art History, professor A. Denisov)

E. Cavalieri's «La Rappresentazione di anima e di corpo»: plot and composition

Lyudmila Argunova

Student of the Musical Faculty of the Dmitriy Khvorostovsky Siberian State Institute of Arts (research advisor – Doctor of Art History, professor L. Gavrilova)

English Baroque theatre: on the way to semi-opera

Yana Gubenko

Student of the Variety Unit of the Murmansk College of Arts (research advisor – E. Kipriyanova)

History of lyrichord from its beginning to the present day

Dmitriy Tsilke

Student of the Theory of Music and Composition Faculty (Musicology) of the Novosibirsk Conservatory (research advisor – PhD in Art History, assistant professor A. Maltseva)

Periodization of the French harpsichord school: experience in developing the electronic resource French-Clav

Kseniya Koleevich

Student of the Dmitriy Khvorostovsky Siberian State Institute of Arts (research advisor – Doctor of Art History, professor L. Gavrilova)

Genre of toccata in the works of North-German Organ School composers

Pavel Lopatin

Master course student of the Kemerovo State Institute of Culture, teacher at the Art Centre for kids and youth of Leninskiy district (research advisor – Candidate in Culture Studies Zh. Ryabchevskaya)

Mastering the genre of traditional suite in the guitar class using J.S. Bach's cello suite №1 as an example

Daria Grigorieva

Student of the History and Theory Faculty of the L.V. Sobinov Saratov State Conservatory (research advisor – assistant professor, PhD in Art History N. Bondarenko)

J. Mattheson's opera «Boris Godunov»: history of creation, staging and artistic conception

Philipp Iliyin

Master course student of the Moscow Higher School of Social and Economic Sciences

To the question of a brief interest in hölzernes Gelächter of Vienna composers in the last decade of the XVIII century: difficulties in reconstruction and interpretation of their compositions

29 April, Saturday

Conference Hall

14.00 (Novosibirsk time) / 10.00 (Moscow time)

SIXTH SESSION

Moderator – Elena Khonyakina

Master course student at the History of Music Department of the Novosibirsk Conservatory

Elena Khonyakina

Master course student, records manager at the Guidance Unit of the Novosibirsk Conservatory (research advisor – PhD in Art History, assistant professor O. Svetlova)
Italian and German influence on the Danish music culture of the XVIII century

Anastasiya Shipitsina

Student of the Dmitriy Khvorostovsky Siberian State Institute of Arts (research advisor – Doctor of Art History, professor L. Gavrilova)
C. Gluck's opera «Antigone»: from tradition to reform

Pavel Lopatin

Master course student of the Kemerovo State Institute of Culture, teacher at the Art Centre for kids and youth of Leninskiy district (research advisor – professor, Doctor of Art History I. Umnova)
Peculiarities of smaller polyphonic cycle in the works of guitar composers

Kseniya Ledovskikh

Student of the Theory of Music and Composition Faculty (Musicology) of the Novosibirsk Conservatory (research advisor – Doctor of Art History, professor S. Goncharenko)
Jolivet's «Ascèses» for flute solo: to the question of modern monodic form

Anastasiya Sosnova

Student of the Theory of Music and Composition Faculty (Musicology) of the Novosibirsk Conservatory (research advisor – Doctor of Art History, professor S. Goncharenko)

Schnittke's violin sonata №1 as an example of a neobaroque cycle

**ANNOUNCEMENT OF THE RESULTS OF STUDENTS' REPORTS
COMPETITION**

CLOSING OF THE CONFERENCE