

## Kiev, Yerevan, Shushenskoe applauded them

репертуар, куда входят арии из опер, романсы, народные песни.

Просматриваю газетные публикации, рецензии в областной газете «Красное знамя» на спектакли и концерты оперной студии. «Высокий балл» - отклик на премьеру оперы «Алеко» С.Рахманинова, «Браво, студийцы!» - впечатления от весеннего отчетного концерта. В рубрике «Дневник искусств» большая статья художественного руководителя областной филармонии Г.Оганезова с анализом работы народной оперной студии. В газете «За кадры» солистка областной филармонии Лилия Молоткова писала: «Это просто великолепно, то, что вы делаете!». Везде отмечаются мастерство исполнителей оперных партий, арий и романсов, наполненное звучание, артистизм басов Э.Декало и В.Образцова; проникновенное исполнение и лиризм теноров Г.Фомина и Г.Коревича; техничное искрящееся колоратурное сопрано В.Пантелеевой; удивительное пиано и тонкая нюансировка М.Марковой; теплый, богатый красками голос Л.Дзюбиной; свободное звучание и умение со-

здать вокальный образ С.Гудымовича, А.Литвинцевой, А.Адама; необыкновенный тембр большого сочного голоса И.Климовой; художественный вкус и чуткость музыкального сопровождения Г.Сутягиной, Л.Рощупкиной, Т.Царегородцевой, Е.Выгон, В.Николаева. Отмечались творческая смелость и огромная работа художественного руководителя и дирижера В.П.Мельниченко; хореографа В.И.Одинцовой, хормейстеров И.А.Рябовой и Е.Бочковой и администратора народного оперного театра М.И.Ивановой.

Народный оперный театр – годы, наполненные счастьем соприкосновения с великой, богатой, неповторимой музыкой.

Выдающийся певец С.Я.Лемешев в своей книге «Путь в искусство» писал: «Задача самодеятельности – воспитывать в людях любовь и понимание искусства, чувство прекрасного, повышать их общую культуру».

Именно этой цели и служил наш народный оперный театр при Доме культуры Томского политехнического института.

# Kiev, Yerevan, Shushenskoe G.P. Sergeeva *applauded them*

The Public Opera House at TPI would be fifty-five this year. It was the unique Opera House in Siberia. Its repertoire consisted of such operas as 'The Mermaid' (A. Dargomyzhsky), 'Eugene Onegin' and 'The Queen of Spades' (P. Tchaikovsky), 'Zaporozhetz From the Other Side of the Danube' (Gulak-Artemovskiy), 'Aleko' (S. Rakhmaninov), 'Mozart and Salieri' (N. Rimsky-Korsakov), 'Rigoletto' (G. Verdi), 'Faust' (S. Gounod), 'Carmen' (G. Bizet), 'The Barber of Seville' (J. Rossini), and also scenes from operas 'Prince Igor' (A. Borodin), 'The Tsar's Bride' (N. Rimsky-Korsakov), and 'Demon' (A. Rubinstein).

The Diploma from the Bolshoy Theatre, travels to Kiev and Yerevan with the opera of 'Zaporozhetz From the Other Side of the Danube' and great works of Russian and Armenian literature staged at the festival of classi-

cal music 'Golden Autumn' – all those events had happened much later. Everything had been started from an ordinary choir.

In September 1945, the year of victory, the first choir rehearsal took place at TPI. The choir was made up of our officers. Later on the students of those days joined to it. I. Chuchalin (former Rector of TPI), S. Gudymovich (A/Professor of Geological Faculty), V. Obratsov, Y. Ivanchenko, V. Panin, A. Adam, D. Avdeeva, the postgraduate V. Lopatinsky, (Professor of Chemical Faculty), the laboratory assistant M. Nevstrueva, (in consequence the professional singer), A. Litvintzeva, A. Dubovtzeva, and others.

Favourite folk songs and works of soviet composers were performed at the Institute parties. The members of the choir gave concerts in the countryside of Tomsk region, sometimes under

Коллектив оперного театра  
ТПУ. Художественный  
руководитель Мельниченко  
В.П. (2-й ряд 1-й справа),  
администратор  
М.И.Иванова (1-й ряд в  
центре), 1985 г. (в начало)  
The collective of Opera  
Theatre of TPU. Art Manager  
is Melnichenko V.P. (line 2,  
the right one), the administra-  
tor is Ivanova M.I. (line 1, in  
the center); 1985.



rigorous climate conditions, in winter even in sled. The appreciative audience was always the reward for their performance. L.F. Anosov and G.V. Nesterova led the choir. The initiator of its organization has always been Maria Ivanovna Ivanova, the life and soul of the party, wonderful woman full of inexhaustible energy, love and wholly devoted to music.

The choir was being quickly developed: from simple things to many-voice works. The quality and skills of performance was improving, appeared romances and songs from operas. It was for the first time in 1961 when the idea of accepting the opera repertoire has occurred.

In 1962 we have staged the third act of A. Dargomyzhsky's opera 'The Mermaid', and later the entire opera. In that staging the parts were performed by G. Mokina, a student of the Faculty of Geology (Princess), V. Lebedeva, a student of the same Faculty (Olga), F. Moskvina, a glass-blower of the Chemical Faculty (Prince), V. Obraztsov, a part-time student, now the senior teacher of Mechanical Engineering Faculty (Miller), who later played the part of Karaev from the opera of 'Zaporozhietz From the Other Side of the Danube', the part of Sparafuchil from 'Rigoletto', and the part of Bartolo from 'The Barber of Seville'.

The successful performance of the first opera inspired, instilled hope, and inspired soloists and other members of the choir to work more hard to reclaim the rich and complicated opera repertoire. In spite of the pressure of work all participants hurried to rehearsal twice a week after their full-time work to learn chorus for an hour or two. Soloists learned songs and scenes from operas, duets, trios, quartettes, and in doing so, they felt no tiredness. In fact, the tiredness rather vanished and a feeling of soul flight appeared.

After 'The Mermaid' we have staged 'Eugene Onegin', the second scene of 'Prince Igor', fragments from 'Demon', operas 'Zaporozhietz From the Other Side of the Danube', 'Rigoletto', 'Aleko', and 'The Queen of Spades'.

But what do the words 'we have staged' mean? How did that processes occurred? In the opera school (since 1975 the Public Opera House) there was not a permanent producer, a prompter, everybody sang from memory. Since nobody received musical education as well as nobody could sing from the music, we have learned all parts by ear assisted by the leader and choirmaster. Sometimes a producer was invited from the drama in order to stage settings or somebody from the troupe directed the settings. For example, 'Rigoletto' and 'The Queen of

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Spades' was staged by S. Gudymovich, A/Professor of Geological Faculty, who played the main part. All subsequent operas were directed by O. Boyarskaya, an enthusiastic woman wholly devoted to music.

In those days the following people headed the theatre: G. Sutyagina (A/Professor of the Chemical Faculty), E. Vygon, A. Akimova, B. Semichev, T. Tzaregorodzeva, L. Roshupkina, E. Fefelova, and V. Nikolaev, all of them experienced musicians, our invaluable assistants. The point was that there was no a vocal instructor at the theatre. That is why our leaders learned parts with us and assisted us in developing vocal techniques.

Many efforts, patience, and skill has showed I. A. Ryabova, the chorus leader, learning complicated chorus parts with the amateur choir.

And what about the major person of the opera, the choirmaster? V. Kovalev, the choirmaster of Tomsk Symphony Orchestra was collaborating with our theatre for three years. During that time the group has become more experienced, the artistic skills of performers has increased. The second scene from the opera 'Prince Igor' was staged and operas 'Zaporozhetz From the Other Side of the Danube' and 'Rigoletto'.

After Kovalev's departure the leader and choirmaster of the opera school has become Vladimir Pavlovich Melnichenko, now the Honoured Worker of Culture of Russia. Under his leadership the theatre continued its work at operas 'Zaporozhetz From the

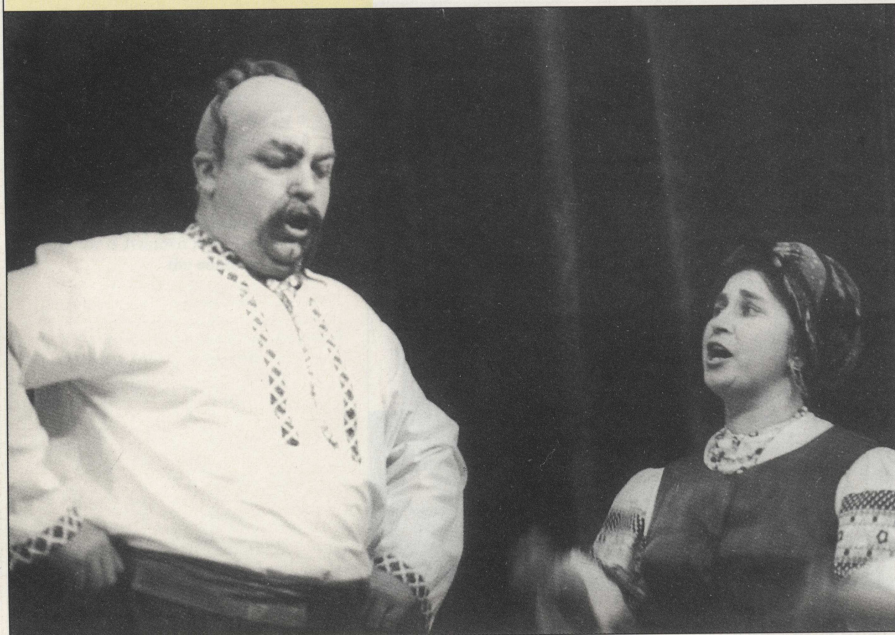
Other Side of the Danube' and 'Rigoletto' and staged new productions of 'Aleko', 'The Queen of Spades', scenes from operas 'Traviata' (G. Verdi), 'Storm' (T. Khrennikov), 'Mozart and Salieri' (N. Rimsky-Korsakov), 'Housemaid-Signora' (D. Pergolezy), 'Faust' (S. Gounod), 'Carmen' (G. Bizet), and 'The Barber of Seville' (J. Rossini). One can't help admiring the boldness of V.P. Melnichenko, his belief in nonprofessional singers and untiring work with soloists and the choir. At rehearsals he worked as a vocalist, a choirmaster, and a leader. Should a soloist was ill, Vladimir Pavlovich could sang soprano, tenor, and bass. Our rehearsals, the mutual creative collaboration of like-minded persons brought a great joy and the possibility of contacting with mysteries of music.

The choreographic group of our theatre was established and headed by V. I. Odintzova. The audience was deeply impressed by the country dancing from 'Prince Igor' opera and basks' dance from B. Asafyev's ballet 'The Flames of Paris' staged by Odintzova. In addition to dances from operas she staged a great deal of Russian, Ukrainian, Moldavian, Cuban dances.

Enthusiasm and sincerity demonstrated by our performers and their desire to show more accurately the peculiarities of the performed work have always been mentioned in reviews to our concerts. Of course, there were some weaknesses in the vocal technique of our artists. But, as the leader of the regional Philharmonic Society G.



Сцена из оперы «Фауст»  
Ш.Гуно. Мефистофель –  
Э.Декало, Марта –  
Г.Сергеева.  
Act of opera «Faust» by Sh.  
Guno. Mephistophelean is  
Dekalo E., Martha is Sergeeva  
G.



*Дуэт Одарки и Карся из оперы «Запорожец за Дунаем» Гулак-Артемовского в исполнении Г.П.Сергеевой и В.Н.Образцова. Duet of Odarka and Karas, opera «Zaporozhe on Danube» by Gulak-Artemovsky, performed by Sergeeva G.P. and Obraztsov V.N.*

Oganezov wrote in one of his reviews – 'The high ethical level, specific aesthetic skills help the group intuitively right to develop the nature of voice. By means of colourful performance of vocal masterpieces they gain breath techniques and stabilize their singing system'. Students, teachers and other officers of our institute wholly devoted to music have been transformed to the unified sensitive and energetic organism as a result of the close work with choirmasters I.A. Ryabova and E. Bochkova. In particular, that has been mentioned in reviews to the opera of 'Aleko' (S. Rakhmaninov). What a wonderful chorus it was!

Operas 'Aleko' and 'Zaporozhetz From the Other Side of the Danube' have been performed in Tomsk regions. In Zyrianskoe-village we had to give the latter as an encore at the audience's request. Scenes from opera of 'Faust' (S. Gounod) were staged in Shushenskoe-village. We have been always met very cordially. The participants of the Seminar held by culture workers watched the second scene from the first act of 'Faust' in which the composer E. Kolmanovsky took part (the scene in the garden and the famous quartette). We won hearts of the audience, which was surprised at

high vocal level and harmonious sounding of our artists.

In general, the Opera Company (duet, trio, quartette, and quintet) enriches itself, but this implies working hard to gain proficiency of the singers.

Let's remember quartettes from operas 'Rigoletto' and 'Faust', quintet from opera of 'Zaporozhetz From the Other Side of the Danube', trio from opera of 'Carmen' (the scene of fortune-telling) and a many-voice ensemble from the second act of 'The Barber of Seville'. V. P. Melnichenko had not cut those complicated ensembles. He believed in soloists, tried to attain harmonious sounding, and we sang with delight and rejoiced at the recognition of audiences.

Besides operas our theatre prepared many concerts, which presented songs and scenes from operas, romance, folk songs, soviet composers' songs, ballet pieces and genre dancing. The concert dedicated to the 80th anniversary of composer I.O. Dunaevsky scored a great success. The program included remarkable favourite songs and excerpts from musicals. Thanks to the choirmaster E. Bochkova, our chorus scenes and ensembles from the musical 'The Free Wind' have been perfectly prepared. That concert was relayed on television.

Our theatre took part in many city concerts, regional competitions, and Culture days held in Asino, Molchanovo and Krivosheino regions. The group gave six concerts at weekends. Cordial reception, joyful faces, intent gazes, and thankful words were expecting for us everywhere.

The theatre carried out great educational activities among our students, organized lecture-concerts in hostels, the Civic Centre of TPI, Assembly Hall of the Main Building on different subjects such as 'Of Romances', 'Of Opera Genre', 'Russian Opera', 'Russian Romance', 'Glinka's Romances', 'Looking Through the Pages of Classical Musicals', 'Vocal Duets Party', etc.

After holidays students met with each other and used to say that they have gone to the theatre for the first time and were very pleased with the concert. The success of those concert programs was all thanks to our teacher Lia Alexeevna Roshupkina, a wonder-

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ful musician and enthusiast. Spare no pains to conduct rehearsals she persistently worked at each soloist polishing breath techniques and gaining the required sounding.

In 1978 our soloists participated in the festival of classical music 'Golden Autumn' held in Yerevan and devoted to 150 years of Armenia joining Russia. About 30 groups took part in the festival including chamber groups from Magnitogorsk and Yerevan Polytechnic Institutes. We have prepared a vast program consisting of works of Russian and Armenian literature. Our soloists performed the works of such Armenian composers as Tigranyan, Spendiarov, Stepanyan, Chukhadgan, and Melikyan.

Lyrical and fresh sounded romances and arias of Armenian composers performed by L. Dzubina, I. Klimova, S. Fomina, M. Markova, and A. Adam in the Komitas House of Chamber Music. The audience applauded much G.P. Sergeeva, the senior teacher of the Department of Higher Mathematics for her performance of the aria from Stepanyan's opera 'Lusabatzyan' and E. Dekalo, the chief engineer of 'Hydrotruboprovod' for couplets from Chukhadgan's opera 'Leblebedgan' performed in Armenian. According to the results of the two-round competition G. Sergeeva and E. Dekalo became winners of the festival and were awarded the first-class diplomas. Our group on the whole was conferred the second-class diploma. We remember warm Yerevan, friendliness and attention of its citizens, and care of our guides — students of Yerevan Polytechnic University who provided for us interesting excursions. At the festival closing concert appeared the group of violinists, Armenian choir, soloists of Yerevan Opera House. Our soloists G. Sergeeva and V. Obratsov performed the duet of Odarka and Karas from 'Zaporozhietz From the Other Side of the Danube' which was highly appreciated by the audience.

In conclusion of this story about the Public Opera House at TPI I would like to mention talented people endowed with natural voices and great love to music and engaged in one of the difficult genres, opera genre.

In 1975 the Public Opera School celebrated its 30th anniversary. The title of the Public Opera House was conferred on the school that year. Groups of soloists and choir participants were awarded badges for achievements in amateur art. Among them were the senior choir participant

V. Koyain, A/Professor of the Chemical Department, soloists A. Adam, E. Dekalo, V. Obratsov, G. Fomin, M. Markova, G. Sergeeva, V. Panteleeva, and M. Ivanova, the founder of the theatre. Soloist S. Gugymovich, choreographer V. Odintzova, and participants G. Zakourtzev, M. Zhurnist, E. Tebaev as well as many others were conferred Honorary Diplomas. It's worth noting those choir-participants who combined studies in chorus with performing opera parts. Among them V. Sergeev (the Count of Monterone) in 'Rigoletto', Z. Valkovich (old Countess) in 'The Queen of Spades', L. Nezhura (a Housemaid), a four-year student Y. Shishelin (Chekalinsky), and a two-year student S. Pleshkov (Surin).

The vocal duet of I. Klimova and G. Sergeeva became the laureate of the regional contest of vocalists.

Our soloists S. Fomina (Lisa in 'The Queen of Spades', Margaret in 'Faust'), G. Kokorevich (the Count of Almaviva in 'The Barber of Seville'), and A. Vergun who has the richest chamber repertoire have contributed much to history of our theatre.

Looking through the papers and reading comments to our performances and concerts I see 'the high mark' — the reaction to the first night of 'Aleko', 'Bravo!' — about the final concert. The column 'Art Diary' presents the analysis of the work fulfilled by the Public Opera School. Lilia Molotkova, the soloist of the regional Philharmonic Society wrote — 'That was wonderful!'. The artistic skill of bass of E. Dekalo lyricism of Fomin's and Kokorevich's tenors, sparking soprano of V. Panteleeva, warm colorful voice of L. Dzubina, free sounding of S. Gudymovich, A. Litvintzeva, and A. Adam and opera parts and romances performed by our amateurs were mentioned in 'Za Kadri'. The unusual quality of rich voice of I. Klimova, artistic taste and sensitivity of musical accompaniment of G. Sutyagina, L. Roshupkina, T. Tzaregradzeva, E. Vygon, and V. Nikolaev was also described in the papers.

The Public Opera House covers the years full of happiness of touching great, rich and unique music.

The outstanding singer S. Lemeshev wrote in his book 'The Road to Art' — 'The aim of amateur activity is to cultivate in people love and understanding of art, sense of beauty, and to improve their ethical level'. That was the aim our Public Opera House devoted itself.