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Цена свободная

SERGEY KHODNEV
FROM CHOREGOS TO DEMIURGE

TEATR. finds out which fundamental principles of an old opera performance have retained their relevance in the modern theater, which ones have acquired it, and which, on the contrary, have lost.

ANNA SMIRINA
KONSTANTIN SERGEEVICH CHANGES HIS OCCUPATION

TEATR. is trying to understand how Stanislavsky adapted his «system» to an musical genre, taught opera directors and opera singers to listen with their eyes and see with their ears, fought with Nemirovich for The Queen of Spades and used movie techniques in his opera productions.

KONSTANTIN CHERKASOV
MASTERS, ASSOCIATE PROFESSORS, DOCTORS, LAWYERS

TEATR. tells how Vladimir Nemirovich-Danchenko and Vera Inber remade Traviata by Giuseppe Verdi.

KONSTANTIN UCHITEL
MEYERHOLD AND OPERA. FROM UNFULFILLED

Starting to recall the opera work of the Master, TEATR. came to the conclusion that in those of them that have come to life, he appears as a professional musician and subtle stylist. And in those that the audience never saw he does as a reformer and seer.

DMITRY ABAULIN
THE SPIRAL OF PATRICE CHEREAU

In 1976, a revolution occurred in Bayreuth — the old Wagnerian stereotypes were destroyed. The French director with only two opera productions in his portfolio dared to encroach on it. TEATR. decided to recall what came out of it.

PETER VOROTYNTSEV
THE BATTLES IN MARRIED LIFE

In 1975, exactly forty-five years ago, Ingmar Bergman directed The Magic Flute and transformed the opera film genre forever. TEATR. analyses how the film relates to the trends in world opera directing of Bergman's time and our own.

OLGA MANULKINA
WHY STUDY OPERA

What is hidden behind the phrase «opera studies»? What new in the field of studying opera recently appeared in Russian and foreign languages? What is the difference between European and American approaches? TEATR. asked to answer these questions leading experts in the field of opera studies — musicologists, employees of musical theaters and critics.

MARIA NEKLYUDOVA
BAROQUE OPERA AS A CYBERNETIC MACHINE

Why do modern productions of baroque operas often cause fatigue, and their concert performances, on the contrary, are met with more enthusiasm? Do instruments like supertitles help us better understand musical theater or upset the balance between verbal, musical and other components of the opera? Looking for answers to these questions TEATR. addresses semiotics, which made a revolution in the description of performing arts half a century ago.

VLADISLAV TARNOPOLSKY
SOUND-ACOUSTIC PLOT

TEATR. is trying to trace how a contemporary composer invades the space of theater directing, without becoming a director.

EKATERINA BELYAEVA
FROM THE FEST TO THE FESTSPIELE

Modest music festivals existed in Europe already in the 18th century. For example, regular concerts of choral groups in England. In the next century, the festival movement has already swept all over Europe. TEATR. tries to outline its brief history.

**EKATERINA BABURINA
IT IS NOT A TEMPLE HERE**

Now that the opera is inaccessible to the audience in places specially designated for it like musical theaters, it's time to recall how the opera has been actively mastering places that are completely not intended for it in the last decades.

**ANNA GORDEEVA
THOSE WHO DO NOT SING**

46 years ago, the new revolution happened in opera theater — choreographers came to power. Since then, starting with Pina Bausch, many theaters have given to people of dance the right to stage operas. TEATR. tries to understand why opera theaters need «strangers».

**MARIA ZERCHANINOVA
FROM VERSAILLES TO THE MOON**

Dressing artists in historical costumes and putting musicians with authentic instruments in the orchestra pit is not enough to resurrect an old opera. TEATR. tells how director Benjamin Lazar reconstructs baroque works in France. And not only baroque ones.

**ZOYA BOROZDINOVA
IMAGINATION ENGINEER**

Heiner Goebbels has a unique position in the theatrical and musical world. He is a composer and a director, but above all, an inventor of the theater, who thinks up the relation of space to movement, light to text, body to music. TEATR. tried to apply the Goebbels's method to the description of his own works, which escape from clear definitions.

**NATALYA OVCHINNIKOVA
GENIUSES AND PLACE**

In the era of Theodor Currentzis, as they now call the period of his artistic leadership at the Perm Opera and Ballet Theater from 2011 to 2019, the most important directors of our time worked there. TEATR. tells how Peter Sellars, Robert Wilson and Romeo Castellucci worked in Perm and what memories of themselves they left there.

**ELENA CHEREMNYKH
COMPOSER BECOMES A DIRECTOR**

TEATR. decided to understand where Russian composers and directors Vladimir Rannev and Alexander Manotskov came from and what they are.

**NATALIA SURNINA
BABY-OPERA, HORROR-OPERA
AND SADNESS-OPERA**

Twenty new operas in three years — that is the result of the work of the laboratory of young composers and playwrights «Cooperation». Most of the scores have grown to full-fledged one-act operas, and in a variety of formats: site-specific, opera-promenade, children's opera, perfume opera, multimedia opera, plant-opera, baby-opera.

**NIKA PARKHOMOVSKAYA
BIG MIGRATION**

The names of directors collected in the Bolshoi Theater opera repertoire can be envied by any drama theater in the world. What unites all these people? Why do they stage operas in the country's the most important musical theater? TEATR. analyses the causes and consequences of the migration of drama directors to the Bolshoi.

**TATA BOEVA
ENCYCLOPEDIA OF OPERA DIRECTING**

TEATR. made up a small encyclopedia with the names of all important directors from the middle of the twentieth century to the present day.

05
Марина Давыдова
Самая прогрессивная архаика

ИСТОРИЯ

10
Сергей Ходнев
От хорега до демиурга

16
Анна Смирин
Константин Сергеевич меняет профессию

29
Константин Черкасов
Немирович-Данченко:
магистры, доценты, врачи, адвокаты

39
Константин Учитель
Мейерхольд и опера. Несбывшееся

45
Петр Воротынцев
Ингмар Бергман.
Битвы из супружеской жизни

50
Дмитрий Абаулин
Спираль Шеро

ТЕОРИЯ

56
Зачем изучать оперу
и что такое opera studies

67
Мария Неклюдова
Барочная опера
как кибернетическая машина

74
Владислав Тарнопольский
Звуко-акустический сюжет

ПРАКТИКА

102
Екатерина Беляева
От феста до фестшпиле:
обзор оперных фестивалей мира

110
Екатерина Бабурина
Опера вне оперных театров:
здесь вам не храм

117
Анна Гордеева
Те, которые не поют

123
Мария Зерчанинова
Бенджамен Лазар: от Версаля до Луны

129
Зоя Бороздинова
Хайнер Гёббельс: инженер воображения

134
Наталья Овчинникова
Гении и место: Селларс, Уилсон
и Кастеллуччи в Перми

139
Елена Черемных
Композитор себе режиссер

144
Наталья Сурнина
Бэби-опера, опера-хоррор и опера-печаль

150
Ника Пархомовская
Большая миграция

ЭНЦИКЛОПЕДИЯ ОПЕРНОЙ РЕЖИССУРЫ

158
Тата Боева