

Angela L. Khokhlova

About the Sources and Contemporary Condition of Musical Cognitive Science

The article examines the sources and the present-day condition of musical cognitive science. It is noted that by means of musicology's turn towards the cognitive scientific paradigm, the study of the forms of musical being is carried out on the basis of elaboration of informational torrents coming from the physical world, biological matter, society and culture.

The cognitive research direction in musical scholarship is at the stage of active formation, but already at the present time brings music theory out onto a new scholarly level, touching upon the entire surrounding world.

Musical cognitive science makes it possible to place new accents pointing to the perspectives of understanding the meaning-bearing structure of interpretation its diverse connections with the cognizing subject, his intellect, experience and level of mental activity. From such positions musical cognitive science may be examined not only as a basis for contemporary science, but also as a means of integral knowledge about the art of music in the system of the world order.

Keywords: cognitive theory, cognitive musicology, musical cognition, interpretation

Sung Liu

Folk Opera in the Typological System of the New Opera of China

The foundation of the genre of new Chinese opera (the getszuy) was laid in the 1940s. Along with the emergence of new types of genres, the necessity arose for a scholarly cognition of this diversity. We are witnessing the formation of the typologies of the getszuy, an overview of which is offered in this article. In the provided typologies the genre of the folk opera stands apart as an original, independent genre of Chinese musical theater of the second half of the 20th century, organically connecting folk music, traditional Chinese drama and European opera. The author highlights the characteristic features of folk opera: plots from the lives of common people, the use of dramaturgy of spoken theater, a great role of the plasticity of gesture and dance, a conditional authorship of the music, a homophonic musical texture, a folk vocal manner, an applied role of the orchestra and use of national instruments.

Keywords: music theater of China, new Chinese opera, getszuy, Chinese folk opera

Ekaterina A. Kalinina

The Music of J. S. Bach in the Work of Ingmar Bergman

Music presented an important component of the life and work of Swedish film producer Ingmar Bergman, having played a tremendous role in his cinematographic and theatrical productions. He incorporated into films a broad range of phenomena of world music, however, one of the most important composers for him turned out to be J.S. Bach. His music frequently appeared in the producer's films and theatrical performances, starting from the 1950s, presenting generalizations to the main ideas of theatrical or cinematic works, highlighting the most important culmination moments, and organizing the dramaturgy of the whole. Most tightly connected with Bach's music in its structure, inner conception and title is the producer's last film "Sarabande." The Sarabande from Bach's Fifth Suite for Cello in C minor (BWV 1011) is sounded five times during the course of the film, appearing in various episodes and possessing the function of a refrain (in its structure) and the symbol of a picture (in its meaning). It also united the most

varied semantic and plot-related levels not only of this film, but also of Bergman's overall life and work.

Keywords: Ingmar Bergman, Johann Sebastian Bach, movie music, Ingmar Bergman's film "Sarabande"

Olga M. Plotnikova

The Dialogue of Cultures in Giacomo Puccini's Opera "Turandot"

The issue of dialogue between the Western and Eastern cultures, which is one of the most fundamental ones in present-day musicology, has been actualized in art works of the early 20th century. A perception of Giacomo Puccini's opera "Turandot" through the prism of the chronotope of play reveals new boundaries of interaction. The author relies on the culturological method of analysis of the mechanism of cross-cultural communications. We witness the disclosure of the "cultural archive" of the most profound Chinese archetypical symbols, which have been reflected in the opera's artistic conception. The ethno-national model of Chinese culture accentuates the mythologems of Chaos, the Path and the Quinary Paths and shows their projection onto the level of spatial-temporal components of content and structure. The dialogue with the Chinese tradition and dialogue as a means for musical logic of play are demonstrated in the stage design, dramaturgy, positioning of the image and the interpretation of the scenes. Dialogue – which tests representatives of various cultures with enigmatic riddles – presents the dramatic center of the opera. By reflecting Chinese cultural values in the genre of European traditions, Giacomo Puccini proclaims the necessity for mutual exchange and mutual enrichment of cultures.

Keywords: Giacomo Puccini, "Turandot," the culture of China, Italian opera, dialogue of cultures, logic of play, East – West, cross-cultural communications

Svetlana V. Lavrova

The Naturalistic Conception of Salvatore Sciarrino

The article is devoted to analysis of the artistic ideas of Italian composer Salvatore Sciarrino's naturalistic conception. Art objects are interpreted by him as possessing a structural similarity, principles of development analogous with biological objects. The turn to unified biological laws have brought Sciarrino to the idea of self-similar structures – fractals. Resembling living organisms, they form the synthetic concept of the "figure," equivalent in any domain of artistic creativity. This is the principle on which Sciarrino bases his analytical essays. Being in the current of the common aspirations of the post-serial epoch, Sciarrino brings into his music and theoretical works the category of "aural ecology." The concept of ecology acquires a broader meaning than it had in the first few decades of its development. The phenomenon of "aural ecology," characteristic for post-serialism, is not merely relevant. In the music of the Italian composer Sciarrino, it becomes the key element. The philosophy of sound which was proposed by Sciarrino appeals to the processes of nature.

Keywords: Salvatore Sciarrino, post-serialism, fractals, aural ecology

Alexei V. Krasnoskulov

Distributed Performance: Principles, Space, Communication

Contemporary research examining interactive musical acts of creativity with the use of the computer internet is devoted to a considerable degree to the technical and social aspects of internet music, whereas the scale of communicative means connected with this phenomenon are

frequently not given its due attention, for the reason that the domain of the internet is usually regarded as a “mediator.” The article offers a viewpoint on this existent problem that is in many ways contrary to the prevalent one; it brings out to the forefront three interconnected spheres: interactivity, virtual space and performance communication. Examination of these spheres, both as separate elements and in combination, made it possible to formulate the conception of distributed performance, describing the entire specter of “distanced” artistic projects in the art of music. The present approach is perceived as a particularly relevant one, since the two indispensable constituent parts of interactive music – virtual musical space and performance communication – have not received their due coverage in musicological works up to now. In the present work musical space is examined from the position of virtualistics, which makes it possible to characterize all the features of virtual reality present in it. The communicational principles are analyzed from the points of view of the work of art, the process of performance and the peculiarities of distanced interaction.

Keywords: interactive music, distributed performance, internet musical performance, virtual space, musical communication

Elena V. Kiseyeva

About Certain Means of Creation of a Sound Milieu in Musical Choreographic Performance

The article is devoted to principles of work with sound in the musical choreographic productions of postmodern dance of the second half of the 20th and beginning of the 21st centuries. The author’s attention is focused on the problem of creating a sound milieu in cybernetic (1960–1980), digital and interactive (1990–2000) performances. Being in essence complex, synthetic phenomena that combine in an organic way art and technology, the indicated varieties of performance were connected in the context of experimental explorations of innovative composers in the sphere of electro-acoustic music, the leading choreographers – representatives of the trend of postmodern dance – talented engineers and sound operators. In this study the line of development of the musical-choreographic performance can be traced, the principles of analysis of its musical component are outlined, and the technologies of creation of sound are characterized. This research is aimed at examining the productions of the Merce Cunningham Dance Company, Optic, the Palindrome Dance Company, and the Troika Ranch Dance Company, incorporating, electro-acoustic and interactive music.

Keywords: digital performance, cybernetic performance, postmodern dance, musical choreographic performance, electro-acoustic music

Anton Rovner

The Music of Alexander Nemtin and Stanislav Kreichi for the ANS Synthesizer

The advent of electronic music in Russia came with the appearance of the ANS synthesizer. It was conceived of by scientist Evgeny Murzin in 1938 and manufactured in 1958. Its name comes from the initials of Alexander Nikolayevich Scriabin. Music is composed on the instrument by the composer scraping off bits of mastic from glass plate and then processing the latter through an electric construction with light. It is possible to create purely sonoristic compositions, and also to fixate exact pitches in the music. In 1959 the ANS synthesizer was placed in the Scriabin Museum in Moscow. A number of young Russian composers came to the Studio to work with the synthesizer, including Nikolai Nikolsky, Piotr Meshchaninov, Andrei Volkonsky, Alexander Nemtin, Stanislav Kreichi, Oleg Buloshkin, Shandor Kallosh, Alfred Schnittke, Edison Denisov, Sofia Gubaidulina and Eduard Artemyev. The Studio was closed in 1975, and the ANS synthesizer was moved to the Moscow University. In 2005 it was transferred to the Moscow

Conservatory, and then to the Glinka Museum of Musical Culture. Alexander Nemtin wrote a number of pieces for the ANS synthesizer, "Tears," an arrangement of Bach's Chorale Prelude, "Voice" and the Suite "Forecasts." Stanislav Kreichi was one of the first composers to write for the ANS synthesizer, and he continues to use the instrument for his compositions up to the present day. His earliest compositions, from the 1960s, are – "Echo of the East," "Intermezzo" and the music for the film "Cosmos." In the 1970s and 1980s he wrote music for theatrical productions. Since the 1990s Kreichi has written a whole set of imaginative electronic compositions, most of which utilize the sonorities of the ANS synthesizer, including "ANSiana," the Triptych "Ocean," "The Heads," "The Birth of the Vertical," "Yeshua and Pilate," "The Bad Apartment," "Immersion," "Contemplation" and "Confession." The ANS synthesizer remains an important artifact of 20th century Russian music, and a continued source of inspiration for younger composers.

Keywords: ANS synthesizer, electronic music, Russian composers, Alexander Nemtin, Stanislav Kreichi

Elena V. Vyazkova

Debatable Issues In Bachiana: "Clavierübung III"

The article is one of J. S. Bach's last works, "Part III of Klavier Practice" ("Clavierübung III"). The main issue of the debates is whether this composition forms a cycle or a "free collection of various pieces." Most researchers consider it a "collection" (Sammlung). However, a thorough musicological analysis will result in an opposite answer. The movements of this cycle turn out to be connected thematically, united by common (variational) principles of development, the tonal plan turns out to be concise (similar to that of a rondo), and the peculiar features of the form acquire concrete, purposeful motion. The dramaturgical core of the cycle is formed by the fugue. It is present as a contrapuntal "stratum," in "large" elaborations with chorales in the cantus firmus voice, as well as more openly – in the "small elaborations," performed only on keyboard instruments. The final stage of development in the cycle is presented by the duets and the conclusive fugue. The introduction of the duets is perceived by researchers as an uncanny and even a fallacious step of the composer. An understanding of the pivotal role of the fugue elucidates the role of these inventive fugues-duets: they prepare the conclusive apotheosis of the cycle's "main idea" – the most original triple fugue. The author offers a new explanation for the peculiarities of its structure, one which considers the through role of variation in this cycle. The conclusions and observations offered in this article may carry great significance both for musicology and for performance practice.

Keywords: J.S. Bach, "Clavierübung III", contrapuntal cycle, variational principle of musical form, fugue

Natalia Yu. Zhossan

The Implementation of the Genre of the Lamentation into Russian Choral Music of the Second Half of the 20th and the 21st Centuries

The article is devoted to analyzing the peculiarities of implementing the genre of the lamentation into Russian choral music in the context of certain stylistic tendencies of the second half of the 20th century. The author highlights two chief principles: recreating of the folk genre as an integral structure with preservation of the basic typological features: reinterpretation of the genre through its separate components by means of synthesis with other genres. The peculiarities of the approach toward folk music material are disclosed in the current of the neo-folkloristic trend and in the context of sacred music. The neo-folkloristic musical compositions from the 1960s and

1970s demonstrate the aspiration towards complication and psychologization of the folk music genre source, which often brings it towards reevaluation and deformation. The opposite tendency – of preserving the original semantics of the folk music pre-image – predominates in sacred music, since in the sacred space the folk musical original source manifests itself as a sign of the national element.

Keywords: lamentation, neo-folkloristic trend, sacred music, synthesis of genres, polyphony of strata of folk music genres

Elena V. Belash

The Piano Component of the Russian Scherzo: The European Sources and the National Specificity

The article is devoted to the formation of the Russian piano scherzo. The Scherzo pertains to the sphere of genres of virtuosic piano art, which is defined by the very nature of the concept of “playing.” Schumann’s famous expression, “playing on the instrument must be the same as playing with it” defines the essence of the piano style of Russian composers, for which the instrument was inseparable from the image of the musical composition. The Russian composers created in the piano art of the 19th century their own style, which becomes one of the leading ones on the world scale. Among the numerous features of this style, a special position is held by the piano scherzo, also demonstrating the scherzo features in small and large forms of piano compositions.

Keywords: piano style, musical texture, musical form, Russian piano scherzo

Anastasia S. Skriabina

Concerning the Question of an Individual Jazz Style (on the Example of the Performances of American Jazz Pianists of the 1940s and 1950s)

The author of the article analyzes the individual style of American jazz musicians of the era of bebop – one of the most significant stages of the history of jazz. The advancement to the forefront of the personal element in the jazz music of this time period is stipulated by social, racial, aesthetic and psychological reasons. This inevitably causes researchers to contemplate on the bright individualities of jazz musicians and the original contributions of each one of them into the new jazz style. While creating the diverse “stylistic portraits,” the author of the article considers their complexity, conditioned by a multitude of constituent elements. It becomes possible to trace out the various levels of correlation of the general and the individual within the framework of the formed criteria of the epoch of bebop on the example of the performances of pianists Bud Powell, Thelonius Monk and Lenny Tristano. Each one of them was able to express his attitude towards the rules established by the direct creators of the style, Charlie Parker and Dizzy Gillespie.

Keywords: Thelonius Monk, Bud Powell, Lenny Tristano, Charlie Parker, Dizzy Gillespie, American jazz, bebop

Elena K. Karpova

The Poetry of Alexei Timofeyev in Music (A Historical Excursion)

The attention of the author of this article is focused on the lyrical poetry of Alexei Timofeyev (1812–1883) during the era of flourishing of the Russian romance song, which inspired such outstanding composers as Alexander Alyabyev, Alexander Varlamov and Alexander

Dargomyzhsky. The 1830s and 1840s saw the publication of Timofeyev's prose works, plays and poems. The critics of his time frequently responded to his works negatively, however, his poems that approached the stylistic features of folk poetry ("Russian Songs") received great esteem. In the article the author touches upon some episodes of Timofeyev's biography, as well as the issues of the presence of his lyrical poetry in music history. Brilliant artistic innovations characterize the songs of Alyabyev, Varlamov and Dargomyzhsky to the poetry of Timofeyev, which have firmly entered the concert repertoire. Timofeyev's poetry enabled the unfolding of the comical talent of Dargomyzhsky, his poetry is connected with the "folklorization" of one of Varlamov's vocal melodies. It is mainly because of Timofeyev's songs in the folk vein having been set to music by Russian composers, his poetic legacy has achieved a long life.

Keywords: Russian romance song, song traditions of Russian literature, Alexander Alyabyev, Alexander Varlamov, Alexander Dargomyzhsky

Irina V. Polozova

Church Service Singing in Russia During the 18th-Early 20th Centuries

The article dwells upon such issues of the evolution of church service singing as the academization of performance practice, the perception of church singing, and the desacralization of musical compositions related to church service. Bringing in parallels with Western European art makes it possible for the author to demonstrate the similar character of the processes in Russian and European sacred music during the age of Enlightenment. The development of church service singing in the second half of the 18th and the 19th century bears witness to the influence of the Italian and German musical cultures, which is reflected on the style of the sacred compositions, which have absorbed these influences and brought the traditions of the znamenny chant to the periphery. At the same time, since the end of the 19th century, there is a noticeable tendency of a return of the pre-reform principles of Russian church singing. Thereby, the Russian church singing tradition of the Early Modern Times is characterized by an ambivalent nature: on the one hand, it is directed at the mastery of the norms of European art, while on the other hand, it is supported by the mechanism of preservation, making it possible to actualize the stylistic features of the znamenny chant.

Keywords: 17th-20th century Russian church service, secularization, Europeanisation

Boris A. Shindin

Various Verses and Psalms. Manuscript of the Collection of the M.N. Tikhomirov State Public Academic-Technical Library of the Siberian Branch of the Russian Academy of Sciences

The author analyzes church singers' manuscripts from the collection of Tikhomirov (Tikhomirov No. 448), preserved in the Academic Library of the Siberian Branch of the Russian Academy of Sciences. Founded in the 1921 at the Vyg Hermitage – a cultural center of the Old Believers' priestless tradition, it contains verses and psalms, popular in this milieu, notated in the system of znamenny chant notation. The chants can be subdivided into several groups of subjects. Some of them describe the events of the Old and New Testaments, whereas others form a group of penitent poems. Three of them narrate about the victory of Peter the Great over the Swedes. Of special interest are the chants dedicated to teachers and mentors of the hermitage, primarily, Andrei Denisov.

One of the traits of the Vyg culture is connected with the development of Baroque prosody. The combination of syllabic verse and neumatic writing creates a stylistic synthesis in which the old and the new do not reject, but complement each other. This circumstance is what forms the topical field of the article. The semantic content and stylistic image of the chants make it possible to examine them in the context of the culture of the second half of the 17th and first half of the 18th centuries, the time period that witnesses an integration of the elements of traditional culture with the culture of the Early Modern Age. The analyzed landmark confirms the conception most commonly accepted in Russian humanitarian scholarship, namely, that of succession and continuity between the old and new periods of national culture.

Keywords: chants, salms, syllabic verse, znamenny chant, culture of the Old-Believers, Vyg Hermitage

Anastasia Yu. Smetannikova

The Rostov Branch of the Imperial Russian Musical Society: the First Decade of its Work

The author describes the activities of the Rostov Branch of the Imperial Russian Musical Society during the first ten years of its existence (1896–1907). The historical background of its emergence on the foundation of the Musical Amateurs' Union is revealed. On the basis of archival sources – reports of the Rostov Branch of the Imperial Russian Musical Society – research is made of the concert life of Rostov-on-Don, and the primary role of the musicians of the union is revealed. A summary table of the concerts, as well as information of the concert programs and posters is presented, and illustrations of some of the preserved documents are given.

The article emphasizes the significance of the regional branch of the Russian Musical Society. During the ten years of their enlightening and educational activities, the musicians were able to vitalize the concert life of the city, and also to enhance musical education and bring it onto a crucially different professional level.

Keywords: Imperial Russian Musical Society, the Rostov Branch of the Imperial Russian Musical Society, musical life in Russia, M. L. Presman

Ekaterina G. Okuneva

Rhythmic Structures in Serial Music: Concerning the Question of Typology and Systematization

The advancement of the categories of time and rhythm to the forefront brought in profound transformations into the sphere of 20th century musical composition. One of the domains that came to embody the conception of the new times was serial music. The article examines the principles of organization of rhythmic structures in serial music and proposes a system of classification for them. Among the main types of rhythmic structures, especially prominent are sets of durations and sets of rhythmic cells (figures). By basing the systematization on various criteria (types of rhythmic units or the levels of differentiation), the author classifies the types of durations into regular, irregular, half-regular ones, as well as mono-formant and poly-formant ones. All the types of rhythmic structures are illustrated by examples from compositions by Messiaen, Boulez, Babbitt and Nono. As a result of his research, the author comes to the conclusion that the search of the serialist composers were directed at the issues of the inner construction of time and were conducive towards the realization of the multilayer and multi-dimensional aspects of the musical temporal processes.

Keywords: serial technique, rhythmic structures, Olivier Messiaen, Pierre Boulez, Milton Babbitt, Luigi Nono

Alexander S. Ryzhinsky

“Tre Liriche Greche” by Bruno Maderna: Concerning the Issue of Development of the Serial-Dodecaphonic Method in Italian Music in the late 1940s

The article pursues the goal of partially filling up the blank spaces in the study of the legacy of one of the most outstanding composers from the mid-20th century, a representative of the Darmstadt School, Bruno Maderna (1920–1973). The focus of attention is geared on Maderna’s first achievement in the sphere of serial technique – the cycle “Tre Liriche Greche” [“Three Greek Poems”], examined in the context of the main tendencies of development of Italian classical music of the late 1940s. This period is marked by a special interest on the part of young composers in the musical legacy of the Second Viennese School, most notably, the serial-dodecaphonic method of Arnold Schoenberg. The decisive role of disseminating the dodecaphonic technique in Italy belongs to Bruno Maderna, along with Luigi Dallapiccola. The author of the article comes to the conclusion, based on his detailed study of the music score, of the original way of interpreting Schoenberg’s method in Maderna’s composition, which explains in many ways the evolution of serial writing in the music of the leading serialist composer of Italy in the second half of the 20th century, Luigi Nono.

Keywords: dodecaphony, Second Viennese School, Darmstadt School, Klangfarbenmelodie, Bruno Maderna, Luigi Dallapiccola, Luigi Nono

Vladislav E. Devutsky

The Specific Features of the Timbre Dramaturgy of Gustav Mahler’s Third Symphony

The originality of the dramaturgical solution of Gustav Mahler’s Third Symphony is seen by the author of the article in that the composer for the first time in the history of European music broadly incorporates means of a unique kind of instrumental theater and timbre dramaturgy. Examining the content of the symphony from this point of view, he sees an essential contradiction of the initial programmatic intentions of the composer with the achieved result.

Mahler purposely personifies a romantic subject, in which the hero seeks for his place in life, deludes himself whole-heartedly and, finally, finds the true path towards happiness and universal Harmony.

The dramatically complex history is shown by the composer by the means of personified instrumental timbres. Similarly to actors in a theatrical production, they present a brilliant musical show.

A special role belongs to the timbres of the horns, so beloved by Mahler, symbolizing the image of the romantic hero. Close to them are the timbres of the high trumpets and trombones. The evil element is embodied in the timbres of the bassoons, low cellos and double-basses. The world of happiness and the unattained Universal Harmony is conveyed by the timbres of the high strings, harps, flutes and, at times, oboes and English horn.

The sung texts brought into the symphony’s score (by Nietzsche, Arnim and Brentano), participation of the solo mezzo-soprano, boys’ chorus and female chorus convey in a mediated form the hero’s complex philosophical and morally aesthetical strivings. A thorough analysis of the score reveals the non-contradictory manifestation of the content-related conception by means of timbre-sonorous resources.

Keywords: Mahler’s symphonies, instrumental theater, timbre dramaturgy

Maria A. Bychenkova, Elena V. Klochkova

Concerning the Issue of Influence of the Religious Source on the Orchestral and Piano Music of Alemdar Karamanov

Alemdar Karamanov is the creator of a special kind of religious symphony, which was formed during his mature musical period. Religious subject matter provided the foundation for: his symphonic macro-cycles “Sovershyshasya” [“It is Finished”] in ten movements, inspired by the four Gospels, “Byst” [“That Which Shall Be”] consisting of six symphonies, based on the Book of Revelation, and the Third Piano Concerto, “Ave Maria.”

The influence of the religious source material on the composer’s music formulates the *conceptual invariant* of his religious musical compositions. It is defined by the presence of a religious title and a religious program, the creation of his personal symbolic language, the usage of traditional rhetorical Baroque figures and symbols a la Bach, Biblical semantics interpretations of separate instruments, a semantic rendition of form as a “constructive” analogue to a religious program, the influence of the principle of construction of the religious source on the form of the composition, as well as the unification of symphonies into macro-cycles capable of embodying the scale, diversity and integrity of the religious sources.

Keywords: Alemdar Karamanov, religious symphony, cycles of symphonies “Sovershyshasya,” “Byst,” Piano Concerto “Ave Maria”, symphony-revelation

Marina N. Kovalyova

About the Special Features of Interpretation of the Literary Source of Rodion Shchedrin’s Opera “The Enchanted Wanderer”

The article aims at a comparative analysis of Nikolai Leskov’s novelette “The Enchanted Wanderer” and the libretto of Rodion Shchedrin’s opera of the same title. One of the main techniques for creating the libretto is *blending together* various texts: the literary source, religious-sacred and folk texts. Several dramaturgical elements stand out in the opera: the theme of spiritual search, formed on the basis of the texts of sacred chants, the theme of lyrical love (based on folk texts) and the theme of temptation (the text of the primary source). Two planes show themselves in the libretto: the outer (the outline of events) and the inner, appearing as a reaction to the events and connected with the theme of spiritual search. The poly-genre and multi-plot aspects characteristic for Leskov’s novelette find their reflection in Shchedrin’s libretto, which combines features of epic opera and dramatic opera.

Keywords: Rodion Shchedrin, Nikolai Leskov, the opera “Enchanted Wanderer,” libretto, blending together, epic opera, opera-drama