

## Contemporary Musical Art

Original article

УДК 781.6+785.1

DOI: 10.56620/2782-3598.2023.3.079-090



### "The Feeling of the Right Path or the Method of Artistic Creativity": About Nikolai Korndorf's Composition *In D*\*

Yuliya N. Panteleeva

*Gnesin Russian Academy of Music, Moscow, Russia,*  
*yulia\_panteleeva@gnesin-academy.ru, <https://orcid.org/0000-0003-1122-7668>*

**Abstract.** The article is devoted to the analysis of the compositional technique in a major orchestral composition, *In D* (1998) by Nikolai Korndorf (1947–2001). A characteristic feature of this work is the specific constructive idea associated with the composer's special approach to the choice of musical material and the means of its development. It is referred to the disclosure of the potential of one single pitch. The author of the article proposes to apply the term of the outstanding Russian painter and art theorist Vassily Kandinsky: "one-tone composition," in order to characterize this technique. Based on the comparative method, the article provides an examination of the successive connection of this composition with one of the orchestral works from Korndorf's early musical period and presents a description for the first time of the most important compositional principles of *In D*. The idea of repetition, observed in the organization of this musical composition, is interpreted by the author of the article as one of the leading elements in it. The article describes a number of other structural ideas that connect Korndorf's musical style directly with some of the well-known 20th century compositional techniques, such as serialism and *Klangfarbenmelodie*. The article substantiates the point of view that the composition *In D* demonstrates a certain number of invariable techniques regularly found in Korndorf's artistic method.

**Keywords:** Nikolai Korndorf, *In D*, repetitive technique, serialism, artistic method, one-tone composition

**For citation:** Panteleeva Yu. N. "The Feeling of the Right Path or the Method of Artistic Creativity": About Nikolai Korndorf's Composition *In D*. *Problemy muzykal'noi nauki / Music Scholarship*. 2023. No. 3, pp. 79–90. DOI: 10.56620/2782-3598.2023.3.079-090

---

\* The article is based on a presentation given at the International Scientific Conference "Music Science in the Context of Culture," held at the Gnesin Russian Academy of Music on October 25–28, 2022.

Translated by Dr. Anton Rovner.

© Yuliya N. Panteleeva, 2023

## Современное музыкальное искусство

Научная статья

### «Чувство верного пути или метода художественного творчества»: о композиции *In D* Николая Корндорфа\*\*

Юлия Николаевна Пантелеева

Российская академия музыки имени Гнесиных, г. Москва, Россия,  
yulia\_panteleeva@gnesin-academy.ru, <https://orcid.org/0000-0003-1122-7668>

**Аннотация:** Статья посвящена анализу композиционной техники в крупном оркестровом сочинении *In D* (1998) Николая Корндорфа (1947–2001). Характерной особенностью произведения является специфическая конструктивная идея, связанная с особым подходом композитора к выбору музыкального материала и способов его развития. Речь идёт о раскрытии потенциала одного звука. Автор статьи предлагает использовать для характеристики этого сочинения термин выдающегося русского живописца и теоретика искусства Василия Кандинского — «композиция-однозвучие». В опоре на компаративный метод рассматриваются преемственные связи произведения с одним из симфонических опусов раннего периода творчества Корндорфа и впервые описываются важнейшие композиционные принципы *In D*. Идея повторения, характерная для организации этого музыкального текста, трактуется как одна из ведущих в данной композиции. Очерчен целый ряд других структурных идей, непосредственно связывающих музыкальное письмо Корндорфа с известными техниками композиции XX века, например, с сериализмом, а также идеей *Klangfarbenmelodie*. Автор статьи обосновывает точку зрения, согласно которой композиция *In D* свидетельствует о неких устойчивых приёмах творческого метода Корндорфа.

**Ключевые слова:** Николай Корндорф, *In D*, репетитивность, сериализм, художественный метод, композиция-однозвучие

**Для цитирования:** Пантелеева Ю. Н. «Чувство верного пути или метода художественного творчества»: о композиции *In D* Николая Корндорфа // Проблемы музыкальной науки / Music Scholarship. 2023. № 3. С. 79–90. (На англ. яз.) DOI: 10.56620/2782-3598.2023.3.079-090

---

\*\* Статья написана на основе доклада, прочитанного на Международной научной конференции «Музыкальная наука в контексте культуры», проходившей в РАМ имени Гнесиных 25–28 октября 2022 года.

The conceptions of the “right path” and the “artistic method” have not been brought into correlation with each other by chance in Ivan Ilyin’s words quoted in the article’s title; the man who pronounced them was a philosopher, whose works are permeated with profound discourses on art.<sup>1</sup> At the same time, the term “method,” applied in the same way to the means of scholarly thought as to the means of the actions of an artist, consists in itself the original meaning of the ancient Greek word meaning “the path following something, a right path towards a certain goal.”<sup>2</sup>

The eminent Russian philosopher Yuri Stepanov, the author of the research work *Yazyk i metod* [*Language and Method*], discloses the essence of one of the key words in the title of his book: “...in concurrence with the linguo-philosophical tradition stemming towards the Eastern patristics studies, the method — prior to all the various special and terminological specifications — must be understood simply in correspondence with the etymology of this word — the Greek μετα+οδος ‘in line with + the right path,’ as the movement in line with the Right Path.”<sup>3</sup>

Of special value for the discipline of art studies, in our view, is the statement of the well-known literary scholar Alexander Mikhailov, who interpreted the concept of “method” the following way: “In reality, what we label as a ‘method’ presents the *beginnings and the ends of an artistic creation: method is both the conception of the work of art in its principal being*, in its worldview precept, in the writer’s foundational perspective of the real world, and *it is the creative outcome in its principle being* [my italics. — Yu. P.], the foundation of the image of the world built in a work of art.”<sup>4</sup>

Continuing his terminological analysis, the scholar observes: “But a method does not exist in an abstract way: no matter how concisely the writers would develop themselves, *a method can never be ‘ready-made’* [my italics. — Yu. P.]. As an artistic method, it builds itself and exonerates itself within the process of the writer’s work....”<sup>5</sup> A comprehensive research of scholarly methods in musicology was what the most eminent art scholar Natalia Gulyanitskaya devoted a separate work to.<sup>6</sup> The scholar allots unalterably steadfast attention to the questions of methodology

<sup>1</sup> Il'in I. A. *Osnovy khudozhestva. O sovershennom v iskusstve* [The Foundations of Artistry. On the Perfect in Art]. *Sochineniya: v 10 t.* [Works: In 10 Volumes]. Comp. and comment. by Yu. Lisitsa. Moscow: Russkaya kniga, 1996. Vol. 6, Book 1. P. 180.

<sup>2</sup> Il'in I. A. *Religiozni smysl filosofii (Tri rechi)* [The Religious Meaning of Philosophy (Three Speeches)]. *Sochineniya: v 2 t.* [Works: In Two Volumes]. Comp., prepar., annot., and bibliography by Yu. Lisitsa. Moscow: Medium, 1994. Vol. 2. *Religioznaya filosofiya* [Religious Philosophy]. P. 69.

<sup>3</sup> Stepanov Yu. S. *Yazyk i metod. K sovremennoi filosofii yazyka* [*Language and Method. Towards a Contemporary Philosophy of Language*]. Moscow: Yazyki russkoi kul'tury, 1998. P. 15.

<sup>4</sup> Mikhailov A. V. *Metody i stili literatury* [Methods and Styles of Literature]. *Teoriya literatury* [The Theory of Literature]. Vol. 1. *Literatura* [Literature]. Moscow: Institut mirovoi literatury imeni A. M. Gor'kogo, 2001. P. 151.

<sup>5</sup> Ibid.

<sup>6</sup> Gulyanitskaya N. S. *Metody nauki o muzyke* [Methods of Scholarship about Music]. Moscow: Muzyka, 2023. 256 p.

as the essential elements in musicological studies, considering the idea of “knowledge of the lack of knowledge” itself extremely productive [1].

Nikolai Korndorf's composition *In D* (1998) for large orchestra is a work that provides an interesting occasion for contemplating over the artistic method of one of the most significant contemporary composers. *In D* was performed numerous times in Russia and in other countries: in 2010 it was presented at the *Moscow Autumn* festival of contemporary music by the orchestra *Novaya Rossiya* [*New Russia*] under the direction of Freddy Kadena, and in 2021 it was performed in the Grand Hall of the Moscow Conservatory by the Symphony Orchestra of the Moscow Conservatory under the direction of Anatoly Levin.

Examining of *In D* from the positions of the style of a separate composition, it seems important to consider the textological aspect. According to the definition of Russian philologist Dmitri Likhachev, textual criticism “studies the history of the text of any particular work of art.”<sup>7</sup> (The scholarly explorations carried out in the textual sphere possess both a theoretical and an important practical directedness, making it possible, in particular, to revitalize the genuine authorial text cleared from later editorial stratifications. An example of such work may be the republication of Ivan Bunin's short stories carried out on a scholarly foundation [2]).

In respect to the present composition, it may refer not only to the motion of compositional thought in the direction

from sketches to the final appearance of the composition, but to the path leading from one finished artistic text to another. It is referred to the composer's *First Symphony* (1975), the middle section of which particularly was a peculiar prototype of *In D*. After a quarter of a century, a musical idea, which initially appeared within the framework of a symphonic cycle, obtained independence, having become a separate and conceptually complete artistic utterance.

With the aid of the comparative approach (the problem range of this methodological direction in literary studies is disclosed profoundly and from every angle in the works of Igor Shaitanov [3]), we shall attempt to grasp the similarities and the differences between the two musical texts, to see the traces of the artistic path or “the traces of growth, sort of the concentric rings of the composition”<sup>8</sup>, according to Pavel Florensky's expression. It must be noted that no cardinal shifts in the logic of the musical narration have occurred, notwithstanding the significant distance of time separating the two works. The scale of the composition has altered considerably (the proportions of the musical score have lengthened almost twice), and the specific transformations have affected the musical texture, its micro- and macro- characteristic features.

We will be interested by the qualitative changes which have taken place with the initial musical text in the process of evolution of the authorial writing, because by the time of the creation of *In D*, Korndorf had already composed an entire set of monumental orchestral canvases —

<sup>7</sup> Likhachev D. S. *Tekstologiya: kratkii ocherk* [*Textual Criticism: A Concise Sketch*]. Moscow; Leningrad: Nauka, 1964. P. 5.

<sup>8</sup> Florensky P. A. *Analiz prostranstvennosti i vremeni v khudozhestvenno-izobrazitel'nykh proizvedeniyakh* [*Analysis of Spatiality and Temporality in Artistic-Descriptive Works of Art*]. Moscow: Progress, 1993. P. 295.

*Hymns* I, II, and III (1987, 1990), the *Third* and *Fourth (Underground Music) Symphonies* (1988 and 1996, respectively) — a fact that could not have created any impact on the means of artistic organization of a new composition. It is our hope that a further analysis of *In D*, undertaken with the consideration of juxtaposing procedures would make it possible to generate a more precise perception of the artistic idea which have received two variants of realization.

The laconic title of Korndorf's composition, notwithstanding the association with the title of Terry Riley's piece *In C*, bears religious-philosophical connotations, as it is indicated by the letter *D*, which may be interpreted as the initial letter in the Latin word *Deus* (God). The title of the work overtly manifests its main compositional principle: the pitch *d* presents itself both as the central tone of a pitch system and as the constant element of texture, never departing from the sound space during the course of the entire composition. The idea of the ever-presence of the sound, symbolizing by itself the singular and the universal, is masterfully realized in the composition's artistic fabric. In varying the textural density and the registral disposition of the pitch *d*, its timbral and rhythmic layout, the composer creates a veritably grandiose musical painting.

By connecting a point with a sound and comprehending its meaning in the sphere of visual art, painter Vassily Kandinsky writes: "If a one-tone carries out in an exhaustive manner an intended pictorial aim, then, in this case, may be equaled to composition. Here a one-tone becomes composition."<sup>9</sup>

Korndorf's *In D* may be called, with good reason, this kind of a *one-tone composition*, which discloses the endless potential of one single sound.

The transformation of musical space within this composition is inseparable from the changes occurring in time — this "fourth coordinate" (to use Florensky's term) of space. It would not be an exaggeration to say that *In D* also narrates about the "mysteries of time," which has always inspired important artists. It becomes instructive to remember Piotr Chaadayev's words from his letter to Alexander Pushkin: "My most ardent wish, my friend, — is to see you consecrated to the mystery of time."<sup>10</sup> The disclosure of the composition's musical space begins with one single sound (which is the pitch *d* in the 2nd octave), which becomes a certain reference point, in the literal sense of the word, where both space and time trace their beginning. Being barely discernible at the dynamic mark of *pp*, this sound, permanently sustained in the work, gradually covers the entire registral range, creating an impressive image of a cosmic panorama.

We shall turn our attention to the way this pitch is presented from the side of the other characteristic elements — timbre and rhythm. The composer makes use of two instrumental colors (the piano and violas) and two forms of rhythmic presentation of sound contrasting each other: on the one hand, an even, practically unaccented pulsation, and on the other hand, extended durations essentially lacking any precise inner boundaries whatsoever. The dichotomy of expressive means observed in both of the

<sup>9</sup> Kandinsky W. W. *Tochka i liniya na ploskosti [The Point and the Line in a Platitude]*. Moscow: AST, 2022. P. 208.

<sup>10</sup> Chaadaev P. Ya. *Sochineniya [Compositions]*. Comp. by V. Proskurina; introd. article by V. Milchina and A. Osipov. Moscow: Pravda, 1989. P. 349.

parameters — the timbral and the rhythmic, — undoubtedly, presents a significant artistic technique stipulated by a profound substantive idea. Focusing his attention on one sound point differentiated in terms of timbre and rhythm, the composer shows two distinctly different types of space and time.

The *first type* of temporal organization is presented by a uniform pulsation of eighth notes in the piano fully impenetrating the entire composition. This type, if we use Pierre Boulez's terminology, may be defined by the term *pulsated* or *striated* time. In the ostinato repetition of one tone continuing during the course of the entire piece, it is also possible to discern the characteristic sign of repetitive technique, at the same time, noting that such an extreme technique applied by Korndorf not only in his *In D*, but also in the *First Symphony*, is subservient, along with other means, to a particular artistic goal.

The *second type*, on the other hand, presented by continuously extended prolonged durations, corresponds to *smooth*, or *amorphous* time. "Amorphous time," as the French composer explained, "is comparable to the smooth surface, pulsated time to the striated surface; by analogy, I will call these two categories smooth time and striated time."<sup>11</sup>

The indicated differentiation (a similar typology was established by Boulez in relation to musical space, as well) is quite applicable to the composition *In D*. The differentiation on the level of rhythm and timbre allows us not only to convey in a demonstrative way the dualism of the concepts of discreteness and continuity, but also to manifest the image of two most important ontological conceptions — Time

and Infinity. Both of these types of time are *smooth*, when demonstrating themselves in the form of prolonged durations on the pitch *d*, and *grooved, pulsational*, when demonstrating themselves in the form of continuous repetitions on the same pitch, — they coexist, *co-prevail* in inseparable unity.

There is a certain coordination present between the pitch parameter and the element of dynamics: all the registral shifts of the tone *d* are indicated by the change of the level of volume. Thus, on the scale of the entire composition, an expressive trajectory of motion from a high to a low register is created, accompanied by gradations of dynamics in the broad diapason from *pp* to *fff*.

Along with the background part of the textural space, the composition contains a group of thematically more individualized events which create a relief projection. Each event possesses stable characteristic features in what has to do with the timbral image and the positions of the pitches. The periodic repetition of the sound events creates on the level of each one of them something similar to repetitive construction, within which certain transformations may take place: an augmentation of a motive or a phrase, the endowment of a phrase within an ensemble group with greater contrapuntal attributes, greater harmonic complexity, etc.

Despite the fact that all the musical events are intonationally, texturally and timbrally individualized, their common feature is the pitch *d*, from which the melodic phrases begin, and to which they return with a fatal inevitability. No matter what the attributes of the sounds of the motives or the phrases are, whether they be harmonic glissandi, leaving

<sup>11</sup> Boulez P. *Boulez on Music Today*. Trans. by S. Bradshaw and R. R. Bennett. Cambridge, Massachusetts: Harvard University Press, 1971. P. 89.

a trail of barely perceptible lines in space; laconic motives, seeming to disperse around *d* with a small chromatic cluster; fanciful heterophonic ramifications in the ensembles of wind instruments; short expressive intonations-exclamations (the diminished octave of *d-d-flat*) or slow fluctuations, resembling the breath of the abyss, of heavy sound masses (the minor seconds of *d-e-flat* in the low brass instruments), — all of these are connected by the central pitch of *d*.

The shrill phrases of the oboe (marked *esspressivo* and *lamentoso*) and the other solo wind instruments bring a perceptible psychological element connected with the images of human suffering into the presumed plotline of *In D*. It seems that such an interpretation does not lack substantiation, considering Korndorf's attitude towards the expressive means of the instruments. When he was researching the potentials of the contemporary orchestral score, the composer noted: "The textures equivalent to the human voice in the orchestra cannot be the string instruments, which have an instrumental cantilena, and only the winds are the instruments directly connected with human breathing."<sup>12</sup> The role which the high timbres of the solo wind instruments play in *In D* brings the musical narration out to the level of drama which imprints the artist's thought about the world and human existence.

The spatial-temporal image of the composition is determined to a significant measure by the means of distribution of sound events, in other words, individualized

textural unities which continuously change their disposition in relation to each other. The continuous evolution of the musical space directly depends on the changes occurring in each separately examined sound event. From the succession of repeating homogenous events appearing at times after a certain temporal interval, a certain *syntagmatic set* is aligned.

However, this set turns out to be nothing else but a *paradigmatic set* unfolded in an axis of time created by the repetition of one selfsame event. Situated in a certain succession and removed from each other at a certain temporal distance, these events turn out to be fragments of a hidden continuity, whereas the discreet — intermittent — means of their demonstrator makes it possible to place on record the evolution occurring in them, even the most minimal kind.

When analyzing the phenomenon of time, contemporary philosopher Merab Mamardashvili gave the following definition: "After all, what is time? It is the *extreme difference of an object from itself* [my italics. — *Yu. P.*]. In other words, we abstract ourselves from all the other differences between the objects. We say: time is the difference of an object from itself. Just as space is the difference between one object from another. These are the simplest and the initial definitions of time and space."<sup>13</sup>

As the result of regularly recurring repetition of the sounding events (a variety of the repetitive technique), Korndorf seems to put a stop to time, transforming it into space,

<sup>12</sup> Korndorf N. S. Analiz sovremennoi orkestrovoi partitury (postanovka voprosa, problemy, metodika) [Analysis of the Contemporary Orchestral Score (Posing the Question, the Issues, the Methodology)]. *Nikolai Korndorf. Materialy. Stat'i. Vospominaniya* [Nikolai Korndorf. Materials. Articles. Reminiscences]. Ed. and comp. by E. Nikolaeva, I. Viskova, G. Averina. Moscow: Moskovskaya konservatoriya, 2015. P. 41.

<sup>13</sup> Mamardashvili M. K. *Lektsii o Pruste (psikhologicheskaya topologiya puti)* [Lectures about Proust (The Psychological Topography of a Path)]. Moscow: Ad Marginem. 1995. P. 233.

simultaneously turning the discontinued succession of events into a continual whole. Repeating each sounding object with an interim, the composer preserves in permanence one element of its characteristic features (such as, for instance, the pitch, the timbre or the textural guise), while varying the other (for example, the melodic contour of the phrase, or its rhythmic pattern). The succession of inner states of a particular sound object slowly changing in time is connected in the recipient's consciousness into one whole and is perceived as something integrated, immobile and simultaneously expanding. The juxtapositions of the sound objects situated in different textural strata create a diversity of spatial configurations, bringing in more and more new dimensions into the general sound picture.

Let us indicate at one more artistic technique that is demonstrative from the point of view of the changes which took place in *In D*, compared to the music of the middle section of the *First Symphony*. In one of the quasi-pointillist fragments of the piece, the composer made use of a method similar to *Klangfarbenmelodie*, albeit, pertaining not to the melodic line, as, for example, in Webern's music, or a chord, as in the case of Schoenberg, but solely to one sound.

The artistic goal aimed at the manifestation of the timbral potential of the one tone attracted various composers in the 20th century; it suffices to mention the music of Giacinto Scelsi, first of all, in his *Quattro pezzi per orchestra (chiascuno su una nota sola)* / *Four Pieces for Orchestra (Each One is Based on One Note)* (1959). This is how

musicologist Levon Akopyan writes about this artistic idea solved numerous times in the works of the Italian composer: "The *Quattro pezzi* signified in themselves the birth of another Scelsi. The central, most significant development of what follows these pieces consists of a number of rather large-scale compositions consisting of several movements (with durations from 10 to 20 minutes) for orchestra, at times with chorus <...>. All of them (just as the numerous compositions for smaller ensembles contemporary to them) rely in one way or another on the technique of continuous development of one tone with small oscillations of pitch <...> and variations of timbre and dynamics."<sup>14</sup>

Alexander Ryzhinsky writes about the attention the 20th century British composers paid to the "supple recoloring of the melody by means of operating with unisons of the contiguous parts" in the conditions of choral texture. [4, p. 63]

The changes of timbre occurring with the pitch *d* in the *First Symphony* and the piece *In D* are regulated by a strict order, or, to be precise, a series of eight instrumental colors. It is referred to four woodwind instruments which are adjoined by the cellos and three brass instruments. The structural principle in the position of the indicated timbres consists in their intermittent alternation: first, the pitch *d* is performed by a solo woodwind instrument, and then — a solo brass instrument (Scheme 1).

Scheme 1. Nikolai Korndorf. *First Symphony*, f. 40

Flute 1	Clarinet 1 (A)	English Horn	Cellos (I, II)
Horn 1	Trumpet 1	Trombone 1	Bassoon 1

<sup>14</sup> Akopyan L. O. *Velikie autsaidery muzyki XX veka: Edgar Varez, Roberto Gerkhard, Dzhachinto Shel'si, Zhan Barrake* [The Great Outsiders of 20th Century Music: Edgar Varèse, Roberto Gerhard, Giacinto Scelsi, Jean Barraqué]. Moscow: State Institute for Art Studies, 2019. P. 201.



In *In D* the makeup of this timbral series is preserved (Scheme 2).

Scheme 2. Nikolai Korndorf. *In D*, f. 102

Flute 1	Clarinet 1 (B)	English Horn	Cellos
<b>Horn 1</b>	<b>Trumpet 3</b>	<b>Trombone 1</b>	Bassoon 1

Considering the objective acoustic differences in the sounding of the instruments, the composer differentiates the dynamics: of the two incorporated dynamic marks (*pp* and *p*), the first can be found only in the parts of the brass instruments, and the second — only in the woodwinds (including the cello timbres) (Example No. 1).

Example No. 1

Nikolai Korndorf. *First Symphony*, f. 40<sup>15</sup>

The image shows a page of a musical score for Nikolai Korndorf's First Symphony, page 40. The score is divided into two systems. The first system includes parts for Flute I, Clarinet in G (C.ingl.), Clarinet in A (Cl. I(A)), Bassoon I (Fag. I), Cor Anglais (Cor. I), Trumpet in B-flat (Tr.-ba I), Trombone I (Tr.-na I), and Cello/Double Bass Soli (V.c. 2 soli (I, II)). The second system includes Piccolo (Picc.), Piano (P-no), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Cello/Double Bass Soli (V.c. 3 soli (III, IV, V)), and Cello/Double Bass Soli (C-b. 2 soli). The score features various dynamic markings such as *p*, *pp*, and *p sempre*, along with articulation marks like accents and slurs. Measure numbers 39 and 40 are indicated at the top of the staves.

<sup>15</sup> Korndorf N. S. *Pervaya simfoniya: dlya bol'shogo simfonicheskogo orkestra* [First Symphony: for Large Symphony Orchestra]. Moscow: Sovetskii kompozitor, 1983. 107 p.

The rhythmic pattern in the similar fragment is more detailed in comparison with the *First Symphony*. While in the *Symphony* only one rhythmic unit is present (a quarter note and a sixteenth note), *In D* already possesses an entire *rhythmic series* consisting of six durations. All the durations comprising this series create a scale of durations from a quarter note to a double dotted half note. The durations in the series are ordered according to the principle of arithmetic regression and progression.

The series present in the work is alternately carried out in two directions: the descending order of rhythmic units situated in the direction from the largest to the smallest, is succeeded by the ascending order in reverse order to the direction of larger durations. The motion from the descending series to the ascending creates a wavelike effect effecting the frequency of the appearance of the sound.

Below is a numerical set presented in the composition that recreates the described rhythmic structure, where 1 is the quarter note and 2 is the dotted quarter note, etc.:

6 5 4 3 2 1 2 3 4 5 6 5 4 3 2 1 etc.

The peculiarity of the *serialized* (the definition of the term is written, among others, by Ekaterina Okuneva [5]) organization is the means of coordination of the two parametric

characteristic features of the pitch *d*, which remains all the time in an unchanged registral location. Since the rhythmic series is two units shorter than the timbral series, it is this inconsistency in particular is what makes it possible to avoid the repetition of identical combinations which could have arisen between any concrete timbre and any of the six durations of the rhythmic set (Example No. 2).

Example No. 2

Nikolai Korndorf. *In D*, m. 2 after f. 100

The image displays a musical score for Example No. 2, consisting of two systems of staves. The top system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The bottom system includes staves for woodwinds (Oboes, Clarinets, Bassoons) and strings (Violins I, Violins II, Violas, Cellos, Double Basses). The score features complex rhythmic patterns with various note values and rests, often grouped with slurs. Dynamics such as *pp* (pianissimo) and *f* (forte) are indicated throughout. A rehearsal mark '100' is present at the beginning of the first system.

Thus, *In D* is an aesthetically weighty artistic statement manifested by the means of a perfected compositional technique. One can observe an undoubted continuity with the composer's previous endeavor, when a productive artistic idea discovered once receives its new, more scalar and technologically more perfect artistic manifestation.

In its turn, “the Inner path of the Artist” (to use Pavel Florensky's expression) running between the two compositions (the *First Symphony* and *In D*) may also be presented as a certain analogy of Nikolai Korndorf's individual compositional technique, where an important place is assumed by the repetitive technique, enriched by an entire set of supplemental constructive principles.

## References

1. Gulyanitskaya N. S. Musicology: “Knowledge about Lack of Knowledge” — Setting and Solving Problems. *Problemy muzykal'noi nauki / Music Scholarship*. 2021. No. 3, pp. 7–18. (In Russ.) DOI: 10.33779/2587-6341.2021.3.007-018
2. Ponomarev E. P. The Posthumous Works of Ivan Bunin: Publishers' Mistakes and Restored Texts. *New Literary Observer*. 2022. No. 3, pp. 249–254. (In Russ.) DOI: 10.53953/08696365\_2022\_175\_3\_249
3. Shaitanov I. O. Poetics of World Literature as a Comparative Problem. *Voprosy literatury = Problems of Literature*. 2019. No. 6, pp. 50–73. (In Russ.) DOI: 10.31425/0042-8795-2019-6-50-73
4. Ryzhinsky A. S. British Choral Music at the Turn of the 19th and 20th Centuries: the Phenomenon of the English Musical Renaissance. *Problemy muzykal'noi nauki / Music Scholarship*. 2023. No. 2, pp. 53–67. DOI: 10.56620/2782-3598.2023.2.053-067
5. Okuneva E. G. Concept of Serial Music in Western and Russian Musicology: Issues of Terminology. *Journal of Moscow Conservatory*. 2018. Vol. 9, Issue 4, pp. 158–173. (In Russ.) DOI: 10.26176/mosconsv.2018.35.4.08

### *Information about the author:*

**Yuliya N. Panteleeva** — Cand.Sci. (Arts), Associate Professor at the Music Theory Department; Head of the Scientific and Creative Center for Contemporary Music.

## Список источников

1. Гуляницкая Н. С. Музыковедение: «знание о незнании» — постановка и решение проблем // Проблемы музыкальной науки / Music Scholarship. 2021. № 3. С. 7–18. DOI: 10.33779/2587-6341.2021.3.007-018
2. Пономарев Е. Р. Посмертные произведения Ивана Бунина: ошибки публикаторов и восстановленный текст // Новое литературное обозрение. 2022. № 3. С. 249–254. DOI: 10.53953/08696365\_2022\_175\_3\_249
3. Шайтанов И. О. Поэтика мировой литературы как компаративная проблема // Вопросы литературы. 2019. № 6. С. 50–73. DOI: 10.31425/0042-8795-2019-6-50-73
4. Рыжинский А. С. Британская хоровая музыка на рубеже XIX и XX веков: феномен английского музыкального ренессанса // Проблемы музыкальной науки / Music Scholarship. 2023. № 2. С. 53–67. DOI: 10.56620/2782-3598.2023.2.053-067
5. Окунева Е. Г. Понятия серийной и сериальной музыки в зарубежном и отечественном музыкознании: вопросы терминологических соответствий // Научный вестник Московской консерватории. 2018. Т. 9, вып. 4. С. 158–173. DOI: 10.26176/mosconsv.2018.35.4.08

### *Информация об авторе:*

**Ю. Н. Пантелеева** — кандидат искусствоведения, доцент кафедры теории музыки; руководитель Научно-творческого центра современной музыки.

Received / Поступила в редакцию: 04.09.2023

Revised / Одобрена после рецензирования: 25.09.2023

Accepted / Принята к публикации: 27.09.2023