

OCTOBER-DECEMBER/1987

# *music* *in the USSR*



THE USSR COPYRIGHT AGENCY V/O MEZHDUNARODNAYA KNIGA THE USSR UNION OF COMPOSERS

# music

## in the USSR

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Front cover:  
*Revolutionary Etude*  
 Artist Tatiana Apraksina

Back cover:  
*The Theatre of the 1920s*  
 Artist Alexandra Ekster

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### MUSICAL CREATIVITY

5

Vladimir Barsky  
MUSIC BY BORIS  
CHAIKOVSKY



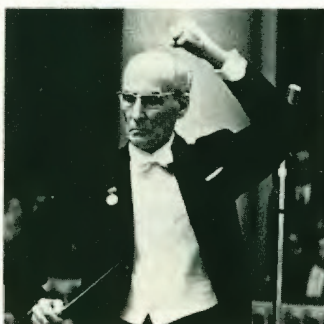
"I try as much as possible  
not to repeat myself in my  
works. Thus each of them

means something important  
to me."

### MUSIC & MUSIC-MAKERS

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Vitaly Fomin  
THE DEAN OF SOVIET  
CONDUCTORS

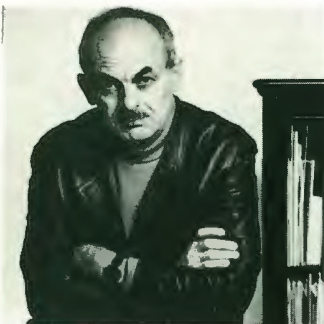


"Yevgeny Mravinsky's  
achievements are little short  
of legendary."

### POP MUSIC

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Mikhail Feigin  
THE SINGING POETS



"It was with Bulat Okuja-  
va's songs that the genera-  
tion of the '50s, the genera-  
tion which was full of

hopes and aspirations..., grew  
up."

### MUSICAL CREATIVITY

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### Front cover:

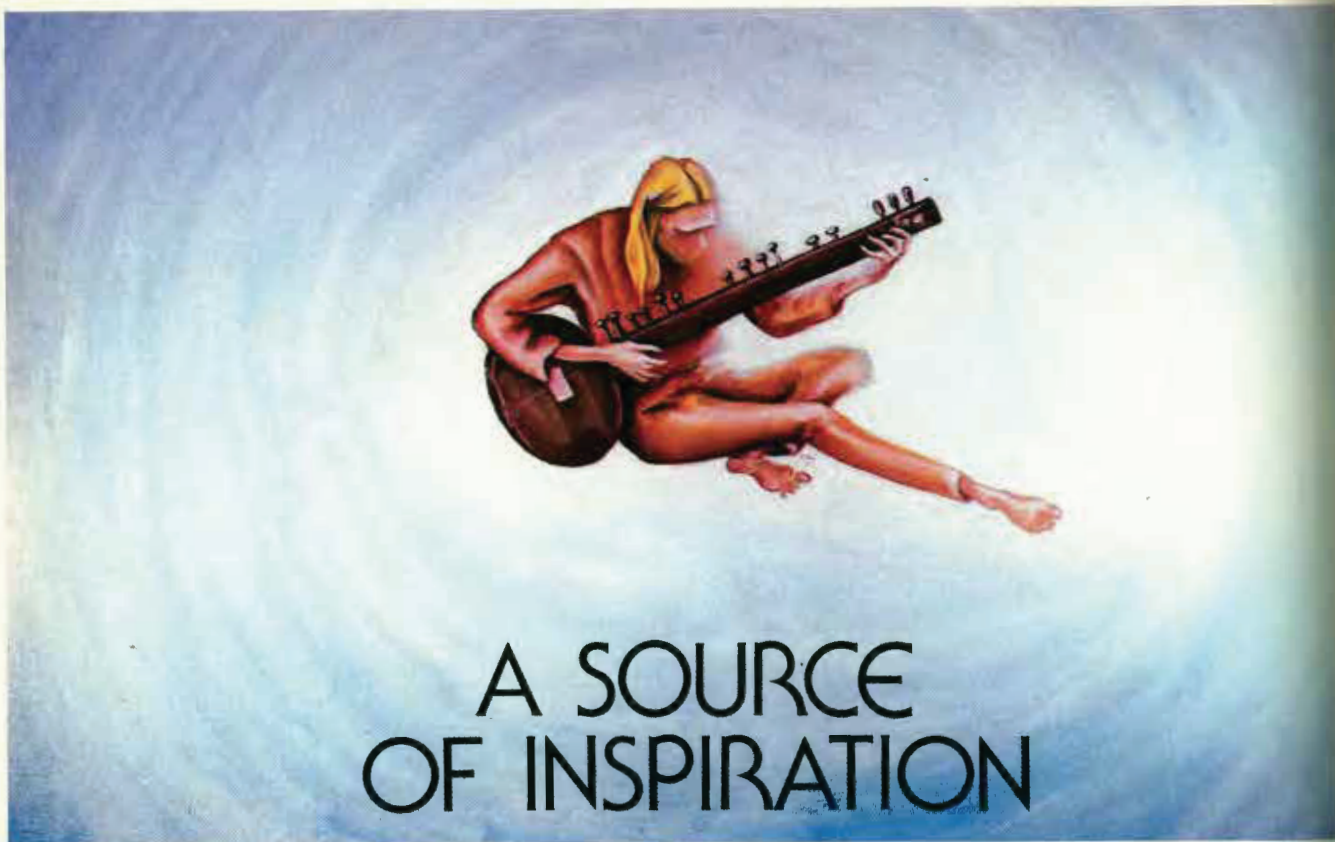
Guests from India in Moscow  
Photo by Alexander Ratnikov

Back cover: Jazz Improvisation  
tapestry

Artists Ella Chubanishvili  
and Lubov Shafanskaya

Inside front cover:  
Svyatoslav Richter  
Photo by Vladimir German

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## A SOURCE OF INSPIRATION

On the occasion of Shostakovich's 80th birthday, a young artist Tatiana Apraksina donated her portrait of the great composer to the Leningrad Conservatoire. It can now be seen in the famous Room 36 in which Shostakovich held his classes. This unusual portrait seems to bring to life the composer's entire life, from youth to old age.

Tatiana Apraksina started her career as a graphic artist. The first two exhibitions of her drawings under the general title "The Cityscape" were held in Leningrad, that beautiful city on the Neva. They gave an insight into the world of Dostoyevsky's St. Petersburg with its well-like courtyards, fireproof walls, arches and long grey narrow streets. Tatiana Apraksina's early works had a strong musical bent, and in later years music has become the predominant theme of her creativity. One of the visitors to the exhibition aptly remarked: "You can capture and reveal to others the melancholy symphony of old Leningrad courtyards, the kind of music you'll hear nowhere else."

Tatiana Apraksina felt drawn to music and began to go to concerts at the Philharmonic Society, read books on music and got to know musicians. Hundreds of charcoal sketches appeared as a result.



The Red Fiddler

Tatiana Apraksina has this to say: "I had to master what was for me a terra incognita, since I had an urge to understand music better and to love it. In my opinion, if an artist does not have a good command of her subject down to minute details, she should not deal with it in her work. I wanted to know everything—how the musicians turn the pages of the score, how they hold their instruments while playing, etc."

In her first works on the subject of music, Tatiana Apraksina tried to

combine black-and-white graphic art and painting, until finally she opted for colour. She firmly believes that the use of colours and painting technique depends on the character of the music, which is why the expressive means she employs reveal an affinity with the music. An example of this is the imaginative use of half-tints in canvases like *The Red Fiddler*, *Homage to Brahms* and *Anonymous Cellist*.

The deeper Tatiana Apraksina delved into the fascinating world of music, the wider her creative scope grew. A concert of traditional Indian music for the sitar stimulated her into painting the canvas *The Magic Sounds*.

In many pictures by masters of the Renaissance there are beautifully decorated music-stands made by anonymous craftsmen. At the time they were regarded as works of art not inferior to the paintings in which we can now see them. Today Tatiana Apraksina is perhaps the only artist who is dedicated to the revival of this unjustly neglected craft. Her music-stands, each a finished artistic item with a subject all its own, are used by musicians in Novosibirsk, Riga, Moscow and Leningrad.

In Tatiana Apraksina's studio I saw her latest paintings of which two caught my fancy. One, *The Harpsichord Player*, is devoted to the Latvian musician



Homage to Brahms

March solo



Aine Kalčieme, the other, *The Magic Crystal*, to the Borodin String Orchestra.

On the easel there was an unfinished portrait of the composer Alexander Lokshin. To conclude the interview I asked the stereotype question about plans for the future.

"I am going to continue my work on Dmitry Shostakovich. His portrait was just a beginning. I would like to investigate his place in world music, to look at the treatment of his music by various performers, and, naturally, at the work of his pupils, Mieczyslaw Weinberg, Boris Tishchenko and Boris Arapov. The exhibition of my paintings has recently been held at the Glinka Museum of Musical Culture in Moscow, devoted to the inexhaustible theme of music, a source of my inspiration."

Eldar Askerov

*Works by modern Soviet artists may be obtained through the agency of V/O Mezhdunarodnaya Kniga*

