

2013 #2 (13)

Sergei A. Eisenstadt

The Culture of Piano Performance in China and Korea through the Eyes of American Music Scholars

Among the American publications of the last few decades devoted to the examined subject, the most interesting ones are the works by R. Kraus, Hwan Okon and M. Yoshihara. What they have in common is a concentration of attention not as much on the indisputable achievements as on the problems and contradictions of a systematic character arising during the course of adaptation of the European musical model into a different cultural milieu. R. Kraus gives a grounded analysis of the role of social status priorities of the middle class in the promotion of the piano in China. Hwan Okon ties the exceptional success of adaptation of the European piano culture in Korea with the psychological transfer of the values of Confucian ethics onto the principles lying at the core of contemporary Western musical education. Hwan Okon's conception can be considered as quite productive if one is to apply it to the entire Far-Eastern region in general. At the same time in many instances it is possible to clarify and add to, and in many cases, disagree with separate positions. M. Yoshihara in analyzing the peculiar features of self-identification of Japanese, Korean and Chinese classical musicians, comes to the conclusion that in the majority of cases they identify themselves professionally not as representatives of a national musical culture but as members of the "supra-national community" of classical musicians. While acknowledging the validity of the American researcher's argumentation, it must be noted that in the musical activities of the performers from the Eastern Asian region one can frequently observe distinctly perceptible common stylistic features defined by genetic ties with cultural traditions of their geographical area. The issues touched upon in the aforementioned works are conditioned by systematic features of the phenomenon of the musical cultures of the countries of Eastern Asia and urgently require further elaboration.

Keywords: piano, musical performance in China, Korea, Japan, musicology in the USA

Natella V. Tchakhvadze

V. A. Uspensky's "Lyrical Poem" in the History of Uzbek Orchestral Music

The author focuses attention on the unjustly neglected musical legacy of the Russian composers who participated in the formation of the professional musical art of the eastern sections of the Soviet Union, particularly Uzbekistan. It is indispensable to reevaluate the role of Russian musicians in the musical development of those regions counter to the presently widespread tendency of interpreting their musical legacy merely as a background for the musical output of the Uzbek composers of the following generations.

The article examines the vocal-orchestral “Lyrical Poem” by V.A. Uspensky, written in 1947. An analysis of this composition in the context of Uzbek traditional music and classical poetry makes it possible to demonstrate how for the first time meditative lyricism reaching back to the professional genres of national monody demonstrated itself as an independent representative feature of the national tendency in an orchestral work by a Russian composer. Uspensky was the first to synthesize the structural and semantic traits of the Uzbek musical and literary heritage (the makom, katta-ashur and gazel) with sonata-form dramaturgy. He anticipated future tendencies, having marked out the direction which Uzbek symphonic composers followed in the 1970s and 1980s. The greatest amount of direct interconnections can be discerned upon comparison of the “Lyrical Poem” with M. Tadjiev’s “The Poet’s Love.” “Symphony-Gazel” by M. Bofoyev develops the idea suggested by Uspensky of synthesis of the structural-semantic principles of music and poetry. Uspensky also anticipates the later appearing image-bearing modifications, the means of development of the cited makom material, as well as the genre-related contrapositions in the symphonies of M. Makhmudov and M. Tadjiev. T. Kurbanov in his Fourth and Fifth Symphonies reveals the same tendency towards the creation of open form as does Uspensky.

In this manner, the Uzbek composers have continued the tradition the beginning of which was set forth by the composer of the “Lyrical Poem.” This composition reflected the peculiarity of Eastern artistic thought. It marked out V.A. Uspensky as one of the founders of the Uzbek symphonic tradition.

Keywords: the makom symphonic genre, the composer and folk music, V. A. Uspensky, the Uzbek Symphony

Lyudmila P. Belozyor

The Synthesis of Folk and Classical Musical Traditions in the Piano Sonatas of Kazakh Composers

The development of Kazakh piano music has been closely connected with the social changes in the life of the Kazakh people and other peoples from Central Asia which had become part of the USSR. After the October Revolution the Kazakh musical art of the oral tradition was studied and written down and became a foundation for a professional school of musical composition. The first compositions for piano presented arrangements of folk melodies (made by A.M. Gurevich, A.K. Zhubanov, E.G. Brusilovsky, L.A. Khamidi, etc.). The Kazakh composers relied on the experience of other national schools of music composition in which such problems had already been solved. In the mid-20th century the development of Kazakh music extended with the incorporation of new genres: the sonata, the concerto, the poem. The author turns to the sonatas by Kazakh composers which have firmly become part of the performers’ repertoire. The article examines works by B. Djumaniyazov (Sonata in F minor), A. Serkebayev (Sonata in C minor), two sonatas by G. Zhubanova (Sonata N.1, Sonata-Fantasy N.2), M. Koishibayev’s Poem-Sonata “In Memoriam Abay” and A. Sagatov’s Sonata. Their principles of development, musical

language, means of application of folk music traditions, as well as the traditions of Russian music (beginning with Rachmaninoff) and European music (from Beethoven to Debussy and avant-garde techniques). The author emphasizes that the art of piano music as an integral phenomenon of world culture became enriched by new musical content, national images and technical means that convey the Kazakh national color.

Keywords: Kazakh music, kuy, B. Djumaniyasv, A. Serkebayev, G. Zhubanova, M. Koishibayev, A. Sagatov, the Kazakh piano sonatas

Tatiana S. Rudichenko

Traditional Musical Culture in the Contemporary World

The article dwells on the problem of the dynamics of traditional musical culture and its adaptation to contemporary conditions. The author gives characterization to natural, unregulated processes that are conditioned by the logic of development of culture and the change of the social-cultural context, as well as the artificial, regulated processes, which are constructed by means of scientists and state authorities.

At the present time one can observe a narrowing of the sphere of existence of traditional culture, a reduction of the quantity of texts transmitted orally, their replacement with fixated texts by composers, the supplanting of complex forms with simple ones. These changes have led to modification of the correlation of the core and the periphery of the genre system, weakening of its integrating mechanisms and fragmentation. Dissemination of folklore is carried out predominantly in organized forms and with the use of contemporary technical devices and informational technologies.

The fixation of contemporary society on obtaining new knowledge stipulates the contradiction between its aspirations and traditional culture, which is geared on reiteration of information. Globalization and multiculturalism are connected with the expansion of the tradition of migrants, who expel the individual strata of folklore not only from the sphere of everyday life, but also from memory.

Regulation and state support of traditional culture in correspondence with the “Convention for Preservation of Immaterial Cultural Heritage” of UNESCO from 2003 is carried out in Russia for the most part in the sphere of organized forms (folklore studies) by means of organizing festivals and presentations in conferences.

The experience of designing social-cultural processes by scholars and scientists in conjunction with governmental structures during the last third of the 20th century in the USSR resulted in the emergence of the folklore trend, which has found official presentation in the social structure, the “Russian Folklore Union.” At present, developing at an early, formative stage in the vein of the idea of “preservation and revival” of traditions and authentic folk music performance, it is guided by the principle of “living tradition.”

In conclusion, special mention is made of the specific features regional and ethnic folklore, the irregularity and nonequilibrium of development of the processes in the various spheres of traditional culture.

Keywords: traditional musical culture, the folklore movement, folklore studies, authentic folk music performance, multiculturalism

Evgenia A. Sklyarova

The Christmastide Fortunetelling Songs in the Traditions of the Russian Residents of the Northern Regions of the Udmurtian Republic

The article analyzes the “podblyudnye” (Christmastide fortunetelling) songs “Ileyu” written down in the northern regions of Udmurtia under the direction of the author of the article as part of a set of expeditions of the A.M. Mekhnetsov Center for Folklore and Ethnography at the St. Petersburg State Conservatory and the Children School for the Arts of the Novy village of the Votkinsk Region of Udmurtia. The presented materials have never been published before and until the present time had never been objects of specialized research. In the tradition of the Russian long-time residents of Udmurtia the “podblyudnye” songs present the only song-like genre of the calendar music folklore of the Christmastide period. The author demonstrates their specificity of genre, as well as the originality of musical style, which is disclosed by means of different components of the musical and poetical language: the poetics, composition, rhythm, mode and intonation. On the one hand, the present components present themselves as the stylistic features of the “podblyudnye” songs, on the other hand, they make it possible to see their relatedness in terms of language with the folk genres of song and choreography. The distinguishing feature of the “podblyudnye” songs of the local tradition is marked out by the refrain “Ileyu.” The typological features of the “podblyudnye” songs bear witness of their belonging to the early historical-stylistic strata.

Keywords: “podblyudnye” (Christmastide fortunetelling) songs, the Russian residents of the Udmurtian Republic, folk music

Ravil G. Rakhimov

The Musical Culture of the Teptyars of the Region from the Urals to the Volga in Russia

The article presents an analysis of the musical culture of the Teptyars – one of the presently extinct ethnicities of the region from the Urals to the Volga. First mention of them appeared in 1631 as an ethnic-class group on the territory of Bashkortostan. During Russia’s war with Napoleon Bonaparte in 1812 Teptyar regiments comprised part of the Cossacks’ Army Division led by ataman M.I. Platov. In 1926 during the population census in the USSR there were 27.300 Teptyars registered, although subsequently they were listed as Tatars or Bashkirs. The main source for the article was the analysis of the auditory recordings made by Russian ethnographer Sergei Rybakov, published in his work “Muzyka i pesni uralskikh musulman” [“Music and Songs by Muslims from the Ural Mountains”] (1897) of eight Teptyar songs of the Teptyar-Uchalinsk Volost (presently, the Uchalinsk District in Bashkortostan). In the

“Present-Day Notation” section of the book a number of instrumental melodies, written down by the author of the article in 1984 in the regions densely populated by the Teptyars (the Uchalinsk and Chekmagushevsk Districts). It also presents present-day Teptyar tunes on the bayan and single-low button accordion. Upon analysis of the surviving specimens of the Teptyar musical culture, one can discern original traits of intonation-based material, bearing a fusion of Tatar, Bashkir, Russian and Mari rhythmical-melodic formulas, albeit possessing its own characteristic distinctions. The conclusion is arrived at that during the first quarter of the 20th century a “conservation” of Teptyar musical culture took place, an overcoming of which can be discerned at the present time.

Keywords: folk music of the peoples of Russia, the musical culture of the Teptyars

Galiya R. Bayazitova

Concerning the Question of the Technique of Generating Several Voices in the Bashkir Tradition of Uzliau Throat Singing

The article deals with the simultaneous sound formation of two voices in the Bashkir uzliau technique of throat singing. The present phenomenon (synonyms: two-voiced solo singing, overtone singing, etc.) is well-known not only in Russia (in Bashkortostan, Tuva, Khakasia, Yakutia, Altai), but in many countries of the world (Mongolia, China, Vietnam, Tibet, etc.). It presents “solo two-voiced singing” done by one singer. The physiological and acoustical aspects of emergence of two voices – the bourdon bass and the melodic line – in the Bashkir uzliau have been researched very little at the present time. The attempt to explain the appearance of the second (upper) voice was made by scholars in their research of the sygyt (one of the styles of Tuvan throat singing ho’omey). Through experiments it has been determined that the sounds of the melodies are formed in vestibular folds which are tightened into a narrow opening. However, in this case the upper voice forms a whistling sound and greatly differs in its sound not only from the uzliau sounds but also from many other ho’omey styles. That author of the article, relying on the achievements in the sphere of phoniatrics and acoustics of the human voice, is researching the possibilities not only of the whistling but also of the vibratory mechanism of formation of the upper voice in vestibular folds. Moreover, on the basis of this search, connected with the participation of the bronchial system in voice formation, the differences of sound of the lower supporting tone – the bourdon – during performances of the Bashkir uzliau and various styles of the Tuvan ho’omey are explained. It is the “multi-stage” quality of the bronchial system in particular, which presents the source of sound upon phonation, not only brings in a variety of registers and timbres, but also expands the ranges of sound and also makes it possible for the singer to emit not only two, but three or more sounds, i.e. to create solo polyphony.

Keywords: Bashkir folk music, throat singing, uzliau, ho’omey, the mechanisms of throat-formation, solo polyphony

Igor V. Macijevski

On the Relevance of the Creative Musical Endeavors of Evgeny Gippius for 21st Century Musical Scholarship

The endeavors of the most significant Russian ethnomusicologist of the 20th century, Evgeny Vladimirovich Gippius are unique in their scope of coverage of issues, as well as in the means of their manifestation. A wide circle of readers is familiar with his fundamental compilations of traditional folk songs, which surpassed their time by the level of their notation and became classics in Russian scholarship. His theoretical works are of equal rank with them. Study of Mily Balakirev's compilations of folk songs opened up the textual direction in folk music studies, and study of the Russian "chastushka" presented one of the sources of the formation of *organophony*.

Among the methodological elaborations and revelations mention must be made of the position of analytical notation and its implementation into the practice of Russian ethnomusicology, the *conception of rhythm*, the issues of areal research of ethnic music or the *programmatically-pictorial complex of the rite*. Evgeny Gippius was among the funders of research in the sphere of *comparative musicology* in Russia.

A substantial contribution to the study of history of ethnomusicology has been made by Gippius' articles and essays on the outstanding activists in Russian and world scholarship, Erich Moritz von Hornbostel, Carl Stumpf and Victor Buliayev. The musicologist undertook the immense labor of scholarly editing of notations of traditional songs (by Karelians, Udmurtians, Adygeians, Belarusians, Tuvans, Balkarians, Karacheyevians, etc.).

Special emphasis must be made of Gippius' contribution to the study of the *ethnical instrumental* musical culture. The interest in instrumental writing and the peculiarity of the approach towards its study are conditioned by the scholar's artistic image, the individual features of his personality, upbringing, education, overall culture and mentality.

Keywords: Evgeny Gippius, analytic notation, areal research, the conception of rhythm, music folklore studies, organophony, folk music compilations, comparative musicology, ethnomusicology

Ekaterina A. Dorokhova

"I have Always Considered Myself a Music Historian": Commemorating the Anniversary of E.A. Gippius

The article was written in honor of the 110th anniversary of the greatest Russian ethnomusicologist, Evgeny Gippius. The materials for this article were comprised by the archival documents from the funds of the State Institute for Art Studies, the Institute of Russian Literature affiliated with the Russian Academy of Sciences, and the Moscow State Conservatory. The article contains little known facts from the scholar's biography: information about his family, education, the various spheres of his activity, including those in Leningrad during the blockade, his international

scholarly contacts, etc. The authors of the article present a short overview of Gippius' main research positions, at the core of which lies an examination of folk music as an inseparable part of overall music history. Gippius is a founder of structural-typological, regional and areal research in Russian folk music studies. A considerable amount of input on the part of the musician into music scholarship was the theory of folklore genres created by him. The authors of the article examine the methodology developed by him of work carried out during musical expeditions as the most important and the definitive stage of scholarly research. Gippius' name is connected with the formation of one of the relevant directions in contemporary music scholarship – practical ethnomusicology, which is based on experimental verification of researchers' hypotheses.

Keywords: Evgeny Gippius, ethnomusicology, structural-typological research, musical arealogy, the theory of folklore genres

Irina L. Egorova

Evgeny Gippius and Lev Christiansen: Two Approaches to the Art of Folk Singing

The outstanding 20th century music scholars Evgeny Gippius and Lev Christiansen are the founders of diverse approaches towards folk music studies. Comparing their scholarly and practical aims, conceptions and methods of study, the author brings out the common and distinctive features in the scholars' views on the problems of folk song performance. The scholarly aims of Gippius are directed at modeling historical integrity of typical signs of national meloi within the framework of statistical schemes (maps) of areal dissemination of musical-poetical types. Christiansen's musical research pertains to phenomenological understanding of the essence of traditional performance and a living continuity of mastery of interpretation of the idea of song through the successive generations. Whereas in Gippius' conception the connection of music with text is coordinated by means of rhythm, according to Christiansen's conception this connection is carried out on the basis of a common idea encoded in the content of a poetical text and melody. Notwithstanding the existent difference in their views, the scholarly works of both musicologists contain a substantial amount of attention towards the problem of the artistic manifestation of the ideal conception of a song; their scholarly positions complement each other and comprise a unified space that connects various directions of musicological thought about the art of the folk song.

Keywords: Evgeny Gippius, Lev Christiansen, folk music studies, folk song

Yuri E. Boyko

Intonational Elements of the Spasovskaya Chastushka Song (Honoring the Legacy of Evgeny Gippius)

The outstanding Russian ethnomusicologist Evgeny Vladimirovich Gippius turned his attention to the music of the Russian chastushka song long before it attracted the attention of the following generation of folk music scholars. This article demonstrates the melodicism in the analysis of folk music with its numerous variants on the example of the local “Spasskaya” form of chastushka song. The “Spasskaya” chastushka is based on a symmetrical harmonic formula of S–T–D–T, however, the shift of the melody in regards to the tune brings in a characteristic asymmetry. The melody and the tunes are exclusively varied. The different variants of the tune when brought together into a vertical sonority present almost a complete “cluster” set, i.e. on each position practically any scale step is possible. Analogous “clusters” are resulted from the variants of the melodies of the tunes upon their vertical projections. On this account, it becomes appropriate to examine the chastushka song only in regard to two parameters: the overall ambitus and the consonant sounds of the phase endings.

Keywords: Evgeny Gippius, chastushka, Russian folk instrumental music

Galina V. Tavlai

Evgeny Gippius – the Researcher of the Musical Culture of the Belorussian Polesye

The article sheds light on the role of the classic of Russian ethnomusicology, Evgeny Gippius in the research of the song culture of the Belorussian Polesye. Attention is focused on the paths of formation of studies of folk music in Russia, the combined research activities of Evgeny Gippius and Zinaida Evald, and the individual features in the thinking of each of the representatives of that famous “musicological group.” Their research activities personify the ethnomusicological work of the Russian Institute for History of the Arts in the 1920s and 1930s. Specification is given of Gippius’ analytical method, which gives primary role to: live observation, direct auditory perception, detailed research of the means of coordination of music and words, with consideration of the creative renewal of the subsequent strophes by the singers. All the aforementioned means of analytical work precede notation in their order of rank. The article validates the authorship of Gippius in formulating the scholarly category of “tune-formula” and sheds light on the sources of Zinaida Evald’s interest in the auditory peculiarity of the melodies from Polesye.

Keywords: folk music of the Belorussian Polesye, Evgeny Gippius, Zinaida Evald, ethnography, tune-formula

Tatiana S. Rudichenko

About My Meetings With Evgeny Gippius

This article, written on the basis of memoirs of the artistic and friendly relations with Evgeny Vladimirovich Gippius, recreates the image of the outstanding authoritative scholar of folk music. It cites many significant facts of his biography: his aristocratic ancestry, his pertaining to the clan of poets and literati of the Silver Age (Alexander Blok, Vladimir Gippius, Zinnaida Gippius, Dmitri Merezhkovsky), an all-round education (at the Tenishev College, the Institute of History of the Arts, the Leningrad Conservatory, the Petrograd University, post-graduate studies in musicology with Boris Asafiev). The upbringing and education received by him conditioned the high standards of behavior and demands made on the researchers of folk music. The criteria of evaluation of personal potentials for him were: the possession of an intonational ear – the ability to remember involuntarily and to reproduce the written down musical material, a broad education, knowledge of sources of the themes (made by predecessors), as well as knowledge of foreign languages. The role of Evgeny Gippius in the development of Russian musicology in the second half of the 20th century is examined not only from the position of his personal contribution to scholarship as a researcher, how developed a whole set of new methods, but also from the position of him being an organizer of a scholarly discipline and a creator of a school of research. The latter was realized as an immense network of representatives, who shared his principles of approach to folk music in the capital of Russia (the “Gnesins’ school”), in the various Russian regions and in the countries of the “near abroad.” The musicologist possessed a broadness of academic interests, not only in terms of the issues of research, but also in the sphere of ethnic cultures.

Keywords: Evgeny Gippius, the Silver Age, ethnomusicology

Roman F. Zelinsky

Evgeny Gippius Concerning the Problem of Documentation of Folk Music

The article provides characterization for the approach of the well-known Russian musicologist Evgeny Vladimirovich Gippius to the problem of documentation of folk music. Gippius presented a scholarly foundation for the so-called analytical notation, in which the graphics of placement of the staves with the notes reflect the compositional peculiarities of the musical material. Documentation of musical texts is raised to a level of high caliber in a number of compilations of song heritage of the Russian, Ossetian, Mordovian, Karelian and Finnish peoples, where Evgeny Gippius was the editor. The article is based on personal impressions and personal experience of the author’s communication with the musicologist. He was a witness of Gippius’ serious approach towards identification of all details concerning passport data of folk music performers, their ethnic background, musical repertoire, dialect, style of performance and other issues. Having a profound knowledge of Slavic, Turkic, Finno-Ugric, Altaic, Samoyedic, Paleo-Asian and other musical cultures, Gippius

gave precise definitions to their respective genre specificity, in order to lead the way to a scholarly classifying conclusion, as well to practical recommendations for demonstration of genuine ethnic musical traditions on stage. The musicologist expressed his opinion in regard to transcription of melodies from the Bashkir tradition of ozon-kuy. He thought it improper to provide melodies with meters, as this parameter is essentially absent from the traditional music culture of the Bashkirs.

Keywords: Evgeny Gippius, folk music, transcriptions of Bashkir ozon-kuy

Beslan G. Ashkhotov

Remembering the Path of my “Admittance” into the World of Ethnomusicology...

The article deals with the author’s brief meeting with Evgeny Gippius, which had favorable consequences in the former’s professional formation and choice of priorities in life. He contemplates on how a short meeting with the outstanding personality, his works and scholarly methods was conducive for the understanding of the specificity of the Adygeian (Circassian) musical and poetical legacy. By following the principles of the musicologist’s textual analysis, it became possible to establish the dialogue foundation of many of the genres of Adygeian folk music that determines the algorithm of the correlation of two strata of the traditional solo and group singing. This found expression in the poly-variant of the declamatory-discrete line of the solo voice with the male choral accompaniment, which has a continual form of exposition, as a rule. Gippius’ method of analytical notation was also conducive to revealing in the historical heroic genre of a special dramaturgy of form-generation, which represented the through structure of song texture.

Keywords: Evgeny Gippius, method of analytical notation, Adygeian (Circassian) music of the oral tradition, folk music melodicism

Olga A. Urvantseva

The Typology of Performance Models in the Sacred Concert Music of Russian Composers of the 19th – 21st Centuries

Performance of sacred compositions at the turn of the 20th and 21st centuries was marked by a great diversity of interpretations and stylistic solutions. For a stylistically sophisticated choice of interpretation it is necessary to consider the purpose of a musical composition and the conditions for its performance (according to the theory of A.N. Sokhor), as well as its genetic sources (in correspondence of the conception of Evgeny Nazaikinsky). These denoted criteria are placed at the basis of the author’s classification of the various types of choral ensembles, as well as the highlighting of the types of performance models. The St. Petersburg, Moscow, church, concert and individual style performance models have been singled out. The St. Petersburg Singing Cappella of the 19th century was noted for its homogeneity, evenness and balance of sound, resembling that of an organ. The Moscow performance model is

inwardly heterogeneous, since it relies on the singing traditions which developed in the Synod choir, which at the turn of the 19th and 20th centuries carried out two different functions: singing at the liturgical services at the Uspensky Cathedral [Cathedral of the Assumption], basing itself on the church style of singing, and also performed in concerts with a repertoire of Russian and Western European sacred concert music of various eras and styles. The stylistic model of church performance is distinct for its special characteristic features: soft, slow singing, without any vibrating, even-sounding and rhythmical without bright nuances. The concert variety of performance model to a great extent involves techniques appropriated from performance of secular music, albeit with certain restrictions. The individual-style model is expressed in the manner of any individual conductor. The study of the stylistic models of performance made it possible to establish connections of kindred of presently existing choruses and choirs with their predecessors in the 19th century, to define the interaction of various stylistic traditions in contemporary art.

Keywords: performance models of sacred music, stylistic models in choral sacred concert music, typology of stylistic models, the St. Petersburg-based model, the Moscow-based model, the tradition of performance in church

Olga A. Svetlova

Individual Features of an Oral Tradition of Liturgical Service in the Community of the Russian Orthodox Christian Old-Believers' Church in Tomsk

The article pertains to one of the relevant directions in the studies of Russian medieval music, connected with the research of the liturgical church singing culture of the Old-Believers of Siberia, the continuity and the level of preservation of the notated and oral tradition. The object of the research is the church singing practice of the community of the Russian Orthodox Christian Old-Believers' Church in Tomsk. It is focused on the chants of the service to the Old-Believers' saint, martyr and confessor Tikhon, the Bishop of Tomsk and the Altai Region, which were written down by the author of the article in 2012. The analysis of the comparative scores of the syllabic chants and the specimens of the early Russian "kryukovye" or hooked notation, as well as the orally disseminated versions made it possible to reveal a whole set of specific features of the Tomsk local musical tradition. The diverse forms of chants at the church service predominate over the read texts. In comparison with the precise retransmission of the neumatic chants, testifying of a high level of professional skills on the part of the church singers, the oral forms of singing differ by a greater variability in regards to the canonic specimen. Many of the changes of the chants in terms of intonation and style take place as a result of a strong influence of the "napevka" or incantation. The established singing by rote of "one's own" customary version of the specimen generates in the context of the church service several variants of the reading of one and the same monadic model. In the choral chants performed by the "napevka" or incantation (on the formulaic "poglasitsa" or melodic formula in church service "Svete tikhiy" ["Quiet Light"], "Velichit dusha moya Gospoda" ["My Sould Doth Magnify the Lord," stikharas for the

“samoglasen,” etc.) a systemic presence of sections of textural and melodic polystrata have been discovered. The elucidation of the genesis of the Tomsk church singing tradition made it possible to utter the hypothesis about the integration within it of various local sources pertaining to one confessional group: the Bolshoye Plosskoye village in the Odessa Region, the convents of Myass and the preserved musical tradition from Tomsk itself.

The totality of the revealed qualities in the broadest sense is defined as the “Tomsk napevka,” the study of which opens up the perspectives of further research in the sphere of Siberian church music.

Keywords: the Siberian Old-Believers, the Russian Orthodox Christian Old-Believers’ Church of the city of Tomsk, liturgical service, oral local church singing tradition, napevka

Anastasia V. Zernina

The Dynamics of the Repertoire of Sacred Chants of the Dukhobors from the Tselinsky District

The article dwells upon the dynamics of the repertoire of sacred chants of the confessional group of Dukhobors living in the Rostov Region. A comparative analysis of notated records from folk music expeditions from the end of the 20th and beginning of the 21st centuries made it possible to reveal some insignificant changes in the structures of the psalms and verses. The latter are expressed in the transitions from the psalms and verses sung earlier into the category of those that are read out loud. In addition to that, the early psalms of the sung form have been lost for the most part, having been replaced in the church rites by historical verses.

The rather fully preserved state of the overall output of the musical texts of the sacred chants is conditioned by a number of factors, among which the most important are the existence of active vocal ensembles devoted to sacred music, the notation of the musical texts in special “notebooks for singers,” the preservation of the conditions for all the genres of the singing tradition and their existence in the context of church rites.

Keywords: sacred chants, the Dukhobor confessional group, Psalms, genres of the tradition of church singing, rites

Maria V. Drutskaya

The Stylistic Features of the Tambov Folk Singing Tradition (On the Example of the Genre of the Folk Verse)

The article presents analyses of the regional folk singing tradition of the Tambov Region in Russia during the period of the early 21st century. The main attention is directed at the genre of the sacred verse as the most preserved type of genre, which is examined in a new historical context. Retrospective analysis of study of the Tambov folk singing tradition has shown that the local melodies of the sacred verse have not

been studied prior by folklorists. Having been engaged during the course of several decades in collecting folk verses and deciphering them, the writer of the article received a multitude of materials for observation of the peculiar traits of the genre and came to the conclusion that as the result of the transformation of the Tambov folk singing tradition and notwithstanding the general irreversible processes of its fading away, the genre of the folk verse has not only been preserved but is being successfully developed. On its example the overall description is presented of the stylistic features of the Tambov folk singing tradition: heterogeneity of the local system that combines the features of folk cultures of the adjacent regions; the presence of three types of texts – unwritten, notated and oral; interaction with other poetical and song genres: a closeness to the genres of folk music, church and classical musical traditions; the female and male forms of performance.

Keywords: the Tambov folk singing tradition, the genre of the folk verse, the folk music of Russia

Lyudmila V. Alexandrova

The Beginnings of Rhythm and Meter According to Aristides Quintilianus

Aristides Quintilianus was a Greek philosopher from the late Antique period, the writer of the treatise “On Music,” comprised of three books – the most thorough systematic description of the discipline of music preserved up to the present day. Basing himself entirely on the outlooks of his predecessors in regards to the key categories of the musical science, Aristides Quintilianus develops his own discourses into a complete well-grounded system. He examines consistently the general issues – concerning the place and the significance of music amid the other arts and sciences, about the manifestation into life of the laws of the cosmos sanctioned by the demiurge, etc., – as well as the “technical side” of the art of music – harmony, rhythm and metrics. The present article is devoted to examining rhythm and metrics (Book I, Chapters 13-19) presented by Aristides in the context of a broad milieu of ideas based on the Pythagoreans, Democritus, Plato, Aristotle and Aristoxenus. It is known that rhythm as a science about music, which has been preserved up to the present day in a very fragmented manner, is asserted for the first time in the works of Aristoxenus, along with his theory of harmony. Consequently, the most detailed conception of rhythm at present is demonstrated by Aristides Quintilianus. The treatise develops the categories and conceptions of the theory of meter and rhythm, which are partially derived from the teaching of harmony and partially developed analogously to it, and traces out the inseparable connection of music with poetry and the other arts. Rhythm is examined by Aristides as a phenomenon of order of physical phenomena existing in the states of motion and rest, perceived by means of seeing and hearing. Identically to Aristotle’s conception, rhythm in its pure form manifests itself only in dance or pantomime. Meter, in correspondence with the traditional outlook, is developed by Aristides as an integral system – from elements of sound (“sound-letters”) to syllables, feet and varieties of meters. He follows the rhythmical laws of sounds of human speech and of the art of music.

Keywords: Aristides Quintilianus, antiquity, harmony, metrics, rhythm, Neo-Pythagoreanism, Neo-Platonism

Elena Y. Serova

The Specific Features of the Presentation of the Spatial-Temporal Forms of Minimalism in Music

In the article the author demonstrates the specificity of the presentation of the spatial-temporal parameters of minimalism in the music of composers John Cage, Terry Riley, Steve Reich and Philip Glass. Such typical techniques of the minimalists are marked out as repetition, the technique of repetitive canons on a set of patterns combined with the aleatory technique, the technique of “phased shifts,” the loop tape technique, addition, augmentation, rhythmic structuring, the method of binary oppositions, the potential of silence, etc. they make it possible to achieve the most diverse effects in the presentation of the spatial-temporal forms of organization of musical material. Minimalist musical compositions are characterized by a new perception of form-generation, the presence of musical processes in time and space in open forms, active usage of static time and space, expansion and contraction of temporal space, as well as the change of its single-vector directedness.

Keywords: musical minimalism, pattern, repetitive technique

Ekaterina G. Okuneva

“Romantic” Serialism(Sonata for Piano by Jean Barraqué)

The article discloses the particular features of the use of serial technique and the artistic conception of one of the most well-known compositions by the French composer Jean Barraqué – the Sonata for Piano (1951). The author of the article analyzes the principles of organization of different musical parameters (tempo, dynamics, rhythm, pitch, etc.), showing what role they play in the composition. The overall idea of the Sonata is interpreted in the categories of “death,” “incompleteness” and “artistic self-realization,” which are fundamental to all of Barraqué’s musical output. Their embodiment is represented by three pairs of antitheses – sound and silence, fast and slow tempo, “strict” and “free” style, which reflect the composer’s philosophical reflections on life and death. The uniqueness of Barraqué’s musical thought made it possible to define him as belonging to a special trend in serial music, which the author conditionally terms as “romantic” serialism.

Keywords: Jean Barraqué, Pierre Boulez, serialism, serial technique

Alexander I. Demchenko

Musical Cosmogony

From the times of antiquity the art of music has perceived its invisible mutuality with the planetary world. The musical cosmological perceptions of the world of the Ancient Greeks were rooted in their myths about the Cosmos and the confrontation between Chaos and Harmony. On this basis Pythagoras and his followers developed the teaching of the harmony of the spheres. The problem of the ethical and aesthetical value of music was connected in Ancient Greek thought with the normative structures of modes and rhythms. In subsequent eras the musical cosmogony of Antiquity received a multitude of possible variations and metamorphoses. Medieval musical thought aspired towards abstract constructions, allegories and parallels: a rise of interest towards musical cosmogony can be observed during the Baroque era. The greatest contribution at that time was made by Johannes Kepler, one of the founders of the astronomy of the Early Modern Period, the author of a work on music theory, "Harmonices Mundi." In terms of its expression in sound, the idea of endowment of earthly existence with cosmic attributes began to mature from the beginning of the 20th century. A pioneer in the field of world musical cosmogony was Alexander Scriabin. A continuation of this tendency in art could be seen in the serial music of Anton Webern, as well as the abstractions of total serialism of the post-war avant-garde composers (Pierre Boulez et al). Cosmism asserted itself in full starting from the 1960s, with the appearance of principally new sound techniques. Among the first major composers who actively incorporated electronics into their music was Karlheinz Stockhausen. Brilliant examples of sonoristic writing belong to Krzysztof Penderecki. The musical art of the last few decades has insistently fixated the perspective of the irrevocable ousting and absorption of the human earth-based civilization by a non-personal universal matter. The given vector of the historical process was consistently disclosed in his symphonies by Avet Terteryan. Alfred Schnittke established contact with ideas of contemporary artistic cosmogony, among whose entire musical output this problem received the most versatile type of development in his Second Symphony.

Keywords: Musical cosmogony, the idea of endowment of earthly existence with cosmic attributes

Irina P. Dabayeva

The Sacred Concert in the Culture of Contemporary Russia: Traditions and Innovations

sacred concerts, the author presents the essential regulations of these concerts, which had undergone development in Russian culture during the 19th and early 20th centuries, demonstrating their subsequent evolution and present-day condition. The programs of the pre-revolutionary concerts were comprised for the most part of Orthodox Christian chants, and only seldom was sacred music by Western European

composers included. The regulations for such concerts included the following mandatory requirements: to hold them in venues proper for the occasion, to begin the concerts with prayers and to finish them with the national anthem, to refrain from applause, not to perform canticles of the Eucharistic canon, and not to intermingle sacred and secular music. Other tendencies included holding concerts during the days of the Lent season, frequently with beneficiary aims, as well as setting inexpensive prices for tickets. Sacred concertos in Soviet Russia were held quite rarely and timed for certain significant dates or important events. In contemporary Russian culture the “sacred concert” and the “concert of sacred music” present different things. The broad interpretation of the concept of “sacred” resulted in the fact that sacred concerts began to include not only music, but also elements of other art forms: artistic recitation, theatrical actions, dance and even acrobatics. This presents the grounds for defining the contemporary sacred concert as an event incorporating many genres. Concerts of sacred music in the present day involve performances not only musical compositions set to religious texts, but also folk and patriotic songs, as well as musical works of the classical repertoire. The regulations of holding them do not differ from those of secular concerts. The interest toward concerts of sacred music on the part of audiences makes it possible to conclude of the possibility of a revival of cultural and sacred forms which had evolved in the pre-revolutionary era in Russia.

Keywords: Russian sacred culture, sacred concert, concert of sacred music, sacred music

Anastasia Y. Orekhova

The Role of the Economic Factor in the Activities of Cultural Institutions During the Soviet Period (on the Example of the Rostov State Philharmonic Society)

The article is devoted to the financial aspect of activities of concert-related artistic organizations within a system of cultural institutions. On the basis of archival data of the dynamics of economic development of the Rostov State Philharmonic Society is examined for the period between 1945 and 1965.

The economic factor presents an important indicator for the development of the sphere of concert activities. Analysis is presented of the information regarding the quantity of concerts, the numbers of audiences, the revenues and losses of the institution, subsidies from the state and tour activities. The indices are cited for carrying out the production and financial plan for the philharmonic society’s respective ensembles, aggregate indicators of the salaries of the personnel, and other information. On this factological basis the peculiarities of the planned system of management of concert activities are characterized, and proof is provided that the transition towards market economy for institutions of the type of philharmonic societies was inevitable.

Keywords: the culture of Russia, the philharmonic society, concert activities

Mark M. Berlyanchik

One of a Kind in the Ural Region (About the Dissertation Committee of the Magnitogorsk State Conservatory)

The article sheds light on the activities of the regional Committee for the Defense of Dissertations in Pursuit of the Academic Degrees of Candidate of Arts and Doctor of Arts in the Field of Music, listed under number 17.00.02, according to the Russian dissertational classification. The Committee, which was established in 1997 on the base of the Magnitogorsk State Conservatory, serves several conservatories of the Ural Mountains region: Ekaterinburg, Magnitogorsk and Ufa. The article gives information of the makeup of the Committee (which presently includes 18 members) and indicates the names of the Russian academicians and activists of culture and the arts in the Ural region who have participated in its work during the course of the 15 years of its existence. The main directions of research are marked out, which include issues of philosophy and musical aesthetics, problems of music theory, problems of historical musicology, issues concerning the art of musical performance, training of performing musicians, folk music of the peoples of the Ural Mountains, interconnections between the musical cultures of the different regions of Russia, as well as those of other countries, sacred music, problems of development of a system of music education, as well as the peculiarities of development of musical culture and art in the different regions of Russia (regional musical ethnography). The author of the article analyzes the subject matter of the defended dissertations (numbering 87) and notes their relevance and significance for the development of the main directions in Russian musicology. Names of the musicians are given who after the defense of the dissertation with the Magnitogorsk Dissertation Committee have been actively engaged in research, pedagogical and journalistic activities.

Keywords: Dissertation Committee, Candidate of Arts, Doctor of Arts, the Ural Mountains region, the Magnitogorsk State Conservatory, the Ural State Conservatory, the Ufa State Academy of the Arts

Vera N. Dyomina

Concerning the Compositional Peculiarities and the Adherence to the Right Glas of the Canon of the “Service of Gratitude for the Victory at Poltava”

The research is devoted to the forms of the ecclesiastical musical culture in Russia at the turn of the 17th and 18th centuries. The author examines one of the landmarks of the singing culture of that time period – the “Canon of Gratitude,” which forms part of the “Church Service of Gratitude for the Victory at Poltava.” The article discloses the key issues connected with the history of the emergence of the canon and the “church service of gratitude,” their structure and makeup. The indicated problems were set forward earlier by well-known historians, philologists and musicologists who had studied the “canon of gratitude” as a constituent part of the church service. The article highlights the various affiliations of the chants of the canon with the

respective different “glas” (voices), as indicated by its composer in one of the early poetical editions of the “Service of Gratitude” (preserved in a rare fund of the Russian National Library). Singling out this particular feature as being the most important one, the author of the article sets the goal of studying the stylistic features of the “Canon of Gratitude” and revealing the principles of its compositional structure. The juxtaposition of the poetical texts of the canon and the festive services established their concurrency, which disclosed the compositional conception of the writer of the text of the canon. Research of the different variants of the canon disclosed the edition of the score for the vocalists, which has preserved the diverse affiliation with the different “glas,” united by a common stylistic system of the Greek chant.

Keywords: Church service of gratitude, Victory at Poltava, “Victory” celebrations, liturgical chants, landmarks in manuscripts

Olga V. Nemkova

The “Latin Direction” of Marian Hymnography in the Cultural and Historical Context of the 5th – 8th Centuries AD

The article is devoted to a relevant, multilateral and insufficiently studied problem of delineation of the sources of “historical demarcation” between the Byzantine and Roman Latin church singing traditions on one of the most significant directions, Mariology. Emphasis is made on the key significance of the factors which condition the development of the specifically “Catholic” features of the Western Christian chant composition: the missionary work of the Western monks on the “Barbarian” territories (the requirements for accessibility and effectiveness of the applied means of artistic impact), its openness to secular influences (the emergence of secular tendencies), the development of Latin hymnography as a basis for interaction with other forms of “aesthetical Mariology” and the steady broadening of the circle of Marian chants in the structure of liturgical service of the Roman church. The determinative role of the process of the greater distancing of Rome from Byzantium in its theoretical views on nature and the goals of liturgical singing is observed (wherein the influences of Boethius can be perceived). The perception of music as a powerful means of impact on the human soul defines the historical perspective in the development of the Catholic musical art in general, as well as the peculiarities of the evolution of the church singing forms of the cult of the Virgin Mary in the Western Church.

Keywords: the Roman Latin church singing tradition, Gregorian chant, the Christian aesthetics, the monastic order, Marian hymnography

Elena V. Pankina

Music as Part of the Literary Legacy of Lorenzo de Medici

The article dwells upon the musical subject matter and imagery in the poetical and prosaic works of Lorenzo de Medici the Magnificent. Mention is made of the significant position of Lorenzo's works in the Florentine literature of the late 15th century. It reveals the influence on his musical and poetical development of his mother Lucrezia Tornabuoni and a few other people from his milieu. Mention is made of his grasp of practical musical skills and involvement in the art of song, much more well-grounded than the other members of the Medici family. As the result of a thorough examination of sections of Lorenzo's poems, his novelette, carnival triumph and his own commentaries to his sonnets containing mention of song genres, musical instruments and types of music, the conclusion is arrived at regarding their perfect correspondence to the practical conditions of music and the views of the Florentine humanists.

Keywords: Lorenzo di Medici the Magnificent, canzona, carnival song

Vladislav E. Devutsky

The Main Conception in Gustav Mahler's Second Symphony at the Crossroads between Romantic and Modernist Tendencies

Upon revealing the pictorial and emotion world of Mahler's Second Symphony, the author emphasizes the thought that no adequate evaluation of this most complex conception would be possible without a serious reconsideration of the overall aesthetical platform of the composer's early works. In the composition one can find a cross combination of Romanticist ideas, already passing from the historical scene at that time, with the Modernist trends that had been quickly gaining momentum (in France, Germany and Austria). The writer of the article demonstrates that early Mahler is practically an established, mature adherent of modernist art. During the course of the musical analysis of the Second Symphony's five movements the traits of the novel aesthetics of the approaching 20th century are revealed. This is reflected in the unrestrained fantasy, the capability of connecting together extremely dissimilar ideas, the synthetic character, conditionality and symbolism of the musical images.

Mahler's musical output from the late 1880s and early 1890s do not fit chronologically into the history of European modernism. It is customary to connect the emergence of the latter only with the beginning of the new century, and this demonstrates the remarkable facets of the talent of the composer who had virtually anticipated the advent of the new epochal artistic phenomenon.

The conceptual solution of the Second Symphony contains well-known contradictions, which are logically resolvable in light of the dual nature of Mahler's musical style, equally developing both romantic and modernist tendencies. By means of his novel language the composer expresses artistic ideas of great profundity. The programmatic solution of the first two symphonies is connected with the image of a

young romantic poet inclined to perceive the world on a surreal plane. He aspires passionately towards happiness and achieves it in his belief in the overall Harmony of the universe.

Keywords: symphonies of Mahler, musical Romanticism, musical Modernism

Dmitry B. Gorbatov

On the Detriment of Metaphors in Scholarly Texts

The article calls into question the concepts of Mark Aranovsky (1928–2009), a Russian musicologist, about the possibilities of applying the information theory to the analysis of musical statements, as well as Sergey Polozov's speculations based on them and expounded in his article «*Ponyatie informatsii i informatsionnyy podkhod v issledovaniyakh M.G. Aranovskogo*» [“*The Concept of Information, and the Informational Approach, in Mark Aranovsky's Works*”] (*Problemy muzykal'noy nauki/ Music Scholarship*, no.1 (10), 2012). Direct analogies between verbal language and musical language are disclaimed, and the scholarly credibility of the very term “musical language” is disputed from the standpoint of general semiotics. The author recommends that musicologists be more precise in their use of scholarly terminology and especially that they cleanse it of an excessive use of metaphors.

Keywords: information theory, verbal language, musical language, musicological terminology, musicology and methods of exact sciences, musical text

Sergei P. Polozov

On Applying the Informational Approach in Musicology Research Works

The discussions of the issue of application of the informational approach, which began in Russian musicology in the 1960s, have preserved their relevance up to the present day. A fair amount of authoritative scholars have been veritably applying the present approach in their works, but there are still those who doubt the potentials of its application in musicology and even the legitimacy of the use of the term “information.” The multiple meanings of the term “information” have been indicated as one of the arguments against the informational approach – for example in the article by Dmitri Gorbatov published earlier in this issue. Nonetheless, multiple meanings are intrinsic to many concepts, and this cannot present a reason for denying the possibility of their usage in a scholarly text. The other argument against it – the absence in music of any emotional or notional content – is refuted by musical practice itself. Thereby, the informational approach has not in the least exhausted its scholarly potential in musicological works, since it is not the method that stipulated the effectiveness of the research but the means of its application.

Keywords: musical information, informational approach, musical semantics

Mark G. Aranovsky

Questions of Terminology, or “Concerning the Benefits of Being Naïve”

Published from the edition: Muzykal'noye sodержanie: nauka i pedagogika: materialy Pervoy Rossiyskoy nauchno-prakticheskoy konferentsii 4-5 dekabrya 2000 g. Moskovskaya gosudarstvennaya konservatoria im. P.I. Tchaikovskogo [Musical Content: Research and Pedagogy: materials from the first Russian Research-Practical Conference on December 4-5, 2000]. Moscow State P. I. Tchaikovsky Conservatory / Editor in Chief and Compiler V.N. Kholopova. Moscow-Ufa, 2002. pp. 24–31.

Natalia M. Kuznetsova

On a Few Techniques of Transformation in Performance of the Clavier Urtext Scores of J.S. Bach (on the Example of Compositions Written for Instructive Purposes)

The semantic organization of the musical text of Bach's clavier compositions known in contemporary performance and pedagogical practice as instructive assumes one of its most important features – quasi-orchestral-score qualities. Intertextual incorporations of inclusions of images of “orchestral sounds” are reflected in the clavier text with semantic structures of musical dialogue – solo-continuo and ripieno-concertino. The presence of such codified signs of the subject matter of music making – the vertical and horizontal models as an indication of interaction of members of an ensemble and the soloist – opens for a performer the possibility of embodiment of timbre and spatial-dynamic effects by means of the contemporary piano. A variation-type re-exposition of the clavier text into a quasi-orchestral score may be carried out on the basis of special technologies. The transformation of the source takes place by means of a vertical repositioning of the parts, doubling, register setting, the figured bass technique, and ornamentation. The clavier urtext scores of Bach directly require this kind form of work on performance, presenting simultaneously a documented testimony of the music making practice of the epoch and the guidelines for performance actions. All of this bears witness to the fact that Bach's clavier's urtext scores could rightfully be termed an encyclopedia of practical means of compositional transformation and creative work with the musical text. The didactical character of performance transformations reveals a new outlook on the classic material, which embodies veritably inexhaustible artistic resources.

Keywords: J.S. Bach, clavier urtext, musical dialogue, Compositions Written for Instructive Purposes for clavier

Natalia S. Gavrilova

Aspiration Towards Sound. The Mysteries of the Piano Touch

The problems of sound production and the search for the appropriate touch which a pianist has to deal with appeared along with the invention of the piano. In the book of the famous German piano teacher Carl Adolf Martienssen “Individual Piano Technique on the Basis of the Creative Sound Will” there are original indications in which directions it is necessary for a pianist to work in order to solve these problems. The author of the article presents her own interpretation of Martienssen’s recommendations. She examines Martienssen’s analysis of the pianist’s action and contemplation upon sound production in light of the achievements of 20th century scientific thought. The physiological and psychological attitudes, which determine the technical and artistic sides of performance, are also examined. Psychological issues of memory, consciousness and emotion are given serious consideration. The present-day level of development of general and musical psychology makes it possible to solve many problems in piano performance, including the search for the proper touch.

Keywords: technique of the piano touch, Carl Adolf Martienssen, sound production on the piano

Alexandra G. Trukhanova

Ecumenism in the Music of Russian Composers of the Late 20th Century

The art of music at in the late 20th century turns to integration of various traditions, including religious ones. Ecumenism, the unification of different religious cultures in the music of one composer, becomes a characteristic mark of contemporary art. The author of the article turns to the music of composers Alfred Schnittke, Edison Denisov and Sofia Gubaidulina, who managed to combine in their musical outputs the experience of worldviews of the Christian culture.

Thus, the chief conception of Schnittke’s Fourth Symphony is the coexistence and the integration of various confessions: on the level of musical depiction, the composer turns to stylization of the cult music of various faiths: Orthodox Christian, Catholic, Protestant church and Jewish synagogue singing.

The interpolation of various language forms in Denisov’s Requiem symbolizes the supra-national level of poetical generalizations. The integration of various Catholic and Orthodox Christian genres in the Oratorio “The Story of the Life and Death of Our Lord Jesus Christ” presents a manifestation of “universal openness” of sacred culture.

Upon choosing religious subject matter, Gubaidulina turns to those types that are common to all the denominations of Christianity, Eastern and Western: prayer to God upon the face of death, visions of apocalypse, glorifying the Creator, etc. Incorporating stylizations of early church music (for instance, in the “Seven Last

Words of Christ”), Gubaidulina achieves a musical color which is simultaneously reminiscent of Byzantine, Gregorian and the early Russian Znamenny chant.

Ecumenism in the music of contemporary composers on sacred themes not only stipulates the stylistic openness of musical rendition, but also discernibly broadens our conceptions of the unity of the universe and human culture. Thereby, the heuristic significance of music is raised onto a higher level.

Keywords: ecumenism, the sacred subject matter in the music of Schnittke, Denisov and Gubaidulina

Alexei P. Kartashov

The Classical Guitar of the First Half of the 20th Century. The Performing Art of Andres Segovia

The article presents a brief characterization of the significance of the Spanish guitar in the European culture of the first half of the 20th century, the leading schools of performance established by the students and followers of Francisco Tarrega. The artistic experience of Andreas Segovia is perceived as the most substantial one in the context of the history of this instrument. Certain particular features of the interpretation of compositions performed by Segovia are systematized and separate specific devices of the guitar technique utilized by the musician are described. Attention is directed to the specific features of the master’s sound production, an attempt is made to analyze the technical elements which made it possible for him to achieve great artistic results. Certain fingerings devised by Tarrega and Segovia were suggested by them for the first time, for instance, the “horizontal approach” in the construction of melodic lines and scale-like passages.

The main sources for this research were the audio and video recordings of performances by Segovia, his performance editions, as well as critical articles devoted to the master’s art. The phenomenon of Segovia has been evaluated as one that is highly relevant for contemporary guitarists.

Keywords: Francisco Tarrega, Andres Segovia, Spanish guitar, classical guitar, guitar music, guitar tuning, guitar repertoire

Irina V. Shevtsova

Interpretation of the Cello in the Music of Sofia Gubaidulina and Innovations of 20th Century Cello Technique

Contemporary cello technique has developed under the influence of such 20th century musical phenomena as serialism, sonoric music, microtonality, instrumental theater, aleatory music and electronic music. The immense possibilities of electronic modifications of the timbre and the emergence of the two-bow technique of performance are connected with the tendency of contemporary music towards the dehumanization of the instrument, i.e. its departure from its monophonic catilena

nature of sound production and the associations of its timbre with that of the human voice.

Gubaidulina actively employs in her cello music most of the 20th century musical innovations, but at the same time the most important trait of the instrument for her remains the ability of the cello to manifest the image of personality, which indicates at the connection with the classical interpretation of the role of the instrument from the 19th century. As the result, an inalienable feature of Gubaidulina's music is expressed in her directedness at the natural primacy of sound and the use of the laws of its acoustic nature. The evolution of the image of the main protagonist, expressed in the cello part, reflects the changes in the composer's worldviews: if in the composer's early works the main character is presented as a bearer of immutable spiritual values (a pastor or preacher), in her later works it becomes an ordinary person with the doubts and fears intrinsic to him.

Keywords: Sofia Gubaidulina, cello music, cello technique, composition technique

Yulia G. Filippova

A Musical Theatrical Trilogy About St. Petersburg

The article focuses on the trilogy by Russian composer Andrei Petrov: the opera "Peter I," the ballet "Pushkin" and the opera "Mayakovsky is Beginning," united by the cultural phenomenon of St. Petersburg. The author presents her interpretation of the inner unity of the compositions turned to turning points in the history of the Russian state.

In the opera "Peter I," based on vocal-orchestral frescoes written prior by the composer, Andrei Petrov reveals the process of formation of the character of the first Russian emperor in his confrontation with the enemies of reforms in the government. The image of the tsar is presented in the contradictory combination of grandiosity of character and the harshness and cruelty of some of his actions. In its dynamicity, multitude of events and poster style, the composition can be classified as pertaining to the genre of opera-oratorio.

The ballet "Pushkin" presents a bright example of synthesis of the arts typical of Petrov. Described by the composer as a vocal-choreographic symphony, the work combines recitation, choreography with vocal, choral and orchestral music. The historical era is reflected in the image of the great Russian poet during the last years of his life with an extreme tapering of the antagonism of the poet's personality and the surrounding milieu. The composition demonstrates a principally new stage genre. In the opera-extravaganza "Mayakovsky is Beginning" the main character presents himself as a double of Peter I and Pushkin in dialogues with both protagonists of world literature and with real characters from different historical dimensions. The "poet of the revolution" is shown engaged in friendly communication or, on the other hand, in intense confrontation. Relying on numerous musical associations, Andrei Petrov covers broad stylistic amplitude in this work.

The compositions possess inherently bright spectacular qualities in their various metamorphoses, which presents an important element of the composer's style of

accessibility to wide audiences. Synthesis of genres and forms of art became a determinant innovative trait in Russian musical theater in the 20th century.

Keywords: composer Andrei Petrov, musical theater, the opera “Peter I,” the balet “Pushkin,” the opera extravaganza “Mayakovsky is Beginning”

Alexander I. Demchenko

At the Source of the 20th Century (Towards the Centennial of “The Rite of Spring”)

Stravinsky’s famous ballet “The Rite of Spring,” which first saw light in 1913, is interpreted by the author as a powerful breakthrough into a principally new sound world. In it the origins of the historical time in which we live up to the present were fixated. Hence is the aspiration of Stravinsky at that period towards the roots of existence, which was expressed directly in three directions. The intonation foundation of the micro-processes is represented by the stock of extremely short, elementary melodic turns and a special motivic technique polished at a highly sophisticated level of elaboration of motives. The composer’s turn towards microstructures made it possible to imprint the life of the subconscious woven out of instincts and primary sensations. The elemental quality in “The Rite of Spring” reveals by itself a force coming from the depths of nature and human characteristics. It manifests itself in the forms of fermentations of living energies and an outburst of uninhibited energy not fettered by control of reason. The ballet demonstrates the embodiments of the profound traits of the human being from the early 20th century, connecting him with the root eternal, primeval forms of existence. The “pagan” qualities are represented by such qualities as depictions of ritualism, pantheism and archaic character.

Keywords: Igor Stravinsky, Russian ballet, “The Rite of Spring”

Irina V. Alexeyeva

Intonational Vocabulary of Basso-Ostinato Themes and their Transformation in Clavier Works of the Baroque Era

The article presents the results of research of semantic organization of the musical texts of contrapuntal works for clavier. This subject matter is elucidated with the aid of pieces for clavier by Western European composers written in the genres of the passacaglia, chaconne, foglia and ground. Music from the late 17th and early 18th centuries, little-studied and virtually unperformed in Russia, is given careful examination. An analytical perspective is applied to compositions by clavier composers from Germany (J.S. Bach, Dietrich Buxtehude, Johann Pachelbel, J.C. P. Fischer and Georg Muffat), France (Louis Couperin, Francois Couperin) and England (Henry Purcell, William Byrd, John Bull, Thomas Tompkins, etc.). The author displays semantic figures of modal-scalar (catabasis, anabasis) and plastic origins (rhythmic formulas of Sarabandes, Minuets the dactylic step, etc.) applying new definitions “semantization” and “de-semantization,” “folding and unfolding,”

“contextual regulators of meaning (Liudmila Shaimukhametova), etc. The role of the linear theme of the lower stratum of basso-ostinato related genres is also analyzed. The artistic attributes of the clavier pieces are examined through the prism of interaction with organ and violin music. The article discloses means of adaptation of migrating formulas to the technical, acoustic and expressive capabilities of the clavier. At that, a demonstration is given of the process, common to all instrumental music, of maturation of homophonic thematicism within the depths of contrapuntal thematicism, which in clavier music happens on a much more intensive and mobile level.

Keywords: music for clavier, Western European Baroque music, basso-ostinato

Galina N. Dombrauskiene

Semantic Syncretism in the Hymn “Allein Gott in der Höh’ sei Her” (“The Song of Angels”) and the Principle of Decoration of the Initial by the Means of Musical Language

The article is devoted to the specific features of melodicism of the early Protestant chorales. The author asserts the necessity of researching musical synesthesia, typical for the artistic thought of the Renaissance period. The analytical procedure is demonstrated in the article on the example of the hymn by Nikolaus Decius “Allein Gott in der Höh’ sei Her” (1522): the melody of the chorale theme is divided into “units of meaning” and visualized by means of a scheme and a diagram. The method of “mirror ring connection,” very widespread during the Renaissance period, is used to obtain the visual contour of the chorale theme. Thereby the symbolic pattern of the hymn is revealed. A similar phenomenon can also be found in the practice of initialis, i.e. decorating the primary capital letter with which the text of a book, chapter or paragraph began, and which symbolically reflected the main idea of that text.

Keywords: Protestantism, Protestant chorale, music of the Renaissance, musical synesthesia, semantic syncretism, musical religious symbolism

Larisa L. Krupina

Concerning One “Lost” Musical Form of the Baroque Period

The article examines one of the standard contrasting-compound forms from the Baroque period that is characteristic for the genres of the contrapuntal toccata and the North German Prelude, but can also be found in Baroque Fantasias. This is the form based on repeated contrasting juxtaposition of improvisational-virtuosic and figured sections. The author disputes the tradition, existent in certain musical scores in Russia and in other countries, of indicating preludes from Northern Germany as “Prelude and Fugue,” proving its inefficiency, and suggests a single indication of this type of structure with the term form of contrapuntal toccata. Basing himself on analyses of a large number of musical compositions by Jan Pieterszoon Sweelinck, Johann Jakob

Froberger, Dietrich Buxtehude, N. Bruns and J.S. Bach, the author gives special attention to the dramaturgical features of this form and the functional correlation of its movements. As a result, the indications of their functional collateral subordination are revealed, which are realized on the levels of proportional, structural and tonal correlations. This bears witness to the genesis within Baroque form of dramaturgical ideas of Classical form-generation.

Keywords: Baroque, contrasting compound form, toccata, prelude

Svetlana O. Pechyonkina

Individual Traits of Metric Organization in Mozart's Compositions for Chamber Ensemble: Graphics in the Scores and the Sound Image

The article is devoted to the individual features in terms of rhythm and meter in Mozart's chamber music, which are examined from the positions of meter changes during the course of the composition. The author of the article presents a short overview of existent literature from outside of Russia on this issue, where she singles out two main trends in the examination of metrical manipulations. The first one includes the changes of meters on the borders of the respective sections of the forms (as a rule, between the primary and subsidiary theme groups), while the second one focuses on meter changes at the initial periods of various forms. The author highlights several more types of metric combinations in Mozart's string quartets: combination of the respective meters with the different quantity of beats of measures (duple and triple measures), superimposition of the various meters on each other, as well as metric polyphony.

Keywords: musical rhythm and meter, Mozart's string quartets, metrical polyphony

Olga V. Nemkova

The Marian Lauda as a Phenomenon of Interaction of Clerical and Secular Cultures of the Late Middle Ages

This article examines the genre of the Marian Lauda as a multifaceted and historically unique artistic phenomenon. On the one hand, the interconnection between the church and the mundane poetical musical forms carried out through it becomes revealed. On the other hand, emphasis is given to the modification within this genre of the most essential particular features of the artistic interpretation of the image of the Virgin Mary during the era of her cult. The Marian Lauda is demonstrated in a broad pictorial-semantic context defined by the complexity and variety of the processes of the spiritual life of the Late Middle Ages. The key significance in the comprehension of the sphere of Marian subject matter by the artistic consciousness of the era of dualism of the central image (its belonging to the "earthly" or "celestial" planes of existence). Attention is stressed on the importance of the role played in the formation

and development of the Marian Lauda (and, to take it more broadly, in the artistic evolution of the subject of the Virgin Mary in Western European culture) by the factors of the flourishing of Latin mysticism, the activities of the monastic orders and the non-ecclesiastical religious movements of the 12th and 13th centuries.

Keywords: sacred non-liturgical song, Marian Lauda

Anna N. Koldayeva

The Latin Motet in the Musical Legacy of Anton Bruckner: Concerning the Question of Tradition and Innovation

The article provides characterization to the Latin Motets of Anton Bruckner, which have not been researched before by Russian musicologists. In addition to his publications in Russian, the author of the article presents documentary materials published by British musicologist A. Crawford Howie. The article demonstrates the correlation in Bruckner's Motets of typical stylistic features with individual ones, which have expressed the composer's worldview. In the 19th century the motet, as a composition based on religious subject matter, contains texts in Latin, as well as in German.

Bruckner's Motets present the Latin trend and are based on archaic stylistic categories, such as the medieval motet, the music of Palestrina and the Dutch composers. The author of the article traces the connection of Bruckner's motets with his ecclesiastical activities. The article examines the peculiarities of choral writing in the Marian antiphons, "Ave Maria," "Tota pulchra es, Maria", the offertorium "Inveni David", the graduals "Locus iste," "Christus factus est," "Os justi," "Ecce sacerdos," "Virga Jesse" and "Vexilla regis." Bruckner's Motets are characterized by small proportions, as well as the incorporation of instrumental parts along with the chorus; his favorite stylistic devices include bright dynamic contrasts, sequential development and complex harmonic combinations. In Bruckner's motets elements of archaic stylistic features have been successfully combined with bright features of an individual style.

Keywords: motet, Latin motet, Anton Bruckner, polyphonic composition, Howie A. Crawford

Tatiana B. Reznitskaya

About the Interaction of Intonating and Types of Scenic Utterance in the Songs of Hugo Wolf

The article is devoted to the study of the chamber vocal music by 19th century Austrian composer Hugo Wolf in the aspect of the unity of the musical, poetical and pictorial elements. The author demonstrates the common features of the sign-informative natures of music and gesture. The present phenomenon is examined as one of the characteristic features of the composer's style. Special attention is given to the interconnection between the scenic forms and the principles of musical

intonating. On the example of various types of monologue and dialogic speech and polylogue in their interaction with types of vocal melodicism one can trace Hugo Wolf's aspiration towards scenic forms of embodiment of the musical image. This process resulted in the implementation of theatrical qualities in the composer's musical output. Special mention is made of the special role of Hugo Wolf in the expansion of the possibilities of the Austrian-German Romantic songs by means of combination of scenic and musical types of utterance.

Keywords: Hugo Wolf, chamber vocal music, the Romantic Lied, declamatory characteristics, song qualities, speech intonation

Inna V. Grinchenko

The Interaction of the Poetic and Musical Texts in the Genre of the Short Choral Composition (on the Example of Vitaly Khodosh's "Spring" from his Choral Cycle "The Seasons")

The article examines a short composition by Russian composer Vitaly Khodosh for mixed chorus a cappella set to a poem by Valery Bryusov. The author analyzes the poetical source and shows the means of its transformation by the composer. Each musical strophe is characterized in the aspect of the correlation of the verbal and musical intonation, the poetical and the musical rhythm; the connection of the texts is revealed on the syntactic and compositional levels. The musical and poetic texts find themselves in a complex interweaving, while the mechanism of interaction between the poetry and the music presents itself as being directed in opposite sides from each other. The musical text overcomes the constructive inertia, provoking motion coming from the opposite direction. The inner vibration endows a special type of expressivity to the genre of the short choral composition.

Keywords: Vitaly Khodosh, Valery Bryusov, the a cappella chorus, the musical strophe, the poetical word and music