

**Tatiana V. Tsaregradskaya**

**Musical Ekphrasis and the Prospects  
of Intermedial Research**

Following the current tendency of extension of analytical approaches in contemporary analysis of art, works musicologists frequently bring in the notion of “intermediality.” Having separated itself from the notion of “intertextuality” (Aage Hansen-Loewe, Ivan Ilyin) “intermediality” joined the group of those tools of art criticism which makes it possible to analyze the interconnection of different “media” in a work of art. “Musical ekphrasis” has been developed as a concept in the musicological works of Sieglinde Bruhn. Through the sequence of actions proposed by Bruhn in her book it becomes possible to systematize the relationships of different media in the realm of one musical composition by the example of Kaija Saariaho’s composition “Frisés” for solo violin. The composer’s annotation to the work discloses the mechanism of association in a two-stage interaction: from Bach’s Chaconne for solo violin (as the starting point) to the “Frisés” by Odilon Redon and Moritz Escher’s etchings, and onwards to the Baroque musical genres (according to composer, the “carillon, ground, passacaglia, and chaconne”). The notion of the “frise” as a type of painting endowed with a potential for development in time turns out to be a crucial concept. The frise as a concept (rather than a title of a particular musical work) becomes an “umbrella term” for different kinds of musical unfolding establishing a plurality of relationships within the framework of conceptual unity.

Keywords: analysis, intermediality, musical ekphrasis, Saariaho, frise.

**Sergei S. Nikolsky**

**Musical Scales with Pythagorean Intervals**

The article examines the arithmetical qualities of musical scales tuned unequally with elementary intervals of the breadth of 0.98045 of a semitone (a “diminished” semitone) and 1.01955 of a semitone (an “augmented” semitone). It is demonstrated that each interval comprising a sum or a variety of a whole number of perfect fifths and the whole number of perfect octaves (in other words, a Pythagorean interval) may be presented as a sum of diminished and augmented semitones. Thereby, the Pythagorean major second is equal in sum to three augmented semitones, a minor Pythagorean third is equal in sum to two diminished semitones, a major Pythagorean third is equal in sum to four augmented semitones, a perfect fourth is equal in sum to three diminished and two augmented semitones, etc. Thereby, with the use of diminished and augmented semitones as elementary intervals of the scale the opportunity arises to build musical scales containing other Pythagorean intervals, besides the octave.

Keywords: musical intervals, musical scales, tuning the piano.

**Alexander I. Fedotchev**

**Computer Musical Technologies in the Development of Methods  
of Correction of Human Beings’ Stress Induced Conditions**

Within the frameworks of discussions of present-day tendencies in creation of computer musical technologies the history of the emergence, achievement and prospects of development of an innovational approach towards maintenance and correction of functional disorders by means of musical and “music-simulated” impacts directed by human beings’ own bio-potentials of their

brain and heart. Following an analysis of the peculiarities of the “brain music” method introduced for the first time by Russian neurologist Yakov Levin for curing insomnia, the paths of its further perfection are examined and actualized. The latter include the switch to the online version of “brain music,” utilization of electroencephalographic (EEG) oscillators crucial for the patient upon their transformation into “music-simulated” curing impact, as well as the use of a complex system of feedback from the bio-potentials of the brain and the heart for the expansion of the effectiveness of the curing procedures. The elaborated and successfully tested computer musical technologies are based on the induction of processes of perception and processing of interceptive signals significant for human beings into the mechanisms of the brain’s multisensorial integration, neuroplasticity and resonant mechanisms. The publication is prepared within the framework of scholarly project No. 19-013-00095 supported by the RFFI.

Keywords: computer musical technologies, transformation of EEG oscillators into music, correction of stress induced conditions, complex system of feedback from the bio-potentials of the brain and the heart.

**Nadezhda A. Tsareva**

### **The Anthropomorphic Qualities of Technology in the Postmodern and Post-Postmodern Culture**

The issue of human beings’ interaction with technology has acquired a special topicality. There has emerged a philosophy of technology aimed at researching the anthropological social dimension. The anthropological approach towards understanding technology is based on the human being himself determining his own existence and creating objective reality, while being a subject. The author of the article examines two trends within the anthropological approach: the solution of the problem of human beings’ connection with technology in the philosophy of postmodernism and within the conception of transhumanism. In the transhuman conception, the “anthropomorphic qualities of technology” presented a worldview principle of mastery of the technocratic principle in postmodern and post-postmodern eras (the culture of the future). The “anthropomorphic qualities of technology” signifies the character of technologies preserving the algorithm of human behavior and not transforming the human being into a subservient entity in regards to technology. The presented critique of transhumanism makes it possible to disclose its anti-humane character. The present conception, which shows a predominance of the technical-technological side of human development, presents a threat to humanity in the post-postmodern era. By expounding these two trends, it is demonstrated that on the threshold of the advent of the post-postmodern era it becomes necessary to perceive the phenomenon of technical reality on the basis of an anthropological approach.

Keywords: the philosophy of postmodernism, the philosophy of technology, transhumanism, the anthropomorphic aspect of technology.

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

### **Particular Features of the Theater Poster in Bashkiria in the Early 20th Century**

The article examines the particularities of the theater poster in Bashkiria of the early 20th century from the perspective of typography and its decorative design. The applied hermeneutic methodology of analysis of the theater poster is defined as a method of semantic analysis of the type-face. The authors examine the style of the theater poster (billboard) in Bashkiria, noting the influence of the “modern” trend and constructivism on the formation of its peculiarities in the early 20th century. The formation of the Bashkir theatrical poster as an independent genre of

graphic art is connected with the active development of the national theater. The article analyzes the patterned calligraphic posters from the performances of “Nadirshakh,” “The Inspector General,” “Kabil Gabil” and other productions of Bashkir state theater of the 1920s. The stylistic features of the theater poster of that period are examined and its decorative qualities, the close connection of the republic’s national traditions with the ornamental character of Arabic weavings highlighted. The originality of the Bashkir theater poster is also expressed in the simultaneous use of the Cyrillic, Latin and Arabic typefaces, which is stipulated by the incorporation of several different alphabets in the history of the Bashkir phonographic writing. Thereby, the theater poster assumes the role of an ethnic artistic phenomenon and is conducive to the preservation of the Bashkir people’s cultural-historical memory.

Keywords: theatrical poster, placard, theater life, font composition.

**Alina R. Izergina, Irina V. Alexeyeva**

### **Antonio Vivaldi’s “The Seasons” in the Reinterpretation of British Minimalist Composer Max Richter**

Starting from the second half of the 20th century the interest in Western European Baroque music on the part of composers and performers has acquired the character of a sign phenomenon. Besides reinterpreting masterpieces by “other composers,” contemporary composers have widely applied the method of reconstructing Baroque musical text models. Of special interest are the musical compositions based on generally familiar musical masterpieces. The article examines an original reinterpretation of Antonio Vivaldi’s instrumental cycle “The Seasons” composed by British composer Max Richter in 2012. The conception of the composition is built on the inspiration to adapt the musical masterpiece to new existent conditions, without resorting to apply the traditional genre of transcription. The phenomenon for reevaluation is presented by the model of the baroque instrumental concerto, which unifies in itself the principles of the concerto grosso with those of the solo instrumental concerto. Richter also achieves identification with the primary musical source by his reliance on contrapuntal regular laws, the preservation of the foundation of the instrumental ensemble, the instrumental cycle’s overall formal structure and the figurative qualities. The factors cementing together the reinterpreted version with the primary musical material are the textual structures of the tutti – solo and continuo – solo dialogues which have been established during the Baroque period. In the intertext of the reinterpreted cycle “The Seasons” models of the past epoch are unified with the characteristic principles of contemporary culture: open form, unpredictable dramaturgy, and electronic sounds. The lexical content of the invariant models are also subjugated by Richter to the logic of minimalism, proving the close proximity between the principles of intonational unfolding of Baroque and minimalist musical works.

Keywords: Vivaldi’s “Seasons,” Max Richter, text models, baroque, minimalism, reinterpretation, instrumental concerto, concerto grosso.

**Olzhas M. Baibekov, Meruert S. Kurmangalieva**

### **Sampling as a Process of Integration of New Technologies in the Musical Culture of Kazakhstan**

Use of the sampling method has been gaining momentum in composition of music for films and other commercial concert programs outside of Russia. A world premiere of music composed by means of samples has taken place in Kazakhstan as the music for a series of documentary films endowed with a philosophical and didactic context, titled “Bolmys”

(Genesis). The young wrote Olzhas Baibekov, who composed the music for these films, has been compared to the musical work «Tulpar» by the modern composer Galia Bisengalieva “Tulpar,” who also to a certain degree incorporates musical samples and lives in Great Britain. The authors arrive at interesting conclusions about the position of sampling in music and its correspondence with the mental and psychological background of the people. The degree of mastering sampling in professional music depends on the context in which it is implemented and presented to the listeners. The technique of sampling is demonstrated in comparison with the sound of authentic folk instruments which reflect the spirit of the people, and its onomatopoeic moments and genetic context correspond to the spirit and inner content of the musical composition.

Keywords: sampling, authentic sounds and instruments, mentality, technology, psychological impact, information code.

**Vasily Yu. Kiseyev**

### **The Role of Screen Images in Meredith Monk’s Musical Performances**

The article provides characterization of the musical performances of Meredith Monk, – a contemporary American composer, one of the founders and ideologues of performative motion, – in which a conceptual role is played by screen images. The author examines the specific features of theatrical performance as a form of artistic presentation, unlike an academic performance of a completed musical text, an open artistic event. In it the listener becomes a direct participant of an artistic action, interacts with the performance and carries out the mental construction of the composition’s content. It is important for the present research that in her performances Meredith Monk subjects the listener to a liminal state of crisis, which is aided by the composer’s aspiration towards the destruction of the correlation between the aesthetical and the social sphere. With the help of juxtaposition of facts from real life, as well as due to the suggestive traits of music and video images, the composer discloses for the listener the possibility to look at familiar circumstances of reality from a particular perspective, to bring in parallels independently between dispersed situation, to feel keenly acute social problems within the framework of an aesthetic experience, or to live through particular life situations. The article accentuates the attention to the fact that in Monk’s musical performances the screen images not only form an additional reality, but also by means of associations refer the listener’s consciousness to the events taking place in real life and thereby create the semantic field of the musical composition. The publication is prepared within the framework of scholarly project No. 20-012-00366 A supported by the RFFI “Performative forms of musical art as a phenomenon of modern culture.”

Keywords: contemporary musical culture, musical performance, screen images, Meredith Monk.

**Antonina S. Maksimova**

### **Vladimir Dukelsky’s London Productions of the Second Half of the 1920s: From the Ballet *a la Russe* – To the English Thriller**

Participation of the Russian émigré composers of the “first wave” in the activities of the London music hall was a rare occurrence. The article examines one of such exclusive cases of the cooperation of Vladimir Dukelsky (Vernon Duke) with the musical entertainment industry in London in the 1920s. Dukelsky made his debut at the Coliseum Theater as an academic composer, the creator of the ballet music “Zephyr and Flora” (1925) and after a successful premiere signed several contracts for writing numbers to musical comedies. The greatest success

was enjoyed by the musical thriller “The Yellow Mask” based on Edgar Wallace’s play “The Traitor’s Gate.” Thereby, the tightly plotted performance was from the very beginning “doomed for success” during the period of “the golden age of the detective genre.” Along with this, separate aspects of the plot of “The Yellow Mask” presented a curious commentary to the social-political situation of the 1920s.

Keywords: music hall, the musical life of London in the 1920s, Dukelsky, Vernon Duke, “Yellow Mask,” Sergei Diaghilev’s “Ballets Russes.”

**Elena V. Kiseyeva**

### **Screen Images in Contemporary Opera: Concerning the Issue of the Genre’s Renewal at the Turn of the 20th and 21st Centuries**

At the turn of the 20th and the 21st centuries opera theater went through a set of succession of fermentation, which is connected with the inclusion into the opera genre of new themes, subjects and new regularities in the construction of opera librettos, with the formation of specific dramaturgical principles and stylistic discoveries. The article accentuates attention towards the issue of the changes which have occurred in the genre of opera under the influence of new media and performances. The author dwells in great detail on illuminating the question of what changes have occurred within the opera genre under the influence of the media, and what do composers and theater producers wish to achieve by bringing in screen depictions in opera production. For her research material the author has chosen operatic compositions in which innovations are connected with an erosion of the boundaries between art and reality, with a rejection of the regular laws of drama, with the strengthening of the role of the audience during the process of constructing the production’s conception. The article examines operas by Louis Andriessen, Steve Reich and Philip Glass from the positions of manifestation in them of new dramaturgical regularities. As a result of analytical observations the author arrives at the conclusion that the events instilling into the dramaturgy of the opera action by means of screen images carry out meaning-generating functions connected with the creation of the effect of suggestion and estrangement. The publication is prepared within the framework of scholarly project No. 20-012-00366 A supported by the RFFI “Performative Forms of the Art of Music as a Phenomenon of Modern Culture.”

Keywords: contemporary opera, new media, screen video images, performance.

**Bambang Sunarto**

### **Model and Concept in the Music Paradigm of Creativity**

Composers who create music always make use of certain ideas as their main points of reference. In other words, the composer works by creating a certain foundation in his mind. Music is an expression of thoughts contained in the composer’s ideas of sound. The composer who thinks about certain topics for his musical composition generally comes up with cognizing certain objects of thought, for example, certain unusual or unique values understood and favored by him, so that he feels the need to express them. The objects of thought targeted by composers are those that suit their personal tastes and interests. Epistemologically the process of creating music departs from verbal discourse and produces musical discourse. The latter occurs in the epistemology of the creation of music in general, and may be perceived in various musical genres, including that of gamelan music. The complexity of the discourse, on which composers’ thinking is oriented, is the paradigm of all music composition. This paradigm is comprised of eight important elements, which include two interesting components, namely, the model and

concept. This article makes the attempt to comprehend the elements of models and concepts in music composition. Models can be present in an auditive, visual or conceptual form present in the imagination of the composer. Composers consciously choose to present this element in the form of musical works as an empirical and symbolic reality. The concept is an explanation of the models existing in the composer's imagination. The explanation is related to the function and meaning of the model. The two elements of the paradigm are the minimum requirements that must be developed in the mind of the composer before he sets down to compose music.

Keywords: epistemology, composing music, paradigm, model, concept.

**Lyubov A. Kupets**

### **Opera Criticism in Russia in the Early 21st Century: Constructing the (Non-) Soviet Style**

Opera criticism in post-Soviet Russia has had an almost 30-year history, which can be divided chronologically into three periods. The first, spanning from the 1990s to the early 2000s, is considered to be the brightest and most remarkable. During that period there emerged simultaneously two types of musical criticism – the narrowly specialized and the universal – which have coexisted together. The latter type, created by Piotr Pospelov and his colleagues and published by new Russian business publishing houses (for example, the newspaper “Kommersant-Daily”), has become prevalent in subsequent periods. This type of musical newspaper journalism was addressed directly to the new audience of opera fans, the new Russian intellectual elite which can be labelled as the Russian Europeans – in their education, views and interests. A number of features have become normative for the New Russian musical criticism (as Olga Manulkina and Pavel Gershenzon call it): a grotesque style, as expressed by shocking headlines, the demythologization of composers and compositions, a widespread use of mass genres, forms and comparisons in music stories, ironic subtext. The discourse “music and politics” became the leading one in the reception of opera of that time. In reviews of opera productions of the Soviet era (incidentally, not necessarily Soviet in their style or ideology) the main elements of Soviet mass art are often mentioned – like Soviet songs and films, symbols of totalitarian culture – sculpture and ideological materials. Numerous Soviet stylistic features which are still well known and recognizable by readers are exploited in the style and headings. The recent manifestation of the “Soviet” style in opera receptions is atomized and fantastically synthesized with Soviet mass culture and fashion trends in the country – for instance, with the cult of Western cinema and the influence of Russian television programmes. It was this exact construction (or reconstruction) of “Soviet” stylistic features in the opera criticism of the turn of the century that shaped the musical thinking and ideals of the “Millennials” generation in Russia. Funding: The reported study has received financial support by the Russian Scholarly Foundation, project number 19-18-00414 (Soviet Today: Forms of Cultural Recycling in Russian Art and the Aesthetics of Everyday Life. 1990–2010s)

Keywords: Opera, New Russian music criticism, Piotr Pospelov, receptions, cultural recycling, Soviet culture.

**Sergei N. Skorinov, Yana St. Kryzhanovskaya**

### **Valery Uspensky's Contribution to the Formation and Development of the Art of Choral Music in the Russian Far East**

The present article provides a concise presentation of the biography of one of the first rectors of the Khabarovsk State Institute of Culture (September 4, 1975 – September 21, 1981),

graduate of the Leningrad State Nikolai A. Rimsky-Korsakov Conservatory (presently – the Federal State Budget Higher Educational Institution “The St. Petersburg State N.A. Rimsky-Korsakov Conservatory”) Valery V. Uspensky, who became the founder of the Choral Conducting Department within the Institute. His contribution to the formation and development of the art of choral music in the Russian Far East is demonstrated by research of archival documents.

Keywords: Khabarovsk State Institute of Culture, art of choral music, art of folk music, musical education, Choral Conducting Department.

**Evgeniya V. Savelova, Nina Ph. Semyonova, Alexei V. Tyurin**

**The Culturological Aspects of the Pedagogue Musician’s  
Professional Training in Cultural Higher Educational Institutes  
of the Russian Far East**

The article discusses the processes taking place in contemporary culture and education, about the special mission of artistic higher educational institutions. It is emphasized that the domain of culture and education in any concrete region plays a significant role in enrooting the young generation in the traditions, spiritual meanings and the best specimens of artistic and musical culture. Analysis is provided to the issues of formation of the musical pedagogical school of the Russian Far East. The authors of the article share their position of the unification of the artistic and the social enlightening components in this process. A perspective is provided of various versions of formation of students’ creativity through participation in artistic musical events in the city and the region. A considerable role in the formation of professional musical education in the Russian Far East has been played by the Khabarovsk State Institute of Culture, its faculty members and graduates who have worked in the region and have exerted influence on the development of the cultural and artistic environment. The authors provide analysis of the institute’s work experience of organizing the educational process of the different directions of the musical training and arrive at conclusions regarding the results of the education in the fields of music theory, performance and pedagogy, instruction of pedagogical practice to the students, the enhancement of their activity, the mastery of the professional skills and the development of their organizational habits. The article describes the activities of famous pedagogues among the musicians who have graduated from this educational institution.

Keywords: regional cultural-educational space, musical culture, musical education, pedagogical activities, higher education institutes of culture and art of the Russian Far East.

**Mars L. Akhmadullin, Elvira D. Khadimullina, Ruslan R. Khadimullin**

**The Particular Features of Students’ Scholarly-Research  
and Artistic Activities from the 1960s to the 1980s  
by the Example of the Ufa State Institute of Arts**

The present article researches the particular features of student scholarship by the example of the Ufa State Institute for the Arts during the time of its flourishing. This educational institution pertains to the artistic category of higher educational institutions, so the basic types of the students’ work in the field of scholarly research have been of cultural-aesthetic, artistic-creative and educational character, free of economic indicators or statistics. The article discusses the specific features of the Students’ Scholarly Society’s work in this artistic educational institution. The authors have carried out detailed analysis of archival documents, which are published for the first time. The importance of scholarly student communities for expanding

one's perspective, deepening of knowledge in the major field of studies, broad communication, exchange of experience, and connections with other higher educational institutions in the country is revealed. Generalizations are made of data about the participation of students in scholarly research work during tutorial and non-tutorial hours. Demonstration is made of the students' and their advisors' achievements, and facts testifying of the primary activities of students' scholarly communities, and, in addition, facts are cited testifying of the primary activities of the students' scholarly communities, including their concert performance activities.

Keywords: Ufa State Institute of Arts, Students' Scholarly Society (SSS), Students' Work on Scholarly Research (SWSR), concert performance activities, competition, folklore expedition, Olympic games, ensemble.

**Irina B. Gorbunova, Konstantin Yu. Plotnikov**

### **Computer Music Technologies in the System of Present-Day Musical Education: An Attempt of Terminological Analysis**

Computer music technologies present an autonomous section in the domain of contemporary informational technologies, a complex of programs and apparatuses which makes it possible to carry out operations with sounds, to create and edit musical material, to form and perfect the process of musical education. The development of the methodology of mastery of this new category of musical instruments, as well as its developing international scholarly significance pose the problem of elaboration and utilization of a single terminological apparatus which could categorize the present phenomenon most precisely and fully. The article offered by the authors aims at revealing the possibilities of generalization of terminological elaborations existing in of various scholarly and pedagogical schools and traditions.

Keywords: methodology of scholarship, computer music technologies, scholarly methodology.

**Svetlana V. Mezentseva**

### **About Instruments for Extending the Informational Space of the Artistic Higher Educational Institution**

The article examines the issue of extending the informational space within the framework of international cooperation by means of musical computer technologies (MCT) with the aim of improving the quality of education during the process of teaching foreign students. The author acknowledges the necessity of developing a methodology for applying the MCT in musical education system of an artistic higher education institute. Description is made of authorial educational courses of the Khabarovsk State Institute for Culture (KSIC) "Electronic Keyboard Instruments" and "Computer Music Creativity." The viability of expanding the timbral aspect of the electronic keyboard synthesizer with the richness of the musical culture of the Russian Far-East and the countries of the Asian and Pacific Island Region. Analysis is made of the role of the MCT in the educational space of the artistic higher educational institutions of the People's Republic of China (PRC). Accentuation is made of the interest of promoting the disciplines connected with the MCT. This becomes manifested by the high level of technical infrastructure of the musical computer auditoriums, as well as auditoriums for holding classes in the higher educational institutions of PRC where computer technology is used.

Keywords: musical computer technologies, students from the People's Republic of China, international cooperation, electronic keyboard instrument, computer musical creativity.



**Sergei I. Kudinov, Zulfiya R. Khayrova, Olga B. Mikhailova  
Stanislav S. Kudinov, Irina B. Kudinova**

**The Specificity of Self-Realization of Adolescents  
with the Musical Type of Giftedness**

In contemporary society continuously more demands are applied to organization of allround support of gifted children. On the state-managed level various purposeful programs and specialized centers of supplementary education directed at the development of giftedness. Musical education extensively facilitates the development of personality, especially during the period of growing up. The article presents an analysis of characteristic manifestations of the self-realization of adolescents endowed with a musical type of giftedness. The aim of the carried out research is to display the specific characteristic features of the growing self-realization of adolescents who are successful in their musical activities. Those surveyed in the research were 92 participants (46 youths and 46 young girls) aged 16 and 17 studying music in special educational institutions for 7–10 years. All the respondents have had significant achievements in mastery of the art of music. The study of the particularities of this group’s self-realization made use of the “Multidimensional questionnaire of self-realization of personality” developed by professor Sergei Kudinov within the framework of a poly-systemic conception of personality. The results of empiric research have been subjected to quality and quantity analysis and mathematic-stylistic elaboration. The carried-out research disclosed the specificity of self-realization of adolescents with musical giftedness. It allows specialists in educational institutions to develop technologies to organize the psychological and pedagogical maintenance for the youth with the consideration of the specificity of manifestation of self-realization in the given age period of development of personality. The research was carried out within the framework of the initiative research work 050423-0-000 “Internet space as an innovative sphere of personal self-realization in contemporary society.”

Keywords: creative giftedness, adolescent age, musical giftedness, correlational plead, selfrealization.

**Vera B. Valkova**

**Letters to London: New Material about Sergei Rachmaninoff’s  
First Performance Outside of Russia**

The article includes the first publication and commentaries to Sergei Rachmaninoff’s letters to London connected to his first tour abroad in April 1899 preserved in the British Library. The addressee of the letters is Francesco Berger, who at that time held the post of the merited secretary of the London Royal Philharmonic Society. The letters are presented in the original German and in Russian translation by the author of the article. The material of the letters makes it possible to specify certain details of his work on the Second Concerto for Piano and Orchestra. The additional sources brought in for examination provide new information about the composer’s sojourn in London in the spring of 1899.

Keywords: Sergei Rachmaninoff, Rachmaninoff’s letters to London, Rachmaninoff’s Second Concerto for Piano and Orchestra, Rachmaninoff’s debut abroad.

**Vadim Rakochi**

**Transformation of Orchestration in Rachmaninoff’s**

## ***Rhapsody on a Theme of Paganini and Jazz Idioms***

The breadth of the orchestra's transformation in Rachmaninoff's *Rhapsody on a Theme of Paganini* in comparison with his concertos and the impact of jazz on this process have not been thoroughly examined yet, despite the fact that a number of research works has been written on the subject, even though it was the element of jazz which introduced a new level of freedom to the composer's use of the orchestra. The presence of jazz in this work was demonstrated by a renewal of the list of instruments, by the inclusion of additional specific woodwind instruments and the increase of the density of the percussion instruments because of varied and regular use. An unusually wide palette of timbral effects in the orchestra used by the composer in his work and the frequent introduction of instrumental solos in certain sections of the work raise quality of each of the timbres to a new level of significance by promoting contrast juxtapositions. These changes explain the modification of the functions of the piano and the orchestra in the concerto, as well as the change of Rachmaninoff's approach to the orchestra: the "orchestra as a whole" is often replaced by the "orchestra as a union of soloists", based on an approach similar to Mahler's. These processes are a result of the growth of the theatrical element and are related to the influence of American show culture of the 1920s-1930s in general and the jazz orchestra in particular. The impact of jazz on Rachmaninoff's orchestra is predominantly indirect, rather than direct, as in Gershwin's symphonic works. However it is precisely this fact that explains the multiplicity of manifestations of jazz and the diversity of its semantic meanings in the Rhapsody.

Keywords: Rachmaninoff, Gershwin, Rhapsody on a Theme of Paganini, jazz, symphonic music, concerto orchestra.