

**Olga Yu. Kijowski**

**Concerning the Question of the Authorship  
of the Toccata and Fugue in D minor (BWV 565)**

The discussion about the authorship of the Toccata and Fugue in D minor (BWV 565) has generated a number of hypotheses about the creation of this work. It is absolutely obvious that while the autograph score or at least the manuscript from J. S. Bach's close surroundings, it would be impossible to assert anything.

Despite the fact that the earliest manuscript belongs to the pen of Johann Rink (the pupil of Johann Peter Kellner), the present fact cannot serve as the foundation for presuming that the Toccata and Fugue in D minor is a composition by Kellner.

It is quite possible that Rink's manuscript is a later edition (from Arnstadt) of the composition written in Luneburg. It is possible that the Toccata and Fugue in D minor was first written by J. S. Bach for harpsichord, and the organ version of this composition appeared later. This can be hypothesized by the note *C#* in the lower register, use of which in the organ repertoire of the late 17th and early 18th century can be found exceptionally rarely.

The presence of the note *C#* makes it possible to bring out two diametrically opposite suppositions. The first one is that the composition was written after the 1730s and could not belong to the pen of J. S. Bach. The second is based on the fact of the existence of an organ with a manual range of *C-e3* and the pedal range of *C-e1*, on which J. S. Bach may very likely have played at a young age. This makes it possible to presume that the Toccata and Fugue in D minor (BWV 565) was composed by Bach before the age of 15, i.e. prior to his departure to Luneburg, or at the age of 17-18 for the occasion of a competitive audition for the job of an organist.

Keywords: J. S. Bach, Toccata and Fugue in D minor (BWV 565), Johann Rink, Johann Peter Kellner, Möllersche Handschrift, the style of fantasia.

**Semyon A. Loshakov**

**Two Sonnets by Shakespeare in Reflection of Symphonic Allegory.  
The Fifth Symphony of Alexander Lokshin**

The article is devoted to the musical legacy of 20th century Russian composer Alexander Lazarevich Lokshin (1920–1987). At the focus of the article's attention is the composer's Fifth Symphony "Shakespeare's Sonnets" for string orchestra and baritone (1969). Lokshin's symphony, which continues the Shakespearean line in Russian music of the past few centuries, may be placed on the same level with the outstanding works of the composers of the 1960s. Presenting a unique specimen of a "bilingual" (English and Russian) musical manifestation of Shakespeare's world famous sonnets, this composition also demonstrates an example of the post-modernist *double coding*, where beyond the primary layer of the poetry of the British classic it is possible to decipher the symphonic allegory of Lokshin the composer. Lokshin attempted to avoid reducing the all-embracing meaning of the philosophical lyrics to mere subjective categories. By emphasizing in the allegory a concrete plan, he brought out the *instrumental* image of the friend to whom the composition is addressed and, singling out the viola part in the string section of the orchestra, he ascribed to it an important role in the dramaturgy of the symphony. In the context of the intensive search for a new image of Russian *symphony-drama*, Lokshin's musical score presents a unique example of interpretation of large-scale conceptual form.

Keywords: Alexander Lokshin, William Shakespeare, Boris Pasternak, sonnet, chamber symphony, Rudolf Barshai, viola, "Hamlet."

**Sergei Ya. Vartanov**

**The Concept of the “Dreams about Russia” in the Interpretation  
of Sergei Rachmaninoff’s “Variations on a Theme of Corelli”**

The theme of the relationship with his native land presents the dominant trait of Rachmaninoff’s worldview. His last composition for solo piano, the “Variations on a Theme of Corelli” opus 42 (1931) was composed at the time of his emigration after a decade of creative silence. Having been forever separated from Russia by the revolution, the composer in his Variations narrates about the fate of his beloved native land in the 20th century, about the force of the “Russian rebellion, senseless and merciless.” While not forsaking his previous romantic ideals in the sphere of feeling and lyrical melody, Rachmaninoff nonetheless discloses here an indisputable commitment to 20th century art as well. The composition may be discerned for its stern ascetic color and a special significance of each sound, along with a neoclassical piano texture. The concept of the “dreams about Russia” is rationalized by the author by means of the method of conceptual integration: it is founded on associative thinking, a scenario, and a theatrical approach on the part of the pianist towards the musical text. The basis of the concept is presented by an abundance of stable semantical signs of the musical text, as well as its intertextual connections. The foundation of the group-division of the cycle as a dramatic whole is presented by various transformations of the basic theme – a folia. The concept is aided by the saturation of images of combined art forms and an active usage of rhetorical devices in the composition.

Keywords: pianistic interpretation, integration of the concept, associative plot.

**Anna S. Meshkova**

**Between Composition and Improvisation: about the Form  
of Existence of Music at the Intersection of Cultural Traditions**

At the focus of the article’s attention lies the form of existence of music, which has been practiced from the Middle Ages to the present day. It does not possess its own term and, as a rule, it is referred to “improvisation”. According to the author of the article, this form of music existence has an independent meaning and holds an intermediate position between “composition” and “improvisation”. Its necessary condition is the presence of a “basic note musical text”, which forms the foundation for improvisation. Its function may be taken by either a monophonic cantus firmus (as in the practice of “singing over a book”), and original polyphonic music by a composer (as in the practice of intabulation). Specific manifestations of this form include certain genres of music from the Middle Ages – for example, contrapuntal additions to cantus firmus lines, intavolation and “singing over the book” from Renaissance music, improvisation in any particular genre (fugue, ricercar, etc.), the practice of playing harmonies over figured bass and the unmeasured preludes from the Baroque era, as well as improvised cadenzas in solo concerto of the Classical and Romantic periods.

Keywords: musical composition, improvisation, *promptum*, culture of musical activity, form of musical existence, musical ontology.

**Antonina S. Maksimova**

**An Unrealized Scenario of American Musical Life at the Time of the Presidency of Franklin Delano Roosevelt**

The “melting pot” of American music, in many ways regulated by the laws of commerce, was for the first time furnished with the state system of patronage during Franklin Delano Roosevelt’s reforms in the 1930s. This system differed fundamentally from the European variety. While examining articles published in the New York Times in 1933 the author observes the historical background of the Composers Protective Society, which brought together both highly celebrated American composers and their less recognized contemporaries. The article shows how the Society’s program, which was first outlined by Vladimir Dukelsky and Carlos Chávez turned out to be in line with Roosevelt’s New Deal. Comparison of the social position of Chavez in the musical life of Mexico with the positions of the American composers contemporary to him serves an example of the principal differences in the settings of musical powers in United States and Mexico. The author elucidates the Composers’ Manifesto published by the members of the Society in the context of the polemics between Harrison Kerr and Olin Downes, in which the two composers discussed the perspectives of composing music as a profession. The article touches upon the theme of standardization of the musical culture of the USA in the framework of the Federal Music Project (FMP) as a successor of the Music Appreciation Movement. Basing herself on the available sources, the author elucidates the subsequent attempts of nationalization of American music and hypothesizes upon the possible reasons of the rapid evanescence of the Composers Protective Society.

Keywords: Composers Protective Society, 20th century American music, Vladimir Dukelsky (Vernon Duke), Roosevelt’s New Deal, Federal Music Project, Music Appreciation Movement, Olin Downes, Harrison Kerr.

**Gulshat A. Baymukhametova**

**The Bashkir Opera Studio affiliated with the Moscow Conservatory:  
Pages of History**

The article is devoted to issues of realization of the program of the cultural buildup in the USSR during the 1930s, including the stepped-up preparation of national musical personnel. The focus of the author’s attention is on the Bashkir Opera Studio affiliated with the Moscow Conservatory. The basis of the article is built on archival material drawn from the fund of the Moscow Conservatory, preserved at the Russian State Archive of Literature and Art, as well as from the archive of the Moscow State P. I. Tchaikovsky Conservatory and the departmental funds of the National Archive of the Republic of Bashkortostan. A large number of documents is brought into scholarly circulation for the first time. In order to recreate the chronology of events from the lives of the members of the Opera Studio the author made use of previously unpublished memoirs of one graduate from the Opera Studio, Zaituna Ilbayeva. Such issues are examined as the enrollment of personnel, the orchestration of the tutorial process, creation of national repertoire, financing and everyday life. Description is given of the first year of the functioning of the Bashkir Opera Theater. Significant attention is given to the personality of Gaziz Almukhametov as the organizer of the Bashkir Opera Studio.

Study of documents connected with the activities of the Opera Studio is conducive for the understanding of the complex and contradictory cultural situation in Bashkiria during the period of intensive development of the musical and theatrical traditions of the republic.

Keywords: the musical culture of Bashkiria, the Bashkir Theater of Opera and Ballet, the Opera Studio, musical education, the Moscow Conservatory, Gaziz Almukhametov.

**Juhani Nuorvala**

### **Composer and Theorist Joel Mandelbaum on Microtonality**

Mr. Mandelbaum (b. 1932) is a highly educated, skillful composer who writes in a clear, tuneful, and accessible tonal style to which the use of microtones add an original and fascinating flavor. Unfortunately, his music, such as his important, much-acclaimed operas on Jewish subjects, is all but unavailable on recordings. Of his microtonal music, only a short electronic work in 31-tone equal temperament is available on CD (“Andante cantabile” on the compilation “Electronical,” American Festival of Microtonal Music – Pitch P-200208). Among microtonal composers and scholars of tuning systems, Joel Mandelbaum is widely known for his seminal dissertation “Multiple Division of the Octave and the Tonal Resources of the 19-tone Equal Temperament” (Ph.D. thesis, University of Indiana, 1961; available online at <http://anaphoria.com/mandelbaum.html>). Publishing this 1994 interview now makes available a fine short introduction to a remarkable microtonal composer and theorist, and two of the most important and popular microtonal tuning systems: 19 and 31 equal divisions of the octave.

After his most illuminating talk, Mr. Mandelbaum demonstrated various intervals and tunings on his famous Motorola Scalatron, an early digitally retunable electronic organ, which at the time was still in working condition.

Keywords: microtonality, Joel Mandelbaum, microtonal composers.

**Alexandra V. Shornikova**

### **Gothic Motives in *The Confessions of a Justified Sinner* by Thomas Wilson**

The article is devoted to research of the opera *The Confessions of a Justified Sinner* by Scottish composer Thomas Wilson (1927–2001). The connections between the opera and its primary literary source – the gothic novel of Scottish poet James Hogg – are revealed. The author dwells upon the composer’s aesthetic views, highlighting the special influence on it of the Expressionist composers, in particular, of Alban Berg. As an important step towards the formation of Thomas Wilson’s operatic aesthetics, his opera *The Charcoal Burner*, preceding the *Confessions* is highlighted, and a short overview of it is given. In the research materials from the composer’s personal archive have been used.

The author turns to the sources of the gothic genre, as well as to the particular features of the gothic novel. On the basis of works of English literary critics, the chief traits of the genre are

summarized with the emphasis on those which have found the brightest reflection in the opera's dramaturgical and compositional planes. Bringing out the parallels between the characteristic gothic features of Hogg's novel and their musical manifestation makes it possible to come up with the conclusion about the special impact of the literary source on the opera, predetermining its musical image from the gloomy atmosphere to the intonational features of the protagonists.

Keywords: Thomas Wilson, James Hogg, Scottish opera, gothic novel.

**Fan Yu, Anna E. Krom**

### **The Study and Practice of Applying the Serial Technique in China**

At the turn of the 1970s and the 1980s, after the cessation of the Cultural Revolution Chinese composers began intensive study of the 20th century European musical classics, including the compositions of the Second Viennese School, as well as the European and American postwar avant-garde, including serialism. The result of this was an adaptation of serial technique on the Chinese cultural soil, a synthesis of the method with national traditions – modal, timbral, metro-rhythmic, philosophical and aesthetic.

Mastery of the technique took place in two mutually conditioned directions – the theoretical-methodological, connected with expounding the chief principles of Schoenberg's compositional method, and the practical, which led to the creation of dodecaphonic works by Chinese composers. The first to demonstrate interest in the 20th century Western classics was Luo Zhongrong. As the result of his translations of musical texts, the theoretical works of Arnold Schoenberg and Paul Hindemith became well-known, the ideas of the American apologists of serialism, George Perle and Allen Forte, began to be disseminated. A major researcher of serial technique in China is musicologist Zheng Yinglie. From the late 1970s he developed original courses devoted to twelve-tone music for students and aspirants, and in 1989 he published his own tutorial materials as a monograph "Courses of Composition of Serial Music."

Special interest for Chinese musicians was aroused by the figure of Arnold Schoenberg. At the present time analysis of chosen works carried out by Chinese music scholars has firmly entered into tutorial material for students of higher musical educational institutions in the People's Republic of China. The greater part of articles about Schoenberg written in China is devoted to his pedagogical, theoretical and conducting activities. In the domain of Chinese scholarship all of the crucial works by Schoenberg pertaining to different periods of his work have been examined. In recent years there have appeared articles elucidating the history of study of the legacy of Schoenberg in China.

Keywords: Chinese serial technique, Arnold Schoenberg, Zheng Yinglie, Luo Zhongrong, Chinese musicology.

**Irina V. Alexeyeva**

### **About the Genre Specificity of Instructive and Concert Vocalises**

A unique branch of vocal performance is formed by specimens of the “wordless” vocalise – a musical genre formed in the countries of Western Europe and in Russia towards the mid-18th century. Situated beyond the perimeter of musicological thought, it nonetheless conceals numerous riddles. The latter include the structural and semantic organization of its two varieties: the instructive and the concert vocalises. Pertaining to one category, they remain individualized in their means of presentation and the specificity of their performance and, consequently, in the tasks which are set before the vocalist. Their expressive potential is formed in the process of interaction of musical and non-musical components, which require thorough attention. A separate problem is posed by the study of the genesis and historical evolution of the genre in the direction from applied specimens (the instructive vocalise) to artistic examples (the concert vocalise). The specificity of the vocal melody in vocalises is revealed through the prism of interaction between the acoustic, technical and expressive characteristic features of the singer’s voice performing and the vocal “orphoepy.” A typical feature for vocalises pertaining to the Russian and Western European vocal schools is its melodically melodic thematicism. It is examined in the article in close connection with the varied forms of vocal and instrumental practice of music-making.

Keywords: musical genres, instructive and concert vocalises, the singer’s voice, thematicism, musical compositions.

**Mikhail S. Zhiron, Olga Ya. Zhirona, Elena L. Khoroshilova**

### **The Special Stylistic Features of the Song Folklore of the Belgorod-Kursk Border Region: A Local Aspect**

The content of the article discloses the musical styles of songs of various genres of the regional tradition of the Podolkha village of the Prokhorov District of the Belgorod Region as a bright example of the traditional song culture of the Belgorod-Kursk territory of the basin of the Psyol River. This research disclosed the existence of calendar farming songs (spring, summer), which are characterized by a narrow range of sound, the simplest motor rhythmic patterns, laconic compositional structures and heterophonic texture. The integral and archaic qualities of the folksong tradition have been demonstrated by the broad circulation of karagods (a variety of round-dances, moving in circles with songs), tanki (moving in circles while singing songs and holding hands), “shirinki” (round dances with towels), original forms of “gulba” (folk festivities), and the developed male choreographic elements of “khozuny.” The wedding karagod songs are performed in fast tempos while dancing, have a common compositional structure and refrains with the words “aliley,” “lyoli-lyoli,” “ladu-ladu,” dushelmoya” [“my soul”]). In the texts of these genres there is a predominance of syllabic poetic structure, as well as a presence of tunes with tonic verse. The range of the karagod, tanki and wedding songs is based on intervals of fourths and fifths. The ambitus (sound range of the mode) of the interval of the sixth present in some of the songs can be explained by a tertial superstructure of the top voice to the main voice. The melodic composition is realized by means of varied repetitions of one modal and intonational model. The singing model is strong and intense, as the result of which there exists the expression of “shouting” or “crying out” a song.

Keywords: singing tradition, stylistic features, karagod, “tanok,” “gulba,” sound range, rhythmic patterns, compositional structure, heterophony.

**Beslan G. Ashkhotov**

### **The Shikapshina as a National Symbol of the Culture of the Adyghes (Circassians)**

The article examines the history of the existence of the folk musical chordophone the *shikapshina* (a group of string-necked lutes), its functional role and meaning in the traditional culture of the Adyghes, its revival and the stages of its modernization in the changing sociocultural conditions of the 19th and 20th centuries. In the past the sphere of functioning of the shikapshina in the life and fate of the people was multifaceted. It fulfilled a peculiar function of a communicative channel of inter-generation transmission of the ethnic culture of the people, and the active bearer of folklore traditions, the sage, the poet, the song creator and performer (*dzheguaklue*) enjoying indisputable authority and genuine love in society, who held the shikapshina in his hand, identified the inherently valued folk culture and its social status. The shikapshina was used both as a solo and an ensemble instrument in the genres of instrumental and dance music, and was also capable of accompanying ritual, epical (Nart), historical-heroic songs; for the most part the shikapshina was concordant with lamentation songs and purifying songs.

Keywords: ethnic culture, the Adyghes (Circassians), musical instruments of the Adyghes, the shikapshina as a type of bowed-necked lutes.

**Galina V. Mayarovskaya, Daria G. Rodionova**

### **The Russian Gnesins' Academy of Music as a Foundational Methodological Center for Development of Education in the Sphere of Culture and Art**

The article is devoted to the relevant problem of meeting the strategic challenges of artistic education determined by Russian state documents. A foundation for the existing system is the early professionalization of the students, which is connected in the tightest way with an active involvement of the most gifted children with art and creativity. As practice shows, the achievement of success requires the traversal of a lengthy path of education, beginning with the music school and continuing it on the middle level – the musical college and then the institute for higher education.

Of special significance in this process is the methodological provision of the process of education and upbringing. From 1962 to 1991 the Ministry of Culture of the USSR had an affiliate branch which was the Soviet Methodological Cabinet for Educational Institutions for the Arts and Culture. Parallel with this in the 1980s activities were carried out by the Republic's Methodological Cabinet affiliated with the Ministry of Culture of the RSFSR, where the leaders of the scholarly-methodic sections were representatives of the Gnesins' Musical Pedagogical Institute (presently the Russian Gnesins' Academy of Music).

Presently on the basis of the Russian Gnesins' Academy of Music there exists a Center for In-Service Education and Retraining of Employees of Culture and Art. Within the structure of the academy the Federal Resource Methodological Center for Development of Education within the Sphere of Culture and Art was established, the main task of which was the preservation and development of the unique three-level educational system of "music school – music college – institute of higher education," provision of methodological and consultative aid for educational institutions and the advancement of the quality of education.

Keywords: the cultural polity of the Ministry of Culture of the Russian Federation, musical education, methodological center, Russian Gnesins' Academy of Music.

**Dun Van**

### **The Piano Compositions of Chinese Composer Li Yinghai**

This article contains an overview of the legacy of piano works by Chinese composer Li Yinghai. The peculiarities of the style and the characteristic features of the musical language of the piano compositions are examined. Special attention is given to the principal specificity of Li Yinghai's piano music, which consists in the fact that the composer blends in his music the characteristics of the musical traditions of the East and the West. Li Yinghai adopts compositional techniques of traditional folk melodicism of his country, combining it with the Western modal-scalar structure and with the instrumental features of the piano. It is important that the compositions written by him do not lose the specific features of the national style of the Chinese music. As a result, Li Yinghai's compositions have received broad recognition in his native country. In addition, application of modern techniques of Eastern music made the composer's works understood and recognized in Europe as well. Thereby, the composer's piano works have become popular both in the China and in other countries. In view of this, this article gives a argumentative analysis of Li Yinghai's musical compositions, which demonstrate a successful blend of two musical cultures.

Keywords: the musical culture of China, the piano music of China, Chinese traditional music, the modes of Chinese music, Li Yinghai.

**Anna V. Galyatina**

### **Transcription of Marius Petipa's Choreographic Images in Sergei Prokofiev's Ballet "Cinderella"**

The article examines Sergei Prokofiev's last ballet "Cinderella," where the composer turns to the style of the academic ballet of Marius Petipa. For the first time in his ballet output Prokofiev builds the composition according to the type of classical performances: with division into acts with incumbent inclusion of classical, historical and characteristic suites. However, in correspondence with his own style, the composer expresses irony over the model of the academic ballet, mocking not as much the "old" ballet as the dramballet (dramatic ballet) – the official genre of Soviet musical theater, where there was a routine principle of use of conventional rhythmic patterns. At the same time, the traditional rhythmic formulas frequently contradicted the images of the protagonists of the ballet drama.

The canons of the ballets of Petipa are employed in the dramaturgy of "Cinderella" for demonstration of images of the royal court. Unlike the world of profound feelings of the main heroine, her surroundings are marked by primness and coldness – qualities which determined the style of Petipa's performances in ballet theater. The classical dances in Prokofiev's ballet obtain a comical tint as the result of deformation of their genre-related rhythmic formulas. The object of the composer's irony is demonstrated by many well-known choreographic numbers of Petipa's performances.

Keywords: the ballets of Sergei Prokofiev, Marius Petipa, academic ballet, the ballet "Cinderella," the comical in music.



**Elza E. Purik, Marina G. Shakirova, Mars L. Akhmadullin**

**The Synesthetic Approach in the Development of Artistic Perception  
in Students during Instruction in Formal Composition**

Artistic perception is a contradictory process, based on the unity of the rational-logical and emotional-sensuous elements. The article expounds a methodology of development of artistic perception of students during instruction in formal composition based on synesthesia – by turning to associations, intersensory analogies occurring upon the simultaneous impact of the visual arts and music. Such a method, based on securing color associations and parallels between works pertaining to the visual arts and music makes it possible to achieve an integral perception of art and to disclose its image-related nature. Turning to music during instruction of students of artistic directions reveals the emotional nature of art and aids the extension of the creative process which strengthens the impact of art on personality. Abstract art, in particular, abstract expressionism, as well as lyrical abstraction, is situated at the closest proximity to music in their level of impact on people's feelings and are capable of arousing complex multilayer associations without any concrete images. The authors of the article show the effectiveness of the synesthetic approach in teaching formal composition, which enables the students to feel through and live through the emotional content of an abstract picture. The result of this instruction is the development in students of the capability of a full-fledged perception and evaluation of art, as well as in the creation of bright, expressive works of visual art.

Keywords: poly-artistic upbringing, synesthesia, formal composition, artistic image, artistic perception, artistic creative abilities.

**Irina B. Ignatova, Evgeniya A. Pokrovskaya, Olga A. Kireyeva**

**About the Training of Musicians in Artistic Institutions of Higher Education  
on the Basis of the Dual System of Education**

The article examines the issue of modernization of the training of musicians in the contemporary artistic institution of higher education on the basis of the dual system of education, and some particular features and advantages of this system are elucidated. It is indicated that the skills and experiential habits acquired during the time of practical studies based on the dual system of teaching considerably increase the flexibility and mobility of the students, reducing the danger of social disadaptation and raising the level of professionalism.

It is noted that a number of systemic problems of Russian education require detailed revision and modernization of the educational system is realized by the Government of the Russian Federation and is supported by the state. The basic reasons for the decrease of the quality of professional training of musicians in educational institutions observed in recent times. The transition to the dual system of education in Russia is supported by the President of the Russian Federation at a session of the supervisory council of the Agency of Strategic Initiatives for Implementation of New Projects.

The article reflects the topical problem of formation of achievement-oriented specialists and the formation of professionals with a higher present-day level of education. Today employers are interested in young specialists whom it is not necessary to teach up and retrain at their place of work.

Keywords: sphere of culture and the arts, professional education, artistic institute of higher education, training of a musician, dual system of education.