

**Sergei A. Eisenstadt**

### **Eastern Romanticism and Its Transformations in Chinese Piano Performance**

The article presents an analysis of the stylistic processes that have determined the paths of development in present-day piano performance in China with a set of basic tendencies of the world culture of piano playing. The main stylistic platform of the Chinese art of piano performance is determined by the author as Eastern romanticism, which is characterized by a principled optimism and a harmoniousness of world-perception, as well as special attention towards ornamentality and sensual pleasure in details. The firmness of the given stylistic platform is stipulated both by the correspondence to the basic national traditions and by the impact of worldwide social and cultural tendencies. At the same time, in the performances of the leading present-day Chinese musicians one can observe its transformations, the character of which is primarily determined by the impact of factors of the Western artistic culture. Among the latter the following are most conspicuous: the acceleration of impact of forms of artistic thought inherent in Western mass culture, an intensive development of the manner of performance genetically connected with salon virtuosic music-making, as well as an intensification of commonality with a number of aesthetic attitudes of European modernism.

Keywords: musical culture of China, piano performance in China, mass culture, modern, romanticism, salon style of performance, piano

**Chen Ying**

### **The Adaptation of European Musical Traditions in China on the Example of the “School Song”**

The dialogue between the musical cultures of Europe and China has been formed during the course of several centuries, having reached its most active stage during the 20th century. One of the means of adaptation of European traditions to Chinese culture was the “school song,” presented in the article as a special phenomenon of Chinese musical culture. For the first time the main sources and stages of development of the “school songs” are highlighted, and also the most important characteristics of this phenomenon are indicated. The conclusion is arrived at about the special role of the “school song” in the development of contemporary Chinese music, in the formation of a new vocal school, which differs considerably from the traditional folk type. It is the “school song,” in particular, which in many ways prepared the flourishing of contemporary Chinese opera and its success on the opera stages of many countries of the world.

Keywords: Chinese music, the school song in China, Chinese opera

**Tatiana V. Polkovnikova**

### **The Music of Chuvash Composers: Concerning the Issue of New Music in National Art**

The author covers the panorama of development of Chuvash music, starting from the period of formation of professionalism to the works of contemporary Chuvash composers. The issue of new music in regards to the period of the second half of the 20th century in the development of the national musical art is designated. For the first time characterization is given to the neonational direction, which appeared in Chuvash music in the late 1960s and early 1970s and represented by the music of the avant-garde composers M.A. Alexeyev and A.G. Vasiliev. The author stresses the differences in aesthetical and stylistic directions of the composers, the experimental character and personal interpretation of avant-garde techniques in Alexeyev’s music and the special poly-stylistic method in Vasiliev’s music. The conclusion is made of the relevance of the research of the new music of Chuvashia, which has interpreted in a specific way the traditions of Russian avant-garde music.

Keywords: the music of Russia, Chuvash composers, avant-garde music

**Rashida G. Sagadeyeva**

**The Accordion in the Music of the First Bashkirian Composers  
(on the Example of the Works of Masalim Valeyev)**

The author turns to the issue of implementation of the hand accordion with horizontal movement of the fur (making it possible to perform simultaneously the melody and the bass and chord accompaniment) into the musical culture based on monody. The compositions of Masalim Valeyev – the first Chairman of the Bashkir Section of the Composers' Union of Russia – are examined for the first time from the positions of disclosing the role of the bayan instrumental texture in his compositions. The analysis of the textures and performances of a number of compositions (such as the incidental music to the theatrical performances of the plays “Khakmar” and “The Black Visaged,” as well as the piano pieces “Pizzicato” and “Polka”) testify of the composer's ability to play the accordion (the bayan or the single-row accordion), as well as the influence of the accordion's constructive peculiarities on the textural organization of the instrumental compositions. The diatonic accordion may be considered as the source for mastery by the Bashkir composers of the traditions of the culture of music with many-voices.

Keywords: accordion, bayan, instrumental compositions by Masalim Valeyev

**Tatiana P. Balanovskaya**

**The Peculiar Features of Singing “Following the Napevka” of the Irmoses “I Shall Open My Mouth” in the Community of Old-Believers in the Village of Dersu in the Primorye Region**

An original element of the Old-Believers' liturgical singing culture, which has not been adequately studied, is the singing “following the napevka” – an orally transmitted simplified version of the kryuki chant, which is prominent in the community. In 2012–2013 as part of field research in the Old-Believers' communities of the Primorye Region, the author collected and processed an immense amount of musical material. A comparative analysis was made of singing “following the napevka” of the Irmoses “I Shall Open My Mouth” in a community of the village Dersu formed of families of émigrés who had returned to the Primorye Region from Latin America, as well as communities from other regions of Russia. The article demonstrates the similarities with and differences between this stratum of singing culture and the liturgical practices of communities of Western and Central parts of Russia. By applying a method of graphical visualization, the author shows the commonality of musical thought of the Far- Eastern communities of Old-Believers with the singing culture of Early Rus, preserved in the communities of Old-Believers in Russia. The hypothesis is brought out of the connection between the similarities and the discrepancies in the chant with the canonical mode, the peculiarities of performance of liturgical singing in the community of the village of Dersu are described, and perspectives of further research are outlined.

Keywords: the Old-Believers, liturgical singing traditions, singing “following the napevka”

**Irina V. Alexeyeva**

**The Syntactic Organization of the Basso Ostinato Genres in Works for Instrumental Ensembles by Western European Baroque Composers**

In this article the semantic organization of the musical text is studied on the example of analysis of interaction of the upper and lower thematic processes in Baroque works for ensemble. The specificity of their vertical and horizontal collateral subordination is demonstrated in the context of the genres of the passacaglia, chaconne and ground, which are crucial for the era of the Western European Baroque, which form a single category of basso ostinato genres. Definition is given to the participation of the universal dialogic models of continuo-solo and solo-tutti, which were formed in Baroque ensemble music. Organization of thematic strata is examined on the

material of the basso ostinato genres of music for ensembles by composers G.I.-F. Biber, Dietrich Buxtehude, Antonio Vivaldi and Henry Purcell. These processes are studied in the context of trio-sonatas, short instrumental pieces, as well as instrumental intermezzi-ballets, scenes, introductions or conclusions in operas and incidental music for theatrical performances. The discrepancy of syntactic caesuras, asynchronicity of the processes of intonational unfolding of thematic strata, rhythmic complementarity, imitational roll calls and list of voices, leveling of cadences, juxtapositions of segments of texts of different levels of density and timbral satiety, and many other aspects are revealed. Through careful study of the interaction of thematic strata, the artistic tendencies of development and evolution of contrapuntal thematicism that are most common in instrumental music and specific in ensemble music are identified.

Keywords: contrapuntal thematicism, ensemble music, basso ostinato, Western European Baroque

**Oksana A. Gagarina**

**The French Ballet Theater of the Early 20th Century:  
On the Path Towards a New Synthesis**

The article is devoted to the issue of a scholarly understanding of the condition of the French ballet theater at the beginning of the 20th century. It examines the interaction of the respective constituent parts of musical-choreographic performances. The author considers the established evaluation of the French ballet theater as a phenomenon generated from a state of cultural crisis as an unfair one. The processes of regeneration of the genre are shown as having begun long before the arrival of Sergei Diaghilev's ballet troupe, with which it had been customary to connect the reform of ballet. In the author's opinion, the spiritual search of the "Belle Époque", having permeated into the art of the ballet, formed new conceptions of the "dance of the future" in the consciousness of the audiences. The clichés and conditional characters, characteristic for the Romantic ballet, gave way to a new type of beauty. Special notice is given to the dancers Loie Fuller and Isadora Duncan. Upon an organic interaction of all the composite parts of a ballet performance, the predominating role is acquired by music.

Keywords: French ballet, early 20th century ballet, reform of ballet, Belle Époque, Saisons russes in Paris, Loie Fuller, Isadora Duncan

**Yulia V. Antipova**

**The Romance Song In Russian Vernacular Music of the Turn  
of the 20th and 21st Centuries**

The article examines the phenomenon of the popular (non-academic) romance song, which has been widely representative in Russian vernacular music, the invariant traits of the genre (the confessional tone, variety, chamber qualities, the semantics of the sad and nostalgic, melodramatic aspects) are examined, and its historical path is traced (from the late 18th century until the present day). The reasons are revealed of the relevance of the popular romance song, its separate varieties (the songs of the White émigrés, tavern songs, parody romance songs and romance songs in rock music) in the aspects of introversive/extroversive, contemplation/ action, personal/social, as well as beautiful past/bleak present. The stylistic peculiarities of the contemporary romance song are revealed on the example of compositions from the repertoire of A. Malinin, E. Vaenga, N. Noskov and other singers.

Keywords: romance song, postmodernism, mass music, popular music

**Larisa V. Romanova**

### **The Specificity of the Artistic World in Zoltan Kodaly's Opera "Hary Janos"**

The article is devoted to the study of the chief style-generating moduses (modalities) in Zoltan Kodaly's opera "Hary Janos." The creators of the comedy and the libretto based themselves on Janos Garay's long poem "The Retired Soldier" (1843), in which a colorful national type has been created. It turned out to be in concordance with the "era of reform" and Romanticism in Hungary, the destiny of which was always a concern for Kodaly. The image of Hary Janos presents a peculiar synthesis of a patriot peasant, hussar warrior, visionary dreamer and poet narrator. This conditions the composite of the various modalities in the work.

The epic modus is realized in the opera's composition and in two strata of Hungarian music – the peasant music and the *verbunkos*. The type of plot about the adventures of a soldier is connected with the functional of the magic fairy tale, which was highlighted by V. Propp. The comical modus becomes apparent in the characteristics of the Viennese court and Napoleon, where burlesque, masks and travesty are applied. The play modus of the work is the most varied and is presented on all levels of action and music.

The artistic world of the opera ends up being poly-modal in an original manner, multidimensional and artistically inimitable. The meta-modus is presented by the play modus, which creates a "play story" about the moral superiority of the peasant-soldier. In the axiological sense, the main modus of the opera is presented by the heroic-epic modus, which actualizes historical memory and the national idea. This endows the fictional adventures of Hary Janos with a special semantic scope.

Keywords: the opera "Hary Janos", Zoltan Kodaly, Hungarian music, Hungarian opera, modus, modality

**Veronika V. Shelomentseva**

### **The Dialogue of the Music and the Text in Alfred Schnittke's "Three Poems by Marina Tsvetayeva"**

Alfred Schnittke's song cycle "Three Poems by Marina Tsvetayeva" (1965) is one of the earliest works by the composer, one that has not been studied sufficiently enough. The article discloses the essence of interaction between music and poetry and traverses the path towards the profound level of meaning-generation in the song cycle. The principles of the musical composition's structural organization are examined on three levels. The first level – the pitch parameter – is marked by a turn towards micro-serialism, stemming from the initial opposition of two secundal intonations. The second parameter is connected with the technique of sonorism, which demonstrates various timbre sonorities. Certain definite means of sound-generation form different types of sonoristic textures – the "point," the "scattering" and the "spot" (according to Alexander Maklygin's classification). The third level is the metrorhythmic opposition of numbers 2 and 3. All three parameters, interacting with each other, stipulate the logic of the process of the composition's generation of meaning, directed towards the search of the essence of the Absolute. In order to disclose this constant, it was necessary to turn towards the poetics of Tsvetayeva's verses. The dialogic relatedness of the different systems of world-perceptions of the poet and composer disclose their extreme closeness according to their personal types. The poems' narration reveals motives that are important for Tsvetayeva's oeuvres – striving with God, equal footing with God and androgyne attributes. The profound substantive layer discloses a special dimension, connected with the tragic statement by the composer of the absence of the concepts of Absolute Good and Absolute Evil in the world, with this conviction of the eternal struggle of opposing elements in the human being. At the same time, in the finale of the composition Schnittke is able to reach a frail balance between the opposite substances, having asserted his system of ethical values.

Keywords: Alfred Schnittke, Marina Tsvetayeva, vocal cycle, sonoristics

**Evgeny B. Trembovsky**

**“More Precisely than Precise”: About the Musicological Works of Mark Kopytman**

The article characterizes the methodology and the most important positions of the theoretical works of the Russian composer and musicologist Mark Kopytman (1929–2011). His teaching activities were connected with the conservatories of Alma Ata, Kishenev and, after 1972, with the Jerusalem Academy of Music and Dance (rector, professor, head of the Theory and Composition Department). The publications of his books are examined – “Khoroboye pis'mo” [“Choral Writing”] (1971, tutorial manual), “Mnogogolosny kanon” [“The Many-Voiced Canon”] (1960, research book), “Simfonicheskaya muzyka” [“Symphonic Music”] (1962, about the works of Kazakh composers), “O polifonii” [“On Counterpoint”] (1961, from the series of popular research literature), “Muzykal'no-teoreticheskiye trudy S. S. Bogatyryova” [“The Music Theory Works of S. S. Bogatyryov”] (1972, overview). Parallels are brought in between the musician's literary and the compositional style, reflecting the profound characteristics of Mark Kopytman's creative individuality. He brings to the forefront the goals of learning the technologies of compositions based on his methodology. In particular, this touches upon the principle of the chain upon composing many-voiced canons and detailed programs of mastering any types of choral textures that had undergone a typological categorization by the musicologist. Concisely defining the optimal norms and rules of writing, Kopytman does not dogmatize them, but considers the parameters of style and the possibilities of deviation from them for the sake of concrete artistic effects. Kopytman's methodology also contains criteria of a critical approach to the studied subjects, for instance, to the symphonic works of the composers of Kazakhstan. The author advocates for a reasonable balance of harmony and counterpoint, arguing that a hypertrophied state of any one of the aspects leads to superficial experimentation. Kopytman favors methods that correspond to the inner laws of the “art of intonated sense” (Boris Asafiev), which assume both following tradition and directedness towards new artistic means.

Keywords: Mark Kop

**Alexandra V. Krylova**

**“The History of Music of all Times and Peoples” by Liveriy Sacchetti**

The author examines the character and musical legacy of professor at the St. Petersburg Conservatory, Liveriy Sachetti (1852–1916) and the historical role of his work “The History of Music of all Times and Peoples” in the formation of Russian musical education. The level of academic knowledge presented in Sacchetti's textbook makes it possible to evaluate the informational space in which Russia's musical elite of the turn of the 19th and 20th centuries was formed. It is stressed that many of the outstanding composers and performers of that time period studied music history by reading Sacchetti's texts. The article presents biographical information on the musicologist, a list of his works, and highlights the peculiarities of “A History of Music of all Times and Peoples,” namely, the fundamental nature, the illustrative, systematic, documental and various other qualities of the book. The presented analysis leads to an evaluation of Liveriy Sacchetti's work as a progressive phenomenon in the musical culture of the time.

Keywords: Liveriy Sacchetti, music history, textbook, St. Petersburg Conservatory, musical education

**Anna N. Pronina**

### **The Harmonium as Part of the Instrumental Component of the Organ Culture**

The author turns to the issue – hitherto insufficiently researched in Russian musicology, of the history of the tongue organ, better known in Russia as the harmonium. Distinct attention is given to the terminology used in Russian musical literature, as well as that of other countries (such terms as “tongue organ,” “harmonium,” “fisgarmoniya”). On the basis of an assortment of sources from outside Russia, the history of the instrument, the technical features of its European and American varieties, as well as the aspects of its usage in sacred and secular musical practice are examined. In the field of development of the harmonium, the tendency is brought out of its approach towards the trumpet organ, which became reflected in the features of sound, the outer appearance and its functioning in the confessional sphere. The author arrives at the conclusion that as the result of the unique set of characteristic features, the harmonium became an important component of the group of instruments related to the organ. Presenting in itself an alternative to the wind organ, it took on itself the latter’s functions in those areas where in light of various circumstances (distance from or absence of the organ-building industry and servicing of the instruments, or the impossibility of purchasing an expensive organ), usage of the latter became extremely difficult or entirely unfeasible. This kind of role, for example, was played by the harmonium in the formation of the organ culture in Russia in the 19th and early 20th century, especially in the provincial regions.

Keywords: organ culture, organ, harmonium, tongue organ

**Anzhelika V. Shelomentseva**

### **Dmitri Shostakovich’s Suite on Verses by Michelangelo and 20th Century Russian Philosophical Thought**

This article examines from a philosophical perspective one of Dmitri Shostakovich’s last compositions – the Suite to the Verses of Michelangelo. In this work the composer ponders upon the most important life-related universal phenomena: Truth, Love, Creativity, Death and Immortality. The musical interpretation of these concepts unearths a connection between the composer’s worldview foundations and those of the Russian philosophers. The interpretation of truth combines objective and subjective qualities and brings it closer to Shostakovich’s category of Conscience. The frail and withdrawn image of the lyrical numbers brings closer to Nikolai Berdyayev’s understanding of fatality and vulnerability of true Love on earth. The sacrificial quality of Creativity, denoted by Russian philosophers, is disclosed in the Suite through the intonations of the theme of the cross and the Prelude in B-flat minor from Book I of Bach’s Well-Tempered Clavier. In the final movements of the work, which are devoted to the themes of Death and Immortality, Shostakovich discloses an important thought, which is close to Berdyayev and Frank, of the significance and profundity of the act of Dying. Death becomes a salutary sleep, a form of counteraction against Evil (depicted by Shostakovich by the passacaglia) and an indispensable condition for approaching Truth.

Keywords: Dmitri Shostakovich, composers of Russia, music and philosophy, vocal suite

**Alexander S. Ryzhinsky**

**The Formation of the Basic Principles of Luigi Nono's Choral Writing  
in the Compositions of the Early 1950s**

The article is devoted to the analysis of the early choral compositions by Luigi Nono – an outstanding representative of the Italian avant-garde music. In his study of the originality of texture and timbre in the composer's works, the author draws a number of conclusions about the specificity of his early choral style. The most important of these is the conclusion that the sources of the innovations of Nono's vocal music are present in his very first choral works. Then they are realized in the late vocal-instrumental and choral works by the composer. From 1951 to 1954 the composer wrote a number of works that contained "in a compressed form" information about the subsequent paths of development of his choral writing. Special attention is given to the discovery of numerical laws in the serial structure of the choral piece "Liebeslied" dedicated to Nuria Schoenberg, the daughter of the inventor of the serial method, Arnold Schoenberg (who was Nono's wife from 1955).

Keywords: choral texture, serial method, engaged music, Sprechgesang, Klangfarbenmelodie, Luigi Nono, Anton Webern, Arnold Schoenberg

**Vladislav E. Devutsky**

**About the Dissertation Board of the Saratov State Conservatory**

The article describes the activities of the recently formed Dissertation Board at the Saratov State L.V. Sobinov Conservatory. Its most discernible trait is its active work (during the seven and a half years of its existence over a hundred dissertations for the degrees of Doctor of Arts and Candidate of Arts have been defended). One of its most vivid qualities is the interested professional position of the opponents and members of the Dissertation Board directed at a creative type of academic discussion. Noteworthy is the breadth of geographic location of the candidates (from Moscow and St. Petersburg to the Ural Mountains) and the panorama of their academic interests. Most indicative is the inclusion into the process of scholarly activities of musical performers – pianists, vocalists, bayan performers, choral conductors, performers on string and woodwind instruments. These young (and frequently very experienced) scholars broaden the circle of researched subjects with their participation, turning to various issues of the art of music.

Keywords: Dissertation Board, Candidate of Arts, Doctor of Arts, Saratov State Conservatory