

Olga V. Begicheva

Alexander Pushkin's Ballad "The Song of the Sage Oleg" in the Artistic Rendition of Nikolai Rimsky-Korsakov and Vasily Vasnetsov

The article examines two archaic plotlines – the “death from the horse” and the “cleavage of the hill.” Both of them lie at the basis of “The Song of the Sage Oleg” by Alexander Pushkin. The main subject of the article is formed by their rendition in musical and artistic texts (Rimsky-Korsakov's cantata and Vasnetsov's set of illustrations). The aforementioned plotlines possess the distinguishing feature of the motive of “victory in death” typical for the national-historical ballad and the genre-generating situation of “the meeting of two worlds.” It is shown how that the structural dramaturgical organization of the text is subservient to the principles of the ballad's mythopoetics. Substantiation is made of the appearance of the main protagonist's double (the Sorcerer – the Sage Oleg), and the conditions of passing through the boundaries of the worlds is examined as one that is relevant for the warrior's rite of initiation. Based by the research of literary critics the ritual meaning of the “cleavage” of the boundary between the worlds is disclosed. Accentuation is made on the significance of the storyline situation of bidding farewell to the horse: the loss of the horse is synonymic to the ritual death of the hero. The role is shown of the “symmetrical” plotline turn of the meeting with the horse the acquisition of the horse makes Oleg a member of Odin's warrior host and, thereby, revives the Warrior's lost heroic status. The latter circumstance endows the text with a sacred meaning, preventing the reduction of the hero's death to the level of an unfortunate accident. On the basis of bringing in a culturological approach with the use of methods stemming from various branches of scholarly knowledge – musicology, literary criticism, art studies; comparativistics, genre-related and iconological analysis, the conclusion is arrived at that the artist and the composers have «adjusted» precisely to the genre boundaries of Pushkin's text. This is proved by the analysis of the ballad imagery, the particularities of the intonational intricacies of the leitmotifs and principles of dramaturgical development in the musical and artistic opuses. In conclusion, an evaluation is given to the innovative quests of Rimsky-Korsakov in the sphere of the ballad genre, leading to an artistic reevaluation of his cantata.

Keywords: “The Song of the Sage Oleg,” the national-historical ballad, mythopoetics, Alexander Pushkin, Nikolai Rimsky-Korsakov, Vasily Vasnetsov.

Antonina L. Makarova, Lyubov A. Serebryakova

“Francesca da Rimini” by Sergei Rachmaninoff in its Connections with the Pyotr Tchaikovsky's Opera Works

“Francesca da Rimini” by Rachmaninoff is an opera which still undeservedly remains at the periphery of scholarly attention and producers' interest, not least due to its existing reputation as an unsuccessful musical composition. The article poses the question of the role of intertextuality in the dramaturgy and conception of “Francesca” through the demonstration of the literary and musical parallels with Tchaikovsky's operas, which creates a new context for the comprehension and interpretation of Rachmaninoff's opera. Its genre-related and compositional resemblance to “Iolanta,” the plotline and literary interconnections with “The Queen of Spades,” the musical references to “Mazepa,” “The Maid of Orleans” and “Iolanta” make it possible to perceive “Francesca” as a new stage in the comprehension of the theme of the human being and fate, the issues of making decisions and their tragic consequences, the correlation of human actions with the value system of the religious worldview. The allusions placed into the context of the musical language of the 20th century (the chromatic pitch system, expanded tonality, microthematicism)

function in the opera's intonational dramaturgy as symbols which define its semantic density and make it possible to concretize its conception. They create a semantical implication, impressing not as much the storyline, as much the profound philosophical connection between the artistic world of "Francesca" with the conceptual constants of Tchaikovsky's operas, which in themselves are close to Rachmaninoff's world perception.

Keywords: Sergei Rachmaninoff, "Francesca da Rimini," Pyotr Tchaikovsky, "Iolanta," "Mazepa," "The Maid of Orleans," intertextuality.

Marina A. Sidorova

The Temporal Structure of the Plotline of Mikhail Glinka's Opera "A Life for the Tsar" as a Factor of Ideal-Artistic Integrity

Researching the artistic world of the opera genre necessarily incorporates analysis of the temporal structure of the plotline. Various temporal modes of the opera's plotline are represented through scenic situations and the verbal text. Being in the picture both in direct and indirect ways, they form by various means certain important semantic strata of the storyline dimension of the opera. The aim of this article is to research of the idea-based and structural organization of artistic time represented in the plot of Mikhail Glinka's opera "A Life for the Tsar." The main temporary lines of the plot identified in correspondence with the situational context and the plotline-functional status of the protagonists. The typological diversity of temporal forms is disclosed, and the semantic interconnection of the plotline-temporal lines, the idea and sign-based functions of the temporal modes is established. The research is carried out based upon the methods of philological and semantic analysis of the musical text, which makes it possible to discover the deep semantic strata of the opera's narrative time. The typological and functional diversity of the temporal lines is conducive to the formation of the integrality and multidimensionality of the temporal continuity of the opera's plotline. It presents itself in the role of a model of the national-historical "sensation of time." The author arrives at the conclusion regarding the systemic ideal unity of the temporal universe of the opera's plotline, which presents a significant segment of the composition's artistic picture of the world.

Keywords: Mikhail Glinka, the opera "A Life for the Tsar," artistic world, artistic time, plotline.

Natalia V. Korolevskaya

The Intertextual Conception of Sergei Taneyev's "Oresteia": In Search for the Author's Meaning

The object of analysis of the present article is "the author's word" in Sergei Taneyev's trilogy "Oresteia." Starting from a systematization of the authorial conceptual utterance in the genre of opera by musicologist Marina Raku presuming a precise verbal localization in correspondence with the concept of "the word," the author of this research expands the perception of the present phenomenon as an occurrence of procedural character. It matures during the course of the development of the operatic action and in direct tangency with it acquires its own formation. The authorial "word" is examined as a dynamic semantic structure in correspondence with the concept of "meaning," a category of dynamic order. The attention of the author of the verbal text is

concentrated on the disclosure of a profound musical-conceptual storyline, reflecting the formation of the basic ideal notion of the composer who wrote the verbal text, which receives verbal expression at the moment of “semantic explosion,” bringing the formation of authorial thought to complete lucidity. In Taneyev’s “Oresteia” such a structure, spanning all three parts of the trilogy, acquires an intertextual form, referring to Wagner’s operatic words, interconnecting in a deep intertextual “plotline” the movement from images of pagan myth (“Der Ring des Nibelungen”) to Christian concepts (“Lohengrin”). Thereby, the intertextual, purely musical plan of the opera by means of a coordinated system of figurative correspondences (the sword Nothung – the annihilating sword of killers, Siegmund – Orestes, the Walkyries – the Erinyes, Lohengrin – Apollo) endows the formation of the author’s conception a special prominence of unfolding “from darkness to light” and becomes that prism through which the Ancient Greek storyline acquires an interpretation in light of Christian values.

Keywords: Taneyev’s “Oresteia,” Wagner, the authorial text in opera, intertext, semantic explosion.

Baiba Jaunslaviete

The Reception of Russian Music in Riga During the 1860s and 1870s: The Characteristic Opinions Manifested in Press Reviews

The article characterizes the reception of Russian music in Riga in the 1860s and 1870s and highlights the reasons for such a reception. For this purpose, a contextual analysis of the main positions manifested by music critics and their historical background is carried out. Already since the 13th century Germans had dominated the economic, cultural and language spheres of Riga. In the 1860s the situation began to change significantly. This was because of active migration on the part of representatives of other nationalities (Latvians and Russians) to Riga, resulting in an increase in the influence of their communities. In the 1870s, there was a sharp exchange of opposing views between the Russian and German press, for example, the discussion described in this article about the need to open a Russian theater with its own opera troupe in Riga. The reception of several works by Russian composers (*Serenade Russe* and *Caprice Russe* by Anton Rubinstein, *A Life for the Tsar* by Mikhail Glinka), performed in Riga, is also examined. A comparative analysis of the press reviews makes it possible for us to conclude: notwithstanding the manifold political disagreements between the Baltic German and Russian communities of Riga, both sides also tried to search for shared values, and music presented a field not only of rivalry and controversies, but also of a search for mutual understanding.

Keywords: Baltic Germans and Russians, sociocultural context, music criticism, Anton Rubinstein, Mikhail Glinka.

Eylem Arica

A Brief Narrative of the Third Position as the Initial Position for Beginning-Level Violin Instruction

The necessities of education and human nature call for different pedagogical approaches, schools and methods to be used in beginning-level violin instruction. The choice of the initial position for beginning-level instruction of playing string instruments holds an important place

among these differences, and the first position is generally used at the initial stage of traditional violin instruction. It is, however, only one of the chosen methods, which also include the technique of third position for beginning instruction. The focus of this study is to discuss the advantages and disadvantages of the technique of beginning with the third position and studies related to it which have extended from the early 20th century to the present day while placing it within its historical context as much as possible. The study aims to reveal the technique's historical process so as to contribute to its development and diffusion. As a result, it can aid in the increase of awareness of the technique as well as production of material related to it for the benefit of both educators and students. The use of third position for beginning instruction began to attract interest in the early 20th century, which is when its benefits began to be mentioned. Some pedagogues have, in fact, written method books which make use of this technique, applied it in their classrooms and shared the positive results which they experienced. Despite the ongoing debates between educators and performers in the 21st century regarding its advantages and disadvantages, the technique of beginning with the third position has not received much interest as an academic topic, nor has it been adequately studied. An important conclusion from the examination of its historical process and an evaluation of views expressed is that the lack of relevant material creates an obstacle to the use of the technique. As such, there is a need for studies based on the use of these techniques which also produce related material.

Keywords: violin, third position, initial position, string pedagogy, music education, beginning-level violin education.

Amina I. Asfandyarova

Performance-Related Solutions of the Graphic Structures of Haydn's Clavier Sonatas

The article examines the intonational lexis of the pastoral in the fast movements of Haydn's piano sonatas. The greater part of the semantic figures is used in all the sections of the sonata expositions: the cliché formulas which imitate the sounds of various musical instruments, the gallant style lexis, as well as intonations of ornamental nature. However, while in the slow movements the semantic figures present themselves in the conditions of correspondence of the direct meanings of the signs to the artistic notion of the context (most frequently – the creation of the effect of a melancholy contemplative pastoral), the conditions of fast tempi demonstrate a different, transforming impact of the context on the substantive filling of the semantic structures. Haydn's sonatas form new types of the pastoral, in which the role of the main regulator in the mechanism of semantic transformations is played by tempo. The author of the article demonstrates the dramatic pastoral in a set of Haydn's sonatas, where unlike the idyll of the "minuet" movements, the fast-paced tempo creates the effect of dynamic action. The dramatic context is expressed, first of all, in the elaboration of storylinescenic situations and the emotional reactions of the "dramatic protagonists." The sensual nature of the pastoral obtains new angles, which in various different theatrical-dramatic actuations disclose a multiplicity of semantic and emotional tints of pastoral lyricism.

Keywords: classical sonata, Joseph Haydn, the pastoral, intonational lexis, musical thematicism.

Svetlana V. Kosyreva

**About Studying the Traditional Singing Tradition of the Vepsians
in the Context of Cognitive Ethnomusicology**

The article presents an attempt of studying the singing tradition of the Vepsians from the standpoint of cognitive ethnomusicology. This direction, represented in our days by publications in Russian ethnomusicology amounting in the single digits, is analyzed from the standpoint of the development of Boris Asafiev's theory of intonation. In relation to ethnomusicology, in light of the cognitive paradigm, an artistic text is comprehended as a complex symbol which expresses the ethnophor's knowledge of reality, embodied in traditional art works as an individual worldview represented by means of sound. The Vepsian folk music tradition is remarkable and authentic. It is represented by works of various genres: lyrical songs; wedding, funereal and recruit lamentations, calendar chants, lullabies, spells, ditties, fairy tales, etc. Upon acquaintance with the tradition, researchers have their interest aroused primarily by the unusual character of the sound of the Vepsian songs. The ethnic music of the Vepsian people, which is an extremely interesting but an under-investigated phenomenon, is based on the peculiarities of the ethnogenesis, geographical location and historical and cultural specificity. The Vepsians are one of the most ancient peoples of the European North. Scientists link their origin to the Vesi and Chudi tribes, which were first mentioned in historical records as far back as the middle of the 6th century. Thereby, already in the 1st half of the 1st millennium, these tribes have inhabited the Mezhozerye [Region between the Lakes] – the area between the three largest northern lakes – Lake Ladoga, Lake Onega and Lake Beloye. Currently, the territory of the traditional settlement of the Vepsians occupies a narrow strip along Lake Onega and the central part of the Mezhozerye. Application of a cognitive approach to the Vepsian ethnic musical material has made it possible to identify the semantically important correlation between timbre and intonation in the process of the formation of the artistic chronotope.

Keywords: cognitive ethnomusicology, studies of Finno-Ugric music, ethnic music, Vepsians, traditional singing, intonation, acoustic analysis, pitch, timbre, articulation.

Polina S. Volkova

**The Musicological School of Liudmila Kazantseva:
The Experience of a Decade**

The year 2019 marked the tenth anniversary of the establishment of the Problem-Related Scholarly Research Laboratory for Musical Content affiliated with the Volgograd State Institute for the Arts and Culture. Its creation became a regular milestone of the academic school of musical content of Liudmia Kazantseva – Doctor of Arts, professor at the Astrakhan State Conservatory, Chair of the Problem-Related Laboratory of Musical Content, academician at the International Academy of Informational Support and the Russian Academy of Natural Studies, and member of the Russian Composers' Union. The leader and the “graduates” of the school – Doctors and Candidates of Art and of Culturology – are concentrated on development of a methodology which initiates the meaning-bearing activities of the consciousness of the subject who engages in a dialogue with art. The theoretical conception uniting them consists in regarding musical content as the artistic essence of the musical composition, and is focused directly and indirectly in embodying and discovering everything it is comprised of. The touchstones of musical content turn out to be musical sound, the means of musical expressivity, intonation, musical imagery, musical dramaturgy, theme and idea, and “the image of the composer.” The primary “framework” of musical content molded by the composer undergoes a creative transformation in the interpretative

activities of the performer and the perception of the listener. The results of the combined scholarly search carried out by the school have been represented in over 600 publications, presentations on Russian and international musicological conferences, symposiums and congresses. Kazantseva's school has engaged in scholarly-pedagogical activities in higher and intermediary educational institutions, musical and general educational schools of Astrakhan, Bryansk, Volgograd, Krasnodar, Krasnoyarsk, Kurgan, Maikop, Moscow, St. Petersburg, Saratov and other cities of Russia, as well as in other countries.

Keywords: musical content, authorial image, interaction between the arts, the Russian element in music from other countries, academic school, personality of the teacher, Liudmila Kazantseva.

Zhu Linji

Characteristics of Postmodernism in Composition Techniques of the Opera "Farewell to Cambridge"

The premiere of a classical specimen of Chinese chamber opera "Farewell to Cambridge," the music to which was written by Zhou Xueshi, and the scenario – by Chen Yu, took place on December 25, 2001 at the Beijing Chamber Theater of People's Art. This composition was called the first Chinese chamber opera, as well as the first opera produced by a private organization. Many Chinese media outlets, among which we can name the "China Youth Daily," "Chinese Culture," "Musical Weekly," etc., highly evaluated this original Chinese opera. In particular, on January 7, 2001 the "Musical Weekly" with the support of the Beijing Cultural Department organized a musicological seminar connected with this composition. In the article, the author describes the peculiarities of the opera from the point of view of postmodernist ideas and techniques used in its musical composition. With the help of detailed analysis of the musical component the author examines the experimental techniques applied by composer Zhou Xueshi in order to bring in stylistic diversity to his composition. They include: the mixed structure of the opera, techniques of collage and derivation, as well as diversity in the creation of the protagonists.

Keywords: the opera "Farewell to Cambridge," postmodernism, collage, musical derivations, Chinese composers, Zhou Xueshi.

Elena V. Kiseyeva, Vasily Yu. Kiseyev

The Specificity of Work with Texts in Tan Dun's Early Operas by. Concerning the Issue of Reviving the Opera Genre in Works of American Composers at the Turn of the 20th and 21st Century

The article examines the leading principles of the works for musical theater by Tan Dun – an important American composer of Chinese descent. His operas have become brilliant and unique phenomena in the world musical culture of the late 20th and early 21st centuries. The original interpretation of the opera genre presented in the composer's musical oeuvre is based on an organic amalgam of the Eastern and Western musical-theatrical traditions, manifested in vocal techniques, which connect together elements of the Beijing, Kunju and Italian opera, in the specific sound and timbre generation, in regular compositional principles. The operatic legacy of Tan Dun also absorbs into itself traits of new musical-theatrical practices which have undergone development at the turn of the 20th and the 21st centuries. Their detailed study reveals the issue of the alteration

of the role of the poetical text and dramaturgy in a theatrical performance. The early opera by Tan Dun examined in the present article demonstrates a special type of interaction between verbal and musical texts, which opens up new possibilities for dramaturgical and compositional solutions. The publication is prepared within the framework of scholarly project No. 17-04-00198-OGN\19 supported by the RFFI.

Keywords: the opera theater of Tan Dun, revivification of the opera genre, interaction between music and drama, American composers.

Vera N. Dyomina

Music of Victory Celebrating Holidays from the 13th to the 19th Centuries

In musical scholarship in Russia and in other countries the actuality remains for the tendency of reconsideration of the most significant phenomena of history in light of “reevaluation of the past” and “substantiating the course of the future.” There is a prevalence of a critical attitude towards official holidays as an instrument of state policy directed at correcting the worldview-related perceptions of the people in the directions, presuming a severance of connections with the preceding tradition. The most important state holidays, the development of which has not been severed for over three-hundred years, are victory holidays. Research of holidays celebrating victories in the historical dynamics has shown a three-stage sequence of the processes of formation, transformation and revival. The structure of the victory holiday is formed out of stable (church and military rituals and ceremonials) and mobile elements (mass entertainments and sights). Music, as an inseparable component of all parts of any holiday, forms a carcass which supports the multidimensionality of the spatial/temporal continuum of ritualistic and playing forms of activity. It participates in the creation of the conceptual sphere of a holiday and forms the indispensable conditions for transmission of cultural values.

Keywords: the art of music, holiday celebrating a victory, official festivity, dynamics of Russian culture.

Olga A. Urvantseva

The Evolution of Mozart’s Church Music Style (on the Example of the “Litaniae Lauretanae” K. 125, K. 243)

The domain of sacred music in Mozart’s musical legacy of the Salzburg and Vienna periods has been researched to various degrees. The greatest amount of attention is given by musicologists to the compositions of the Vienna period, whereas the main body of church music was created by the composer in Salzburg. Upon analysis of works of the early and middle periods, the evolution of Mozart’s sacred style becomes apparent. Comparison of two “Litanies Lauretanae” (from 1771 and 1774), which are similar to each other in terms of genre and their literary texts, presents the possibility of revealing the models which served as examples for Mozart during the time he mastered the genres of sacred music, to trace out the stylistic sources which had influenced the composer’s individual church style, as well as to elucidate the topoi inherent to sacred music. In the “Litanies Lauretanae” there are topoi presented which have been developed in both the Classical and the Baroque traditions, and which stem not only from church music, but also from secular music. These include the “ethical” topoi, connected with prayerful moods, gallant and sensitive

topoi, presented by a lyrical type of melodicism and, frequently, by dance rhythmic formulas, as well as topoi of grief and pathos, stemming from both church and opera genres. Because of the multiplicity of the models which had influenced the formation of Mozart's church style, in his sacred works the heterogeneous are remelted into a special quality, discerning the composer's mature style.

Keywords: the tradition of Austrian sacred music, Mozart's church music, "Litanies Lauretanae," the Salzburg style of sacred compositions.

Mikhail L. Zyryanov

**The Realization of the Church Reading and Singing Particularities
of the Russian Orthodox Christian Tradition
in Sergei Rachmaninoff's Sacred Works**

The sacred works of Sergei Rachmaninoff have long been acknowledged as presenting one of the pinnacles of the "new direction" of Russian sacred music of the turn of the 19th and 20th centuries. Rachmaninoff was among the composers who have most profoundly and brilliantly realized in their musical oeuvres the very spirit of church service singing. At the same time, in the "Liturgy of St. John Chrysostom" and the "All-Night Vigil" by Rachmaninoff reflection is also found of separate elements of the traditions of church reading, as well as certain regularities common both for church singing and reading, which up to the present day has not formed a subject of scholarly research. At the same time, the melodicism of the *poglastisas* [the intoning] of chant-like singing possesses not only a certain pitch set and laws of rhythmic intonations common to singing, but also a lucid modal nature, similar to the church mode of the *Znamenny* chant. The article demonstrates elements and techniques in Rachmaninoff's "Liturgy" and "All-Night Vigil" common to both church singing and reading. The diatonicity, the preservation of the most delicate differentiation between the words, the conformity between the liturgical and the melodic elements, the predominance of the text over the music and, correspondingly, the subservience of the musical rhythm to the rhythm of words, the absence of significant extension of the syllables, the unhurried quality of the motion of musical time, the usage of natural vocal registers (without tension of *tessitura*), all of which are characteristic to these examples, are revealed. Unified means of emphasis of the key semantic units through the rising of the *tessitura* and the enhancement of the dynamics are highlighted through the intermittence and prolongation of the emphasized word, as well as through syllabic chant.

Keywords: Sergei Rachmaninoff, sacred music, church reading, Liturgy.

Raisa G. Shitikova, Elena E. Roshchina, Yulia Yu. Yakovenko

Benedetto Marcello. Concerning the Issue of Universalism of the Personality

At the present time special attention is being paid to study of the heritage of the past. Various documents which shed light on the blank spots of music history become available to public access. One of the figures whose name has been undeservedly consigned to oblivion is Benedetto Marcello— an Italian composer and political activist of the first half of the 18th century well-known in his time. The article sets the goal of recreating the artistic portrait of this Italian master. For the first time information is presented from sources from other countries disclosing the particularities of

his biography. Analysis of the selected material leads to the conclusions of the necessity of reevaluating the significance of Benedetto Marcello's legacy in the context of the progression of the history of musical culture. The artist's activities are closely connected with the development of the genre of opera which gustily proceeded during the period of the late 17th and early 18th centuries. Familiarization with certain facts regarding the master's artistic path would make it possible for contemporary musicians not only to delve more deeply into the specific features of Marcello's compositions, but also to comprehend anew the problem range of 18th century Venetian opera.

Keywords: Benedetto Marcello, the treatise "Fashionable Theater," 17th and 18th century Venetian opera, "Arcadia" academy, Antonio Vivaldi, Johann Sebastian Bach.

Oksana E. Sheludyakova

Concerning the Issue of Interaction between the Melodic Element and Harmony in Sergei Rachmaninoff's Works

The article shows the results of research of the mutual influence of the melodic element and the harmonic side in Sergei Rachmaninoff's musical compositions. The object of the study is presented by the linear functions of harmony, the elements of the harmonic vertical in the melodic line, and the processes of the melodic enrichment of the chords and the harmonic progressions. In a whole set of cases the chord or chord progressions become the objects of melodic development through the saturation by means of non-chordal pitches and entire intervallic-chordal strata, through melodic development in separate textural lines. Simultaneously there occurs the saturation of the melody with all the richness of harmonic colors, which becomes possible because of the tight interaction between all the textural strata. Especially important for the issue of the correlation between melodicism and the harmonic processes in the musical texture in general is the problem of phonism. The conclusion is arrived at that all the levels of harmony demonstrate the activity of general tendencies: modal transformations of the harmonic interpretation of melodic units (the reharmonization of the tone, motive, syntagm and theme); the avoidance of traditional progressions; the overcoming of insularity and univocity of harmonic interpretation of the melodic unit; the prevalence of tension and procedurality; attention to the phonic side. The melodic and harmonic motion interacts with each other in the tightest way, and this not only does not impoverish the melody, but endows it with additional colorfulness and capaciousness, at the same time endowing the harmony with special intonational satiety.

Keywords: Sergei Rachmaninoff, Rachmaninoff's melodicism, Rachmaninoff's harmony, the interaction between the melodic element and harmony.

Elena A. Savitskaya

The "Large Form" in Russian Rock Music of the 1970s and 1980s (on the Example of the Music of the VIE "Pesnyary")

The article examines the development of the "hybrid" genres and forms in Russian rock music of the 1970s and 1980s. The movement to the direction of large-scale stage form progressed from two sides – the academic tradition expanded and renewed its genre and style spectrum with the aid of the means of rock music, while rock aspired to the level of "high art." Notwithstanding the difficult conditions of existence and the ideological pressure, rock ensembles were able to realize

their large-scale artistic conceptions. The attention of the author of the article is concentrated on the genres of rock opera and rock cantata and their examples in the artistic work of VIE (vocal-instrumental ensembles), which have previously not been examined in research literature. The main material is presented by musical compositions from the repertoire of the Belorussian VIE “Pesnyary” – the rock opera “Pesn' o dole” [“The Song of the Lot”] (music by Vladimir Mulyavin) and the rock cantata “Guslyar” [“Psaltery Player”] (music by Igor Luchenok). They are analyzed in terms of the peculiarities of dramaturgy, the development of the storyline and of musical thematicism, the sound texture, the figurative characteristics of the protagonists, the stylistic synthesis (on the basis of folk music, various trends in rock music, jazz and popular song); examination is made of aspects of stage performance and studio recordings. The conclusion is arrived at about the close proximity of such types of experiments of the VIE and rock groups to quests of the academic musical tradition of the second half of the 20th century.

Keywords: rock music, rock opera, rock cantata, rock theater, VIE, vocal-instrumental ensemble, “Pesnyary,” Vladimir Mulyavin, Igor Luchenok, synthesis of genre and style.

Lyubov A. Kupets

Genrich Orlov’s Academic Style as a Phenomenon of Russian Culture in the Second Half of the 20th Century

The history of Russian musical scholarship of the second half of the 20th century is inconceivable without Genrich Orlov, whose texts about music have always been acknowledged by the professional community as a standard. Orlov is a full-fledged adherent of the musicological school of Mikhail Druskin, which demonstrated an extremely subtle connection of aspiration to an original authorial viewpoint and respect for the traditions of his pedagogues with a constant search for a resonator of the changing historical time, at times even forestalling it. The scholarly style of Genrich Orlov presents a dynamic phenomenon, which has developed during the course of over forty years. Three of his fundamental monographs, “Simfonii Shostakovicha” [“The Symphonies of Shostakovich”] (1961), “Russkiy sovetskiy simfonizm” [“The Russian Soviet Symphonic Legacy”] (1966) and “Drevo muzyki” [“The Tree of Music”] (1992) are perceived as brilliant examples of interpretation of the particularities of historical time periods in the author’s scholarly style, in which three stages have been established: the early 1960s, from the second half of the 1960s to the early 1970s, and the turn of the 1990s. Among the peculiarities of the style of the first monograph, written at the the time of «Khrushchev’s thaw,» mention must be made of the use of reviews written by critics and the composers themselves as means of objectivizing musical analysis; the content of the symphonies is examined through a historical-biographical context, and the author’s utterances can be characterized for their publicist and controversial attitudes. In the second book the authorial style gradually becomes more academic, and the index of names which appears at the end of it vividly demonstrates the musical picture of the world of the Soviet intellectual during the beginning of the period of stagnation. Orlov’s third compendium, having been written during the time of his emigration, nonetheless, has become a scholarly bestseller of post-Soviet musicology. In this work the signature features of his scholarly style were concentrated: the conceptual importance of the premise, the multi-angle quality in the analysis of the object, the adherence to the comparative method and the extra-musical conceptions and terms, the hypothetical deductive method, and an interest in themes endowed with an interdisciplinary or poly-disciplinary character. The publication is prepared within the framework of scholarly project No. 19–18–00414 supported by the RNF (Russian Science Foundation).

Keywords: Genrich Orlov, scholarly style, methodology of musicology, Dmitri Shostakovich, the Russian Soviet symphonic legacy, the philosophy of music.

Veronika M. Akshentseva

**About the Role of the Violin and the Clavier
in Joseph Haydn's Instrumental Concertos**

In the context of the diversity of the genres and forms of Joseph Haydn's instrumental music, the solo concerto holds a special position. It was particularly here that the formation of solo and virtuosic features of the violin and the clavier took place. The fact that the composer turned to the violin and the clavier was not at all accidental. He understood and considered the organological specific features of the musical instruments, as they had developed by that time, and maintained their particular functional-attributive roles in solo and ensemble-orchestral concert practice. Even more important for him was the universalism of these two musical instruments, which was concordant to the musical universalism of Haydn himself, who combined as part of his artistic activities the roles of Kappelmeister, violinist and organist. At the same time, the formation of thematicism in Haydn's violin and clavier cycles occurred at the crossroads of the "old" and the "new." Thus, the typization of the orchestral ensemble, the development of instrumental solo playing in his concertos neighbors with the orientations on the Baroque principles of concerto writing and ensemble cointonating. The composer's attention to the "queen" of instruments, the violin, does not hinder his "experiments" with instruments seldom incorporated. At the same time, the acquisition on the part of the clavier of a conspicuous place in the practice of music-making does not contradict the variation of all the types of the instrument, since they sit alongside each other in an organic fashion and comprise the genus of clavier. In the concertos of the Viennese Classicist the violin and the clavier possess equal rights and demonstrate themselves in the roles of soloist and technically developed instruments, as well as remarkable partners in ensemble and orchestral combinations. Careful study of the enumerated processes demonstrates the birth of the instrumental concerto in the work of the brilliant representative of the Classicist era, Joseph Haydn.

Keywords: instrumental concerto, violin, clavier, ensemble or orchestral group, instrumental solo playing, Classicism, virtuosity, Joseph Haydn.

Olga V. Begicheva, Liudmila P. Kazantseva

**The National-Historical Ballad in the Musical Art of Romanticism:
Towards Posing the Problem**

As the result of systematic analysis of the romantic of the two branches ballad genre, the taboo and the national-historical ones, their affinity (their narrative qualities, dramatic substance and incorporation of the fantastic element) and the individual signs of the national-historical genre model are distinguished. Examination is made of its genre-related phenomenological markers: the genre code "The Human Being and the Historical Tragedy of the People"; the general intonation of the Nordic sublime genre of; the protagonists are – the hero, his beloved and the narrator. Carrying out the search for the archetypal regular laws in the storylines, the motive complexes the genre related semantic lines of character of the heroes in the archetypal construction of the genre on the level of composition and dramaturgy, the authors arrive at the conclusion that the national-historical ballad, while preserving its logical-structural content, converts the "general intonation" of the genre, supplanting the category of irrational fear. The heroes of the ballad receive a "reversing": the infernal newcomer is replaced by the warrior, the narrator – by the singer-prophet, and the self-sacrificing beloved – by the heroic maiden. On the basis of analysis of works by John Blackwood McEwen, Arnold Bax, Horatio Parker, Gerard Bunk and Franz Poenitz the methods of musical representation of the mentioned heroes are examined. It is noted that in the mature formation of the

genre each hero becomes attributed with a stable lexical-intonational sphere. The battle, panegyric and heroic-dramatic style present the distinctive features of the warrior; the female lamentation and Nordic landscape comprise the musical portrait of the maid of the North, whereas the musical “emblem” of the bard is taken on by the odic and song-narrative style.

Keywords: romanticism, genre archetype, national-historical ballad.

Olga N. Gudozhnikova

About the National Specificity and Traditions of the Genre in the Sonatas for Cello and Piano by Composers from the Republics of the USSR

The article examines sonatas for cello and piano by composers from the republics of the USSR in the context of interaction of the traditions of interpretation of genre and national specificity of means of expression. Accentuation is made on the fact that the compositions are distinct for their diversity of artistic solutions. The greater part of the sonatas is characterized for their adherence to typified parameters of genre – the use of structural (the three-movement sonata cycle) and stylistic constants (timbre interfusion, equivalence of the instrumental parts, a dialogic type of interaction between the instruments). A number of compositions is marked by an individualized approach, which is conditioned by the composer’s conception, the use of modern compositional techniques of writing or genre synthesis. In this case, the sonatas are characterized by untypical compositional and dramaturgical solutions, personification of the parts, and a conflict-related correlation between the timbres. It is emphasized in the article that in most of the compositions one may find a usage of thematicism based on intonational formulas of folk music, as well as special timbre colors, original techniques of playing and means of sound production imitating the sounds of folk instruments. It is highlighted in the article that the sonatas for cello and piano by the composers of the republics of the Soviet Union have reflected the main tendencies of the evolution of the genre and have brought in a significant contribution into the history of 20th century world musical culture.

Keywords: music in the USSR, the genre of the sonata for cello and piano, national specificity of musical thematicism.

Alexandra V. Krylova

The New Ideology of Musical Theater and its Manifestation in the Works of Heiner Goebbels

The article analyzes the artistic legacy of the outstanding reformer of contemporary musical theater – producer, musician, composer and theatrical theorist Heiner Goebbels. The cardinal difference of his diversified works from the traditional model of opera theatre makes it possible to speak of a new theatrical ideology, of which Goebbels shows himself to be an adept. On the basis of numerous interviews with the composer and his personal utterances about his art, the article examines a set of peculiarities which characterize his musical-theatrical works in light of the innovative endeavors of the authorial aesthetics of musical theatre. A big role in its formation has been played by contemporary musical-theatrical technical resources, which have made it possible to achieve on the basis of digital computer technologies to achieve a new high-quality level of synthesis of the arts and elements which unite on a conceptual artistic platform sound, text, color,

light, fire, water, scents, depictions, video projections and other things. The aim of this is to expand the possibilities of impact on the synesthetic foundations of human perception. Each component of the indicated synthesis is interpreted by the composer as independent informational message. Being a true artist of the postmodern era, Goebbels presents the musical performance as a counterpoint of a number of diverse texts. The high level of “density” of the informational plane of theatrical performance also necessitates a new perspective of the process of communication with the viewer, who does not interpret the meanings grounded by the author, but to a great degree plays the role of its creator. A number of aforementioned and other particularities of Goebbels’ musical theater is examined in the article on the basis of the opera “Landschaft mit entfernten Verwandten” [“Landscape with Distant Relatives”]. The publication is prepared within the framework of scholarly project No. 17-04-00198-OGN\19 supported by the RFFI.

Keywords: Heiner Goebbels, musical theater computer technologies, contemporary opera, experimental musical theater, synthesis of the arts.