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About the Works of Russian Minimalist Composers: The Idiomatics of the Musical Language

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Abstract. The article examines two musical works written by contemporary Russian minimalist composers — *Concerto capriccioso* (1986) for cello, string orchestra, keyboards and percussion by Nikolai Korndorf and *Liebliches Lied* (1980) for piano four hands by Alexandre Rabinovitch-Barakovsky. Their analysis is carried out from the position of idiomatics. This term is derived from the conception developed by Russian scholar and linguist Igor Anichkov and is applied in the article as an attempt to reflect the originality of the two composers' musical techniques. The most illustrative aspects of the aforementioned works — namely, intertextuality and repetitiveness — are determined as being the leading ones. Each of the two composers finds his own means of dialogue with musical tradition. In the case of Rabinovitch-Barakovsky, important reference points are formed by “the composer’s words” dealing with two artistic archetypes to which the intonational world of *Liebliches Lied* harkens back, while in the case of Korndorf, it is the source of musical quotation (an orchestral work by one of the Viennese Classicist composers) that is determined by the author of the article. Besides the means of interaction between the authorial and the derived lexis (*one’s own words vs. somebody else’s words*), separate attention is given to the peculiarities of the repetitive method. The compositional technique of each of the two composers possesses both common and individual features.

Keywords: idiomatics, style, repetitiveness, minimalism, intertextuality, quotation, Russian music, Nikolai Korndorf, Alexandre Rabinovitch-Barakovsky, Beethoven, Schubert, Brahms

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Современное музыкальное искусство

Научная статья

О сочинениях отечественных композиторов-минималистов: идиоматика музыкального языка**

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Аннотация. В статье рассматриваются два сочинения, принадлежащие современным отечественным композиторам-минималистам, — *Concerto capriccioso* (1986) для виолончели, струнного оркестра, клавишных, арфы и ударных Николая Корндорфа и *Liebliches Lied* (1980) для фортепиано в четыре руки Александра Рабиновича-Бараковского. Их анализ выполнен с позиций идиоматики. Данный термин заимствован из концепции российского учёного-лингвиста Игоря Аничкова и применяется в статье как попытка отразить своеобразие творческих приёмов двух композиторов. В качестве ведущих аспектов рассмотрения выделяются наиболее показательные для названных художественных текстов — интертекстуальность и репетитивность. Каждый из композиторов находит свой собственный способ диалога с музыкальной традицией. В одном случае (А. Рабинович-Бараковский) важными ориентирами оказываются «слова композитора», касающиеся двух художественных прообразов, к которым восходит интонационный мир *Liebliches Lied*, в другом случае (Корндорф) — источник цитирования (симфоническое произведение одного из венских классиков), установленный автором статьи. Помимо способов взаимодействия авторской и заимствованной лексики (*своё-чужое слово*), отдельное внимание уделяется особенностям репетитивного метода. Техника композиции каждого из авторов обладает общими и индивидуальными чертами.

Ключевые слова: идиоматика, стиль, репетитивность, минимализм, интертекстуальность, цитирование, русская музыка, Николай Корндорф, Александр Рабинович-Бараковский, Бетховен, Шуберт, Брамс

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Prior to examining a few concrete musical works that may be defined as pertaining to Russian minimalist music, we must fathom a certain common perspective of the issue. The well-known Russian musicologist Natalia Sergeevna Gulyanitskaya, while conceptualizing the picture of modernism and postmodernism in music, writes the following about modernism: "...No matter how this movement is perceived, it has not yet disappeared or been confined to oblivion. Continuously refining itself in its techniques and changing in its contours, it penetrated into certain composers' styles and stylistic traits..."¹ The present assertion shall serve as a point of departure in the study of the musical facts with the names of the creators of which this movement in Russian music is associated with. We are referring to musical works by Nikolai Korndorf (1947–2001) and Alexandre Rabinovitch-Barakovsky (b. 1945) composed in the 1980s.

The originality of the artistic worlds revealing themselves in the music written by these composers demonstrates the differences of their aesthetical positions, yet the composers' stylistic manners possess such attributes that may form a basis for their comparison. Two compositions of varying genres — Nikolai Korndorf's cello *Concerto capriccioso* and Alexandre Rabinovitch-Barakovsky's piano piece *Liebliches Lied* — serve as the objects of comparative analysis. The present choice of musical compositions has been stipulated by the following criteria: the composers belonging

to the same generation, the chronological proximity of the time of the creation of both compositions, as well as separate features of compositional technique which testify of certain common tendencies revealed in the artistic quests of different composers.

Upon examining of these works, let us focus our attention on two moments — the repetitive technique, which constitutes a significant element of the styles of both composers, albeit, in varying degrees, as well as the means of use of the derived musical material (*somebody else's words*).

Another introductory comment must be made in regard to the term *idiomatics*, created by Igor Anichkov (1897–1978). This conception, which, according to a number of philologists, has been in advance of its time and was highly evaluated by such thinkers as Dmitri Likhachev, was expounded in such works as *Idiomatika i semantika* [*Idiomatics and Semantics*] (1927) and *Idiomatika, ili Izuchenie sochetanii slov* [*Idiomatics, or the Study of Word Combinations*]. This "general study of *word combinations* (as opposed to syntax — the study of combinations of *forms of words*) [that author's italics. — Yu. P.]"² presumed its object to be formed by any word combinations, including the so-called free ones. They were perceived as connections of concrete words, rather than those taken randomly and merely connected by means of concrete syntactical rules. Apparently, certain ideas of this conception may be considered in the study of composers' languages, especially when

¹ Gulyanitskaya N. S. *Muzykal'naya kompozitsiya: modernizm, postmodernizm: istoriya, teoriya, praktika* [*Musical Composition: Modernism, Postmodernism: History, Theory, Practice*]. Moscow: Yazyki slavyanskoi kul'tury, 2014. P. 63.

² Apresyan Yu. D. O rabotakh I. E. Anichkova po idiomatike [About Igor Anichkov's Works on Idiomatics]. *Voprosy yazykoznaniiya* [*Topics in the Study of Language*]. 1989. No. 6. P. 105.

there is an interaction between authorial and derived lexis present.

Concerto capriccioso by Nikolai Korndorf (1986) for cello, string orchestra, keyboards, harp and percussion is an innovative composition, as Alexander Ivashkin defines it. In 2004 this outstanding musician gave both premieres of this work — the world premiere (Winnipeg, with Andrei Boreyko, conductor) and the Russian premiere (Moscow, with Konstantin Krimets, conductor). In the 2010s the *Concerto* was performed by Ivashkin together with Valery Gergiev (St. Petersburg, 2012), and then sounded out in Piotr Kondrashin's interpretation under the direction of Anatoly Levin (Moscow, 2017) and Kirill Karabits (Kazan, 2019).

Concerto capriccioso is a composition in two movements, disclosing the unity of contrasting images imprinted in the contemplative-immobile first movement (its scale comprises two thirds of the temporal capacity of the entire composition) and the swift, dynamic second movement. Our attention shall be focused particularly on the second movement.

The music of this movement is permeated with images of light, rejoicing and life-asserting energy. Celebrating the world in its power, freedom and beauty, Korndorf achieves a veritably hymn-like sound that could be described by citing Feodor Tyutchev's poetic lines: "And the world, the flourishing world of nature is intoxicated by an abundance of life"³ or Konstantin Korovin's prose: "What hymn of the earth equal to the grandeur of the skies..."⁴

Among the through compositional ideas of the second movement which must be mentioned is the consistent accrual of textural density, a systematic expansion of the timbral mass, as well as the diversity of the means of coordination between the solo part and the separate instruments or ensembles.

Thus, we can pose the question: how do the immensity of the manifestation of sound and the repetitive technique correlate with each other, presenting a method that presumes work with constructive units defined by the conception of "pattern" (about the minimalist technique in the composer's other works see: [1]).

The sound space of *Concerto capriccioso* is constructed on several levels. The detailed organization of the individual lines is the discerning feature of the micro-level, which determines the image of separate sonic lines and large-scale sound massif marked by a registral scope and textural density.

The repetitive idea is active on different proportional levels, but predominantly on the *micro* and the *meso* level, whereas the *macro* level is presented by the large-scale sections of the form correlated with each other on the scale of the whole. The colorific sonorous strata — the number of parts within the framework of particular homogenous textures sometimes reaches to over thirty — agglutinate in a graduate manner, among other things, relying on the idea of repetitiveness. On the micro level, it can interact with other constructive techniques, including the combinatorial and palindromic ones.

³ Tyutchev F. I. *Polnoe sobranie stikhotvorenii* [Complete Compilation of Poems]. Introductory article by B. Buhstap, preparation of text and annotation by K. Pigarev. Leningrad: Sovetskii pisatel', 1957. P. 196.

⁴ Korovin K. A. *Moya zhizn'* [My Life]. St. Petersburg: Azbuka, 2017. P. 249.

By aligning the sound surface by means of smooth motion and alleviating the metric pulse, the composer creates the image of free impulse in the *Concerto's* second movement. Three constructions that are more individualized melodically are situated on the *meso level*; as a rule, they delineate a precise relief on a homogenous surface permeated with a multitude of sound events that are almost undifferentiated by ear. The swift tempo, the even rhythm in the vein of *perpetuum mobile*, the evolution of the texture from one line to extra-polyphony, the abundant scale of dynamic changes — this is what forms the image of the second movement. The pitch aspect is noteworthy for its lengthily persistent mode (*A, B, C#, D, E, F#*), within which there occurs a ceaseless sound permutation the principle of which becomes different in the case of each of the respective instrumental parts.

The repetitive idea is interpreted in an original manner in the canonic technique, as well. Making use of the possibilities of horizontal-movable counterpoint, the composer either expands considerably or reduces the interval of the statements between the various voices, so that the canon turns out to be massive and dispersed in one case and compact and condensed in another. An example of the first case can be presented by the parts of the marimba and the harpsichord (3 measures before reh. 21), while one example of the second case can be seen in the harpsichord and vibraphone parts (reh. 21), in the part of the latter instrument the material is presented in a small rhythmic augmentation. There are palindromic irregularities regulating the process of permutation of sounds and creating repetitiveness, only in retrograde motion, and only in the vibraphone part (reh. 24–26), wherein several axes of

symmetry are given; the principle of precise repetitions arises periodically, for example, in the section beginning at reh. 33 and onwards.

One important technique of development of repetitive structures is the additive principle; this method can be observed in the first of the three themes pertaining to the meso level (reh. 22). It is performed by the instrumental ensemble with a characteristically bright sound (involving the campanelli, the vibraphone, the bells, the celesta and the harp). A discreet melodic phrase, seemingly fragmented into several motives, becomes transformed with each repetition: the added sounds displace the pauses, while the measured rhythm gradually transforms itself into agile rhythmic motion permeated with triplets. This new pulse that appears in the area of the first culmination (reh. 28) is supported by the percussion instruments (the timpani and the percussion set), and the percussionist, after playing a short fragment with fixed notation, is instructed to improvise “in the vein of a jazz waltz” (reh. 29). It seems that it is not by chance that the double bass part becomes cardinally transformed here (the role of this instrument in jazz music is all too well known): although confined to one single pitch, it is infinitely diverse in its varying of triplet rhythms (Example No. 1).

We presume that it would be appropriate to make a small digression here and compare the ways Korndorf and Schnittke generate an expressive resource from their respective usages of the drum set. In *Concerto capriccioso* this instrumental part provides an uninhibited, energetic rhythm cutting through the strata of the multicolored orchestral texture and intensifying the emotional ascent, even a drive characteristic for a rock concert.

Example No. 1

Nikolai Korndorf. *Concerto capriccioso*, 5th measure after reh. 35

102
timp. 35

jangle bells 35

cello 35

maracas

violin 35

cello 35

cel. 35

cemb. 35

arpa

Vc. solo

V. tutti unis.

V. I
V. II
V. III
V. IV

V. ensemble

V. cello

V. cello

Cb.

102.

In Alfred Schnittke's *Requiem* the drum set part (a rather unexpected timbre in the context of such an elevated genre) is adjoined by the part of an electric guitar endowed with the stylistic attributes characteristic rather to mass genres (the dominant ninth chord, peculiar to the vocabulary of the grassroots culture of the romance songs, as well as syncopation, intrinsic of rock music).

In Korndorf's composition, parallel with an improvisation typical of a jazz-waltz carried out by the *jazz battaria*, we also hear the sound of a refined theme in the second violins' part (the second of the aforementioned three), reminiscent, in our opinion, of the waltz from Berlioz's *Symphonie Fantastique* (in all likelihood, the triple meter and the *A major* tonality also implicitly point to this reference). Allocating this theme in the manner of a canon among various sections of the texture created by means of the string *divisi*, the composer achieves not only a sense of lightness and transparency within the thickset sound fabric, but also a moving stereophonic effect. As for the repetitiveness, it is realized here not in a horizontal dimension, as it does in the first theme, but in the three-dimensional space of the texture.

Passing through the stages of pitch transformations (the diatonic hexachord, the Lydian mode and the clusters), the music in yet another climax (reh. 33) acquires new force, reviving the spirit of competitiveness — the archetypical characteristic feature of the genre — between the solo instrument and the orchestra. The virtuosic brilliance, the light and shadows appearing within both the harmonic space and the broad dynamic amplitude, mark out a new level of dramatic tension along the path toward an extensive culmination.

The recession of the climax connected with the rise of the final wave (reh. 36), the return of the initial canon in the harpsichord and marimba parts — all of these create a sense of recapitulative qualities. The solo cello recedes to the background, and the function of harmonic accompaniment assigned to it along with the harp may be perceived as a moment of completion, as the result of which the appearance of the third theme (just before reh. 37) remains almost imperceptible (Example No. 2). However, it is particularly due to this “lull” that the artistic effect, which is unexpectedly brilliant, first of all, in the semantic sense, appears. The new theme — and this may be asserted with all definiteness — is a theme from the first movement of Ludwig van Beethoven's *Seventh Symphony* (reh. 400).

Its structure is comprised of two components: 1) the motive of the double basses, repeating as a pattern in repetitive music, and 2) the dance music in the violin parts developing according to the additive principle. Since Beethoven's theme is intonationally close to the first theme performed by the “sonorous” ensemble (reh. 22), it is perceived not as a contrasting element, but a natural continuation of Korndorf's music.

By quoting only one theme, Korndorf throws over a semantic arch to the entire Beethoven symphony, which, as it is well known, had impressed the composer's contemporaries by its overwhelming democratic nature. Romain Rolland remarked about this composition the following way: “The *Symphony in A major* is open-heartedness itself, latitude, strength. This is an insane profligacy of overpowering, superhuman forces — a profligacy without any purpose, only for the sake of merriment — the merriment of a flooded river which

Example No. 2

Nikolai Korndorf. *Concerto capriccioso*, 2 measures after reh. 37

The image shows a page of a musical score for Nikolai Korndorf's *Concerto capriccioso*. The score is arranged in a multi-staff format. From top to bottom, the staves are labeled: mar. (maracas), cemb. (cymbals), arpa (arpeggio), V.c. solo (viola solo), V. ni I (violin I), V. ni II (violin II), pult. I (percussion I), V. le pult. I (viola percussion I), pult. II (percussion II), V. c. pult. II (viola percussion II), pult. III (percussion III), cb. pult. III (contrabass percussion III), and pult. IV (percussion IV). The score contains various musical notations, including notes, rests, and dynamic markings such as 'poco a poco cresc.', 'mp', 'p', 'cresc.', and 'spicc.'. The music is written in a complex, rhythmic style characteristic of 20th-century modernism.

broke free of its banks and is flooding everything.”⁵

The aesthetic code of Beethoven’s music organically went into the context of the contemporary composer’s work, and the different stylistic and semantic strata turned out to be in an uncontroversial unity. Korndorf does not juxtapose the styles of the past and the present with each other, but, on the contrary, brings them together, practically erasing the boundaries between them (an example of a different artistic

comprehension of the thematicism of the *Seventh Symphony* can be seen in Alfred Schnittke’s *Cadenza to Beethoven’s Violin Concerto* [2]).

It seems that, not coincidentally, Larisa Kirillina, the author of the contemporary Russian research work devoted to Beethoven’s life and work, emphasizes that the expressive means of the *Seventh Symphony* call for such a language of description which would be more relevant for 20th century music, rather than for the

⁵ Rollan R. *Zhizni velikikh lyudei: Zhizn' Betkhovena; Zhizn' Mikelandzhelo; Zhizn' Tolstogo* [Rolland R. *The Lives of Great People: the Life of Beethoven; The Life of Michael Angelo; The Life of Tolstoy*]. Translated from the French and edited by B. Pesis. Minsk: Vysheishaya shkola, 1985. P. 30.

era of Classicism: "...upon analysis of this score, there arises the wish to make use of such conceptions as brightness, density, mass, intensity, rather than the categories that would be more natural for Classical music (thematicism, harmony, form etc.)"⁶

Therefore, Korndorf's *Concerto*, which is permeated with life-asserting pathos, is noted not only for the abundance of timbral and coloristic innovations, but also for the diversity of the stylistic components that organically combine with each other, among which are: the quotation from a classicist musical text (Beethoven) endowed with a dance genre basis, bell-like qualities, jazz improvisation, minimalist motor qualities, etc. The common denominator for all the enumerated components is repetitiveness, which is what determines the *modus vivendi* of the texture in whole.

In the peculiar methods of combination of the authorial lexis and the derived (or stylized) lexis is how Korndorf's method, the *idiomatics* of his language revealed. Skillfully engrafting *somebody else's text* into his own text,⁷ the composer makes this technique at once marked out and covert. Another inalienable quality of the composition is its "aesthetic infinitude," if we are to make use of the formulization which has served as the title of Paul Valery's essay. The composer reveals to the listener an artistic space possessed with broad aesthetic horizons.

Liebliches Lied (1980) by Alexandre Rabinovitch-Barakovsky for piano four hands also serves as an example of a musical composition endowed with "the moment of mediation of 'one's own' with 'somebody else's.'"⁸

The very title of the composition turns out to be representational, as it correlates with the title of one of Johannes Brahms' songs. The composer comments the following way about the direct intonational connections between his musical work and other composers' music: "...I have incorporated two short motives from Brahms' *Es liebt sich so lieblich im Lenze*, opus 71 (I liked the alliterations in this title so much) and a motive from Schubert's *Serenade (Ständchen)* in *D minor*. For this reason, the major and minor scales constantly alternate with each other, trying not to engage in extremely antagonistic confrontation. 'Joyful sadness, sad joy.'"⁹

It must be noted that the alliteration present in Heinrich Heine's poems is also conveyed in the Russian translation carried out by poet Apollon Maikov. The following lines serve as bright examples: "Sverkaya, pronosyatsya volny reki" ["The waves of the river rush by, glistening"] (the syntony of the consonants *r* and *k* in the words "sverkaya" ["glistening"] and "reki" ["of the river"]), "Tak lyubitsya serdtsu vesnoyu!..." ["The heart yearns so much to love in the spring"] (the combination of the consonants *ts* and *dts* in the words "lyubitsya" ["yearns

⁶ Kirillina L. V. *Beethoven: zhizn' i tvorchestvo. V 2 t. T. 2* [Beethoven: Life and Creativity. In 2 Vols. Vol. 2]. Moscow: Moskovskaya konservatoriya, 2009. P. 136.

⁷ About other techniques involving the composer's method of quotation, see: Panteleeva Yu. N. *Opus citatum v muzyke Nikolaya Korndorfa* [Opus citatum in Nikolai Korndorf's Music]. *Nikolai Korndorf. Materialy. Stat'i. Vospominaniya* [Nikolai Korndorf. Materials. Articles. Memoirs]. Edited and compiled by E. Nikolaeva, I. Viskova, G. Averina. Moscow: Moskovskaya konservatoriya, 2015, pp. 182–195.

⁸ Averintsev S. S. *Svyaz' vremen. Sobranie sochinenii* [Connection Between the Times. Compilation of Works]. Compiled by N. Averintseva and K. Sigov. Kiev: Dukh i Litera, 2005. P. 78.

⁹ From A. I. Rabinovitch-Barakovsky's letter to the author of the article.

to love”] and “serdtsu” [“heart”]), as well as “I mchitsya mehta za mechtoyu...” [“And dream after dream rushes by] (the phonetically significant repetition of the consonants *m, ch, t*).¹⁰

The breathtaking, exuberant character of the work is compositionally connected with the technique of multifold repetition of one musical thought passing through several stages of formation.

In this work the artistic ideas of two wonderful examples from the Romantic era have found their continuation, which has revealed itself in the refined play of musical allusions created by the composer. The compound elements of new integrality

turned out to be not only separate various intonations and motives, but also the tonalities (*D major / D minor*), the rhythmic and textural models, as well as the fragments of harmonic progressions (to which even the performance instruction provided by Brahms: *Anmutig bewegt* — “in gracious motion” in the aforementioned song — is absolutely applicable) (Example No. 3).

The turn to the heritage of Western European Romanticism, which has determined the stylistic code of this musical composition is quite illustrative for Rabinovitch-Barakovsky’s style in general. The composer asserts: “In music I am interested in culture and cultural tradition.”¹¹

Example No. 3

Alexandre Rabinovitch-Barakovsky.
Liebliches Lied

The image shows a handwritten musical score for "Liebliches Lied" by Alexandre Rabinovitch-Barakovsky. The score is written on five systems of staves. The top system is the treble clef staff, and the bottom system is the bass clef staff. The music is in D major (one sharp) and 2/4 time. The tempo is marked "Allegro (♩ ≈ 76-84)". The score includes various musical notations such as "P" (piano), "Ped." (pedal), "cresc. poco a poco", and "mf". There are also handwritten annotations like "4" in boxes and "Ped. xx". The score is titled "Liebliches Lied" 1980 and is for piano 4 hands.

¹⁰ Maikov A. N. *Sochineniya. V 2 t. T. 1* [Works. In 2 Vols. Vol. 1]. Under general editorship of F. Priyma, compilation and preparation of text by L. Geiro. Moscow: Pravda, 1984. P. 230.

¹¹ Dubinets E. A. *Motsart otechestva ne vybiraet. O muzyke sovremennogo russkogo zarubezh'ya* [Mozart does not Choose his Homeland. About the Music of the Contemporary Russian Emigration]. Moscow: Muzizdat, 2016. P. 66.

The dialogue with cultural tradition, as it is well-known, has found a diverse implementation in the works of composers of the postmodern age. The fibres of succession may be observed in such aspects as, for example, the recreation of the instrumental ensemble, as it takes place in György Ligeti's Trio for violin, horn and piano *Hommage à Brahms* (1982), which recreates the timbral makeup of Johannes Brahms' *Trio for Violin, Horn and Piano* opus 40 (1865). [3, pp. 123–124] The association plan in Rabinovitch-Barakovsky's composition presumes intricate references to the music of the romanticist composers Brahms and Schubert. This mechanism works, first of all, on a morphological level — the level of separate intonations and motives.

Schubert's *Serenade* has become an inseparable part of cultural consciousness, and the presence of this music in the artistic fabric of works pertaining to various different arts reflects the unbelievable diversity of new semantic contexts. The role Schubert's *Serenade* ("the complex — if so often apparently natural and simple — art") plays in various filmstrips is written about in numerous research works, including that of Jennifer Ronyak. [4, p. 182]

Giving preference to sonorous timbres in many of his musical works ("Sonorous instruments create the atmosphere of fabulousness, 'magic,' mysteriousness..."¹²), the composer, here too, directs himself on endowing the piano with a similar sound. *Liebliches Lied* may be performed on an electric or amplified piano (enhanced with resonators), in order to "achieve an amplified brilliant sound," a "special," "picturesque" timbre, as the composer writes in the performance instructions to his composition.

Indeed, *Liebliches Lied* discloses for us a beautiful world permeated with the energy of motion, gradations of emotional

states superseding each other — from the romantically exuberant to the lyrical-melancholy, — as well as peculiar emotional tints of *chiaroscuro*. At the same time, *Liebliches Lied* represents not merely a reminiscence of the departed Romantic era, a gleam of the unattainable beautiful ideal, but also a reflection of aesthetic perceptions intrinsic to the contemporary artist.

Natalia Gulyanitskaya, when discoursing on the aesthetic qualities inherent in the works of the contemporary art of music, rightfully raises the question of "understanding the *beautiful*, which not only has not disappeared, but also has acquired its own forms of expression." [5, p. 11]

The repetitive idea permeating throughout *Liebliches Lied* is contained to a certain degree already in the very primary source of Brahms' work. Such, in particular, is the initial motive in the piano accompaniment, which comes across in eight different variants of the harmonization. The composer of *Liebliches Lied* has derived from classical musical texts separate intonations, most notably, the motives *B–A*, *D–B–A*, *B-flat–A*, *A–B-flat–A–D*, which, correlating with each other, also permeate the entire fabric of the composition in its entirety.

The fragments from Brahms' and Schubert's musical texts, recreated both literally and with changes, acquire a new mode of existence, being transferred into a new lingual milieu and submitting to the repetitive idea predominating in it. A detailed analysis of the melodic, harmonic and textural means with their numerous nuances of likenesses and differences may be applied practically in each fragment of *Liebliches Lied*.

The varied repetition of the patterns of various lengths (from half a measure to four measures) creates a static-dynamic equilibrium, which, nonetheless, does not

break entirely with narrative aspects. The difference in the lengths of the patterns present in both parts is compensated for by the precise quantity of repetitions based on even numbers (2, 4, 6, 8). Such a logic creates the effect of halted time, allowing the recipient to sense more fully the peculiarity of each “musical moment.” The intonational resource of the piece, stemming from romantic music, is by no means the only trait connecting *Liebliches Lied* with the historical legacy. The musical text of the work is literally woven from textural devices characteristic for the piano literature of the Romantic era (such as chromatic passages, arpeggiated figures, etc.). In the kaleidoscope of diverse melodic-harmonic constructions, we find recognizable musical topoi (for example, the “golden progression” of horns). And, finally, the idea

of repetitiveness itself predominating in the piece, in itself, has direct correspondences in the music of the Romanticist composers, first of all, Schubert.

The intertextual connections and repetitiveness reflect the important aspects of the compositions by Korndorf and Rabinovitch-Barakovsky examined in this article, and their study, in our opinion, substantially hastens the comprehension of the idiomatics of the two composers’ musical languages. At the same time, perception of the general features, for example, such as dialogue with a culture’s past, permeating all through the musical discourses of both artists, shall enrich itself as the result of understanding the concrete particularities of the individual compositional methods, a significant component of which is the repetitive technique.

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