

Dana A. Nagina (Moscow) — PhD in History of Arts, Associate Professor of the Analytical Musicology Department, the Gnesins Russian Academy of Music.  
dana.nagina@mail.ru

In recent years, musical theater has shown a steady increase in the use of digital technologies. Dmitry Otyakovsky, a Russian opera director and author of digital music projects, highlights three approaches to using digital technologies in opera: the digital as an expressive means; the digital as a form; the digital as a genre.

This article discusses three productions by Otyakovsky based on the approaches described above. The online story *The Snow Queen* (music by Rustam Sagdiev, production by the Hermitage Theater) uses digital technologies as an expressive means. Here, live acting is combined with sand animation, computer-generated imagery and screenlife aesthetics. Part of the *Let's Play Opera* project, *The Miserly Knight* with music by Sergei Rachmaninoff is an online performance. Each singer's part is prerecorded, while the screenlife format is supplemented with a video game. The characters of the opera use social networks and video conferencing for communication. They also play an online role-playing game *Sphere*. *Glossary 2.0* (music by Evgeny Voitenko) is a digital opera where all the musical and theatrical elements are composed with the help of digital technologies. Among them is the libretto developed by a human and a neural network, electronic music, and media installations used as scenery.

Otyakovsky's projects are brave artistic and technological experiments that pose important ethical and aesthetic issues. What happens to live communication in the world of Internet technologies? How should we judge the creativity and creative products made by a neural network? Finally, what should a modern opera be like and what is its future? Not striving for a massive transformation, Dmitry Otyakovsky, however, looks for the ways to revamp musical theater and attract new audiences.

*Keywords:* Dmitry Otyakovsky, digital technologies, digital technologies as a means of expression, as a form, as a genre, opera projects

DOI: 10.56620/2227-9997-2022-4-43-45-52

## ЛИТЕРАТУРА

1. Бунакова М. Н. Диджитализация оперного искусства: цифровые практики и виртуальные режимы бытования классической оперы // Вестник культуры и искусств. — 2020. — № 4 (64). — С. 97–105.
2. Давлетшина Р. Традиции в созвучии с современностью (интервью с Дмитрием Отяковским) [Электронный ресурс] // ClassicalMusicNews.Ru. 10.02.2021. — URL: <https://www.classicalmusicnews.ru/interview/dmitry-otyakovsky-2021/> (дата обращения: 09.10.2022).
3. Дмитрий Отяковский [Электронный ресурс]. — URL: <https://otyakovsky.com/ru> (дата обращения: 09.10.2022).
4. Лаборатория исследования цифровой оперы [Электронный ресурс] // Дмитрий Отяковский. — URL: <https://otyakovsky.com/lab> (дата обращения: 09.10.2022).
5. Летсплей [Электронный ресурс] // Википедия. Свободная энциклопедия. — URL: <https://ru.wikipedia.org/wiki/Летсплей> (дата обращения: 09.10.2022).
6. Новиков В. Н. Влияние виртуальных новаций на язык кинематографа XXI века: специальность 17.00.03 «Кино-, теле- и другие экранные искусства»: диссертация на соискание степени кандидата искусствоведения. — Москва, 2019.
7. Опера «Цифровой Глоссарий 2.0» [Электронный ресурс] // Digital Opera 2.0. Опера цифровой эпохи. 2019. — URL: <https://digitalopera.ru/2019/#head> (дата обращения: 09.10.2022).
8. Шимохин Б. С. Формат Screenlife vs. классическое кино // Вестник ВГИК. 2021. — Том 13. — № 1. — С. 37–44.

9. Grater T. «Searching» Producer Timur Bekmambetov To Shoot World's First Vertical Format Blockbuster [Electronic resource] // Deadline. February 13, 2020. — URL: <https://deadline.com/2020/02/searching-timur-bekmambetov-worlds-first-vertical-blockbuster-1202859091/> (дата обращения: 09.10.2022).
10. Sawyer M. Three reasons streaming is replacing the Let's Play industry. A story of Twitch and YouTube, and how streamers make money [Electronic resource] // Polygon. March 29, 2017. — URL: <https://www.polygon.com/2017/3/29/15087012/streaming-vs-lets-play-twitchyoutube> (дата обращения: 09.10.2022).
11. Screenlife [Electronic resource] // Wikipedia. The Free Encyclopedia. — URL: <https://en.wikipedia.org/wiki/Screenlife> (дата обращения: 09.10.2022).

#### ВИДЕОМАТЕРИАЛЫ

1. Антиконференция: беседа о цифровой опере [видеозапись] // Gnesin Contemporary Music Week (YouTube-канал). 01.12.2021. — URL: <https://www.youtube.com/watch?v=ruY4U0-5zQg> (дата обращения: 09.10.2022).
2. Репортаж телеканала «Санкт-Петербург» о премьере оперы «Глоссарий 2.0» [видеозапись] // Дмитрий Отяковский (YouTube-канал). 11.11.2019. — URL: <https://www.youtube.com/watch?v=lqGg2mOCxuo&t=120s> (дата обращения: 09.10.2022).

#### REFERENCES

1. Bunakova M. N. Didzhitalizaciya opernogo iskusstva: cifrovye praktiki i virtual'nye rezhimy bytovaniya klassicheskoj opery [Opera Art Digitalization: Digital Practice and Virtual Modes of Existence of Classical Opera]. In: Vestnik kul'tury i iskusstv [Culture and Arts Herald]. 2020. № 4 (64). P. 97–105.
2. Davletshina R. Tradicii v sozvuchii s sovremennost'yu (interv'yu s Dmitriem Otyakovskim) [Traditions in harmony with modernity (interview with Dmitry Otyakovsky)] [Electronic resource]. In: ClassicalMusicNews.Ru. 10.02.2021. Available at: <https://www.classicalmusicnews.ru/interview/dmitry-otyakovsky-2021/> (accessed: 09.10.2022).
3. Dmitry Otyakovsky [Electronic resource]. Available at: <https://otyakovsky.com/ru> (accessed: 09.10.2022).
4. Laboratoriya issledovaniya cifrovoj opery [Digital Opera Research Laboratory] [Electronic resource]. In: Dmitry Otyakovsky. Available at: <https://otyakovsky.com/lab> (accessed: 09.10.2022).
5. Let's play [Electronic resource]. In: Wikipedia. The Free Encyclopedia. Available at: <https://ru.wikipedia.org/wiki/Летсплей> (accessed: 09.10.2022).
6. Novikov V. N. Vliyanie virtual'nyh novacij na yazyk kinematografa XXI veka [The influence of virtual innovations on the language of cinema in the 21st century]. Dissertaciya na soiskanie stepeni kandidata iskusstvovedeniya [Ph.D thesis]. 17.00.03. Moscow, 2019.
7. Opera «Cifrovoj Glossarij 2.0» [Opera «Digital Glossary 2.0»] [Electronic resource]. In: Digital Opera 2.0. Opera of the digital age. 2019. Available at: <https://digitalopera.ru/2019/#head> (accessed: 09.10.2022).
8. Shimokhin B. S. Format Screenlife vs. klassicheskoe kino [Screenlife format vs. classic cinema] // Bulletin of Film Art. 2021. Vol. 13, № 1. P. 37–44.
9. Grater T. «Searching» Producer Timur Bekmambetov To Shoot World's First Vertical Format Blockbuster [Electronic resource]. In: Deadline. February 13, 2020. Available at: <https://deadline.com/2020/02/searching-timur-bekmambetov-worlds-first-vertical-blockbuster-1202859091/> (accessed: 09.10.2022).
10. Sawyer M. Three reasons streaming is replacing the Let's Play industry. A story of Twitch and YouTube, and how streamers make money [Electronic resource]. In: Polygon. March 29,

2017. Available at: <https://www.polygon.com/2017/3/29/15087012/streaming-vs-lets-play-twitch-youtube> (accessed: 09.10.2022).

11. Screenlife [Electronic resource]. In: Wikipedia. The Free Encyclopedia. Available at: <https://en.wikipedia.org/wiki/Screenlife> (accessed: 09.10.2022).

#### VIDEO SOURCES

1. Antikonferenciya: beseda o cifrovoj opera [Anti-Conference: Digital Opera Talk] [Video]. In: Gnesin Contemporary Music Week (YouTube channel). 01.12.2021. Available at: <https://www.youtube.com/watch?v=ruY4U0-5zQg> (accessed: 09.10.2022).

2. Reportazh telekanala «Sankt-Peterburg» o prem'ere opery «Glossarij 2.0» [Report of the TV channel «Saint Petersburg» on the premiere of the opera «Glossary 2.0»] [Video]. In: Dmitry Otyakovsky (YouTube channel). 11.11.2019. Available at: <https://www.youtube.com/watch?v=lqGg2mOCxuo&t=120s> (accessed: 09.10.2022).

\*\*\*

*Нагина Д. А.* Цифровые оперные проекты Дмитрия Отяковского // Ученые записки Российской академии музыки имени Гнесиных. 2022. № 4. С. 45–52

*Nagina D. A.* Digital opera projects by Dmitry Otyakovsky // Scholarly Papers of the Gnesins Russian Academy of Music. 2022. № 4. С. 45–52