

## CONTRIBUTORS

**Alsyu G. Akhtyamova** is a graduate of Ufa State Academy of Arts named after Zagir Ismagilov. She has graduated from the Academy in 2002 with a degree in violin. The main area of her scientific interests is the art of violin in Bashkortostan.

**Galima U. Aminova** is Candidate of Philosophy, Professor of Humanities at Moscow State Tchaikovsky Conservatory named after P.I. Tchaikovsky. The topic of her Candidate dissertation is “The Model of the World in the Works of S. I. Taneyev”, defended in the subfield 09.00.01 Ontology and Theory of Knowledge. The sphere of her scholarly interests is related to the work of S. I. Taneyev and philosophy of music. She has authored more than 30 articles, participated at a number of conferences. She has published monographs: *The idea of communal (sobornost) in the choral and symphonic works of S. I. Taneyev* and *The Russian roots of the work of S. I. Taneyev*.

**Alexandra O. Arakelova** is Candidate of Arts, Assistant Professor, Honored Worker of Culture of Russian Federation. She has graduated from Saratov State Conservatory named after L.V. Sobinov as a musicologist, the graduate school (aspirantura) of the Moscow State Conservatory named after P. I. Tchaikovsky. She taught at the Children’s Music School named after A. N. Scriabin, Academic Music College of the Moscow State Conservatory, and Moscow Musical-Pedagogical Institute named after A. Schnittke. Since 2000 until present she is the Assistant Director at the Department of Science and Education of the Ministry of Culture of the Russian Federation.

**Alexander I. Demchenko** is Doctor of Arts, Professor, Chair of the regional Dissertation Committee of the Saratov State Conservatory named after L. Sobinov. He is a full member of the Russian Academy of Natural Sciences, a member of the Journalist’s Union and a member of Composer’s Union of the Russian Federation. He has published a number of monographs, articles on history of Russian music, musical ethnography, and methodology of music scholarship. He combines teaching with lecturing and working as a musical critic.

**Olga A. Demchenko** is Candidate of Fine Arts, Professor of the Music History at the Saratov State Conservatory named after L. Sobinov. The sphere of her scientific interests covers early music and keyboard instruments of Baroque era, especially the history of harpsichord culture in Russia. She has participated in a numerous regional, national and international conferences. Besides the research, she also performs as a harpsichordist.

**Simon Desbruslais** is a doctoral student at Christ Church, University of Oxford, having previously studied at King’s College London and the Royal College of Music. His forthcoming thesis provides an intellectual context for the music theory of Paul Hindemith, and then uses this to re-examine Hindemith’s own compositional process. Additional interests include Russian music theory, particularly Sergei Ivanovich Taneyev, and living British composers. Concurrently with his academic work, Simon is a professional solo trumpeter, dividing his time between period Baroque and contemporary music performance. He has taught harmony and counterpoint, twentieth-century music and analysis at eight different Oxford colleges, and to postgraduate students at the University of Nottingham.

**Vladislav E. Devutsky** is Doctor of Musical Arts, Professor of Music Theory at the Fine Arts Academy of Voronezh. He is an author of many articles, in such journals as *Musical Academy*, inter-collegial books, published in Astrakhan and Voronezh, as well as textbooks. They devoted to problems of musical semiotic, acoustic, pitch structure of music of different styles, choral arrangements of Preludes and Fugues of J.S. Bach.

**Galina N. Dombrauskene** is Candidate of Arts, Docent of the Department of History of Arts and Culture of the Marine State University named after Admiral G. Nevelsky. She works on inter-textual evolution of Protestant chorales. She’s published number of articles on this subject, in 2006 an article *The Metatext of a Protestant Chorale in Space of Musical Culture* came out of print.

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**Ninel F. Garipova** is Candidate of Arts, Professor, Chair of the Piano Department at the Ufa State academy of Arts named after Zagir Ismagilov. Her Candidate dissertation “Bashkirian piano music (to the problem of formation of the national aspects)” has been conferred in 2000. She has been studying Bashkirian piano music for more than thirty years. She has published monographs and numerous articles on this topic.

**Natalia Yu. Grodnitskaya** is musicologist, Docent at the Department of History of Music of the Petrozavodsk State Conservatory named after A. K. Glazunov. She is the Honored Worker of Arts of Republic of Karelia. The main topic of her scientific interest is professional musical culture of Karelia. She is the author of a number papers and articles, including the essay “Operas and ballets by the composers of Karelia” (Petrozavodsk, 2003), monograph-essay “Helmer-Reiner Sinisalo” (Leningrad, 1984), articles dedicated to composers of the region published in *Musical Academy, Music and Time* and in the collection of articles “The composers of the Russian Federation” (Moscow, 1981).

**Natalia V. Gubkina** is Assistant Professor at the Herzen State Pedagogical University of Russia. Her Ph.D. degree in music history is from the Russian Institute of Arts History (St. Petersburg): Dissertation “Nemeckij muzykal’nyj teatr v Peterburge v pervoj treti XIX veka” [German Musical Theatre in St.Petersburg in the first third of the 19th century], also published as a book 2003. She is the member of the international “Carl Maria von Weber-Gesellschaft e.V.”, Berlin-Detmold. She has been a participant in different international research projects and conferences – at the Public Academy of Science of the German Minorities in Russia, at the Intercultural Science Project “Deutsche Musikkultur im östlichen Europa” [German Music Culture in Ost-Europa], University in Bonn. 2007-2009 as an Alexander von Humboldt Foundation scholarship holder she studied in Germany a process of spreading of Jazz in Europe in the 1920s-30s. Major areas of research: German Musical Culture in Russia, History and Reception of Jazz, Interpretation Analysis of Jazz Singing.

**Larisa V. Guryanova** is currently an assistant at the Department of Theory, History, and Pedagogy of Art at the Department of Art and Artistic Education at Saratov Pedagogical Institute of Saratov State University named after N. G. Chernyshevskiy. She is also a Ph. D. student at the Voronezh State Academy of Arts. Her research interests include polyphony in guitar music of contemporary Russian composers. Ms. Guryanova participated in the International Conferences “Classic Guitar: Contemporary Performance and Teaching” (2007, 2008, 2009, 2010, Tambov). She also took part in the program of the 3<sup>rd</sup> International Festival “Classic Guitar in the XXI century” (2009, Kazan). The author has published in several collected works and in the journal *Musicology* (2009, Moscow).

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**Saida Z. Iskhakova** is Candidate of Arts, Docent of the Department of Composition of the Ufa State Academy of Arts named after Z. Ismagilov. Her dissertation on the non-classical sound space in music of the beginning of the 20<sup>th</sup> century, has been defended at the Russian Academy of Music named after Gnessins in 1998. She is the winner of the George Soros Award (Moscow 1990) and the All-Russian Competition of the Scholarly Papers (Kazan, 2004).

**Ildar D. Khannanov**, Ph.D. (University of California, Santa Barbara), ABD and Diplom of Moscow State Tchaikovsky Conservatory, is 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 *Theoria*, *Film Music Journal*, *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*.

**Raushania R. Khatypova** is a teacher, graduate student at the Department of Music Theory of Ufa Academy of Arts named after Zagir Ismagilov. She has been the participant at national and international conferences. The topic of her Candidate dissertation is “The Dialogue between the “Mine” and the “Other’s” in the musical works based on the theme of the 24<sup>th</sup> Caprice of N. Paganini.”

**Svetlana I. Khudozhnikova** is a pianist and a harpsichord player, Docent at the department of Piano Minor of Petrozavodsk State Conservatory named after A. Glazunov. She graduated from Petrozavodsk' Branch of St. Petersburg Conservatory of Music and received her Ph.D. from St. Petersburg Conservatory later, in 1984.

Her internship at the Moscow Conservatory (2003-2004) was at the Department of Historical and Contemporary Performing Arts. Her fields of interests are solo harpsichord playing as well as in ensemble with cello (figured bass).

**Grigory R. Konson** is Docent, Candidate of Arts, Chair of Department of Theory and History of Performing Arts of the World Musical Culture Division at the State Maimonides Classical Academy. The member of Society of Journalists of Moscow and the Russian Federation, and the Society of Composers of Moscow and Russian Federation, assistant editor of *Musical Academy Quarterly*. In 2010 he has become a co-founder of the Musicologist's Guild of Russia. He has been appointed as an Assistant Director of the *Compozitor* Editions. He maintains the rubric Creative Profiles of the Scholars in the journal *Music Scholarship*. He graduated from the Gnesin Academy of Music, Moscow as violinist, singer (countertenor) and musicologist. He is an editor of the first Russian five-volume project on musical historiography «Musicologists of Russia. Master's Portraits”. He is a founder of the International scientific conference «Performing Art and Musicology. Parallels and Interactions». He actively participates in the national and international conferences. His

works are published in journals such as *Musicology*, *Music life*, *Musiqi dünyasi* (and its electronic version – *Harmony*), *Theatre. Painting. Cinema. Music; Musical Academy*. Dr. Konson has published more than 60 articles in the scholarly periodicals published in Moscow, Astrakhan, Baku, Rostov-on-the-Don, Tambov and Ufa. He has read his papers at more than 20 national and international conferences. His name is entered into the “Golden Book of Young Talents of Russia, 20<sup>th</sup>-21<sup>st</sup> Centuries”.

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**Alexander Ye. Lebedev** is Candidate of Arts, Docent at the Department of Orchestral Folk Instruments at Saratov State Conservatory named after Leonid Sobinov. The central topic of scientific interest of Lebedev is the evolution of bayan repertoire, specific role of bayan and accordion in the field of modern chamber music. One of the subjects of his analytic research is the genre of concerto for accordion and orchestra, which involves the study of the problem of timbre polymorphism of the instrument, semantic universality, as well as bayan technique and interpretation.

**Ralph P. Locke**, BA, Harvard; MA, Ph. D. Chicago, is Professor of Musicology at Eastman School of Music, and University of Rochester, USA. He is a Board member of a number of prestigious journals, such as *Journal of Musicological Research*, *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*. He is a Senior Editor of the Eastman Studies in Music; music editor of Encyclopedia of New York State. Dr. Locke is the author of *Music, Musicians, and the Saint-Simonians and Musical Exoticism: Images and Reflections, a co-editor of Cultivating Music in America: Women Patrons and Activists since 1860*. He has published a number of musicological articles and reviews on American musical life, Berlioz, Liszt, Saint-Saëns, Schumann, Loeffler, Copland, Virgil Thomson, Bernstein, and other composers in *Cambridge Opera Journal*; *Fontes artis musicae*; *Revue française de musicologie*; *19th-Century Music*; *Journal of the American Musicological Society*; *Opera Quarterly*; *MLA Notes*; *Pendragon Review*; *Journal of the American Liszt Society*; *Mendelssohn and Schumann Essays*; *Music in Paris in the 1830s*; *Music and Society: The Early Romantic Era*; *Les Saint-Simoniens et L'Orient*; *En travesti: Women, Gender Subversion, Opera; The Work of Opera; The Nineteenth-Century Symphony*; *Edward Said and the Work of the Critic: Speaking Truth to Power*; *Liber Amicorum Isabelle Cazeaux*; *Liszt and His World*; *Musique, esthétique et société au XIXe siècle*; *Händel's Opern: Das Handbuch*; *International Musicological Society (IMS) Conference Proceedings (1982, 1992, 1997)*; *New Grove Dictionary of Music and Musicians*; *New Grove Dictionary of American Music*; *New Grove Dictionary of Opera*; *New Grove Dictionary of Women Composers*; *New Harvard Dictionary of Music*; *American National Biography*; *Encyclopedia of New England Culture*; *Dictionnaire Berlioz (Prix de l'Académie des Beaux-Arts)*; *Dictionnaire de la musique en France au XIXe siècle (MLA Vincent H. Duckles Award)*; and *Encyclopaedia Britannica*.

Dr. Locke is Scholarly Adviser to the Rochester Philharmonic Orchestra and Bard Summer Scape. He is the recipient of Galler Prize (1980), MLA Prize for bibliography (1981), ACLS Fellowship (1983), National Endowment for the Humanities Summer Stipend (1988), National Endowment for the Humanities Fellowship (2006-7), American Musicological Society and Society for American Music Society Publication Subventions (1986, 1997), Bridging Fellowship (1990), Music and Letters Award (2002), ASCAP-Deems Taylor Award (1992, 1996, 1999, 2003, 2007) and H. Colin Slim Award (American Musicological Society, for 2005 article on *Aida*).

**Yelena M. Lozan** is degree candidate at the Urals State Conservatory named after M. P. Mussorgsky in Yekaterinburg. She is currently working on the topic "Chorales of Cesar Franck in the mirror of the dialogue between Baroque and Romanticism."

**Elvira G. Panaiotidi** has graduated from the Astrakhan State Conservatory. She received her Candidate degree in Pedagogy from the Moscow State Pedagogical University and her Doctor degree in Philosophy from the Institute of Philosophy, Russian Academy of Sciences (Moscow). Since 2004 she is Professor at the faculty of Humanities at the North-Ossetian State Pedagogical Institute. She is the author of monographs *Plato's Views on Music Education (1998)*, *Conflict of Paradigms. Western Philosophy of Music Education of the second Half of the XXth century (2004)*. Her book *Emotions in Us and in Music. Critical Study of the Discussion in the Analytical Philosophy of Music* is forthcoming in 2010. Her research has been published in Russian (*Philosophical Sciences, Philosophical Research, Polygnosis, Observatory of Culture, Questions of Psychology, Art Criticism*, etc.) and international (*Musik & Ästhetik, Philosophy of Music Education Review, Philosophia, International Journal of Aesthetics and Sociology of Music, Studies in Philosophy and Education*, etc.) periodicals. Elvira Panaiotidi has been honoured with numerous fellowships in Germany and Greece. She has been teaching philosophy of music at Hamburg university and at Hochschule für Musik und Theater (Hamburg). Her research interests include philosophy of music and music education, aesthetics, gender studies, analytical philosophy of music, ancient Greek philosophy of music.

**Ksenia N. Repina** is a graduate student at the Laboratory of Musical Semantics of the Ufa State Academy of Arts named after Zagir Ismagilov. The field of her research is the problem of meaning organization of the musical texts of Baroque, on the example of keyboard sonatas of Domenico Scarlatti. She has been the participant at conferences in Moscow, Astrakhan, Petrozavodsk. Ms. Repina is artistic director of the performing group *Navis Magica*, specializing in Baroque performances based on the new concept of deciphering of the musical text "keyboard score as a folded in orchestral score."

**Natalia A. Ryzhkova** is musicologist, Ph. D. Senior Researcher at the State Institute of Art Studies, Moscow. She is the author of some 60 articles published in various scientific journals, encyclopaedias, and collections.

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**Sergey L. Slobodnyuk** graduated from Tajikistan State University, Department of Russian language and philology (1989). He has finished postgraduate course at the University of Russian Literature of Russian Academy of Sciences "Pushkin's House". He is Doctor of Philology, Doctor of Philosophy, Professor, Honoured Science Worker of Russian Federation. S. Slobodnyuk is the author books on Russian writers and poets, their relation to philosophy. He is particularly interested in the realization of the images of evil in various arts. At present professor Slobodnyuk chairs one of the Departments at the Magnitogorsk State University.

**Maria A. Smirnova** is a 2<sup>nd</sup> year doctoral student at the Department of music theory of the Ural State Conservatory named after M. P. Mussorgsky. In 2008 she finished her studies at the conservatory with a degree in Musicology. In 2008 the author became a diploma winner of the XVIII All-Russian competition of student's research works in musicology, held by the Russian Musical Academy named after Gnesin. The contest article has been published in the *Music and Time* magazine.

**Kenneth Smith** is a theorist and musicologist, and he teaches Music Theory at Durham University. Whilst his research is principally analytical, areas of specialism include Russian music, philosophy, psychoanalysis, semiotics and aesthetic theory. After an undergraduate degree at King's College London, Kenneth moved to Durham to study with Dr. Michael Spitzer. His recently completed Ph. D. was devoted to an interdisciplinary study of Alexander Skryabin's harmonic system and its roots in Russian culture and philosophy. He is currently researching the songs of Charles Ives and the operas of Alexander Zemlinsky, examining these works with the theory of harmony developed in his research on Skryabin. Kenneth has presented papers on his research at international conferences, and articles on Skryabin and Zemlinsky are scheduled to appear in music journals through the coming year.

**Alina V. Tkachuk** is graduate student at the department of Music History of the Novosibirsk Conservatory. Her Master Thesis, completed in 2009, was «Henry Purcell's "The Fairy Queen" in the genre-stylistic context of European music of the 17th century». She made a number of presentations at regional meetings and conferences. Also, she is a first prize winner of the All-Russian competition among students' works in musicology (Moscow, 2008). Her works were published in such journals as *Music and Time*, and *Siberian Musical Almanac* (as a co-author with Ye. Pankina).

**Vladimir F. Tretjachenko** is Candidate of Arts. The field of his scholarly interests is history and theory violin pedagogics. He is the winner of All-Russian contest in new technologies in artistic education "Balakirevskiy project-2006" (Moscow). He has published more than 50 scientific works, including the monograph "The paths of the development the genre of violin etude", as well as compositions for violin "Baby concerto", "Concertino" (published by "Composer", Saint Petersburg), collections of the plays and the textbook "Violin ABC-book".

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**Marianna S. Vysotskaya** is Candidate of Arts, Assistant Professor at the Department of Contemporary Music at the Moscow State Tchaikovsky Conservatory, member of the Union of Composers of Russia, the holder of the Premier Prix of the Concours Interrégional Supérieur de l'Orgue (Luxembourg, 2002). Her scientific interests are mainly related to the problems of 20th-century music. Combines research and teaching practice with performances as organist, both – solo and accompanist. She took part in various international conferences and festivals. Her works are published in journals such as *Musical Academy*, *Musicology*, *Music and Time*.

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