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Nikolai Sidelnikov's Opera "The Flight": the Genre, Dramaturgy and Specificity of the Style

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Abstract. Nikolai Sidelnikov's opera "The Flight" based on Mikhail Bulgakov's play with the same title was created during the course of four years (1981–1985). In 2011 its premiere took place at the Boris Pokrovsky Chamber Theater, the production was carried out by producer O.T. Ivanova. The opera was performed in a revised version of Sidelnikov's student Kirill Umansky, who reorchestrated it for a smaller orchestra. Analogously with the writer's play, the opera consists of four acts, each of which is comprised of two scenes. Correspondingly, the structure of the opera includes eight scenes or eight "Dreams". The action of the opera takes place in the 1920s – specifically, during the years 1920–1921. In Russian history, this particular period was marked by a bloody civil war, which in many ways was the consequence of the October Revolution of 1917. The place of action is: Northern Taurus – Crimea – Constantinople – Paris – Constantinople. The first and second acts of the work are devoted to Russia, while the third and fourth act unfold in Turkey, France and then, once again, Turkey. *The aim of the present article* is to disclose the peculiarities of the genre and the opera "The Flight", in which the main qualities of the composer's artistic manner are reflected quite concisely. Another important goal is also to present to the readers the authors' discovery of numerous stylistic allusions forming a parallel semantic background and unfathomably deepening and expanding the composition's musical-scenic dimension. The quotations and allusions not only create a broad associative polystylistic field, – the play of various "types of music" as a certain analogy of "a section of the culture of various epochs", the sounding sonosphere, – but also possess a symbolic meaning. There appears a deep "basin" of meanings, which stimulates an intellectual comprehension of the musical text.

Keywords: Nikolai Sidelnikov, Mikhail Bulgakov, the opera "The Run", genre, dramaturgy, stylistic allusions, quotations.

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Опера «Бег» Н. Н. Сидельникова: жанр, драматургия, специфика стиля

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Резюме. Опера «Бег» Н.Н. Сидельникова по одноименной пьесе М. А. Булгакова создавалась на протяжении четырех лет (1981 – 1985). В 2011 году состоялась ее премьера в Камерном театре имени Б.А. Покровского, постановку осуществила режиссер О.Т. Иванова. Опера прозвучала в версии ученика Н.Н. Сидельникова – К.А. Уманского, который создал камерный вариант данного сочинения.

Опера, по аналогии с пьесой писателя, состоит из четырех действий, каждое из которых содержит две картины. Композиция оперы включает в себя соответственно восемь картин или восемь «Снов». Действие оперы происходит в двадцатые годы XX столетия (1920-1921). В истории России этот период ознаменовался кровопролитной гражданской войной, которая во многом явилась следствием октябрьской революции 1917 года. Место действия: Северная Таврия – Крым – Константинополь – Париж – Константинополь. Первое и второе действия произведения посвящены России, третье и четвертое разворачиваются в Турции, Франции и вновь Турции.

Цель настоящей статьи – раскрыть особенности жанра и драматургии оперы «Бег», в которой основные качества художественной манеры композитора отразились весьма отчетливо. Важной задачей является также обнаружение многочисленных стилевых аллюзий, образующих параллельный смысловой фон и неизмеримо углубляющих и расширяющих музыкально-сценическое пространство сочинения. Цитаты и аллюзии создают не только широкое ассоциативное полистилистическое поле, – игру разных «музык» как некий аналог «среза культуры разных эпох», звучащую соносферу, – но имеют и символическое значение. Возникает глубокий «колодец» смыслов, который стимулирует интеллектуальное осознание музыкального текста.

Ключевые слова: Н.Н. Сидельников, М.А. Булгаков, опера «Бег», жанр, драматургия, стилевые аллюзии, цитаты.

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Introduction

Nikolai Nikolayevich Sidelnikov (1930–1992), People's Artist of the USSR, Laureate of the State Mikhail Glinka Prize, Professor of the Moscow State Conservatory, is one of the most original, genuinely Russian composers. His musical legacy comprises a bright page of Russian musical culture of the second half of the 20th century. Sidelnikov belongs to the generation of composers who began their activities during the 1950s and 1960s and by the present time have become classics. Among them, we can list Rodion Shchedrin, Sofia Gubaidulina, Alfred Schnittke, Edison Denisov, Sergei Slonimsky, Boris Tishchenko, Georgiy Sviridov, Yuri Butsko, Roman Ledenyov, Valeriy Gavrilin and many others who have inscribed their names into the history of Russian music of that particular historical period.

The composer's closest friend, pianist Grigoriy Haimovsky has expressed himself very vividly and stridently in his essay "Sidelnikov as I hear and read him": *"It may be that for you, my friends, the following words of mine about Sidelnikov may seem to be fantastically exaggerated, but I shall pronounce them. Sidelnikov was an ingeniously gifted musician of a most rare intensity of thought, of great depth of sensation of the most acute perception of the phenomena of his time"*⁹. It is hard not to agree with this.

Sidelnikov's legacy is broad and diverse. It encompasses musical compositions written in various genres. He created vocal-choral works, various compositions written in the so-called mixed genres – a symphony-divertimento, a concerto-

symphony, a symphony-oratorio, – chamber instrumental and vocal genres, as well as music for various films and radio productions.

Sidelnikov is an outstanding composer for the theater. He penned the ballet "Stepan Razin", based on Stepan Zlobin's novel with the same title and Maxim Gorky's cinematic scenario (1974–1977, produced by ballet master Alexei Chichinadze,), two large-scale operas – the grandiose dilogy "Chertogon" ["The Exorcist"] set to his own libretto based on Nikolai Leskov's short-story with the same title (1978–1981), and "The Flight" based on Mikhail Bulgakov's play with the same title (1981–1985). The composer also wrote a children's opera "The Scarlet Flower" set to A. Mashistov's libretto based on Sergei Aksakov's fairy tale (1974).

The foundation of Sidelnikov's style is based on the traditions of Russian culture, the *Russian* element predetermined the conceptual-aesthetic principles, the choice of plotlines for his music for the stage – frequently historical ones, the accentuation on the spiritual-moral issues connected with Russia and with separate personalities, as well as his inclination towards national folkloristic intonations in his music. Sidelnikov is a remarkable original melodist, and this attribute of his creative style is vividly attractive for professional musicians, as well as for music lovers; he is very much endowed with this great priceless gift, which testifies of his adherence to the national style, his connectedness to the traditions of the 19th century Russian classics and, most likely,

⁹ Sidelnikov, how i hear and read him. [Electronic resource]. Available at:

http://www.gregoryhaimovsky.com/?page_id=1257 (accessed on: 17 December 2025).

primarily to the music of Pyotr Tchaikovsky.

Sidelnikov is a formidable symphonist who has absorbed into his musical style the traditions of the 19th and early 20th century Russian and Western European composers. The most significant qualities of many of his compositions are immensity, largesse, grandiose orchestral qualities of the texture, fresco writing, the process of qualitative transformation of the thematic material, the dialectic principle of unswerving incremental unfolding, the outgrowth of the thematism from the initial germ-theme, – with a multitude of various modifications and transformations, including arch-like "transfers" of thematic material from one movement to another. The technique of writing presents a means of manifestation of a multitude of serious conceptions, creating a philosophical comprehensiveness.

The aim of the present article is to disclose the peculiarities of the genre, the dramaturgy of the opera "The Flight", in which the chief qualities of the composer's artistic manner have reflected themselves very concisely. Another important goal is to discover the inherent stylistic allusions that create a parallel semantic background and accentuating and broaden unmeasurably the opera's musical-scenic space.

The opera "The Flight" was created by Nikolai Sidelnikov during the course of four years (1981–1985). During the composer's lifetime, only a fragment of the

composition was performed at the "Moscow Autumn" festival. Later, in 2011, the opera was staged by producer Olga Timofeyevna Ivanova at the Boris Pokrovsky Chamber Theater. The premiere of the work took place with great success and received broad resonance in the musical culture of Moscow¹⁰, as well as beyond its bounds. The opera was performed in a chamber version of Sidelnikov's student Kirill Umansky, who reorchestrated this composition for a smaller orchestra. Umansky himself indicated that the changes were brought in mostly to the orchestration. He reduced certain textural doublings, and also made a number of changes of register. The main goal of Sidelnikov's student was to preserve the basic features of the original score. All of this made it possible to stage the premiere of the work.

The Specificity of the Genre

The opera's literary text, the groundwork of the plotline, the number of the characters, as has been noted before, were derived by the composer from Mikhail Bulgakov's play "The Flight". Analogously to the writer's play, the opera consists of four acts, each of which is comprised of two scenes. The structure of the opera, correspondingly, includes eight scenes, or eight "Dreams".

The action of the opera "The Flight" takes place in Russia in the 1920s – to be precise, during the years 1920–1921. In the history of the country, that period was marked by a bloody civil war, which in many ways was the consequence of the

¹⁰ The world premiere of Nikolai Sidelnikov's Opera. Ekaterina Biryukova contemplates about the complexities of travel in time. [Electronic resource].

Available at: <https://opera-pokrovsky.livejournal.com/3122.html> (accessed on: 12 December 2025).

October Revolution of 1917. The places of action are: Northern Tauris – Crimea – Constantinople – Paris – Constantinople. The first and second acts of the opera are devoted to Russia, whereas the third and fourth acts unfold in Turkey, France and, once again, Turkey.

Researcher Galina Grigorieva provides the definition of the opera "The Flight" as a "literary opera" (Grigoryeva, 2014, 116). According to her observation, Sidelnikov realized the idea of "the music by following directly the prosaic text" (Grigoryeva, 2014, 116).

The term "literary opera" (*Literatur oper*) came into scholarly use due to the research writings of Edgar Istel, a music critic who applied it in his work *Das Libretto*, written in 1914 (Tarnopolsky, 2019, 55). According to the German researcher, the distinctive feature of such a type of opera is a precise adherence to the original dramatic text of the composition. Peter Peterson and Hans-Gert Winter in their respective times have also indicated at the specific features of literary opera. They noted that the structure of a literary text, its lingual, semantic and aesthetic sides are completely preserved in the musical dramaturgy of a musical composition (Tarnopolsky, 2019, 57).

In 1983 German theorist and music critic Carl Dahlhaus turned to the present phenomenon of "literary opera" and developed it in his work "From Music Drama to Literary Opera" (Dahlhaus, 1983). Vladimir Tarnopolsky in his article "What Comes after Dahlhaus? From Literary Opera to a New Music Theater" notes that the German music theorist's work defines the process of development

of "literary opera" as a particular type of operatic work composed in the direction of the so-called new music theater (Tarnopolsky, 2019, 58).

The opera "The Flight", undoubtedly, one way or other, reflects the characteristic tendencies of many literary operas of the 20th century – when the text of the literary work is applied, its verbal, figurative and artistic organization in the musical-dramatic direction are preserved. Along with this, the dramaturgy of Sidelnikov's opera cannot be exhausted merely by one sole definition – "literary opera". Here it is necessary to indicate the specific natural occurrences of *opera as a genre*, which includes in itself several most important components (Komarnitskaya, 2011, 28–52; Komarnitskaya, 2011, 9):

- indications of the genera of art connected with the poetics of the drama (tragedy), epos or fairy tale (an independent branch within the epic direction), lyrical genres, comedy (satire);
- the historically emerged genre type of opera (or the genre model of opera) – *dramma per musica* (Italian for "drama set to music"), singspiel, buffa, opera seria, opera semi-seria, etc.
- an authentic individual-authorial definition of the genre of opera, frequently inscribed by the composer in the opera's title on the title page of the score – opera-bylina [lay poem], opera-ballad, etc.

The opera "The Flight" is a work, first of all, pertains to a *dramatic genre* – from the perspective of the genera of the arts. It is characterized by the sharp social conflicts connected with the frightening years of the

Revolution, the Civil War and the lives of separate groups of people who ended up in the whirlpool of the described historical period. The opera shows the social conflict between the new and old governments – the Bolsheviks and the White Army. Cruel scenes of killings of innocent people without any due process of law are also present here, as well as the flight and total migration of some of the protagonists from Russia. Here the most important moral and religious issues are raised – namely those of the spurning of all the centuries-old foundations of Orthodox Christian Russia. All of this, in one way or another, became manifested in Bulgakov's play and Sidelnikov's opera.

Besides the social and ideal collisions, the opera shows a moral-spiritual conflict on the example of one of the main protagonists – General Roman Valeryanovich Khludov. This character's pangs of conscience are connected with the fact that he, having been in a condition of extreme exaltation, killed the orderly sergeant Krapilin. The phantom of the latter character constantly haunts the general during the course of the entire opera.

The theme of reproach of conscience, wherein the figure of a dead or recently killed person appears before the gaze of the protagonist, can be frequently traced in Russian classical opera of the 19th and 20th centuries. In this respect, we may perceive as the most illustrative compositions, for example, Alexander Dargomyzhsky's "The Mermaid" (where at the Duke's wedding the voice of Natasha, who has thrown herself off the cliff into the river, is heard), Pyotr Tchaikovsky's "The Queen of

Spades" (where the phantom of the Countess haunts Hermann), Modest Mussorgsky's "Boris Godunov" (where the phantom of the slain Tsarevich Dmitri appears), and Dmitri Shostakovich's "Lady Macbeth of the Mtsensk District" (where the phantom of Boris Timofeyevich appears before Katerina Izmailova and curses her for what she did). Sidelnikov in a certain sense continues the traditions of the Russian culture, reflecting in his composition profound psychological and moral considerations. At their basis lies the idea of retribution for committed sins, the trampling of human values.

The composer's unique talent is expressed by the fact that in the opera many social strata are depicted, variegated protagonists are shown who are at conflicting positions with each other, and, – if it is possible that such a comparison may be applied here, – here "everybody is against everybody". The existent collisions in the adversarial positions of the various social groups and separate protagonists are vividly expressed. The knot of the opera's contradiction affects a large number of characters, at the same the acuity of the struggle, the antinomian character, are brought to a maximal limit.

The dramatic category of art in opera, undoubtedly, turns out to be the predominating one. At the same time, identically to Mikhail Bulgakov's play, there is a vivid *satirical directedness* present in the opera, expressed in an incriminating derision of human vices and passions.

One of the most vivid instances wherein this tendency is disclosed is the *scene of cockroach races* (the third act, the fifth scene, or the fifth "Dream"). General Charnota

decides to place his stake on cockroach races in order to improve his difficult financial position. He sells for an underrate to the organizer of the cockroach races Artur Arturovich a box with toys and Circasian cartridge belts¹¹, – at that moment, these objects comprise his entire fortune. Charnota gambles on the favorite of the races, the cockroach named Yanychar [Janissary]. But fortune does not favor the general, since Yanychar, as the result of a manipulation created by Artur Arturovich, falls by the wayside. Thereby, Charnota's final savings turn out to be lost.

The satiric aspect of the present situation consists in the fact that the Russian people, ending up in emigration and finding themselves in a state of poverty, try to earn their living by all possible means and even participate in senseless gambling games. The cockroach races described in Bulgakov's play and recreated in Sidelnikov's opera possess a symbolic meaning, one that is connected with the title of the composition "The Flight".

One of the crucial scenes in the opera is the "card game" scene (the seventh scene or the seventh "Dream"). In it Grigoriy Charnota, being in an extremely difficult situation, without a penny in his pocket, ends up in Paris. The former general in torn and ragged clothes (i.e., in his underwear) arrives to the house of his compatriot and long-time acquaintance, Paramon Korzukhin, who, in contrast, is in a financially secure state and lives in great prosperity. The former asks money from Korzukhin, but receives a harsh rejection. Then Charnota decides to lay hold of

Paramon Ilyich's fortune in a fraudulent manner, and provokes him to a card game. The luck turns out to be on the side of the former general, who makes a packet and wins twenty thousand dollars. Korzukhin, finding himself in a desperate situation, refuses to part with such a large sum and makes the attempt to retrieve his money, pretending to be ill and threatening with the police.

In this scene the image of General Charnota's former travelling wife Lyus'ka is presented. In this plotline-stage situation, she is featured as a French woman and calls herself Mademoiselle Lucie Frejal, and also is the beloved of Paramon Korzukhin. However, in spite of her new lover, she helps her former husband Charnota preserve his money and leave Korzukhin's house without encountering any encumbrance. Through the prism of satire, here the tragic voice of the composer is ostensibly heard – Sidelnikov deeply commiserates the disadvantaged Russian people who found themselves in a tragic position and became engaged in unattractive actions.

The lyrical line reflects the amorous-moral collisions of the mutual relations of private-docent Sergei Pavlovich Golubkov and Serafima Vladimirovna Korzukhina (the former wife of the deputy minister of trade Paramon Ilyich Korzukhin). Their emotional stress, compassion towards one another and sincere feelings of love and devotion are demonstrated in the opera. The aim of Sergei Pavlovich Golubkov's life turns out to be, first of all, his interest in the fate of Serafima Korzukhina, who

¹¹ A gazyr (cartridge belt) among the Caucasian peoples is a rifle cartridge prepared in advance,

consisting of a measured-out charge of gunpowder or paper patron and bullet.

has found herself in a most difficult afflictive physical condition (being ill with typhus). He wants to preserve her life, to protect her from the frightening events and, in the final run, to obtain his happiness with her. Such a considerate attitude towards Serafima conveys the genuine sincerity of this protagonist's feelings. The lyrical theme of love presents a peculiar bright ray permeating Sidelnikov's entire opera.

In this connection, it is possible to remember certain other Russian operas by 20th century composers, likewise endowed with a vividly expressed emotional intensity, wherein the natural laws of the lyrical genera of art are also manifested: Sergei Prokofiev's "War and Peace" (the relationship between Andrei Bolkonsky and Natasha Rostova) and Sergei Slonimsky's opera "The Master and Margarita" (showing the love between the Mater and Margarita). The lyrical directedness, defined by the life events and the elevated noble feelings of these protagonists, brings in a vivid contrast into the dramatic action.

All of these genre-related inclusions are subject to the predominating idea, connected with the tragic world-perception of that cruel reality that reigned in the era of the revolution and civil war in Russia.

From the point of view of the historical genre type, the opera "The Flight" presents a demonstrative example of the so-called "grand opera". Broadly defined, this is, essentially, the definition of an opera consisting of many acts, predominantly of a serious (non-comedic) character. It is characterized by the use of historical

plotlines, stage effects and full-fledged mass scenes. The opera "The Flight" is a broad-scale (lasting over three hours), in which true historical events are reflected. An important component of it is presented by the mass scenes with the participation of a large number of characters pertaining to diverse groups conflicting with each other, as well as the choral episodes.

The turning to the genre of "grand opera" in the composition "The Flight" is not accidental. The given genre is exceedingly illustrative for many musical compositions pertaining to 19th and 20th century Russian culture reflecting the lofty patriotic idea – wholehearted service and devotion to the Motherland, Russia. Outstanding examples of this are, as it is well-known, Mikhail Glinka's "A Life for the Tsar", Modest Mussorgsky's "Khovanshchina" and "Boris Godunov", Nikolai Rimsky-Korsakov's "The Legend of the Invisible City of Kitezh and the Maid Fevroniya", and Sergei Prokofiev's "War and Peace". The connectedness of Sidelnikov's opera "The Flight" to these ingenious compositions is all too apparent. And herein lies the civic stance of the Russian composer, commiserating the fates of his countrymen, who ended up in the frightful whirlpool of the social collisions of the early 20th century.

The Principles of Dramaturgy

In Sidelnikov's opera "The Flight" broad reflection was provided to the *musical-dramaturgical principles* of opera of the dramatic genre, which in many ways are dictated by the specificity of the poetics of drama as a gens of art. Its foundational principles are: the principle of anticipation, the dialectics of interaction between the

centripetal and the centrifugal forces (or lines), the principle of repeated complexes of dramatic positions (Komarnitskaya, 2011, 84–90).

The principle of anticipation is based, first of all, on the forestalling by the music of the plotline-stage action. There occurs an advance perspective of a certain plotline-scenic situation, a consistent process of "germination" demonstrates itself in the musical dramaturgy in the description one or another protagonist – prior to his or her appearance on stage. And this "germination" is carried out because of the emergence of intonational, rhythmic, textural and timbral harbingers. On a larger scale – the culminating, pinnacle moment of any particular scene, or even the opera as a whole, may be forestalled purely by musical means. Within the musical language, an independent system of arch-like connections, culminations-harbingers is frequently formed, its logic of development may be to a certain degree separate from the onstage component, but, at the same time, organically connected with it. The music supplements or "articulates" the verbal text, at the same time, enriching the latter from within. The present principle manifests itself on various scalar levels: the separate episodes, scenes and acts, as well as the opera as a whole. At the same time, the intonational narrative, the orchestral development, the text of the libretto, and the line of plotline-scenic action are situated in a tight inter-conditionality. At the same time, the anticipation may also appear on separate relatively independent levels – the musical proper, the plotline-scenic level, as well as on that of the expounding of the verbal text

– the libretto. For example, a separate intonation or vividly developed characteristic motive may exercise a "radius of effect" on the upcoming development of the musical dramaturgy. At another instance, a separate word of the text of the libretto may turn out to be forestalling in regard to another significant key word. This has to do with the onstage development, as well – a certain plotline-scenic situation is likewise "capable of looking ahead" into the future "arrangement" of the plotline-stage action. Let us trace out the aforementioned principle in "The Flight".

The anticipation of the plotline-stage situation is illustrative, for example, for the scene of "The Card Game" in the third episode of the seventh scene (the seventh "Dream"). At a preliminary stage, at the first episode of the seventh scene (the seventh "Dream"), during the dialogue between Golubkov and Korzukhin, the leitmotif of Serafima appears in the orchestra (*Example 1*). Its exposition is by no means accidental, since Golubkov, and then General Charnota ask for money from Paramon Ilyich for Serafima, in order to save her from squalor and hunger (reh.485) – while the heroine herself is not present on the stage at that time. This musical "harbinger" is organically connected with the future plotline-scenic situation (Serafima's leitmotif also opens up the episode of the "card game", reh.532). Charnota decides to engage himself in a gambling session with Korzukhin, and intends to win from him a sum of money that would save Serafima and himself from poverty.

It is noteworthy that in the present scene of the "card game" the particular expressive motive with the ascending thirds appears in the woodwinds (*Example 2*). It previously sounded in the conclusive episode of the sixth scene (the sixth "Dream") also in descending motion in the vocal parts of Khludov and Golubkov (with the accompaniment of flutes, oboes and clarinets). The tertial motive is connected with the idea of *money* – at the end of the sixth scene, Roman Valeryanovich Khludov gives away all of his savings and his medallion to Sergei Golubkov. It is no accident that similar thematic material also appears in the seventh scene (the seventh "Dream"), as a reminder of the difficult financial situation. Such delicate overlaps, the "reminder motives" "entangle" the entire musical score, which bears witness to the process of a through symphonic development, which interacts organically with the text of the libretto and the logic of the plotline-scenic dramaturgy.

The anticipation of the protagonist forms and important natural law of the opera's musical dramaturgy.

In the fourth episode of the first scene (the first "Dream") we hear Serafima's arioso, into which a noteworthy text is brought in: "I am the wife of the minister of commerce" (reh.63). These words in particular become forestalling in relation to the third episode of the second scene (the second "Dream") of the first act, in which the protagonist Paramon Ilyich Korzukhin already appears. The orchestral part "accompanying" Serafima's arioso feature expressive, syncopated intonations in minor seconds dancing up and down,

resembling a Charleston dance – presenting a sort of "portrait" of the given protagonist. The text of the libretto and the thematic material also become anticipating: the "threads" extend into the upcoming onstage occurrences.

In the fourth episode of the first scene (the first "Dream"), in Grigoriy Charnota's words – "We are going to Crimea! To Roman Khludov under his wing!" (reh.70) – correspondingly, General Roman Khludov is mentioned. This character will appear only at the beginning of the second scene (the second "Dream", reh.101). In the first scene, Khludov's first leitmotif is also heard, sounding out in the strings and the piano (5 measures after reh.70), (*Example 3*). Thereby, the anticipation of the protagonist is present both in the text of the libretto and in the music.

On the level of the opera, on the whole, the principle of anticipation is connected, first of all, with the personal destiny of one of its main heroes – Roman Khludov. His spiritual conflict turns out to be the result of all the vicissitudes occurring in the opera. The general's tragedy is stipulated by the frightening blood-letting events taking place in Russia into which he is dragged in by circumstances, frequently not depending on him, but at the same time, he has to live and act in these circumstances; his path – that of a person and a citizen – is also connected with the given circumstances. Khludov's killing of a completely innocent private soldier, elderly sergeant Krapilin exacerbates the general's spiritual catastrophe and foreordains his tragic end.

In the fourth episode of the eighth scene (the eighth "Dream") Khludov decides to

set off to Soviet Russia, where it is anticipated that the White Army officers would be shot. At the same time, Golubkov, Serafima and Charnota warn him of his possible death in his native land. It is probable that in this manner the general wishes to commit suicide. Here a peculiar "open" finale appears. General Khludov's suicide seems to be presumed by the composer, but in reality, it is not carried out. The idea of death as an obsessional idea haunting general Khludov, becomes predominant in the opera.

An important musical-dramaturgical principle exposing the dialectics of the opera's development of opera of the dramatic genre is the *principle of interaction of the centripetal and the centrifugal forces (or lines)*.

The *centripetal force* reflects the unswerving increment of the action, which is achieved due to the disclosure of the entanglements of conflict by means of collision of the main heroes or separate social groups. The *centrifugal force* presents a peculiar disentanglement from the main events of the drama. This line involves the episodes carrying out, on the one hand, secondary, background functions, and on the other hand, manifesting periodic cessations in the development of the line of the drama, appearing to "draw away" from the main collisions of the plotline.

The centripetal force is connected with the powerful unswerving development of the dramatic action, it is essentially the concentration of the drama, whereas the centrifugal force, on the contrary, keeps it at bay. Their correlation is such that they both "proceed" to one goal – towards the

highest culminating point, the "resolving" moment of the composition.

In the opera the *centripetal line* is expressed in the collisions between the main the main protagonists: Roman Khludov, Sergei Golubkov, Serafima Korzukhina, Grigoriy Charnota, Lyus'ka, Paramon Karzukhin, as well as the orderly sergeant Krapilin.

A conflict occurs between General Khludov and sergeant Krapilin, which develops unswervingly during the course of the entire opera and leads to its tragic outcome at the very end of the musical-scenic action. The figure of Krapilin is perceived as an allegorical symbol of the torment of Khludov's conscience, which is why the constant collisions between these protagonists lead to spiritual duels, in which General Khludov almost always loses, despite the advantage of his position.

The elderly sergeant calls Khludov "a brute, a jackal", and all his military merits are virtually undercut by him. However, after Krapilin realizes his guilt towards the general and expresses his apologies to the latter, Khludov pronounces a frightening verdict – death through hanging.

Another thing also connected with the centripetal line is the adversarial position of the ordinary, simple Russian people with the authorities, in the persecution and reprisals against the peaceful civilians. Immense significance in the opera's dramaturgy is obtained by two episodes having to do with *checking the people's documents*. The *first* of them takes place in the second episode of the first scene (the first "Dream") of the first act, wherein the Red Army officers appear in one of the monasteries (reh.36). It features such

characters taking part in it as the monk Paisiy, a certain dame named Barabanchikova (in reality, it is General Charnota in disguise), as well as two representatives of the Red Army – Bayev and Budyonovets. There arises an extremely alarming situation, since the personalities of each of those present are checked thoroughly. The vocal part of Budyonovets – a representative of the government – is based on imperative, ascending invocative intonations sounding against the background of an expressive fanfare of the trumpet. Budyonovets' utterances are answered by the monk Paisiy in a "shaky" recitative manner, he prays to St. Dimitri. Next comes a scene between the pregnant Barabanchikova, who continuously moans and complains about her critical condition, and Bayev, who does not exhibit the least bit of commiseration to "a woman". His manner of speech turns to an aggressive scream, which is connected with expressive, characteristic "barking" intonations.

This scene between Barabanchikova and Bayev is interrupted by an utterance by Budyonovets, who describes rather "favorable" conditions and says that nothing suspicious had been found. In this scene Sidelnikov recreates the social collisions of that time – a setting permeated with fear, terror and compulsory fraud.

In the *second* episode, the opposite situation occurs. The power passes on to the representatives of the White Army, headed by General de Brizard. This takes place in the fourth episode of the first scene (the first "Dream") of the first act (7 measures before reh.61). Here General de Brizard interrogates Archpriest Afrikan,

Serafima Korzukhina and Sergei Golubkov. De Brizard's part is exaggeratedly expressive. It "discloses" the nervous state of this character and is based on invocatory intonations based on perfect fourths and perfect fifths. The melodic relief in the parts of the other characters is based on recitation, conveying the fear, agitation and unbelievable alarm.

The opera also includes *two broad-scale scenes*, in which the representatives of the White Army engage in the interrogation of civilians, in this case, Sergei Golubkov and Serafima Korzukhina. This is what happens, for example, in the third scene (the third "Dream"), which is crucial in the dramatic sense. The head of the preventive security Tikhii interrogates private-docent Golubkov. Tikhii is interested, first of all, by Serafima's personal information and her activities. He hints to Golubkov that the latter must bear testimony against Serafima, setting it forth on paper. For the private-docent, a very unexpected turn of events is unfolded for which he is absolutely unprepared. This unusual onstage situation is "commented" by the orchestra. Here the leit-theme of Golubkov is stated, as a symbol of his love towards Serafima (*Example 4*). But, at the same time, in counterpoise to this soft and simultaneously emotional theme, motives permeated with leaps endowed with a vivid punctured rhythm are heard, reminding of the leit-theme of "hanging" (the second leit-theme of Khludov), (*Example 5*). Thereby, the music "illustrates" the ambiguousness of the formed situation, the problem of choice – love or death, devotion or betrayal, – which may save the heroine or, on the contrary, lead her to hear

death. The head of the secret services Tikhii threatens Golubkov, demonstrating to him a frightening "tool" – a red-hot needle. It is not accidental that in the orchestra a "rustling" theme of the string instruments appears, symbolizing this object of torture.

The following interrogation scene (in the same third scene) appears between the head of the secret service Tikhy and Serafima (reh.202). This scene is not as unfolded as the previous one. In the orchestra the greatest importance is achieved by the leitmotif of Serafima, but then it is replaced by the leitmotif of flight (*Example 6*). The flight leitmotif appears by no accident, since it forestalls the appearance of a new character – Charnota. Particularly the emerging General Charnota saves Serafima from inevitable death.

To the centrifugal line we must relay, for example, the prayers in the first and second scenes ("Dreams") of the opera, the choral plangent song from the epilogue of the second scene (the second "Dream"), various colorific episodes recreating the Eastern exoticism of Constantinople, the expressive scene of the cockroach races in the fifth scene (the fifth "Dream").

The first scene (the first "Dream") opens with a confessional prayer of the monks with the landmark text – "Holy Father Nicholas, pray to God for us ...". This is a short prayerful address, creating a sublime atmosphere.

Most remarkable is the prayer of Archpriest Afrikan from the fourth episode of the first scene (the first "Dream", reh.65). In it a fragment from the Book of psalms is reproduced (kathisma 11, Psalm 79, verse

15): "God of Power! Turn to us, look from heaven, see, and visit this vineyard". The apocryphal text is somewhat changed in the present episode of the opera. The prayer presents a symbol of the patronage of Russia and is permeated with nobleness and deep humility.

The centrifugal line includes the epilogue of the second scene (the second "Dream"), wherein the plangent song "I cannot be on the loose", it is performed by a chorus offstage. The composer incorporates a genuine text of a Russian folksong "I cannot be loose, drive away the sorrow and grief", widespread in the Voronezh region. The orchestral accompaniment of this song is illustrative – here practically all the instruments of the orchestra are incorporated, but they sound very soft and muffled (with the dynamic mark of *p*). Gradually the texture thickens, which does not dispel the overall atmosphere of sadness and grief.

The eastern episode of a displacing kind, appearing in the fifth scene (the fifth "Dream"), is connected with the prayer of a muezzin (a mosque official calling for collegial service). The present scene brings us into the atmosphere of Muslim service and vividly reflects the color of Constantinople. The muezzin's prayer opens up with a strike of a bell, which is then picked up in the orchestra by the flute and the vibraphone. It is against the background of the drawn sounds of these instruments that the muezzin's voice comes in. It sounds somewhat dolefully and sadly.

The scene of the cockroach races in the fifth scene is one of the culminating pinnacles of the opera. This episode

demonstrates Sidelnikov's talent as a master of the musical "portrait". Two directions are highlighted in the cockroach races. The first of them is connected with a very noteworthy character; it is Artur Arturovich, who directs the race. The second direction characterizes the crowd. The latter is depicted by Sidelnikov in a very diverse way – as a multitude of people smitten with a single impulse, or as a "community of like-minded people", in which separate colorific characters stand out. Among them is a prostitute-beauty, a number of Englishmen, a Greek boy, Charnota and others.

The vocal parts of the characters are not individualized and present a speaking type of singing with an approximate indication of pitches.

Several strata stand out in the orchestral writing. The first of them is connected with the periodical strikes on cymbals and drums. The second has to do with the ostinato piano, contrabassoon and double bass parts. The third stratum presents the rhythmic pulsation of clarinets, horns, second violins, violas and cellos. The fourth involves "interchange calls" between the oboes, and also the inclusion of the trumpet part. The expressive roudades of the vibraphone and the first violins stand out. An addition to this colorful musical array is presented by the harp glissando, conveying the sound of bells – an integral attribute to all possible races.

The principle of repeated complexes of dramatic positions is based on repetition of the scenic situation that is crucial to the composition, which stipulates the integrity and unity of the dramatic action. The

generalizing conception of the drama is realized in connection with the through conduction of such scenes, personifying the idea that frequently seems to "surpass the framework of the plotline" and carries a profound philosophical meaning – the idea of life and death, the divine and infernal elements, the finiteness of earthly life and the infiniteness of the spiritual, transcendent, who is present already beyond the boundary of human knowledge. Such motives are also presented in the opera "The Flight".

In Sidelnikov's composition the principle of repeated onstage situations is reflected in the *duel scenes of General Khludov and Sergeant Krapilin*.

These duel meetings occur three times. The first of them takes place in the fifth episode of the second scene (the second "Dream"). This presents a "real" plotline-scenic collision of the characters. Also quite remarkable in this respect is Krapilin's part – "Just as it is written in the books ..." (reh.153). The following two meetings occur already in Roman Khludov's diseased consciousness – the killed Sergeant Krapilin appears as a phantom: in the fourth scene (the fourth "Dream"), where General Khludov's part is: "Well, this may be the best outcome..." (reh.244); in the eighth scene (the eighth "Dream"), Khludov's part is "You have tormented me enough" (reh.606).

The chief techniques of the storyline-narrative dramaturgy uniting all these aforementioned scenes are:

- the presence in each scene of the leitmotif of "hanging";
- the repetition of the key word: "sergeant";

- the similarity of the orchestral writing (especially conspicuous is the timbre of the piano).

The thematic foundation of all the duels turns out to be the leitmotif of "hanging". Exceedingly remarkable is the following musical solution: the appearance of the characteristic syncopated rhythm, a thick chordal texture based on quartal and secundal intonations; most illustrative is the use of instruments from the woodwind group, as well as the horn, vibraphone and piano. A vivid transformation occurs in the context of the concluding third plotline-scenic situation. The theme that initially sounded as a volitional impulsive "outcry" at the very end is "transformed" into a "soothing ostinato".

The word "sergeant" is important not only for the aforementioned repeated scenic situations, but it also becomes significant in the context of the dramaturgy of the entire situation. It is a refrain word personifying the leit-ideas and manifesting the conflicting collisions of the composition.

The piano timbre creates the sensation of a special kind of "cruelty", one that is deathly cold. Also illustrative is the inclusion of woodwind instruments, which are the constant "companions" in the meetings between Khludov and Krapilin.

Quotations and Allusions

An important dramaturgical role in the opera "The Flight" is played by *quotations* and *allusions*. Bulgakov's text¹² presents a musical palette saturated with a wide array of associations. Many literary scholars

make note of the writer's interest in such a genre as opera. In particular, one of the writer's favorite musical compositions was Verdi's "Aida". It is quite likely that, in connection with this, the text of the play "The Flight" features the writer's various authorial indications that "induce" the composer to put in numerous polystylistic insertions into his opera.

The polystylistic element in the opera "The Flight" becomes a "conscious technique" and discloses the "manner" of the composer's work with various stylistic musical sources. Musical quotation in the opera is presented in several different types: *direct quotation* – the precise replication of a theme, *adapted quotation* – "the retelling of somebody else's musical text in one's own musical language" or "the free development of another composer's material in one's own manner" (Schnittke, 1990, 328) *quotation of the technique of somebody else's style* – the replication of the compositional, textural and rhythmic features of the music of various epochs and by different composers, *stylization* – the quotation of a generalized image, style, wherein the complex of the motivic-intonational, modal-harmonic and other features is replicated.

There appears such a technique as *allusion*. According to a remark by Alfred Schnittke, allusion "manifests itself by the subtlest hints and unfeasible promises on the borderline of quotation – but not crossing it" (Schnittke, 1990, 328).

Quotations create a parallel symbolic subtext. This presents a broad lexical thesaurus that recreates the disunity of the

¹² Sokolov, B. V. *The Bulgakovian encyclopedia*. Moscow: Lokid-Mif, 1996. (In Russian).

various social strata and characters. Sidelnikov "extricates" from the text of Bulgakov's play the hidden associative plan connected with musical comments. Virtually the entire opera "The Flight" is permeated with various genre associations – these include the waltz, Turkish tunes, the solo playing of a barrel organ and many other things.

One of the writer's first comments can be found at the very beginning of the play: "It can be heard how a choir of monks in a cavern sings desolately". Sidelnikov brings into his opera a male chorus of monks with the words: "Father, Holy Nicholas, pray to God for us", sounding austere and devoutly (in the first scene, the first "Dream").

An expressive "musical" comment of the writer appears in the second "Dream": "At a distance at that time a gentle slow waltz was heard. A certain time ago such a waltz was danced to at gymnasium school balls". In the second, as well as in the third scene ("Dreams") of the opera "The Flight" a waltz is heard numerous times, which, strange as it may seem, symbolizes the appearance of General Charnota (his image is connected with the genre of a waltz). It is performed by an ensemble of wind instruments. It is a precise quotation from Valentin Eduard Becker's popular waltz "Forest Fairytale" (*Example 7*).

In the fifth scene (the fifth "Dream") another hint to the composer from Bulgakov is provided by the following comment: "It is a strange symphony. They are singing Turkish tunes, into which the Russian barrel-organ 'Parting', groans of street vendors and drones of tramways are interwoven". In Sidelnikov's opera we hear

an expressive melody of an eastern character (reh.269). Subsequently, in Charnota's line and in the orchestral part the famous popular song "Parting" is sounded (3 measures after reh.276), which Charnota sings to the words "It does not smash, it does not break..." (*Example 8*).

A peculiar summation of the quoted material could be seen in the epigraph to the eighth scene ("Dream") to Bulgakov's play: "There lived twelve robbers...". Sidelnikov made use of the hint provided by the writer and brought in a chorus with the same text in the fourth episode to the eighth scene (the eighth "Dream", reh.692). This song sounds in the rhythm of a waltz. The theme of the barrel organ from the fifth scene (the fifth "Dream") appears as a background. The text about the "robbers" is derived from a folk lay about Kudayar the warlord, whose author remains unknown. Subsequently Russian poet Nikolai Nekrasov revised this lay and included it into his poem "For Whom Is Life in Russia Good". In his turn, composer Nikolai Manykin-Nevstruyev set this text to music, which resulted in the creation of a song that became very popular; it was performed by many opera singers, including Feodor Shalyapin. In the early 20th century, it acquired the status of a sacred song, in this function it is preserved up to the present day. Sidelnikov transferred the song "There lived twelve robbers" from the sphere of sacred music to the realm of secular, mass culture (a song chanted in taverns appeared). Moreover, it is shown to the listeners as a peculiar cliché of the musical style of the era of the turn of the 19th and 20th centuries. The composer makes use of expressive characteristic

techniques of sound: written out melismas and *glissando* in the parts of the woodwind instruments, imitation of the timbre of a "marching" drum with cymbals bringing a grotesque tint to the overall color.

The exposition of the song "There lived twelve robbers" by means of parallelisms in sixths in the choral part refers to the traditions of choir gallery church singing. It is also worth noting that the composer interprets the choral part as a coloristic element or a supplemental sonoric color to the sounding orchestra (*Example 9*).

In the text of the opera's libretto there appear certain allusions to the European opera classics, and these allusions are likewise "dictated" by Bulgakov's play, such, for example, is Khludov's phrase "Well, now, I have crushed you" (reh.233) in the first episode of the fourth scene (the fourth "Dream") reminds of Iago's well-known comment "I could have flattened him with my heel as a reptile!" from the third act of Verdi's opera "Otello". The similitude is present not only in the text, but in the onstage situations. General Khludov's emotions are at an extreme state of tension and affectation – Iago, who is ready to kill Othello, is also in a state of blinding rage.

A remarkable moment occurs in the third episode of the seventh scene (the seventh "Dream"): in Charnota's vocal part we hear recognizable comments – "You shall receive a deathly blow ... three cards, three cards, three cards ..." (5 measures after reh.548). This well-known text is derived from Tomsy's ballad from the first scene of Tchaikovsky's "The Queen of Spades".

The opera abounds with numerous musical quotations, in which phenomena of both mass culture and professional culture are assimilated together.

Thus, in the second episode of the first scene (the first "Dream") there appears a motive from the song "Apple" sounding in the oboes and the vibraphone (reh.27). It also fulfills the function of the leitmotif of the Red Army soldiers (*Example 10*). The incorporation of the well-known song "Apple" exacerbates the social aspect – the Red Army soldiers come from the stratum of common people, and so such a popular stylistic "aura" is perceived quite organically. Likewise, the present social stratum is also represented by the famous revolutionary song, the "Marseillaise", which carries the function of yet another leitmotif (second episode, reh.40, the piercing trumpet solo), (*Example 11*). The "Marseillaise" is the symbol of the revolution, of elemental and, quite frequently, destructive transformations; such a substantive interpretation is intrinsic not only to Sidelnikov, but to many other composers.

According to Galina Grigorieva's keen observation, in the first scene (the first "Dream"), in the third episode there appears a remarkable quotation – the march of the army of the chasseurs' Leib Guards or the "Chasseurs' March" (reh.50), recreated in a thickset orchestral palette (Grigoryeva, 2014, 124) (*Example 12*). It appears in the scene of arrival of Charnota's cavalry platoon and sounds emphatically grotesque.

Most remarkable is Charnota's aria "Oh, Kiev – a city that is a beauty..." (second episode, reh.306). in this case, there are

permanent associations with Kutuzov's famous aria from Prokofiev's "War and Peace", "Majestic, in the sun's rays ...".

The scene of the cockroach races (the fifth scene or the fifth "Dream", the fourth episode) is written in an original and distinctive manner. The disturbing atmosphere of the forthcoming event is connected with the conducting of the well-known Touche March, performed *tutti* by the orchestra (*Example 13*). The present quotation symbolizes the preparation for the cockroach races, when the "main protagonist" – Artur Arturovich – invites to the races all those who wish to join and calls for overall attention. Also quite illustrative in the present onstage situation is the motive of the Russian folk song "The Crescent is Shining", appearing in the part of the oboes and clarinets (*Example 14*). This theme symbolizes the mentality of a Russian person, his bold character, prowess, and frequently even recklessness. A vivid, colorful representative in this event is General Charnota, who craves to take part in it and is ready to undergo all sorts of risks.

The numerous musical allusions to musical masterpieces presents an important quality, not only of the opera "The Flight", but also of Sidelnikov's artistic style, in general. For example, it is possible to contrast Serafima's arioso from the first scene (the first "Dream", reh.63) with Lyubka's part from Act III of Sergei Prokofiev's opera "Semyon Kotko". "Serafima's expressive *Agitato* with the 'supplicating' suspensions and sequential repetitions arouses allusions with the aforementioned fragment from the work of the great 20th century classic. Also, to a

certain degree, a parallelism of the plotline-scenic situations also arises. In Sidelnikov's opera Serafima is lying in a state of delirium, due to a grave illness, while in Prokofiev's work Lyubka goes insane.

A demonstrative situation occurs in the fifth episode of the first scene (the first "Dream"): the monk Paisiy breaks into the abbot's cell and relays the news that Archpriest Afrikan betrayed them and disappeared. Paisiy's monologue is accompanied by an incessantly repeating hiccough. The present scenic situation arouses direct allusions with the well-known song of Varlaam "Where is he going" from the second scene of Act I of the opera "Boris Godunov" (the scene in the tavern on the border with Lithuania, reh. 33). Varlaam's hiccough is depicted by Mussorgsky by means of the orchestra: an expressive grace-note appears in the bassoon part. The characteristic quality of Paisiy's image in the opera "The Flight" undoubtedly reminds of the techniques of artistic writing of the outstanding composer of the preceding century.

The part of private-docent Sergei Pavlovich Golubkov in many fragments of the opera arouses our attention. It is characterized by the typical ascending sequential progressions, as well as rhythmic figurations with trills in the accompaniment. All of these means of expression clearly bear resemblance with the style of Tchaikovsky's operas. There appear constant allusions to Hermann's party from "The Queen of Spades" and that of Lensky in "Eugene Onegin".

We also discover parallels between the part of Archpriest Afrikan from Sidelnikov's opera "The Flight" and that of

the Scribe from Mussorgsky's "Khovanshchina". Both of them were assigned to high tenors with noteworthy "squeaky" sound emissions. This similitude also arises in the interpretations of the images. They are emphatically satirical. The main qualities of these characters are their lubricity, treacherousness and unreliability.

"Khludov's Dream" from the final scene of the opera "The Flight" (the first episode of the eighth scene, or "Dream") is associated with Boris Godunov's monologue "The Soul Grieves" from the second scene of the Prologue of Mussorgsky's opera "Boris Godunov".

The figure of the narrator is brought into the opera "The Flight"¹³. Constant connections with Stravinsky's music appear, namely, with his opera "Oedipus Rex", which, as it is known, includes a narrator, who recounts about the contents of each of the six fragments of the work. In Sidelnikov's opera the narrator comes out twice. His first appearance occurs in the epigraph to the first scene (the first "Dream"), and his second takes place at the beginning of the second scene (the second "Dream"). It is remarkable that in both of his entries the *Speaker* (whose role involves speaking) pronounces genuine lines from Bulgakov's play "The Flight" – the epigraph to the first and second "Dreams".

Figures of narrators are present in other Russian opera compositions, as well. In this connection, we may consider as an illustrative example Rodion Shchedrin's opera "The Charmed Wanderer". The narration in it takes place from the mouth

of the leading protagonist, Ivan Flyagin, who is simultaneously the storyteller and the main protagonist: he is sailing on Lake Ladoga on the island of Valaam, recounting the story of his life to chance travelers.

The numerous quotations and allusions not only create a broad associative polystylistic field – the play of different types of music as a certain analogy of "a juncture of cultures of various epochs", forming a sounding sonosphere, but also possess a profound symbolic meaning. The content becomes deeper, more capacious, the associative links "compel" the listener and the researcher to "ponder" over the reasons of the appearance of some various quotation or allusion or other – obviously, their introduction is not by chance. The thought comes to mind that it was necessary for the composer to create a genuine live atmosphere of the epoch of the early 20th century – hence comes the cultivation of the mass genres and the popular folk songs. At the same time, the characteristic qualities, the contextual "image" of a certain plotline-scenic situation or some concrete protagonist "compel" the composer to turn to the masterpieces of the art of opera, so beloved by the composer, who was, at it is well-known, a brilliant connoisseur of it. A deep "basin" of meanings is created, which stimulates an intellectual comprehension of the musical text is formed. In no way does the polystylistic "motley" create an impression of a certain eclecticism; on the other hand, in Sidelnikov's music

¹³ In the score there is the indication of a *Speaker*.

everything is proportionate, thought-out and masterly.

Bulgakov's play "The Flight" and Sidelnikov's opera with the same title are both compositions that have left a profound imprint in 20th century artistic literature and the art of music. Notwithstanding their historical remoteness, they are united by many things. Powerfully, with all the force of the writer's and composer's artistic temperaments, the theme of Russia sounds, the theme of the infinite love and compassion towards the Russian person, who by will of circumstances, at times not depending on him, falling into the tragic whirlpool of revolution and civil war.

Sidelnikov's opera "The Flight" presents a specimen of an opera in which the musical drama strictly follows the logic of the storyline-narrative action of the play. the composer reflects the text of the master's work practically without any changes. The opera's literary component is situated in an organic connection with the musical element. Bulgakov's play is saturated with symbolic associations – considering this, the necessity arrived of "deciphering" the writer's narrative, his numerous allusions and parallels and hidden meanings, which are the ones that predetermine the polyvalence of the

interpretation of various plotline-scenic situations, separate characters, the protagonists' comments and onstage details. In this regard, the play "The Flight" is commensurable to a certain degree with the novel "The Master and Margarita".

In many ways, it is in connection with this that the method of polystylistics, most important for Sidelnikov's music, appears. The opera's dramaturgy bears the impact of numerous quotations and allusions, polystylistic "playing" – this all-embracing lexical thesaurus intentionally brought in by the composer and possessing its semantic logic. For the artist, it presents the indispensable cultural space, which, according to him, compels us "not to live merely our immanent lives, but always to look about".

Nikolai Sidelnikov's music is distinctive, it charms by its power, force, volume and originality of artistic ideas – *inventiveness* becomes the quintessence of his worldview. The master's style is unique and recognizable, it is impossible to mix him up, "to bring him close intentionally" to the style of any other composer. And particularly for this reason does Nikolai Sidelnikov's connectedness to the great legacy of the Russian classics of the 19th and 20th centuries reveal itself.

List of musical examples

Example 1. Serafima's leitmotif (episode Four, scene One)

63

330 *Agitato*

Ar.I

Серафима

f

Я же-на то - ва - ри - ща ми - нис - тратор-гов - ли. Я за - стра - ла в Пе-тер-бур - ге, а мой муж у - же в Кры-му.

Agitato

V-ni I

V-ni II

Vle.

Vc.

Cb.

Example 2. The tercet motif. Is associated with the idea of money (episode Five, scene Six)

801

Fl.I

Fl.II

Ob.I

Ob.II

Cl.I

Cl.II

Example 3. Khludov's first leitmotif (episode One, scene Two)



Example 3 shows a musical score for Khludov's first leitmotif. The score is for Soprano (S.), Baritone (Bar.), Violoncello (Vc.), and Contrabass (Cb.). The Soprano part has lyrics "come di eco" and "1гоголос" with dynamics "mf" and "mp". The Baritone part has lyrics "Хлудов" and "Мнеко мен дан та!" with dynamics "f" and "subp". The Vc. and Cb. parts have dynamics "f" and "subp".

Example 4. Golubkov's leitmotif (episode One, scene One)



Example 4 shows a musical score for Golubkov's leitmotif. The score is for Soprano (S.), Baritone (Bar.), Violoncello (Vc.), and Contrabass (Cb.). The Soprano part has lyrics "О нет, о нет, о нет, э - то бес-по-во - рот - но, и" with dynamics "mp" and "f". The Baritone part has lyrics "Агитато" and "f". The Vc. and Cb. parts have dynamics "mp" and "f".

Example 5. The second leitmotif of Khludov, or the leitmotif of "hanging" (episode Three, scene Two)



Example 5 shows a musical score for the second leitmotif of Khludov, or the leitmotif of "hanging". The score is for Synthesizer I, Piano (Pno.), and Piano (Pno.). The Synthesizer I part has lyrics "Висаю" and "Е т и з а н о" with dynamics "sub" and "mf". The Piano parts have dynamics "mf" and "subp".

Example 6. The leitmotif of running (episode One, scene One)



Example 7. V.E. Becker's waltz "A Forest Tale" (episode Two, scene Two)

83 Tempo di walzer

Fag. I *p*

Fag. II *p*

Cor. I *p*

Cor. II *p*

Tr-be I *p*

Example 8. The song "Parting" (episode One, scene Five)

Чарнота *mf*

Не бьёт - ся, не ло - ма - ет - ся, а толь - ко ку -

Example 9. The song "Twelve Robbers Lived" (episode Four, scene Eight)

Лор

Жи - ли две-над-цать раз - бой - ни ков и Ку - де - яр - а - та - ман.

Example 10. The dittie "Yablochko" (episode Four, scene Eight)

Ob. I *mf*

27

Example 11. Example 11. The song “La Marseillaise” — in the trumpet part (episode Two, scene One)



Example 12. "The Jaeger March" (episode Three, scene One)

Example 13. The Tush march (scene Four, picture Five)

449 [342] a tempo

Example 14. The song “The Moon Is Shining” (scene Four, picture Five)

Andante con moto

CONFLICT OF INTERESTS

The authors declare no conflict of interests.

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