

CONTRIBUTORS

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Alexander V. Anisimov is a Docent¹ of the Department of Orchestral Stringed Instruments at the Orenburg State Institute of Arts named after M. Rostropovich. He is a doctoral degree candidate at the Orenburg State Institute of Arts. His dissertation topic is «Communication of Soloist and Orchestra in the Violin Concertos of Western-European Composers of the 17th-19th Centuries», supervised by Dr. Boris Havtorin, the Professor and the Rector of the Orenburg State Institute of Arts.

Nelli Ahmetzhanova is the Professor of Ethnomusicology at the Ufa State Ismagilov Arts Academy. Dr. Ahmetzhanova has over one hundred publications dedicated to Bashkirian Traditional Music. She is an active member of music groups and a participant of many Russian and International conferences.

Galiya Bayazitova is a musicologist and TV journalist. Ms. Bayazitova is a Director of Sound Production at *All Ufa TV* channel.

Farogat Azizi is a musicologist, the expert in eastern studies. He holds the degree of Candidate of Arts² (1989) and the position of the Docent of the Tajik National Conservatory. Dr. Azizi is the Laureate and the Doctor of the International Academy *Antique World* (2006) and a Doctoral Candidate of the Novosibirsk State Conservatory. His field of scholarly interests includes the study of Tajik traditional professional and folk music.

Irina Basharova teaches at the Department of Music Theory of Ufa State Ismagilov Arts Academy. She is also working there on her Doctoral Degree in Musical Arts. Ms. Basharova's subject of research is instrumental compositions of Sofia Gubaidulina, as an example of semantic structure of musical works. This project is based on methodology of semantic analysis, explored at the Laboratory of Music Semantic of Ufa State Arts Academy. She is a participant of Russian and International conferences.

¹ The rankings appropriate for North American academic system are used in this translation. Russian original system is based on five ranks, in ascending order: *mladshij prepodavatel* (roughly, equivalent of an instructor), *prepodavatel* (assistant professor), *starshij prepodavatel* (associate professor), *docent* (this one is absent in the US, but can be compared with a non-tenured senior faculty member), and *professor* (tenured professor) (I. Kh).

² The Russian system of scholarly degrees is different from Master's — Doctoral degrees format. It is especially evident in the field of music since the Russian pedagogical system offers a stage of early professional musical education (7-year children's school and 4-year utchilische) that does not exist in the West. Keeping this in mind, one may evaluate the *Dipom* of the conservatory as an equivalent of Master's Degree, the *Candidate of Arts* as the equivalent of Ph. D. or DMA and the *Doctor of Arts* as a special degree that is given to a prominent figure in the field after minimum of 10 years of successful teaching and research career (I. Kh).

Michael Beckerman, Ph.D. (Columbia University), is a Professor of Musicology, the Chair of the Department of Music at New York University. He has spent the first part of his career working on the music of Dvorak and Janacek, in addition to publishing articles on Mozart, Brahms, Schubert, idyllic music, Gypsy music, film scores and related subjects. In the last few years he has started a project on music written in the Terezin (Theresienstadt) concentration camp, in particular the last compositions of Gideon Klein. He is author of *Janacek as Theorist* (Pendragon Press), *New Worlds of Dvorak* (WW Norton Press) and editor of *Janacek and Czech Music and Martinu's Mysterious Accident* (Pendragon Press), *Janacek and His World and Dvorak and His World* (Princeton University Press). Dr. Beckerman received the Janacek Medal from the Czech Republic and is a Laureate of the Czech Music Council. He is currently working on a monograph with the working title of Klein's Last Trio. He has taught at Washington University in St. Louis and the University of California.

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Vera Demina is the degree candidate of the Rostov State Conservatory named after S. Rachmaninov. She also works as an assistant at the Folk Music Laboratory of the same conservatory. She has recently graduated from the conservatory with the Diploma work on Russian choral musical culture of the end of the 17th and the beginning of the 18th centuries. She has presented papers on this topic and published articles in the journal «Humanities and the Socio-Economic Sciences», as well as in the collections of articles «Historic Themes in Music and Literature» and «The Articles of Young Musicologists».

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Ildar Khannanov, Ph.D. (University of California, Santa Barbara), ABD and Diplom of Moscow State Tchaikovsky Conservatory, is a Professor of Music Theory at Peabody Conservatory of the Johns Hopkins University. His scholarly interests range from methodology of music analysis and teaching of form to music signification, questions of pedagogy, ethnomusicology and philosophy. Dr. Khannanov presented his papers at a number of national and international conferences and published the results of his research in *Musical Academy Quarterly*, *Dutch Journal of Music Theory*, *Acta Semiotica Fennica*, *Sinij Divan*, and others. Currently, Dr. Khannanov is the Chief Editor of the International Division of *Music Scholarship/Problemy Muzikal'noi Nauki*.

Natalia Klimova is an Assistant Professor of the Department of Theory and History of Music of the Tambov Musical-Pedagogical Institute named after S. Rachmaninov. She is the author of a number of multi-media projects and audio-guides in contemporary music, methodology research projects and programs in the area of compositional techniques of contemporary composers. Her publications include «English *l'Art Nouveau* Motives in Debussy's Piano Cycle Children's Corner» in *Research in Russian and Western Musical Culture*, Issue 2, Tambov 2004; «Problems of Notation in a Course of Contemporary Music» in Proceedings of the 3rd All-Russian Conference «Contemporary Audio-Visual Technologies in Creative Work and Higher Education», Saint-Petersburg Humanitarian Trade Union University, 2006; «Live Memory of the Past» in *Research in Russian and Western Musical Culture*. Articles, Analytical Essays, Tambov, 2007; «From Schumann to Shostakovich (Sonata for Cello and Piano by Alexander Izosimov)» in «Work of D. D. Shostakovich in the Context of World's Creative Space», the proceedings of the International Conference, Astrakhan 2007; «On Musical-Visual Connections in the Vocal Cycle by Alexander Izosimov «The Songs of a Wonderful Visitor», the proceedings of the Internet Conference «D. Shostakovich and the Music of the 20th Century», Tambov, 2007. Professor Klimova has authored a course Sound Worlds of Galina Ustvolskaya and Alexander Izosimov».

Julia Kovurshina is an Associate Professor of the Department of Music History of the Petrozavodsk State Conservatory, named after A.K. Glazunov.

Ljudmila Kudinova is a musicologist. She has graduated from the Department of Theory and History of Music of the Moscow State Tchaikovsky Conservatory. Her supervisor was Tatiana Dubravskaya. Currently, she is a graduate student at the same conservatory. She is working on a dissertation «Musical Nomenclature as a Problem of Composer's Creative Process in the 20th Century». The supervisor is Doctor of Arts, Professor Yevgenia Tchigaryeva. She has published articles on the topic, such as «The Title in Music: Positioning the Problem», in the Collection of articles *Word and Music*, Moscow 2002; «From Variation to the Metabole, in Collection of Scholarly Works «Poetics of the Title», Moscow and Tver, 2005; «Musical Nomenclature as the Problem of Culture» in the proceedings of the International Conference «The Integral Field of Culture as a New Paradigm of Education», Dzerzhinski, 2004; Instrumental Terms as the Titles of Musical Works», in the proceedings of the International conference «The Problems of the Instrumentation Terminology» in Saint-Petersburg 2005, and «The terms of Literary Theory as the Titles of the Musical Works» (printing in progress). Ms. Kudinova is the Chief Librarian of Taneyev Academic Library of the Moscow Conservatory. Her previous jobs include the position of an Associate Professor of music history at the Musical-Pedagogic Institute named after M. Ippolitov-Ivanov. Since 2004 she is an Associate Professor of the Ugresh branch of the Dubna Institute of Nature, Society and Man, where she teaches a course on «Conceptual History of Music».

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Iza Nemirovskaya, the Candidate of Arts, a Professor of Moscow State Institute of Music named after A. Schnittke. She is also a Scientific Assistant at the State Institute of Art Theory. Her main scholarly interests belong to the study of the role of vernacular genre in symphonic dramaturgy of the 19th century, the problems of symphonicism of the 19th and 20th centuries, and the questions of speech and declamation *intonatsia* in the work of Modest Mussorgsky.

Olga Osetskaya is a graduate student at the Nizhegorod State Conservatory named after M. Glinka. Currently works on the subject of «Sacred word in music of Arvo Part». She has presented papers at the All-Russian Conference The Urgent Problems of the Higher Musical Education (in 2005, 200 and in 2007) with the papers «The Key words of Arvo Part (On types of sacred words in tintinnabuli compositions)», «The Canon of repentance of A. Part in the context of the Christian Orthodox tradition», and «Bach's tradition in the work of Arvo Part». She presented her paper «The canonic role of the word in *tintinnabuli* compositions of Arvo Part» at the annual Seminar of the Young Scholars of the Nizhegorod region. These materials have been published in the proceedings of the conferences.

Svetlana Platonova has graduated from the Novosibirsk state conservatory named after M. Glinka in 1984. She is a degree candidate at the Department of History and Theory of Music of the Tambov State Musical Pedagogical institute named after S. Rachmaninov. She works as the Chair of the Department of Instrumental Performance of the Ryazan musical college of G. and A. Pirogov. Ms. Platonova is also the Chair of Ryazan branch of the European Piano Teachers Association «EPTA-RUSSIA», the winner of the grant «Russian performing art», the winner of the international competition of pianists. She participated in the international conferences in Russia (Tambov 2006, 2007, Ufa 2006, Ryazan 2006) and in Lithuania (Druskininkai 2006).

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