

Alla G. Korobova
The National and the Transnational
in the Historical Reception of Pastoral Genres

The article researches the phenomenon of interaction of the national and the transnational in the history of genre on the example of the pastoral, a unique genre in terms of the longevity of its existence (23 centuries) and the diversity of its manifestations in various arts, including music. The concepts of the national and the transnational are elaborated by the author in relation to the topic of research. In the sphere of genre of the musical pastoral it is advisable to examine two contrasting variants of interaction of the national and the transnational. The first of these is connected with the reception of the Italian madrigal (the chamber-vocal variety of the pastoral) in England of the late 16th and early 17th centuries, when the processes of adaptation of a foreign genre did not lead to its total assimilation on the soil of a new nation. The other variant is that connected with the musical-theatrical variety of the genre: it is the example of the adaptation of the Italian scenic pastoral France, the result of which was the formation of an individual national model of the genre.

The cult of aestheticized shepherds and shepherdesses in the literature précieuse, the subject of “fêtes galantes” in painting and theater at that time, the activities of beau-monde salons, etc. – all of this created a special milieu, in which the concept of “gallantry” was developed. This became one of the chief aesthetical concepts of French culture, for which the pastoral became the favorite material and form of artificial transformation. It is not perchance that such a unique and representative genre model – the French gallant pastoral – subsequently, in its turn, becomes an entity of transnational influences.

Thereby, the examination of the dialectics of the national and the transnational is capable of enriching the research of genre by means of new perspectives.

Keywords: genre, the national, the transnational, pastoral, madrigal, *style galant*

Irina V. Alexeyeva
Semantic Processes in the Embellishment Thematicism of Baroque Instrumental
Compositions (on the Example of Basso-Ostinato Genres)

The article presents the results of research of the semantic organization of the embellishment (upper) thematic stratum in basso-ostinato genres in the seldom researched and virtually unperformed instrumental music of the late 17th and early 18th century. The figured-melodic thematicism of the basso-ostinato genres is examined as an autonomous textual stratum. The phenomenon of semantic and structural modifications of intonation-based vocabulary permeating the thematicism of the upper thematic stratum is studied from the positions of a semiotic approach. The processes of generation of meaning of the text are shown: adaptation of the lexemes in the context of linear thematicism; the horizontal and vertical interaction of the lexemes; the synthesis of the lexemes of the scalar-modal and plastic etymology: the folding of the semantic figure into a lexeme and the reverse process of unfolding. The universal laws of the “semantization” and “desemantization” of the lexeme are revealed during the process of its transfer into the semantic figure. The author comes to the conclusion of the individualization of the embellishment thematicism in Baroque instrumental compositions, the image-bearing world of which is characterized by a notional polyphony. Study of the intertextual and innertextual semantic processes within the upper thematic stratum of the basso-ostinato reveals the process of formation of instrumental thematicism in Western European Baroque Music.

Keywords: intonation-based vocabulary, musical lexeme, semantic figure, ornamental thematicism, Western European Baroque instrumental music, basso-ostinato genres

Ekaterina G. Okuneva

Bo Nilsson's Trilogy "Brief an Gösta Oswald"

in the Context of the Artistic Search of the Avant-garde of the 1950s and 1960s

The article examines one of the best vocal compositions of Swedish avant-garde composer Bo Nilsson – the trilogy "Brief an Gösta Oswald." The author analyzes the texts of Gösta Oswald, as well as the type of vocal writing, bringing in parallels between this composition and such works and Pierre Boulez's "Le Marteau sans maître" and Luigi Nono's "Il canto sospeso."

The main traits of the texts are associativity, semantic ambiguity, predominance of free verse and absence of punctuation. Already the very titles reveal the technique of allusions, typical for Oswald, based on associative contamination. For Nilsson both the semantic-poetic side of the text and the phonic qualities of the Swedish language turn out to be equally important.

The vocal style demonstrates the diversity of means of intoning: syllabic singing, melismatics, vibration, speech-like sounds on fixed and not-fixed pitches. The rejection of sound within the pitch continuum and verbal meaning at the conclusion of "Mädchentotenlieder" and "En irrande son" is interpreted by the author of the article in symbolic light as the metaphor of death. The trilogy is comparable to Boulez's cycle by its instrumentation (the significant role of the alto flute), the finesse of the sound color, the style of vocal writing, the poetics of death and, finally, texts permeated with surrealist images and visions. In his cantata "Och visaren i hans..." Nilsson makes use of methods of phonetic analysis, and the method of work reveals the influence of the vocal technique of Nono. Basing himself on the technique of phonic "highlighting" and without destroying the semantic level of the text, the composer achieves a special kind of musical-semantic stereophonism.

Keywords: Bo Nilsson, musical avant-garde, Swedish music, contemporary vocal music, Bo Nilsson's "Brief an Gösta Oswald"

Ksenia A. Shal'kova

The Phenomenon of "Non-Verbal" Prayer in the Religious-Philosophical Instrumental Compositions by Sofia Gubaidulina

The article examines from a new perspective Sofia Gubaidulina's instrumental compositions. The concept of "non-verbal" prayer is introduced in relation to the composer's religious-philosophical compositions. The essence of the concept is disclosed, and it is philosophically comprehended. The author outlines important argumentative parallels: she establishes the interconnection of prayer with dialogue, the essence of the „dialectics“ of prayer reveals the meditative nature and the possibility of the non-verbal existence of prayer. Spiritual Revelation becomes the leading sphere of the content of the instrumental music. The meditative and the sacred become unified by a common meaning, the core of which is formed by the purifying element as the highest expression of spirituality. The leading conception is presented by the *Christian tragedy with the zone of Enlightenment and Transfiguration at the end of the composition*. The author discloses these regular occurrences on the example of the Concerto for Piano and Chamber Orchestra „Introitus,“ the piece for bayan „De profundis“ and the Partita "The Seven Last Words of Christ" for cello, bayan and string instruments. The composer recites a prayer and carries out church service in the literal meaning, albeit not in the walls of a church, but through a deep immersion into the creative act.

Keywords: Sofia Gubaidulina, Concerto for Piano and Chamber Orchestra "Introitus," "De profundis" for bayan, "The Seven Last Words of Christ" – Partita for Cello, Bayan and String Instruments, prayer, meditation

Ekaterina D. Devyatko

The Literary Legacy of the Dutch Composer Alphons Diepenbrock

The article is devoted to the work of Dutch composer, musical critic, philologist, essayist and pedagogue Alphons Diepenbrock. His activities were carried out against the background of the process of national development of the Dutch musical culture during the period of the late 19th and early 20th centuries. Prior to that, Diepenbrock's legacy did not attract the attention it deserved in Russian musicology, unlike Western, particularly, Dutch musicology. The author of the article became interested in the composer's work in the spheres of criticism and journalism. In the cultural milieu of the Netherlands, identically to that of France, at the end of the 19th century literary figures were the chief expressers of new ideas. The experience acquired by Diepenbrock due to his participation in the Dutch "Movement of the Eighties," which became one of the most vanguard in the country, was retained by him throughout his entire life. The sphere of literature served Diepenbrock's compositional work as a conceptual source from the point of view of aesthetic tendencies and ideals. The article presents the key biographical information about the life of the Dutch musician, as well as the periodization of his work in criticism and journalism and its brief characterization. Information is provided about the editions in which Diepenbrock's works were published. Thereby, an attempt was made by the author of the article to advance within closer proximity to the understanding of the musical, literary and cultural-philosophical views and interests of Alphons Diepenbrock.

Keywords: Alphons Diepenbrock, Dutch musical culture, musical criticism, a fusion of philology and compositional work

Elena V. Kiseyeva

Concerning Some Principles of Musical Form-Generation in Postmodern Dance Productions

The article is devoted to the issues of form-generation in the musical choreographic productions of postmodern dance. The author designates the reasons of the interest of composers John Cage, Morton Feldman, Earl Brown, Christian Wolff, as well as La Monte Young and David Tudor to aleatory forms in their music for dance performances of Merce Cunningham, Simone Forti, Yvonne Reiner, Trisha Brown, Lucinda Childs and others. The author of the article puts forward and substantiates the hypothesis that the application by composers of the principle of indeterminism and the search for new laws of form-generation in music for dance were connected with the specificity of choreography, which calls for new structural solutions. The article examines the peculiarities of manifestation in performances of certain varieties of aleatory forms, such as: the mobile form, which presumes the incorporation of improvisational fragments and, correspondingly, variation of the overall duration of sound, but immutable according to the disposition of the musical material, and the modular form, designed for random succession of sections of the music and not fixed in the musical text. Also studied are the principles of form-generation based on improvisation of the performer: the musical composition is generated as the result of collective improvisation, the music does not have precisely structured boundaries or structures, and the customary functional relationships are absent in it. Instead of becoming a completed opus, the musical choreographic event rather turns into a lengthy process, the action of which ends up being more important than the result.

Keywords: postmodern dance, musical choreographic performance, aleatory forms

Inessa A. Tsybikova-Danzyn
**The National Subject Matter in the Chamber Instrumental Music
of Composers of Buryatia**

The author notes that during the recent decades in the music by composers of Buryatia more and more attention is being paid to chamber instrumental genres. This can be explained by the effort of the process of revival of the national Buryat culture, as well as the closeness of chamber music with the traditional folkloristic forms of music making. Aspiring to the creation of a national musical color, composers traverse along different paths: they use genuine folk melodies for their thematic material; they construct original themes on the basis of intonations of Buryat folk music; they base their music on timbres of folk instruments. The article examines the chamber instrumental compositions of contemporary composers of Buryatia: V. Usovich, P. Damiranov, L. Sanzhiyeva and D. Korkina. Several compositions diverse in their genres are chosen for analysis: V. Usovich's fantasy "Uragshaa!" ("Onwards!") for the national instrument "khur" and piano and short piano piece "Suburgan" ("Buddhist stupa"); L. Sanzhiyeva's piano pieces "Shaman"; "Naadan" ("Festivity") by P. Damiranov and the concert fantasy "Baikal" for 33-string yataga solo. Study of these compositions makes it possible for the author to come up with the following conclusions: composers search for new forms of manifestation of national musical thematicism; the national palette of means of musical expressivity becomes enriched; the national modal foundation of Buryat music – anhemitonic pentatonicism – is combined by composers with various diverse harmonic and contrapuntal techniques; hence, the craft of musical composition perfects itself.

Keywords: composers of Buryatia, chamber instrumental genres, yataga, chanza, khur

Liudmila P. Kazantseva
**The Figurative and Imaginative World
in the Pictorial Art and Music of M. K. Čiurlionis**

The article carries out a comparative analysis of the categories of artistic and musical compositions by Mikalojus Konstantinas Čiurlionis on one subject ("the forest" and "the sea"), bearing witness to the fact that no direct correspondence between the respective paintings and musical composition comes out. Analysis shows that Čiurlionis perceives in a delicate manner the "musicality" of his paintings and the "visible" illustrative qualities present in music in harmless doses. There is a sense, however, that the mutual penetration of music and painting is indisputable in a whole set of aspects. Thus, the musical quality present in the paintings is discerned in the artist's appellation to a number of musical genres (sonatas, symphonies, fugues and preludes), compositions (the sonata-symphonic cycle, the fugue), form-generating techniques (imitation) and dramaturgy ("contrapuntal" polyvalence). It is, likewise, appropriate to speak of depictive qualities in music, having in mind the influence of genre (the dryish "graphical" quality of the melodic line, the soft "watercolor" quality of the short instrumental pieces) and technique (well-turned linearity). However, analysis of the imagery and the subject matter showed otherwise – in this regard, the two arts are absolutely autonomous from each other. For this reason, when speaking of the "musicality of the paintings" or the "pictorial quality of the music," one must realize in full, where and how precisely do these qualities reveal themselves. On the basis of this juxtaposition it becomes clear that the intuitive perception of the "musical" and "pictorial qualities" in these related arts hold some validity, however direct analogies are essentially invalid.

Keywords: Čiurlionis, musical painting, "the forest" and "the sea" in the music of Čiurlionis

Lyubov' A. Kupets
The Musical Weltanschauung
through the Prism of Russian Textbooks on Music History

The article analyzes the reflection of the musicological scholarly paradigm on Russian musical education. It brings in the concept of “musical picture of the world” (MPW) as a projection of the artistic picture of the world. Being endowed with several levels, the MPW is examined here as the history of musical culture created in Russian tutorial editions.

The main section of the article is devoted to research of the “Soviet” MPW and its present-day transformations. Indications are given of the chief characteristics of this present MPW, which was constructed already in the 1920s and consolidated itself in textbooks already in the 1940s. Record is made of the historical “durability” of the model all the way up to the beginning of the 21st century as the result of objective economical and subjective psychological reasons.

The present-day MPW in Russia is perceived as a phenomenon existing at a formative and disordered stage, which contains the simultaneous presence of both the stable elements of the “Soviet” MPW and the trends of Western scholarship. The situation is demonstrated on the example of interpretation of the personality and the musical oeuvres of one of the most influential musical figures in Russia of the late 19th century and the first third of the 20th century – Alexander Glazunov.

Keywords: Russian musical education, textbooks on music history, conservatory, Alexander Glazunov, musical picture of the world

Zhanna A. Lavelina
Dynamic Form-Generation
in Arnold Schoenberg's Cantata “A Survivor from Warsaw”

Among the genuine musical masterpieces of the 20th century one may rightfully acclaim the composition of the great Austrian composer Arnold Schoenberg “A Survivor from Warsaw.” The emotional force of impact, inherent in this work, written “with the blood of his heart” (S. Pavlishin), is so great that it causes musicologists to return continuously to research of its unique features.

The author of the article examines the peculiarities of the cantata's dramaturgy and composition conditioned by the symbolism of the content, defining the form-generation of the opus as being dynamic. Utilizing the principles of collage composition, having greatly spread out the frameworks of musical expressivity, the composer was able to create an opus that is close to an artistic-documentary cinematographer narrating about the brutality of Nazism. Due to the intermixture of formats (the documentary and the artistic) the supra-documentary stratum, in which symbolic images and concepts operate independently, actively calls attention towards itself.

The innovative inventions of Schoenberg – Sprechstimme in the part of the singer, serial technique in connection with traditional musical methods of development, and the polyvalent role of the orchestra are directed towards the actualization of the through dynamics of the auditory associations. The organic interlacement of various means of writing forms the dynamic artistic form of the composition – disharmonious in its emotional perception, but remarkably harmonious in its ingenious precision of use of all compositional means.

Keywords: Arnold Schoenberg, musical expressionism, cantata, dodecaphony, form-generation

Ekaterina V. Ivanova, Maksim A. Kharin
Concerning Certain Peculiarities of the Variation of Genre and Style in the Cycle of Strict Variations on the Example of the “Theme and Variations” by Balis Dvarionas

The article is aimed at revealing the peculiarities of variation of style and genre in the cycle of strict variations in 20th century music. On the example of the Theme and Variations for bassoon and piano (1946) by Lithuanian composer Balis Dvarionas, it is shown that one of the chief normative peculiarities of form-generation in the cycle of variations is the means of thematic transformation. The ornamental and textural-registral re-exposition of the main theme customary for strict variations makes way for a saturating development of the musical material, based on genre and style. One can discern in the intensity of the genre-related metamorphoses a resemblance to certain cycles of strict variation by Ludwig van Beethoven.

The aim of the detailed examination of variations is to disclose the mutuality of the genre-related and the melodic-textural means of varying in strict variations, in contrast to the established conception of the predominance of genre-related varying in free variations. The attention of the two authors of this article is separately focused on the analysis of the syntactic foundation of the musical theme in the genre of variations, since separate elements of the theme present the thematic foundation for the relief and background material of each variation. Within the variation cycle one can also trace features of other musical forms.

The authors make the attempt to trace the genre-temporal retrospective from the 20th to the 17th century, highlighting the process of democratization of the art of music, the unification of vernacular and professional genres.

Keywords: Balis Dvarionas, Lithuanian composers, strict variations in 20th century music

Irina V. Polozova
The Musical Oeuvres of V. A. Pashkevich
And 18th Century European Opera Theater

The article examines the process of development of 18th century Russian opera. On the example of V. A. Pashkevich's operas “The Miser” and “The St. Petersburg Shopping Arcade” the author analyzes parallels in the development of Western European and Russian 18th century comical opera. The work demonstrates that the Russian composer preserved the general principles in his utilization of ensemble scenes (“ensembles of variance” and “ensembles of concordance”) as important dramaturgical centers of the composition, examples of use of the technique of “downgrading by means of genre” are revealed; the types are named of operatic arias, which are immensely widespread in European opera and brought into a different cultural context in Russian opera; the typical styles of writing for comic opera are examined, as are the overall tendencies in the evolution of comic opera (the influence of sentimentalism and the emergence of “tearful comedy”); the general principles of orchestral writing are marked out. A comparative analysis of the typological principles of 18th European and Russian opera showed that in the musical oeuvres of Pashkevich the model of comic opera obtains a renewed manifestation and reflects the national color of Russian musical culture.

Keywords: 18th Century Russian Opera, V.A. Pashkevich, Western European Opera, V. A. Pashkevich's opera “The Miser,” V.A. Pashkevich's opera “The St. Petersburg Shopping Arcade”

Natalia V. Korolevskaya
“The Magic Flute”: a Dialogue with Gluck

The article is devoted to the intertextual analysis of Wolfgang Amadeus Mozart’s opera “The Magic Flute,” revealing allusive connections with Christoph Willibald Gluck’s opera “Orfeo ed Eurydice.” The principle of intertextuality is interpreted in it as the method of parody, inherent to Mozart’s epoch, to which the composer himself was not indifferent – a rethinking of the image created by another artist in a new artistic context. Parody as a means of construction of the artist’s sovereign space and the creation of encoded epistles, asserting the author’s idea by the complexity of the organization of the meaning-generating structure, makes it possible to approach the answer to the question sacramental for “The Magic Flute”: what is this opera about? It does not lose its relevance in view of the ceaseless discussions around the ambiguity of the composition’s content. The multifold turning to the same source (connections to Gluck’s opera are revealed in the song to the text of Johann Georg Jacobi, “An Chloë”) makes it possible to perceive its special significance for Mozart and to glance anew on the attitude of the composer of “The Magic Flute” towards his great predecessor, who not only was his antipode in terms of operatic reform, but one of his idols. The music of Gluck presented for Mozart more than once an object of attraction and a motive for creating profound psychological revelations.

Keywords: parody, allusion, intertext, Cluck, Mozart, Johann Georg Jacobi, Orpheus, “Orfeo ed Eurydice,” The magic Flute”, “An Chloë”

Elena E. Polotskaya
Piotr Tchaikovsky’s Translation of François-Auguste Goevart’s
“Traité général d’instrumentation” in the Context of Its Time

The object of research in this article is Piotr Tchaikovsky’s translation from French into Russian of François-Auguste Goevart’s “Traité général d’instrumentation.” This work was published by the P. Jurgenson Press under the title of “Guidebook for Orchestration” in 1866. The translation is presented as a product of its age and, at the same time, as a monument to the musical theoretical thought of the second half of the 19th century. The author of the article examines such peculiarities of translation as the unification of the scholarly and journalistic stylistics in the text in Russian, the translator’s involvement in the original text in the form of verbal commentaries and additional music examples (fragments of musical compositions by Mikhail Glinka), the combination of translation with criticism of a set of the author’s position. Such admissions are analyzed with the consideration of: 1) the influence of journalism on scholarly translation, typical for 19th century; 2) the characteristic approach to translation as social and educational activities; 3) the possibilities of utterance by the translation of his own views on the subject, not always concurrent with the positions of the author of the translated text. A perspective of the approach towards the translation of Tchaikovsky is suggested as a form of artistic mediation between cultures.

Keywords: Piotr Tchaikovsky, François-Auguste Goevart, orchestration, translations of music theory works in the 19th century, dialogue of cultures