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Boleslav L. Yavorsky's Activities in Saratov: Following the Pages of the Archived Materials*

Irina V. Polozova

*Saratov State L. V. Sobinov Conservatory, Saratov, Russian Federation,
polozovaiv@sarcons.ru[✉], <https://orcid.org/0000-0001-5519-4381>*

Abstract. The article is focused on analysis of the Saratov period of the academic and pedagogical activities of outstanding Russian musicologist Boleslav Leopoldovich Yavorsky. Based on the study of the archival documents preserved at the Saratov L. V. Sobinov Conservatory, this article dwells upon the music theorist's stay in Saratov in 1916 and during the years 1941–1942. Our study is centered around two episodes of the scholar's life: the first time Yavorsky became acquainted with the Saratov Conservatory (1916), where he arrived in the role of the chairman of the final examinations, as well as his scholarly and pedagogical activities during the years of the evacuation of the Moscow Conservatory to Saratov (1941–1942). During the period of evacuation, the theorist worked meticulously and fruitfully: he organized the Bach seminar and realized the large-scale scholarly project “Creative Thinking of Russian Composers from Glinka to Scriabin.” Mention is made of the immense aid of Sergei Vladimirovich Protopopov, Yavorsky's friend and student, who collected his manuscripts and prepared them for publication after the scholar's death (November 1942). They constitute the bases for the study of the spheres of Yavorsky's academic and pedagogical activities, as well as for the comparative analysis of the typeset texts from the Saratov archive, on the one hand, and Yavorsky's published articles and memoirs about him, on the other hand. The article demonstrates that the documents preserved in Saratov possess their own specific features, and in some cases demonstrate a significant divergence from the published texts. The article also dwells on the topicality of Yavorsky's scholarly works for contemporary musicology.

Keywords: Boleslav Yavorsky, Sergei Protopopov, library of Saratov Conservatory, Moscow Conservatory in Saratov, Bach seminar, “Creative Thinking of Russian Composers from Glinka to Scriabin”

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Культурное наследие в исторической оценке

Научная статья

Деятельность Б. Л. Яворского в Саратове: по страницам архивных материалов**

Ирина Викторовна Полозова

*Саратовская государственная консерватория имени Л. В. Собинова,
г. Саратов, Российская Федерация,
polozovaiv@sarcons.ru[✉], <https://orcid.org/0000-0001-5519-4381>*

Аннотация. Статья посвящена анализу саратовского периода научной и педагогической деятельности выдающегося отечественного музыковеда Болеслава Леопольдовича Яворского. На основе изучения архивных документов, хранящихся в Саратовской консерватории имени Л. В. Собинова, в работе освещается пребывание учёного в Саратове в 1916 и 1941–1942 годах. В центре исследования оказываются два эпизода из жизни Яворского: первое знакомство с Саратовской консерваторией (1916), куда он приехал в качестве председателя выпускной экзаменационной комиссии и научная и педагогическая деятельность в годы эвакуации Московской консерватории в Саратов (1941–1942). В этот период исследователь работает много и плодотворно: организует Баховский семинар, реализует масштабный проект «Творческое мышление русских композиторов от Глинки до Скрябина». Отмечается огромная помощь Сергея Владимировича Протопопова — друга и ученика Яворского, который после смерти учёного (ноябрь 1942) собрал и подготовил к публикации его рукописные труды. На основе их изучения показаны сферы научной и педагогической деятельности Яворского, дан сравнительный анализ машинописных текстов из саратовского архива с опубликованными трудами Яворского и воспоминаниями о нём. Выявлено, что саратовские документы обладают своей спецификой, а в некоторых случаях имеют значительное расхождение с опубликованными текстами. Кроме того, в статье раскрывается идея преемственности и актуальности научных работ Яворского, получающих развитие в современных музыковедческих исследованиях.

Ключевые слова: Б. Л. Яворский, С. В. Протопопов, библиотека Саратовской консерватории, Московская консерватория в Саратове, Баховский семинар, «Творческое мышление русских композиторов от Глинки до Скрябина»

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Introduction

The musical-theoretical legacy of Boleslav Leopoldovich Yavorsky, one of the most brilliant scholars in the sphere of 20th century musicology, has been studied and brought into scholarly use by the present time. His scholarly works, written in the first half of the previous century, have not lost their topicality up to now and present a methodological basis for many contemporary researchers; the scholar's conceptions have received new comprehension on the part of researchers in recent years, in presentations in conferences devoted to Bach, and in other forms of activity (see, for example: [1; 2]).

The present article sheds light, on the basis of the documents preserved at the archive of the Saratov Conservatory, on the episodes of the music theorist's life and activities connected with his two sojourns in Saratov, and an overview is given of Yavorsky's activities in the spheres of pedagogy and scholarly research during that period.

Yavorsky in Saratov: the Biographical Aspect

Yavorsky made two trips to Saratov, each time for different reasons and with different lengths of his stay. The first time the scholar visited Saratov was in 1916, when he, representing the Imperial Russian Musical Society, headed a

commission on graduate examination in various different artistic disciplines at the Saratov Conservatory. Yavorsky inspected the Saratov Conservatory, communicated with the professors and attended the classes, about which he compiled a detailed 52-page-long report.¹ Judging from the data cited in this report, the examinational commission was quite exigent and strict. Of the thirteen graduates who were accepted to the exams, only six people received diplomas with the title of "free-lance artist," three female graduates were given certificates, three people received the rights for diplomas upon fulfilling in a statutory period all the requirements of the mandatory artistic and scholarly subjects, and one female graduate received the right for a certificate.² As it is known, Yavorsky aspired during the course of his entire life towards developing and modernizing a system of musical enlightenment and education. Engaging himself in pedagogical activities in Kiev and Moscow, he organized People's Conservatories in these cities, and set up a series of free concerts during the period between 1907 and 1911 in Moscow called "Musical Exhibitions," the basis of the repertoire of which was comprised by works by the composers that were contemporary at that time. He actively helped forward the (unrealized) project of creating a "Union of Russian Composers" (no later than 1915), [3, pp. 136–141] and subsequently

¹ At the present time, this document is preserved at the Russian National Museum of Music (RNMM). See: Yavorsky B. Notes for Attendance of Classes of the Professors at the Saratov Conservatory. 1916. RNMM. Fund 146. Portfolio 707–708. 52 p.

² For more details on this see: Malysheva T. F. Uroki proshlogo: analiz deyatel'nosti Saratovskoi Alekseevskoi konservatorii v sezone 1915–1916 uchebnogo goda [Lessons of the Past: Analysis of the Activities of the Saratov Alexeyev Conservatory During the 1915–1916 Academic Year Season]. *Traditsii khudozhestvennogo obrazovaniya i vospitaniya: istoriya i sovremennost'* [Traditions of Artistic Education and Upbringing: History and Contemporaneity]. Saratov: Saratov State L. V. Sobinov Conservatory, 2004. P. 17.

his activities were connected with the work of the Musical Section (MUZO) of the Narkompros [People's Commissariat for Enlightenment]. [4, p. 26] The thoughtful acquaintance with the educational process at the Saratov Conservatory compelled Yavorsky in 1916 to formulate the positions reflecting his own vision of reform of musical education during the period of tumultuous transformations and experiments in the country.³

The second time Yavorsky came to Saratov in late October 1941 as part of the evacuation of the Moscow Conservatory. It must be noted that the mandatory evacuation of the leading artistic, scholarly and educational collectives from Moscow and Leningrad were conducive to the renewal of, and also, in some cases, in building musical life in the regions. [5; 6] During the course of the years 1941–1943, on the basis of the Saratov Conservatory, the two groups worked in combination. A brilliant assemblage of musicologists from Moscow were evacuated to the city, and they continued their academic work within the walls of the Saratov Conservatory. Undoubtedly, such a unification of the two collectives was conducive to enriching the pedagogical experience and the exchange of creative ideas. As Yavorsky's friend, assistant and student Sergei Vladimirovich Protopopov, who also resided in Saratov during that period, wrote: "The individual

conditions in Saratov that all those who were evacuated from the Moscow Conservatory found themselves in were extremely conducive both to the rapprochement of the Muscovite musicians between themselves and a close solidarity between musicians from Moscow and Saratov. <...> Yavorsky's musical activities in Saratov brought together all of the most progressive musicians from the Moscow and the Saratov Conservatories and aroused a tremendous amount of interest towards itself."⁴

The archive of the Saratov Conservatory stores lists of the professorial-teaching, administrative and technical personnel consisting of the unified collectives of the Moscow and the Saratov Conservatories. The lists varied substantially in their numbers during those years: from 179 to 211 people. The divisions of the Department for Composition and Music Theory were directed by professors Mikhail Pekelis (the Music History Department), Victor Tsukkerman (the Music Theory Department), Sergei Vasilenko (the Orchestration Department), and Nikolai Garbuzov (the Music Theory and Acoustics Department). By June 1, 1942 the faculty of the unified conservatory consisted of 38 professors, 40 associate professors, 10 senior faculty members, 4 senior research associates, 16 assistants and 6 teachers. On November 10, 1941 the student body consisted of 152 students.⁵

³ For more detail about this see in the archival documents of the RNMM: Yavorsky B. L. About Conservatories. 1920–1923. RNMM. Fund 146. Portfolio 5749. Typeset. 18 p.; Yavorsky B. L. Theses of the Presentation about the Methods of Professional Artistic Education. 1924–1925. RNMM. Fund 146. Portfolio 5814. Typeset. 14 p.

⁴ Protopopov S. V. *The Final Period of Boleslav Yavorsky's Life from the Moment of Evacuation to Saratov*. Library of the Saratov State L. V. Sobinov Conservatory. Typescript. P. 1.

⁵ List of the faculty of professors and teachers of the Moscow State P. I. Tchaikovsky Conservatory (1942). State Archive of the Saratov Region. Fund R-2330. Saratov State L. V. Sobinov Conservatory. List 1. Portfolio 3, pp. 101–102.

On February 1, 1942, the faculty of the Composition and Music Theory Department included Iosif Ryzhkin, Efim Vilkovir, Boris Levik, Valentina Taranushchenko, Mark Reznik, Ivan Martynov, Mikhail Mikhailov, Yakov Evdokimov, Iosif Tyutmanov, Nadezhda Bryusova, Lev Kulakovsky, Iosif Dubovsky, Yuri Keldysh, Alexander Shukhman, Grigory Fridkin, Victor Berkov, and Vladimir Protopopov.⁶ The faculty was mobile, since many professors changed the locations of their evacuations and moved to other cities.

Among the professors of this department, Yavorsky's name is also frequently mentioned, and, as it is indicated in the document, he was not attached to any department ("he works outside the department"), but, at the same time, carried out all of the required pedagogical work.

Yavorsky's Pedagogical and Academic Activities in Saratov

As it follows from Yavorsky's letter to Kirill Vinogradov, the theorist read "...a course for the pedagogues, a course for the students (composers, theorists and historians), and conducted his Bach seminar. The piano students asked him to read them a course about Liszt. I have talked about him once, on Monday we shall gather together a second time."⁷ In addition, Yavorsky conducted a seminar for the aspirants on performing styles. On July 12, 1942, he read a lecture for the aspirants "The Answer to One Musician about Modes," and on July 26

the first of the six meetings of the faculties of teachers and the collectives of students of the Moscow and the Saratov Conservatories took place, on which Yavorsky read fragments of his work "Creative Thinking of Russian Composers from Glinka to Scriabin." The archive of the Saratov Conservatory holds preserved journals the theorist maintained during the period of his evacuations. The 30 pages of typescript present lists of attendance of the classes by the students, with the indications of the dates, subjects and a rather complete expounding of the plans of the classes. Mention is also made in them of the Bach seminar, which, to judge from the journal, was held from March 19, 1942 to November 12, 1942. Altogether, there were 33 sessions, attended by varying numbers, from 28 to 51 students and faculty members.⁸

However, what remained to be most important during the period of his evacuation was his scholarly work, which was extremely intensive. It was particularly in Saratov during the final months of his life that the theorist devoted to the completion and edition of his research work "Creative Thinking of Russian Composers from Glinka to Scriabin." In addition, he continued his research of the issues of the figurative in music, wrote the article "The Artistic Consciousness and the Factors of its Organization," made a number of presentations and left a significant number of sketches and preparatory material in generalizing philosophical and aesthetic thought.

⁶ Ibid. List 3, backside 4.

⁷ Yavorsky B. L. *Vospominaniya. Stat'i. Perepiska. T. 1* [Memoirs. Articles. Correspondence. Vol. 1]. Moscow: Sovetskii kompozitor, 1972. P. 602.

⁸ Yavorsky B. L. The Moscow Conservatory in Saratov. December, 1941 — the Year 1942. *Journal*. Typescript. Library of the Saratov State L. V. Sobinov Conservatory. P. 11–17. (In Russ.)

Yavorsky, similar to other researchers, found himself in a difficult situation, not being endowed with the possibility of making active use of his personal library, as well as the funds of the library of the Moscow Conservatory. Occasionally, he was able to order musical scores and books from Moscow, which is testified by Yavorsky's letter to the director of the Saratov Conservatory about the delivery of musical scores sent over to him from the library of the Moscow Conservatory (works by J. S. Bach, Kolberg and Kuhnau), as well as the lithographical recordings of his lectures.⁹ A few months later, Yavorsky writes in his letter to Levon Atovmyan: "It is very difficult to work on editing a work without any materials — the published editions (the dictionaries) and my manuscripts. Here in Saratov there is nothing available, and I have come here without a single page of any of my works. The final workmanship is a very responsible and difficult job..."¹⁰

The unfavorable conditions for engaging in scholarly activities was also complicated by serious everyday problems. The scholar resided in a cramped room in a communal apartment together with Protopopov: "We live with Sergei Vladimirovich in a room, which only fits a bed, a couch and a card table that shields both of the sleeping accommodations with its sides. We have to lie down and get up, while taking the positions of antipodes, etc. with our legs pointed to the ceiling. We have come here starkly without anything."¹¹ At that time, the lodgings were

either not heated at all, or were warmed very badly, about which Yavorsky writes to the singer Olimpiada Gorshchenko: "My creative work is going very badly due to the impossible living conditions. Our room is a third smaller than Lyova's in Moscow; there is no instrument available, there are no lights, the cold is incredible. Presently I am bundling myself at night, as if on the North Pole, in everything we have — and even so it feels as if I have a wet compress on my back."¹²

This situation was of great concern to the researcher's friend, Dmitri Shostakovich, who exerted a significant amount of energy so that Yavorsky would be given a more spacious place to live. As the result, in October 1942 the theorist moved into a new room close to the Conservatory. However, this resettlement took place only a month before his decease. During the course of the final months of his life, Yavorsky's heart illness exacerbated, spasms followed one another frequently, whereas it was very difficult to find qualified medical assistance in Saratov at that time.

On November 19, 1942 Yavorsky conducted the final of the six sessions of his Bach seminar devoted to analysis of thematicism in the preludes and fugues of the *Well-Tempered Clavier*, as well as the principles of their performance. Protopopov in his memoirs about his teacher writes: "During the course of his whole life, Boleslav Leopoldovich conducted seminars devoted to J. S. Bach several times, but he was never before able to carry them out as fully..., as... in Saratov, a week before

⁹ Yavorsky B. L. *Vospominaniya. Stat'i. Perepiska...* P. 660.

¹⁰ *Ibid.* P. 605.

¹¹ *Ibid.*, pp. 603–604.

¹² *Ibid.* P. 608.

his death. During our last meeting devoted to Bach's seminar, on Thursday, November 19, 1942... Boleslav Leopoldovich said in a joyful and excited tone: 'Comrades! I congratulate you! For the first time in my life, I was able to carry out a Bach seminar in full capacity. Now I can die in peace'... At that time those words seemed to all of us to be of an ominous contrast with the overall wonderful mood of the Bach seminar carried out upliftingly. It was particularly due to his contrast with the overall mood of the participants of the seminar, these words spoken by B. L. made an impression on everybody."¹³

Yavorsky passed away on the morning of November 26, 1942 from an attack of stenocardia and was buried at the Voskresensky Cemetery on November 28. Protopopov writes: "That fact that Boleslav Leopoldovich always triumphed over everything around him by his immense will, his great, powerful character and temperament, leaves his image for us as very lively, ardent and highly principled towards all the manifestations of life. Even his death could not bind him to his bed, but encountered him sitting in an armchair in front of a desk, among the spread out pages of his final, wonderful work."¹⁴

Yavorsky's Archival Legacy at the Saratov Conservatory: Assembling and Study of his Fund

Let us turn to Yavorsky's archival material preserved at the Saratov Conservatory. It is obvious that the materials of the compilation were initially compiled by Protopopov, who not only was

also evacuated in Saratov, but also helped Yavorsky in typesetting, editing and proofreading his works, choosing the necessary musical examples, etc. After Yavorsky's death, Sergei Vladimirovich compiled and systematized his teacher's scholarly legacy, prepared detailed commentaries to them and made copies of all the materials. After having left Saratov along with the group of faculty members of the Moscow Conservatory, Protopopov replenished Yavorsky's materials in Saratov, by virtue whereof his memoirs, obituaries of Yavorsky and new materials about him appeared here in this city. The last document which was given to the Yavorsky fund is dated 1952 (a review by Professor Mikhail Alpatov on Yavorsky's pronouncements about Leonardo da Vinci's legacy of paintings).

At the turn of the 1950s and the 1960s, Natalia Taube, associate professor and chairwoman of the Music History Department at the Saratov Conservatory, while being engaged in the study of the history of this institution, turned to the materials of Yavorsky's archive. She systematized the documents and formed its first inventory list. In the subsequent years, the fund was practically never utilized and for several decades fell out of the attention of the musicians in Saratov, but beginning with the 1980s it found a thoughtful researcher — Tatiana Malysheva, who has meticulously studied its contents for over 30 years.

Malysheva carried out the textual study of all the documents in Yavorsky's fund and compared them with the published

¹³ Protopopov S. V. *The Final Period of Boleslav Yavorsky's Life...* P. 3.

¹⁴ Ibid. P. 5.

materials. Among her publications (which are primarily comprised by articles devoted to the theorist's work "Memoirs of Sergei Taneyev"), the conceptual questions of Yavorsky's works find themselves at the center of attention. At the same time, Malysheva not only examines the problem range of this work, but also highlights those fragments of the "Memoirs" that are absent in the publication: "In Sergei Vladimirovich's edition the book 'Memoirs' consisted of 12 chapters, each of which was preceded by a title... The titles of the chapters were given by Sergei Protopopov. The chapters referred to Sergei Ivanovich Taneyev's compositions, the scholarly foundations of his music theory, fixation of the features of the composer's artistic personality, descriptions of his class, the pedagogical process demonstrated during his classes, etc. The preparation, the writing, the systematization and the compilation of the materials of the 'Memoirs' were carried out by Boleslav Leopoldovich, who was aided by Sergei Vladimirovich Protopopov, who annotated the text of his teacher's book with all sorts of commentaries. The latter included concise line-by-line references, more extended footnotes and, finally, separate supplements brought out into separate

sections, for the most part, enunciating particular incidents from Taneyev's life and artistic biography. In the guise of such a separate Supplemental Section, particularly these incidents were proposed to be brought into the book 'Memoirs' in the version edited by Protopopov... Altogether, the book was ready for publication. Sergei Vladimirovich Protopopov was indicated as its editor on the title page of its typescript. But... in 1954 Protopopov passed away."¹⁵ As the result of her comparative analysis, Malysheva discovered that Yavorsky's memoirs about Taneyev were published in another edition, in which the division of the 'Memoirs' into chapters was also absent.

The comparative analysis of Yavorsky's works undertaken by Malysheva demonstrates that such types of disparity are discovered not only in the work about Taneyev, but also in such texts as Protopopov's work "The Final Period of Boleslav Yavorsky's Life from the Moment of Evacuation to Saratov," which was published in Volume 1 of the Memoirs about the scholar. As Tatiana Fyodorovna notices, "the coincidences between the texts themselves are singular and come to separate, rarely found phrases."¹⁶ In addition, the Saratov-based researcher discloses a circle of unpublished materials

¹⁵ Malysheva T. F. Vospominaniya Boleslava Leopoldovicha Yavorskogo o Sergee Ivanoviche Taneeve: iz arkhiva Saratovskoi konservatorii (pod redaktsiei S. V. Protopopova) [Memoirs of Boleslav Leopoldovich Yavorsky about Sergei Ivanovich Taneyev: from the Archives of the Saratov Conservatory (Ed. by S. V. Protopopov)]. *Problemy khudozhestvennogo tvorchestva: sbornik statei po materialam Vserossiiskikh nauchnykh chtenii, posvyashchennykh B. L. Yavorskomu* [Issues of Artistic Creativity: A Compilation of Articles Based on Materials from the All-Russian Scholarly Readings Dedicated to B. L. Yavorsky]. Saratov: Saratov State L. V. Sobinov Conservatory, 2018, pp. 27–28.

¹⁶ Malysheva T. F. Kartochka iz kataloga biblioteki SGK [Card from the Library Catalog of the SSC]. *Problemy khudozhestvennogo tvorchestva: sbornik statei po materialam Vserossiiskikh nauchnykh chtenii, posvyashchennykh B. L. Yavorskomu i priurochennykh k 105-letiyu Saratovskoi konservatorii* [Issues of Artistic Creativity: a Compilation of Articles Based on Materials from the All-Russian Scholarly Readings Dedicated to B. L. Yavorsky and Organized for the Occasion of the 105th Anniversary of the Saratov Conservatory]. Saratov: Saratov State L. V. Sobinov Conservatory, 2017. P. 8.

of Yavorsky connected primarily with his pedagogical activities.¹⁷

The Yavorsky fund at the Saratov Conservatory holds Malysheva's typescript work "Boleslav Yavorsky's Saratov Archive" comprised of 39 pages, wherein the researcher examines all the archival materials of the fund and touches upon the history of the study of the archive, comparing the published materials with the documents preserved in Saratov.

Overview

Yavorsky's scholarly legacy, which has remained topical at the present time, as well, presents the object of serious reflection. At the Saratov Conservatory, Yavorsky's name is immortalized not only by a commemorative plaque in the Small Hall of the Conservatory, wherein the composer organized his Bach seminar, but also by the organization of the annual scholarly conference devoted to Yavorsky and set to coincide with the day of his memory. The history of this conference dates back to 1992, when upon the initiative of the pro-rector for research of the Saratov Conservatory Elena Ershova the first scholarly forum took place, which "musicologists and performers from many Russian conservatories attended and where they made their presentations, while the subject matter was devoted exclusively to Yavorsky's legacy."¹⁸

In subsequent years the scholarly conference gradually expanded its subject matter, however, Yavorsky's ideas have remained at the center of the researchers' focus. Updates were made of the culturological subject matter and the search for interdisciplinary connection, which was so organic for the theorist, the theme of performance interpretation, which was one of the crucial themes for him, the issues of reflection of the concept of intonation, and the theory of modal rhythm in the music of Russian composers, theses about the development of musical auditory perception, and a number of other themes. The reflection of contemporary scholars directed at the comprehension of Yavorsky's ideas has turned out to be very productive and is conducive to generation of new concepts. One of the most illustrative in this regard was the conference held in 2013, which hosted many brilliant presentations, including those by Alexander Koblyakov from Moscow ("Boleslav Yavorsky's Teaching in the Context of a New Meta-Systemic Approach"), Elena Vartanova from Saratov ("Yavorsky and Rachmaninoff: the Ontology of the 'Dies Irae' in Sergei Rachmaninoff's Music"), Olga Kulapina from Saratov ("Boleslav Yavorsky's Modal Theory: the Conceptual Aspect"), Yakov Fain from Novosibirsk ("About the Concept of Intonation in Boleslav Yavorsky's Music Theory Concept (Concerning the Problem

¹⁷ Malysheva T. F. Boleslav Yavorskii [Boleslav Yavorsky]. *Kompozitory i muzykovedy Saratova: sbornik statei* [Composers and Musicologists of Saratov: Digest of Articles]. Moscow: Kompozitor, 2008. P. 61.

¹⁸ Vishnevskaya L. A. K istorii Vserossiiskikh nauchnykh chtenii pamyati B. L. Yavorskogo [On the History of the All-Russian Scholarly Readings in Memory of B. L. Yavorsky]. *Problemy khudozhestvennogo tvorchestva: sbornik statei po materialam Vserossiiskikh nauchnykh chtenii, posvyashchennykh B. L. Yavorskomu i priurochennykh k 105-letiyu Saratovskoi konservatorii* [Issues of Artistic Creativity: Compilation of Articles Based on Materials from the All-Russian Scholarly Readings Dedicated to B. L. Yavorsky and Organized for the Occasion of the 105th Anniversary of the Saratov Conservatory]. Saratov: Saratov State L. V. Sobinov Conservatory, 2017. P. 8.

Statement)”), and Tatiana Malysheva from Saratov (“Reflection of the Principles of Sergei Taneyev’s Musical Thinking in his Pedagogical Activities (Based on Boleslav Yavorsky’s Memoirs)”), or the conference held in 2017, which featured presentations of Olga Kulapina (“Boleslav Yavorsky’s Art of Performance”), Tatiana Svistunenko (“On the Significance of the Tritone as ‘the Basic Cell of Musical Speech’ in Boleslav Yavorsky’s Teaching”), Galina Kaloshina and Ksenia Shalkova (their joint presentation “The Christian Conceptions and Symbols in Sofia Gubaidulina’s Cycles of Concertos in Light of Boleslav Yavorsky’s Ideas”), Elena Ponomareva (“Certain Theses by Boleslav Yavorsky Regarding Tchaikovsky’s Music: Out of Context and Within the Context”), Elena Mstislavskaya (“Boleslav Yavorsky’s Achievements in the Context of Musical-Pedagogical Research”),¹⁹ etc. The scholarly conference that took place in 2019 and connected thematically not only with Yavorsky’s

scholarly legacy, but also with Russian sacred music, once again revealed the universality of Yavorsky’s ideas, their capability of being actualized in the most unusual contexts, which was reflected, among other instances, in Angela Khachayants’ presentation (“About the Melodic Connections in the Znamenny Chant (a Comparative View of Boleslav Yavorsky’s Teaching)”).²⁰

Thereby, as the result of the activities of the outstanding scholar and musician Yavorsky, not only are bridges being built between the various epochs, styles and directions in the process of evolution of the art of music, but also parallels are being lined up between various academic directions and schools, and the trace of this theorist left during the period of his short-time stay in Saratov has turned out to be so significant and multifaceted for us that it has made it possible for us to bring forward and develop his legacy during the course of many decades following his departure from this world.

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²⁰ Khachayants A. G. O melodicheskikh svyazyakh v znamennom raspeve (komparativnyi vzglyad na uchenie B. L. Yavorskogo) [On Melodic Connections in Znamenny Chant (a Comparative View of the Teachings of B. L. Yavorsky)]. *Problemy khudozhestvennogo tvorchestva: sbornik statei po materialam Vserossiiskikh nauchnykh chtenii, posvyashchennykh B. L. Yavorskomu [Issues of Artistic Creativity: Compilation of Articles Based on Materials from the All-Russian Scholarly Readings Dedicated to B. L. Yavorsky]*. Saratov: Saratov State L. V. Sobinov Conservatory, 2020, pp. 5–11.

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Information about the author:

Irina V. Polozova — Dr.Sci. (Arts), Vice-Rector for Research and International Activity, Professor at the Department of Music History.

Информация об авторе:

И. В. Полозова — доктор искусствоведения, проректор по научной и международной деятельности, профессор кафедры истории музыки.

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