

**HORIZONS OF MUSICOLOGY**

**Sergey P. Polozov**

*The Notion of Information and the Informational Approach in M. Aranovsky's Researches*

The article considers several works by Dr. Mark Aranovsky in terms of his use of an informational approach to researching the phenomenon of a musical statement. In the context of his view on the music as a way of communication, the differentiation between syntactic and semantic aspects of information has been highlighted, as well as such Aranovsky's terms as *musical language* and *musical thinking* have been considered. In addition, the author has analyzed various Aranovsky's approaches to the definitions of *information* in general and *musical information* in particular. Special attention has been paid to the problem of "informational evolvement" of the melody; particularly, both resemblance and differences between Aranovsky's informational approach and the classical information theory have been analyzed.

**Keywords:** Mark Aranovsky, information in music, informational approach

**Dmitry B. Gorbatov**

*Nikolay Myaskovsky on the Form and the Content in Music (as Exemplified by His Article on Nikolay Medtner)*

The article has for the first time presented a detailed comparative and critical analysis of a triad of terms used by Alexander Potebnya and Nikolay Myaskovsky, such as "external form," "internal form" and "content," from the points of view of today's linguistics and general semiotics. At the same time, three aspects of the *plane of expression* of a musical statement have been revealed and defined as *form-structure*, *form-texture*, and *form-process*. In addition, a doubt in the expediency of the notion "internal form" as applied to a piece of music has been voiced, and Myaskovsky's subjectivity in his assessment of Glazunov's music has been marked. It has been shown in the tideway of Vladimir Vernadsky's scientology concept that Myaskovsky's scientific delusion has, firstly, been favoring the evolvement of scientific truth in a regular way and, secondly, been raising questions that are still highly topical for interdisciplinary humanitarian knowledge.

**Keywords:** Nikolay Myaskovsky, Nikolay Medtner, Boris Asaf'yev, Alexander Glazunov, Alexander Potebnya, Vladimir Vernadsky, musical form, musical content, musical aesthetics, general semiotics

**Aleksandra V. Krylova**

*The Phenomenon of "Project" as the Way of Academic Art Music Marketing in Today's Social and Economical Conditions*

The article views the project activity in contemporary academic music. This kind of an activity reveals some characteristic features of the project as a special form of art presentation. The author analyzes the reasons of efficiency of such an activity and makes an attempt to prove that the project activity in the field of arts is a trend of today's culture.

**Keywords:** project, music, composer, performer, mass media, public relations

**MUSIC IN THE SYSTEM OF CULTURE**

**Irina N. Vanovskaya**

*Metaphors and Vocabulary of Architecture in the Terminology of the 19<sup>th</sup> Century Musical Forms*

The article views some special factors of how the metaphors and vocabulary of architecture function within the terminology of the 19<sup>th</sup>-century musical forms. Analogies of some architectural and music composition principles related with the implementation of the concept of form as "building" can be revealed within the

general context of culture during the epoch of romanticism. The author views architecture as an important term-making tool to develop the notions of the very music; she also grounds the topicality of researching the metaphor in today's musicology.

**Keywords:** metaphors of architecture, vocabulary, musical forms, architectonics, composition

**Zinaida V. Fomina**

*The Essence of Musicality in Interpretations by Masters of Romanticism (an Ontological Aspect)*

The article develops an ontological approach to the understanding of music which is considered an expression of the fundamental existential grounds. Attempts by romanticists to discover some transcendental "horizons of the unknown and supreme world" in spontaneous movements of an artist's soul, as well as an "anticipation of otherworldly life" and an understanding of creative work as a "newly created world," have been interpreted as ontological insights that later received their theoretical grounding in both existential and phenomenological models.

**Keywords:** ontology of music, romanticism, poetic attitude, the finding of musical senses in nature

**Olga O. Drannikova**

*On Playing Nature of the Scherzi in the 19<sup>th</sup> Century Symphony: Cultorological and Historical Aspects*

The author views the scherzo as an instrumental music genre with long history, which formed its different types with genre complexes incident to each of them during the 18<sup>th</sup> and 19<sup>th</sup> centuries. The attention is focused on the scherzo in the 19<sup>th</sup>-century Russian symphonies, which co-opted main features of the world feeling of the epoch: on the one hand, both spiritual quest for the national idea and an urge to recreate an entire concept of the world and the man; on the other hand, all contradictions and conflicts of the time, which were reflected in an artist's inner world.

**Keywords:** Russian music, symphony, scherzo

**Polina S. Volkova**

*The Swan Lake of P. I. Tchaikovsky in the Context of Modern Art: Interpretation and Reinterpretation*

The article views Tchaikovsky's ballet *Swan Lake* together with its interpretations and reinterpretations in literature, cinematography and choreography. The difference between interpretation and reinterpretation as phenomena is analyzed in details. Sergey Parajanov's novel *Swan Lake* together with Yuri Il'yenko's movie with the same title, as well as the staging of Tchaikovsky's ballet by the British choreographer Matthew Bourne, illustrate the author's position.

**Keywords:** interpretation, reinterpretation, scenario, libretto, choreography, cinematography

**AREA STUDIES IN MUSIC**

**Lyudmila K. Shabalina**

*On the Centenary of the Opera and Ballet Theater in Yekaterinburg: the Birth of the Theater and the Forgotten Facts*

The article tells about the role of the music lovers' art-patronizing aid in the creation of an opera theater in Yekaterinburg (1912), as well as about a public organization that made a decisive effect on the development of the stage in the city. The repertoire of the first theatrical season has been thoroughly analyzed in the context of Russia's opera culture at the beginning of the 20<sup>th</sup> century. The author concludes that a characteristic feature of the theater's repertoire policy at the dawn of its history was the combination of classical and contemporary plays.

**Keywords:** the opera in Yekaterinburg in 1912, patrons of art, opera repertoire

**Yelena O. Kaz'mina**

*The Tambov Region Philharmonic during  
the 1930s–1940s*

The article views the first decades of the Tambov Region Philharmonic operation. It is for the first time that the functioning of this institution – including the characteristics of the main courses of its activities, as well as the work of its leading artistic groups, such as the symphony orchestra, the chorus and the Ensemble of Folklore Songs and Dances, – has been considered on the basis of archival sources. The author resolves that the Philharmonic used to play an important upbringing role in the musical life of both the City of Tambov and the Tambov Region through the forming of the audience's horizon and aesthetic sense.

**Keywords:** musical life in Russia, the philharmonics of Russia's regions, concert tours of Russian musicians

### **MUSICAL FOLKLORE OF THE ETHNIC GROUPS OF RUSSIA**

**Aleksandr S. Yareshko**

*Folk Songs of the Great Patriotic War:  
To the Problem of Folklorization*

The article considers folk songs created during the time of the Great Patriotic War and analyzes their most characteristic features as folklore phenomenon. As exemplified by a series of songs the author has recorded throughout various regions of Russia, their variative continuum, including the ways of adjustment of their tunes to new words, have been analyzed in details. The author concludes that the specific lifetime of songs created by the Great Patriotic War generation has continued in everyday folk culture.

**Keywords:** adjustment of folk songs of the Great Patriotic War to new words, classification of the song material through their genres and subjects, fundamental layer of the 20<sup>th</sup>-century folklore

**Gulnara I. Bekirova**

*Arrangements of Folk Melodies  
in the Works of Russian Composers*

The article analyzes arrangements of folklore tunes widely represented in the oeuvres by composers of different epochs and styles. The problem of systemizing the approaches to primary sources arises because of the variety of terms associated with the selected genre area, as well as with the absence of clear boundaries between the genres it consists of. The author offers her own classification whose criterion is a composer's approach to the primary source; the base of this approach can be either to preserve or to change the structural model of the primary source.

**Keywords:** arrangement, the structural model of the folklore musical and poetical text, variations, fantasias, examples of harmonization

### **MUSICAL POETICS, RHETORIC AND SEMIOTICS**

**Marina N. Chebourkina**

*Rhetoric and Musical Form  
in the Epoch of French Baroque*

The article reveals some deep interrelation between rhetoric and the French doctrine of musical form. The author analyzes such fundamental categories of musical form at the time of French Baroque as *motif*, *membre*, *phrase*, *période* and others, as well as traces their evolution during the 17<sup>th</sup> and 18<sup>th</sup> centuries in the context of theories by Marin Mersenne, Monsieur de Saint Lambert and Jean Jacques Rousseau. The article contains a table of correspondences between the 18<sup>th</sup>-century French theorists' rhetoric and musical terms on the one hand, and the music terminology used in today's Russia on the other hand.

**Keywords:** rhetoric, musical form, France, Baroque, Mersenn, Saint Lambert, Rousseau, period, motif

**Vitaly A. Shuranov**

*Internal Modus of Baroque Form:  
Lad Structuring*

The structural and syntactic characteristics of musical forms at the Baroque time have been established today as a result of a mechanical application of the methodology of analyzing classical forms. Based on a different approach to the form, which had been accustomed at the times of antiquity and Middle Ages, the author shows that it was hierarchic (both modal and thematic) form-making principles rather than syntactic ones that had dominated in any musical structure during the 17<sup>th</sup> and the beginning of the 18<sup>th</sup> centuries. The article analyzes specificities of the modal structuring of Baroque musical forms and gives reasons for a constitutive impact of modality on the Gregorian chant structure. The hierarchic disposition of the medieval modes can already be traced as an internal structural principle in the new context of the Baroque time. As in the Middle Ages, a dualistic worldview remained within the religious attitude of the Baroque time and was symbolically expressed in the internal mode of its musical forms.

**Keywords:** the symbolic structure of medieval modes, modality, musical forms of the Baroque time

**Galina R. Tarayeva**

*Semantic Figures of Sorrow in the Language  
of European Music of the 17th-19th Centuries*

The article proves the possibility of a descriptive analysis of musical semiotics within an area of the images of grief. The descriptive principle leans on the context of perceiving the symbolic layers of musical text. Semiotic metamorphoses of the "motif of pleading" are represented, exemplified by pieces composed from the 17<sup>th</sup> till the 19<sup>th</sup> centuries.

**Keywords:** theory of musical semiotics, perception of the meaning and symbol in music, the "motif of pleading"

**Olga V. Ghenebart**

*On Cases of Tonal Semantics  
in the Music of S. V. Rachmaninoff*

The article views an area of images associated with the minor keys most often used by Rachmaninoff, all of whose C-sharp-minor pieces, together with the fragments where this key is used sporadically, served a material for the author's observation. In the course of the analysis, some repeated harmonic idioms determining this key's relatively stable area of images in Rachmaninoff's oeuvre have been revealed. The following two "imagery zones" of the C-sharp Minor have been highlighted: a mode of exalted grief dominates in one of them, whereas the other expresses anticipations of an apocalyptic nature. The examples of how Rachmaninoff used the C-sharp Minor are bright evidence that a certain area of mutually related artistic images may be "affixed" to a certain key.

**Keywords:** an area of images associated with certain keys, symbolic motifs, symbolism of the Baroque time, phonic contrasts, cadence idioms

**Yelena M. Shabshayevich**

*Embodiment of Program in the Miniatures  
of Russian Composers-Pianists of the 19th Century*

The article traces both the birth of the programmatic principle in the Russian piano miniature and a gradual transition from its purely mimetic forms to more complex ones. Some little-known and forgotten pieces by piano composers are researched as examples of so-called "trivial" music. General trends in an entire development of the national music, which was in many aspects formed under the influence of the concert practice, are highlighted.

**Keywords:** piano music, programmatic miniatures, the 19<sup>th</sup>-century music in Russia

## **MUSICAL TEXT AND ITS PERFORMER**

**Alexei V. Gvozdev**

### *The Problems of Interpretation of Music*

The article views various approaches to the interpretation of music, mainly from a point of proportioning the objective and the subjective. Some prominent performers' and composers' opinions regarding interpretation of their works are figured out. The author has worded his own views regarding the issues of interpretation and its crystallization in the course of working on a piece of music.

**Keywords:** performing art, music interpretation, measure of the objective and the subjective, individual approaches

**Irina V. Alekseyeva**

### *The Functions of Instrumental Idioms in the Forming of Keyboard Music at the Time of Baroque*

The mutual solo and ensemble music-making practice favored the display of music material of other instruments in the 17<sup>th</sup>–18<sup>th</sup>-century scores for the keyboards. As exemplified by variations on basso ostinato for the keyboards, the author introduces an algorithm of analyzing musical idioms characteristic for lute, organ, flute and violin works of the Baroque time. These idioms show some special timbre and acoustic features of various instruments, revealing their technical opportunities and stroke specificities, as well as participate in the genre-forming of passacaglias, chaconnes and grounds for the keyboards. The understanding of the stylistic context of such idioms helps both researchers and performers analyze Baroque-time works for the keyboards.

**Keywords:** keyboard music of the Baroque time, basso ostinato, passacaglia, chaconne, ground

**Xenia N. Morein**

### *Keyboard Urtext as the Ensemble Score in the Practice of Baroque*

The article analyzes urtexts interpreted as quasi-scores for the keyboards as a phenomenon of the Baroque time. The author views Domenico Scarlatti's oeuvre for the keyboards in the context of the ensemble music-making traditions during the 17<sup>th</sup> and 18<sup>th</sup> centuries. The possibilities of developing today's performing art, granted by explications of the Baroque-time works for the keyboards into ensemble scores, are surveyed. The article contains paintings of the 17<sup>th</sup> and 18<sup>th</sup> centuries illustrating scenes of the ensemble music-making by the manuscripts for the keyboards.

**Keywords:** Domenico Scarlatti's urtexts as quasi-scores for today's ensemble performers on the keyboards, the Baroque-time music for the keyboards, sonata, the 17<sup>th</sup>-century ensemble music-making, scenes of music-making on the Baroque-time paintings

## **ON THE HISTORY OF WESTERN MUSIC**

**Yelena V. Vyazkova**

### *Debatable Questions of Bachiana: "Seventeen Chorales" and "Canonic Variations"*

The article views some problems of studying J. S. Bach's late oeuvre, discussed during the recent decades. Based on her research of the manuscripts, the author has come to some new conclusions. Initially, *The Seventeen Leipzig Chorals* were a complete cycle that consisted of twenty chorals: its final segment contained *Three Canonic Variations* written in right after Choral No. 17. The manuscript of the Canonic Variations precedes the original edition; therefore, the version it represents may not be considered authentic.

**Keywords:** J. S. Bach's Seventeen Chorals, J. S. Bach's Canonic Variations

**Larissa L. Krupina**

### *The Factor of Contrast in Ritornello-Figurative Forms of J. S. Bach*

The article analyzes the basic kinds of J. S. Bach's ritornelle and fugue forms with contrasting themes. The author believes that the role of this contrast is the most important factor of dramaturgy, which either reminds a sonata in some cases or forms an independent plane of structure in others. Besides, the author reveals a relative ponderability of ritornelle, fugue and sonata principles in some concrete examples of J. S. Bach's mixed two-theme forms.

**Keywords:** J. S. Bach, mixed forms, contrast of themes

**Marina Ye. Ghirfanova**

### *On New Form of Polymetry in Ars Subtilior of the Last Quarter of the 14<sup>th</sup> and Early 15<sup>th</sup> Centuries (Tractatus figurarum by Phillipus de Caserta)*

The article views a new form of polymetry which was invented during *Ars Subtilior* and became the most important feature of the *Ars Subtilior* rhythm. The specificity of this form reveals itself through an analysis of Phillipus de Caserta's theoretical treatise containing one of its earliest descriptions. The article analyzes both the historical background of forming this kind of a technique and its functioning within the *Ars Subtilior* artistic practice. The author defines an importance of this new form of polymetry for the historical process of the meter formation in Western music.

**Keywords:** music meter, *Ars Subtilior*, polymetry, Phillipus de Caserta

**Anzhela L. Khokhlova**

### *On Features of Theatricality in the Keyboard Sonatas of J. Haydn*

The article considers a possibility of implementing the play logic in the music by Joseph Haydn. Based on theatrical principles of the composer's thinking, the play logic in music gets implemented through certain space-time relations. The author believes that such notions as "the way of imagining the 'characters'," "the order of processing the 'fable,'" and "the manner of structuring the 'plot'" – which let us see some scenic presentation behind the score, whose capacity appears in a generous abundance of various metamorphoses, – may be applied to Haydn's oeuvre.

**Keywords:** the space-time of play, a theatrical model of thinking, associative links of theatrical play, personified themes

**Marina V. Monakhova**

### *The Style Specificity of Masonic Cantatas of W. A. Mozart*

The article defines criteria to qualify Mozart's certain works as Masonic. Observations by a series of foreign and Russian researchers (Paul Nettl, Katharine Thomson, Valentina Shirokova, Yevghenia Chigaryova) over the stylistic specificity and the sense-forming algorithms in Mozart's later works are summarized, thus a method of analyzing the Masonic opuses has been worded on this basis. A practical use of the method is demonstrated on the material of Mozart's Masonic cantatas.

**Keywords:** W. A. Mozart, musical style, masonry, cantatas

**Viktor V. Khairullayev**

### *Antonio Salieri in Vienna: Becoming a Master*

The article surveys the composer's oeuvre and life in Vienna. Special attention is paid to the relationship between Salieri and Mozart: they used to meet personally many times (particularly at the court of Emperor Joseph the Second), and their operas would sometimes be staged on the same evening. The article reveals some facts of an acquaintance and first meetings of Salieri

with his wife-to-be, as well as mentions some pieces composed by Salieri's great pupils (Schubert, Beethoven) and dedicated to him.

**Keywords:** Salieri, Mozart, opera, singspiel, the 18<sup>th</sup>-century music, Joseph the Second

### **Vladislav E. Devutsky**

#### *The First Symphony of G. Mahler: Specifics of its Musical and Dramaturgic Concept*

The article analyzes a very complex conception of Mahler's First Symphony in terms of its numerous extra-musical ideas and literary associations gathered into an integral substantial complex. In the author's opinion, the funeral march in the third movement of Mahler's First Symphony is the core of understanding its concept. The author sees it as a reflection of the composer's romantic worldview. All other ideas just set it off and may not be viewed as any independent sense-making components of the symphony.

**Keywords:** Gustav Mahler's First Symphony, romantic hero, search for a dramaturgic concept

## **SACRED MUSICAL**

### **Aleksandr S. Yareshko**

#### *Russian Orthodox Bells Ringing in the Slavic World: the Concept of Its Meaning*

The author considers bell ringing as a high achievement of the Russian Orthodox culture. The Slavs had borrowed the bell ringing a thousand years ago, together with Christianity, and it was developing seamlessly, as well as both church arts and folklore, having flowered exceedingly in Medieval Russia. The core idea of the bell ringing is a prayer, an appeal to the Lord. A unique stylistic and genre system of the bell music has appeared in the course of its historical development.

**Keywords:** bell ringing, Russian Orthodox culture, church arts, folklore, the bell-ringing genre system, the bell-ringing music

### **Irina P. Dabayeva**

#### *The Principle of Simultaneous Contrast in the Russian Sacred Concerto of the 19<sup>th</sup> and Early 20<sup>th</sup> Centuries*

The article views a so-called theory of simultaneous contrast, as well as the way the simultaneous contrast principle functions in the Russian religious and secular music during the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries. An impact of the characteristic features of romanticism, including the very idea of contrast, on the Russian religious concerto genre has become a point of the author's special attention. Exhibits of ambiguity in the social attitude towards the genre have been marked, as well as the form-making role of the juxtaposition contrast has been highlighted.

**Keywords:** simultaneous contrast, Russian spiritual culture, religious concerto, religious and secular music

### **Izabella I. Krylovskaya**

#### *Teaching Voice by the Neumes in the Church Practice of Byzantium and Mediaeval Rus': The Questions of History and Methods*

In the course of researching special methods of singing art teaching in Byzantium and Medieval Russia, the author draws her attention to algorithms of perceiving and adapting the Byzantine methods in the newer conditions. Simultaneously, the processes of developing specifically national approaches to teaching in the Russian church-singing practice have been traced. Special attention is paid to an issue of the possibility to use manual means.

**Keywords:** teaching methods, singing art, Byzantium, Medieval Russia

## **CREATIVE PROFILES OF THE SCHOLARS**

### **Grigory R. Konson**

#### *Boleslaw Leopoldovich Yaworsky (1877–1942)*

The article tells about Prof. Boleslaw Yaworsky, a prominent Russian music theorist who possessed encyclopedic knowledge in philosophy and arts, a major public figure and music enlightener, an innovating teacher at the Moscow Conservatory and a pianist. Based on archival materials, the author focuses on one of Yaworsky's most important discoveries: namely, on his reveal of the significance of intonation in music as the melody construction material – i. e. in a new aspect of the meaning that had had no use before Yaworsky. The author concludes that Yaworsky grounded such notions as proto-intonation, human speech intonations and highlighted the most important types of intonation, as well as discovered a connection of the intonation with the artistic image in music and juxtaposed the intonation with both the style and the cultural-historical context. Thus, Yaworsky conceived the intonation as an integral phenomenon.

**Keywords:** Boleslaw Yaworsky, Soviet musicology, intonation, musical speech, image, tritone

## **MUSICAL EDUCATION: THEORY, METHOD, PRACTICE**

### **Larissa G. Sukhova**

#### *Russian Musical Culture and Pedagogy of the First Half of the 19<sup>th</sup> Century*

The author analyzes well-known Western-European musicians' and performers' teaching activities in Russia during the first half of the 19<sup>th</sup> century. An artistic platform of John Field, a famous pianist among whose pupils were Mikhail Glinka, Alexei Verstovsky, Alexander Gurilyov, Vladimir Odoevsky and others, matched the Russian audience's demands. Adolf von Henselt, General Inspector of the Emperor's Schools for Noble Maidens, laid down the foundations of methodology as a special music teaching discipline in Russia. Anton Gerke's activities became a significant factor in the course of a discussion on the ways of national music education. Alexander Villoine favored an introduction of the rational grounds of theoretical methodology into the Russian school of music performance.

**Keywords:** the culture of music teaching, national music education, rational grounds of theoretical methodology

### **Aleksandra O. Arakelova**

#### *On Development of Early Musical Education in Russia*

The article tells about the purposes and tasks of general music education at children music schools and general high schools, as well as about those of early professional music education. An impact of some state cultural policy trends during 1917–1991 on the functioning of children music schools, which have been the basis of professional music education in Russia, is viewed in details. The author concludes that a valuable children music education and upbringing experience accumulated during the Soviet years needs to be preserved and further developed not only on the professional but also on the legislative grounds.

**Keywords:** the art of music; the system of music education in Russia; early, general and professional music education

### **Lyudmila N. Shaimukhametova**

#### *On the Discipline and Program "Introduction into Musicology"*

The article introduces the content of a program course called *Introduction to 'Musicology' as Profession*, which is now obligatory in all higher institutions of music education over Russia. Through the teaching of this subject to musicologists at the Ufa State Academy of Arts, the author is grounding an idea

of both the task-oriented development of their intellection and the forming of their versatile professional skills. In the course of these lessons, both specifically selected exercises, intensive methods of imagination development and creative mechanisms of interaction with the text of music, as well as role-playing games, memory-, logic-, observation-, attention- and imagination-training exercises, etc., have actively been used; besides, the taught topics are accompanied with detailed bibliographical lists. The specificity of the author's approach to this school program considers both scientific and artistic methods in a musicologist's professional activities.

**Keywords:** musicology, an author's program *Introduction into musicology*, various models of musicology as profession

## MUSICAL CULTURES OF THE NATIONS WORLDWIDE

**Marina N. Drozhzhina**

*On Certain Tendency  
in the Study of Musical Culture of Iran*

The article views a trend of reflecting both the live sound and the connection of science with practice, which is mutual for the study of two stages of the Iranian music culture development: the Zoroastrian and the Islamic ones. This development was favored by a certain tradition of scientific thinking that had been formed in the musical treatises of the Islamic time.

**Keywords:** the Iranian music studies, the Zoroastrian singing, the Avesta Gathas (hymnary), the treatise-writing tradition, the music culture of Islam, music of the classical tradition

## INTERNATIONAL DIVISION

**Edward Green**

*Beethoven and Elliptical Tonality*

This essay deals with a surprising aspect of Beethoven's use of tonality – what here is called “elliptical” tonality: it is something he largely innovated. The standard view of tonality – with a single “tonic” as the undisputed center of gravity – can be compared to the geometry of a circle. An ellipse functions differently: there are two foci, and each has its independent gravitational pull. While Beethoven mainly used “standard” tonality in his music, there is ample evidence that he also (and frequently) associated keys in their “elliptical” pairs. Among the works illustrating this point, discussed in this essay, are the Scherzo of the *Pastoral Symphony*; the *Bagatelle in F*, op. 33 no. 3; the *Coriolan Overture*; the *Seventh Symphony*; the *Triple Concerto*. How Beethoven's use of this approach to tonality is related to, but distinguished from, the way Mozart boldly uses key relations is also discussed; and the implications of Beethoven's technique for the later music of Wagner and Mahler is also suggested.

**Keywords:** paired tonality, elliptical tonality, tonality in music of Mozart, Beethoven, Wagner and Mahler

**Sergio Lanza**

*Rhetorical Figures and the 20<sup>th</sup>-century Music:  
a Survey on Micronarrativity*

It is known that the classical rhetoric, in its depth, constitutes an extraordinary survey on the discourse and its structures. Cicero and Quintilianus are viewed in the first place; then Heinrich Lausberg's research on them, which appears to be more abstract in terms of the psychological consequences of rhetoric, is analyzed. The goal of the study is to verify how this way of facing the complexity of sense-making strategies could be integrated into both analytical and compositional tools of the 20<sup>th</sup>-century music. The possibility to compare musical and verbal articulations within a *microformal* dimension is particularly considered: we may find “micronarrations” there through a phenomenological analysis

that considers an emergence of the sense within the structural framework in which the listener plays a fundamental role. It is in the functional link between perception and narration, experience and language, that we can find a way to reinterpret the meaning of ancient rhetorical figures, which first drew attention on such categories as repetition, variation, contrast, order, disorder and symmetry, thus showing their clear affinity with the sense-making processes featured in music. Repetition is one of the most relevant among these categories concerning both verbal language and music.

**Keywords:** music and rhetoric, rhetorical figures in the 20<sup>th</sup>-century music, music analysis, music and arts

**Michel Imberty**

*Émergence du temps et du sens chez Mallarmé  
et Debussy*

Quelles similitudes, quelles connivences Mallarmé a pu repérer dans la musique de Debussy, comme à l'inverse, quelles intuitions Debussy a-t-il reçu des fameux «mardis» où il alla entendre Mallarmé parler de poésie?

L'art de Mallarmé, à travers la théorie de la suggestion, suppose une conception du temps et du sens qui rejoint le temps musical radicalement nouveau qu'instaure la musique de Debussy. Tout d'abord, la recherche des mots fragmente le tissu du temps en instants sonores; puis, dans le mouvement de l'écriture comme dans le mouvement de la lecture, s'ébauche la continuité nouvelle du sens intérieur, subjectif et onirique qui assure le renouvellement indéfini de l'acte poétique dans sa temporalité; enfin, au sein de cette continuité qui établit de nouveaux rapports et de nouveaux liens entre les paroles, leurs sonorités et leurs valeurs imageantes, émerge une nouvelle discontinuité où s'entrechoquent des visions archétypiques et des fantasmes inconscients.

Ce retour de la discontinuité dans la continuité de la conscience – ou peut-être, dans l'inconscient – constitue *la temporalité de l'émergence* que l'on tentera de mettre en évidence dans l'œuvre de Debussy, essayant de restituer ce qui frappa le poète lorsqu'il entendit pour la première fois la musique du *Prélude à l'après-midi d'un faune*.

**Les mots clefs:** musique et poésie, Mallarmé et Debussy, temps, sense, théorie de suggestion

## MUSICAL GENRE AND STYLE

**Irina M. Shabunova**

*Orchestral Stylistic of Baroque in the Music  
of the 20<sup>th</sup> Century: On the Example of Concerto grosso*

The article views the *tutti-soli* juxtaposition as the leading orchestration principle of the Baroque time, which has been getting reborn in the 20<sup>th</sup>-century genre of *concerto grosso*. Some features of the dramaturgic and compositional functions of this principle determined by an impact of both the symphony and the instrumental theater have been characterized in the works by Juzeliūnas, Schnittke, Yekimovsky, Taranov and other composers. Certain creative projects fixing various phases of approximation to authentic samples have been marked in some performers' interpretations of the Baroque music.

**Keywords:** orchestration, genre stylistics, artistic reconstruction, *concerto grosso*

**Anton N. Pavlovsky**

*The Works in the Genre of Cello Concerto  
of Bohuslav Martinů*

The author addresses to the oeuvre by Bohuslav Martinů who made a significant input to the development of the 20<sup>th</sup>-century cello repertoire. The attention is focused on Martinů's works for solo cello accompanied with either symphony orchestra

or various ensembles, which are of great interest for the world top-leveled cellists, despite their rather rare performances. At the same time, features of Bohuslav Martinů's composing style have been defined and his relations with performers and publishers have been told about.

Keywords: concerto, cello, Bohuslav Martinů, the 20<sup>th</sup>-century music

### **Viktoriya S. Krivezhenko**

#### *The Function of Verbal Text in the Oratorios of F. Liszt The Legend of St. Elizabeth and Christus*

The article views some special features of the librettos of Ferenc Liszt's oratorios *Die Legende von der heiligen Elisabeth* and *Christus*. Differences between the verbal text as an element of oratorial architectonics on the one hand and as a dialog between the composer and its listeners on the other hand have been considered in details. The author concludes that Liszt created an essentially new kind of an oratorial libretto.

Keywords: Western-European composers-romanticists, Ferenc Liszt's oeuvre, the 19<sup>th</sup>-century oratorio

### **Yulia L. Fidenko**

#### *Genre Content and Style of Chants of the Mass after the Second Vatican Council*

The article surveys some special genre features of the canticles in today's Mass. The author clarifies the specificities of certain components within the Catholic service in the context of the Second Vatican Council's reforms. The canticles of the Mass are differentiated depending on their liturgical function, text source and a level of the congregation involvement. The author resolves that the congregation involvement into the church service has both caused extension of the song repertoire and modified the liturgical function of certain canticles.

Keywords: liturgical music, musical genre, the Mass, the Second Vatican Council

## **CONTEMPORARY MUSICAL ART**

### **Yelena Yu. Andrushchenko**

#### *Stationary Theater of Musicals in Contemporary Russia*

The author has considered an operation of the musical comedy theater in Russia during the 2000s and the beginning of the 2010s. The most important trends of its development have undergone a detailed view in two aspects: the artistic one (in terms of repertoire) and the management one (in terms of economy). Special attention in the article has been paid to Broadway productions of the so-called "project" theater, which intend to concentrate on the creative, financial, material and technical resources with a purpose of a successful staging of the only play (project). As an example, the author has analyzed both an artistic conception and an operational strategy of the Musical Comedy Theater opened in Moscow on the 21<sup>st</sup> of February 2012.

Keywords: Moscow Theater of Musical Comedy, repertory theaters

### **Aleksandr A. Yermakov**

#### *On Embodiment of the Principles of "Playing Theater" in the Operas for Children by Composers of the Urals*

The article views special aspects of interpreting the scenic action in children's operas by composers of the Ural area. While they show different approaches to this opera component, some cases of its irregular use can be found: e. g. from separate "cut-in" episodes of an actable plane to entirely original dramaturgic concepts with an emphasis on a bright "external" form of the artistic content presentation.

Keywords: children's operas by composers of the Ural area, actable plays, opera dramaturgy, stage manager's theater

### **Yelena Yu. Sokol'nikova**

#### *New Choral Music of A. Larin: Impressions and Meditations*

The article views choral works composed by Alexei Larin during the 2000s. The content and the form make an entire integrity, forming an "idiostyle" of these works. The author raises an issue of relation between verbal and musical texts, which is implemented through the form and the structure, as the musical means do.

Keywords: contemporary composers of Russia, choral music, the 21<sup>st</sup>-century music, "idiostyle"

### **Tatiana S. Yekimenko**

#### *Alexander Belobrodov.*

#### *Musical Pictures on the Motives of Kalevala*

The article analyzes a cycle for piano four hands *Music Tableaux Based on the Kalevala* by Aleksandr Beloborodov, a contemporary Karelian composer, in terms of its specific mode, harmony and composition aspects. The author's solution is that the cycle illustrates the composer's certain theoretical views he has published and been using while teaching a harmony course. The cycle can be viewed as an original *harmony reading-book* for music colleges.

Keywords: Karelian composers, Aleksandr Beloborodov, the Kalevala, didactic manuals

### **Alica R. Sabirova**

#### *The Music of Bashkirian Jazz Ensembles "Dustar" and "Orlan" in the Context of the Tendencies of the World Music of the 1980s-1990s*

The article surveys the process of jazz music development in terms of a mixture of various music cultures. The author assumes an existence of two globalizing waves of jazz and considers their implementation in the oeuvres by the Bashkir jazz ensembles «Dustar» ("Friends") and «Orlan» ("Sea-eagle"), marking their originality in terms of a mixture of some elements of the Bashkir folk music genres with some specific means of expression in jazz. The author has leant upon both special literature on the topic and analyses of some compositions, as well as upon the information she obtained in the course of communicating with Bashkir jazz musicians.

Keywords: jazz in Bashkiria, jazz and folk traditions

