

ABSTRACTS

SVETLANA AMIRKHANOVA

AESTHETICS OF JAZZ: PRO ET CONTRA

The main question set forth in this article is that of validity of correlation between the notions of aesthetics and jazz. The urgency of this question is obvious since the classical criteria of the aesthetic object not always match the image of the art of jazz. Relying on authoritative studies in jazz by John Collier, William Sergeant, Valentina Konen, Richard Taruskin and Yevgeny Barban) the author comes to a realization that the idea of freedom, immediacy of artistic expression, lies in the foundation of jazz. The article provides the characteristics of the aspects jazz which allow viewing it as pertinent to the classical aesthetic judgments.

ALEXANDER ANISIMOV

THE SYMPHONY OF A VIRTUOSO:
THE FOURTH VIOLIN CONCERTO
OF HENRI VIEUXTEMPS

The article is dedicated to consideration of style and distinctive features of the Fourth Concerto in D minor, op. 31 by Henri Vieuxtemps. Using this work as an example, the author analyzes the development of the genre from the beginning until the middle of the 19th century from the point of view of innovation brought by composers, evolution of competition of soloist and orchestra, and division of a concert into two types: masterly and symphonic. Mendelssohn's violin Concerto is described as an example of symbiosis of two models in a concert cycle.

The distinctive features of Vieuxtemps's Concerto fall into three categories: the form of the cycle and single parts; the technique used by the composer, and the interaction of soloist and orchestra. The author suggests the ideas, used in developing the cycle and reflected it its form, and shows the role of the monothematicism. It is also mentioned, that the orchestral score of Vieuxtemps appear to upset the composers of the French school. The third part of the Concerto is especially characteristic; it bears the traces of Beethoven's style. Thus, the Concerto manifests the key parameters of interaction of soloist and orchestra and the synthesis of the symphonic and masterly stylistics.

NELLY AKHMETZHANOVA AND GALIA BYAZITOVA

UZLAU: THE PHENOMENON OF MUSICAL
PERFORMANCE OF THE BASHKIRS

The article is devoted to the investigation of the specific feature of musical art of the Bashkir people, so-called *uzlau*.

The *Uzlau* is a method of bi-vocal singing performed by a singer or an instrumentalist — the *kurai* player. *Kurai* is the traditional wind instrument of the Bashkir people. The phenomenon of *uzlau* is the product of combination of two sounds: the lower one that sounds in the bass in a form of continuous or interrupted bourdon, and the higher one that leads the melodic line. Similar ways of sound making are known to exist in Mongol, Yakut and Tuva traditions. Born in the ancient times, the art of *uzlau* has survived as a live performing style in Bashkiria until nowadays. The article analyzes a number of different local traditions of *uzlau* in the context of Bashkirian folk music.

FAROGAT AZIZI

TO THE HISTORY OF GENRE *TARONA*
IN THE SYSTEM OF MAQAMAT

The historic path of the genre *tarona* in Tajik music is fascinating. Today, *tarona* is used as both an independent genre of folk music and a part of complex cyclic compositions of academic music, such as maqam and falaq. A spe-

cific manifestation of the art of Farsi-speaking nations, *tarona* has been used at least twice to symbolize the essence of musical art of the Tajiks: by the great Abdulloh Rudaki in the ninth century and by Amir Khusravi Dekhlavi in the thirteenth. Upon studying the genre of *tarona* for more than twenty years, the author has established a unique view of its significance. The article traces the long history of this genre and emphasizes its place in Tajik music.

IRINA BASHAROVA

THE CHARACTERS AND ACTING FIGURES
OF THE PIANO PIECES FOR CHILDREN
BY SOPHIA GUBAIDULINA

This article offers an interpretation of Gubaidulina's piano music for children in the context of theories of musical text in general and the method of semantic analysis, suggested by Ljudmila N. Shaimukhametova, in particular. The author studies semantic figures, instrumental clichés and different types of linear-melodic unfolding that form *intonational* lexicon of the piano pieces. The extra-musical representations are viewed as the product of subject-matter and image aspects of such a lexicon. The author analyzes the interaction of the elements of musical content by placing it in the context of artistic gestures, such as hyperbola, detalization, combinatoriality, and the comparison of the incomparable, all fitting into the logic of play. Such analysis of the images of characters and acting figures in the Piano pieces allows unveiling the microcosm of her music for children.

MICHAEL BECKERMAN

TRUTH, LIES, AND IGNORANCE IN CONTEMPORARY
MUSIC-HISTORICAL INVESTIGATIONS

This inaugural article, the first, published by the western author in PMN, suggests a general view of the persistent, «resident» problem of any music-historical description, the problem of precision and adequacy. What is the limit of truthfulness of our accounts of historical event and how the specificity of musical expression contributes into the inborn difficulty of writing about history? The author has chosen an ultimate example, the case of Gideon Klein's Trio, written in Terezin concentration camp a few days before a transfer to Auschwitz.

(keywords: musicology, history of music, source study, language of description, musical work, music in the concentration camps, music and the Holocaust)

OLEG BELOTSERKOVSKY

A MUSICAL PRODUCER IN THE SHOW BUSINESS
AND IN THE ACADEMIC ART

The article describes the differences and similarity in the work of music producers, points at some weaknesses of music management and makes concrete propositions on how to revive public interest in academic musical art.

VERA DEMINA

GENRE DEFINITION OF THE «*VICTORY VERSES*
ON THE POLTAVA CELEBRATION»

The article is devoted to the forms of sacred and secular music in Russia at the turn of the 18th century. The two research objectives in this case were the process of interaction of the two branches of musical culture and the evidence of secularization of the church music of that time.

The author had done the intensive search of new sources of the worship texts, had undertaken their reconstruction and analysis, and provided comparisons with the existing secular poetic forms.

GALINA DOMBRAUSKENE
THE ROLE OF RHETORIC AND HOMILETIC
IN THE FORMATION OF METATEXT
OF THE PROTESTANT CHORALE

The period of German Reformation had ushered in the historic change in Europe. It was marked, among many things, by the introduction of the new religious genre of chorale as the form of the folk song that represents the nation. Melodies of these hymns had universal aesthetic appeal. Many composers wrote music with these melodies as significant components, such as cantatas, oratorios, symphonies, operas etc. Hymns have appeared in other countries as well. Many knew the melodies of songs by heart and recited their lyrics by memory, which explains their quick dissemination all over the Europe. In the centuries that followed, melodies of the first lines of chorales often formed musical emblems. All these elements had contributed into formation of the metatext of the Protestant chorale.

VICTORIA GUMENNAYA
THE ROLE OF POETRY OF LUIS CARLOS GONZALES
IN THE DEVELOPMENT OF THE GENRE OF *BAMBUCO*

This article is dedicated to the examination of the oeuvre of the Colombian poet Luis Carlos Gonzales and its role in the development of the song and dance genre of *bambuco*. The article emphasizes that in 1940s Luis Carlos Gonzalez' poetry served as an impetus for the revival of the interest in this genre among the composers and performers. His poetry gave the power to the rising tide of popularity of *bambuco* both in Colombian Coffee region (*Eje cafetero*) and in the country as a whole. *Bambucos* on the verses by Luis Carlos Gonzales underwent significant changes in status and popular perception. Initially, the *bambuco* took shape naturally as the local cultural phenomenon of its time, but in the course of time this genre was chosen by the political elite as a Colombian nation's symbol. Nowadays, its popularity is maintained by means organization of competitions and festivals.

The author relies not only on the literature on that subject, but also on the knowledge gained by directly from the performers and the poet's family, the members of which graciously provided the rare documents and audio-records from the family archive.

ILDAR KHANNANOV
ASPECTS OF MUSICAL MEANING IN THE WORKS
OF AMERICAN AND WESTERN-EUROPEAN MUSIC
THEORISTS OF THE 1990–2000s

This overview offers a Russian reader an array of the most recent concepts of western music theory and musicology, resounding, in one way or another, with the discussion of musical content in current Russian musicology. The latter has emerged in writings of Dr. Valentina Kholopova and Dr. Ljudmila Schaimukhametova in the 1990s. The overview presents eight major concepts of the past two decades. It opens with the description of modern musical semiotics, represented by the names of Eero Tarasti and Gino Stefani in Europe, and Kofi Agawu and Jean-Jacques Nattiez in North America. The German tradition, the Dahlhaus project, is offered as another example of content-oriented theory. The third segment presents the American topic theory, a creation of Leonard Ratner, viewed through the eyes of Kofi Agawu. A theory of musical metaphor, raised to a highly conceptual level by Michael Spitzer and Raymond Monelle, is covered in the fourth segment. The fifth segment is dedicated to the current discussions of interaction of analysis, interpretation and performance at the Dutch-Flemish Society for music theory. The sixth segment addresses the concepts of musical emotions, viewed from both artistic (Peter Kivy, Michel Imberty) and scientific (David Huron, Carol Krumhansl) standpoints. The seventh segment approaches the area of New Musicology as a kind of theory of musical con-

tent. The overview ends with mentioning a recent publication of Siglind Bruhm on musical ekphrasis. The author intended to balance the scholarly style, appropriate for a Russian reader, with the insider's point of view on western topics.

(keywords: musicology, semiotics, musical content, reviews of the concepts, theory of metaphor, topic analysis, New Musicology)

NATALIA KLIMOVA
THE METHOD OF «BREATHING» MODE
IN A PIANO PIECE «CHAMELEON»
BY ALEXANDER IZOSIMOV

The method of «breathing» mode, introduced by composer Alexander Izosimov (born 1958) from St. Petersburg is considered in this article as the realization of the idea of transcendental union of human soul and cosmos. Immanent characteristics of such mode acquire the form of structural meaning-bearing modality, capable of transforming the 20th-century views of time and space.

JULIA KOVYRSHINA
MANIFESTATIONS OF MOBILITY
OF RHYTHMIC STRUCTURE IN THE EPIC SONGS
OF *POMORYE*

This article describes the mechanisms of structural mobility in the rhythmic forms of the North-Russian epic tunes (*bylina*) and the sacred verses (*stikh*). The author reveals the levels and the character of structural variation of rhythmic periods, belonging to the classes of non-evenly segmented, evenly segmented and caesural forms. These elements are demonstrated on the materials from one of the most prominent epic traditions of Russia, that of the North Sea and White Sea region of *Pomorje*. Different degrees of mobility can reveal itself in the epic tunes on the level of musical-syllabic rhythmic formulas, on the level of rhythmic periods, in the systems of rhythmization, and, finally, on the rhythmic level of the composition as a whole.

LJUDMILA KUDINOVA
CONTRAST IN THE TITLES OF MUSICAL WORKS

The article presents the idea of contrast in the titles of musical works as an aspect of musical *nomenclology*, (the study of titles, introduced into Russian musicology by the author). Until the 20th century, contrast functioned predominantly as general cultural idea; it revealed itself in different aspects of musical language, but in the titles, contrast occurred only in secondary program definitions, overshadowed by the titles related to the main genre definition. In the titles of musical works of the 20th century one can witness a great number of contrast-based meanings.

The author brings in the examples of such titles in music of composers from different countries. She provides thematic categorization of these titles. The author emphasizes the difference between verbal and musical contrast. On the examples from music of Bela Bartok, Alfredo Casella, Sofia Gubaidulina, Michel Denhoff, William Rigger, and Sergei Agadzhanyan, the author demonstrates the ways contrast is reflected in the musical notation. In resume, the author suggests that the title can be not only an idea of a work, but the metaphor that extends its expressive range. Thus the word is realized in music a new way, its rich meanings puts musical thinking on a new, non-linear path, expanding the musical field of meanings and ideas.

NATALIA MICHAJLOVA
ON THE PROJECT «MUSICAL CULTURES
OF FINNO-UGRIC WORLD»

This article showcases the results of a pedagogic research project concerning the use of innovative technologies in devel-

oping the ethno-musical worldviews of pre-college students. This new method includes the use of the algorithm, supporting conspectus, and creative tasks in teaching the course «Musical Cultures of the Finno-Ugric World» to the students of the seventh grade of children's music schools in Russia. The primary goal of this course is the development of various aspects of student's thought process by using audio, visual, logic, and creative tools, as well as the stimulation of student's learning skills in the area of ethno-musical culture.

AYASMAA MONGUSH

«KONGURAI»: AN ESSAY IN *INTONATSIA* ANALYSIS

The article presents an analysis of the Tuva folk song «Kongurai», using the *intonatsia* analytical method. This method is applied to a Tuva folk song for the first time in history. The author supports her analysis on the achievements of the Russian and Soviet researches of monodic modes and anhemitonic in particular. The author subscribes under the concept of heterogeneous compound character of modes since this concept has been tested on the examples from a number of traditional musical cultures. With all that, the author suggests her own view of the questions set forth in this analysis. As a result, the author reveals the essential features of modal and formal structure of Tuva folk songs which are also applicable to other genres of musical folklore of Tuva.

RISA MORYIA

JAPANESE AND RUSSIAN, MUTUAL INFLUENCES
OF TWO MUSICAL CULTURES

The article displays the results of study of the interaction between Japanese and Russian musical cultures, presented from the point of view of a Japanese musicologist. Such interaction falls into three categories: the influence of Russian culture on the Japanese in the past, the influence of Japanese culture on Russian composer's music, and the interaction of both cultures in the recent decades. The article reveals previously unpublished information on this subject. The history of diplomatic relations between Russia and Japan has begun in 1792, when Adam Laksman and his colleagues visited Japan on board of «Yekaterina». That same ship had the Japanese sailors, saved from the damaged ship, including Kodayu Daikokuya, the first Japanese to bring a Russian folk song on the shores of Japan. Many Russian white émigré musicians, including Leo Sirota, Alexander Tcherepnin, and Anna Ono, have fled to Japan after the 1917 revolution. Together with the German and French musicians, they have contributed into the establishment of European classical tradition on the Japanese Islands.

A number of visits of Russia by Japanese composers, such as Kosaku Yamada and Yasushi Akutagawa played a significant role. The Russian image of Japan owes primarily to the aspects of ancient culture, such as *haiku* and *tanka* short poems, Japanese watercolors, Ukuyo-e, as well as Zen Buddhism. In this, the Russian appropriation of Japanese culture was similar to that of French. A great number of compositions were written on the verses of Japanese poets. The author suggests chronological categorization of Russian music on the Japanese lyrics. She reveals the coherence of ideas, of the choice of instruments and timbral effects among these works. The author witnesses that their adherence to the themes of Love, Death and Nature stem from Zen and ancient Japanese literature. The author notices that the World War Two marks the appearance of a new theme of a Nuclear Holocaust of Hiroshima and Nagasaki. In the recent decades, new level of interaction is evident, for example, in the use of traditional Japanese instruments, such as the collaboration of koto player K Sawai and Sofia Gubaidulina. By the end of the 20th century, open contacts in the form of various concerts, pedagogic forums, festivals, and competitions, were established between Japan and Russia. The author's conclusion is that it is possible to enhance

ethnic identities of both cultures while avoiding their leveling, homogenization and the loss of cultural uniqueness. That is the way to develop mutual relationship in the 21st century.

IZA NEMIROVSKAYA

MUSSORGSKY AS A CHILD PSYCHOLOGIST

Mussorgsky's reference to the world of childhood spawned a number of novel artistic solutions in the areas of imaging modi, genre system, principles of composition, and musical poetics. The master captured the microcosm of passions, inherent in the child's psyche, and expressed in his compositions the profound ontological nature of any human personality, with good and evil intertwined within it. In his music about children, the composer also revealed some fundamental laws of psychology: for example, on the background of child's not so innocent «pranks» may lurk numerous repulsive features of the future character, while the strongly pronounced aggressive characteristics of an adult frequently originate from unjust treatment, suffered in the childhood. All this allows us to speak of Mussorgsky as a child psychologist composer.

OLGA OSETSKAYA

THE MUSIC OF THE SACRED WORDS:
ON THE ROLE OF THE WORD IN ARVO PART'S
TINTINNABULI WORKS

This article is dedicated to the works of Arvo Part written in the style of *tintinnabuli* in different periods of his life. The author provides the analysis of this unique style and demonstrates its religious roots on the examples from the Double Concerto *Tabula Rasa* (1977), the choral work *Te Deum* (1984/85/92), and two compositions for the string orchestra *The Songs of Siluana* (1991) and *Trisagion* (1992/94). Inspired by composer's Orthodox Christian worldview, this style is ultimately word-oriented in nature. This quality is responsible for the most part of the mystery of the *tintinnabuli* style and, as such, presents the object for close examination.

SVETLANA PLATONOVA

THE SOUND IMAGE OF PIANO IN THE WORKS
OF VICTOR PLATONOV

The bright creative figure of modern Ryazan composer Victor Platonov remains for the second decade the signature of the musical culture of the city and fills its intellectual lacuna. In the recent years his name becoming more and more known outside city as well: his compositions sound in Russia in Moscow, Saint Petersburg, in Lithuania, Spain, Ukraine, and Germany. There is a notable increase in researcher's interest to his work. Victor Platonov is a member of the Composers Union of Russia, a brilliant pianist, the winner of the International competitions, a perfect accompanist, actively cooperating with choral collectives of Ryazan, an excellent teacher, and, in addition, a talented painter. Platonov's credo-«to be oneself» in knowledge and reflection of the deep philosophical sides of life — remains the main line of his musical creativity. Each work of his, from a small romance or piano miniature up to monumental «Requiem» for female chorus, soloists and a chamber orchestra, is unique and has deep psychological implied sense.

ELENA POLOTSKAYA

ON A. B. MARX, NIKOLAS ZAREMBA
AND PROGRAMMED TEACHING

This article considers the pedagogical component of the «Die Lehre von der musikalischen Komposition, praktisch-theoretisch» of an outstanding German theorist of the 19th century A.B. Marx. The author relies on the archival materials, such as the letters of Nikolas Zarembo's, one of Marx's pupils, the professor of St. Petersburg Conservatory in the

very beginning of its existence, and the teacher in composition of Pyotr I. Tchaikovsky. The evidence from the direct participant of the teaching process allows the author of this article to compare the didactic principles of Marx with the analogous principles of modern pedagogy which describe programming teaching. The article covers wide range of problems of musicology, pedagogy and source study pertinent to the chosen topic. The article offers a rare glimpse of the historical documents from the special collections of the Russian National Library in St. Petersburg. These documents have neither been previously published, nor discussed in scholarly literature.

NATALIA SANNIKHOVA

CREATIVE METHOD OF KARLHEINZ STOCKHAUSEN:
THE FORM-SCHEMES, FORMULAE AND
SUPERFORMULAE IN THE COMPOSER'S WORKS

In this article the term «creative method» implies a compositional method as the most significant and interesting aspect of the German avantgarde composer's activity. The subject of the study are form schemes, formulae of different opuses, and mainly super formula of the opera cycle LICHT, as the basic structural components of Stockhausen's works over four decades. As a result of the investigation, we must admit that complementary relationship of different compositional approaches helps representing the structural categories of the composer's creative method in the form of the hierarchically harmonious, uniform, invariable system only in some aspects.

YELENA SAMARINA

THE IDEA OF THE UNIVERSE IN GAFFURIO'S
TREATISE *DE HARMONIA* IN THE AESTHETIC
CONTEXT OF RENAISSANCE HUMANISM

The article is devoted to the musical-aesthetic postulates of a prominent Italian theorist of the 14th-15th century Franchino Gaffurio. His oeuvre is valued as the mixture of ancient Greek musical-theoretical systems with humanistic ideas of the Renaissance. The analysis of the last chapters of the treatise «On Harmony» allows shedding light on philosophical foundations of the musical-theoretical views of Gaffurio, which are based primarily upon the works of Plato, Boethius and Gaffurio's contemporary Marcilio Ficino. As a result of comparison of these sources with each other, the author concludes that Gaffurio's work presents a synthesis of his contemporary anthropocentric views with the platonic ideas, passed through the prism of musical analogies. The author refers to the works of the three philosophers mentioned above, as well as on the authors' own translation of the fragments of Gaffurio's treatise from Latin together with the English translation published by Walter Kreuyszig (USA).

LJUDMILA SHAUZUKOVA

MUSICO-POETIC IMAGES
IN THE ADYGE EPIC POEM *NARTU*

Heroic epos *Narty* is a treasure of Tcherkessian folklore which still attracts significant attention of specialists in different fields. Nevertheless the multi-functional character of musical images in the epos hasn't been the object of study yet. Meanwhile this side of the epos has much to offer. On the example of Ashamez-nart — musician, the main character of the epos — the author studies the role of music in the epos and comes to the conclusion that it educates, predicts the future, gives real aesthetic pleasure, widens horizons of people's scope, directly influences individual perception of the world, socializes a person, gives hope, and has many other important functions.

OLGA SCHULIKOVA

REALIZATION OF THE MYTHO-POETIC SPELL
UNIVERSUM IN THE VOCAL CYCLE OF MARGARITA
KESAREVA «THE URAL SPELLS»

This article is dedicated to the study of mytho-poetic thinking of the Urals area composer Margarita Kesareva. On the example of one of her vocal cycles the author clarifies the specificity of a genre of placing spell [zagovor], which is one of the most important folklore sources for this composer. In her study the author relies upon the term «musical mytheme» suggested by Tatiana Kaluzhnikova. The chosen path of analysis allows detecting the main musical mythemes of this vocal cycle and their relationship with the symbolic languages of description, i.e. mythological codes. The study of the work of Margarita Kesareva in the context of neomythologism allows underlining uniqueness of her figure among the composers of Yekaterinburg.

LJUBOV SEREBRYAKOVA

DEAD SOULS OF RODION SCHCHEDRIN:
THE MYTHOPOETICS OF THE MASS SCENES

This article unveils the structure of mythopoetic space of the opera *Dead Souls* by Rodion Schchedrin. The analysis of composition, dramaturgy, and intonational-genre semantics of the mass scenes is accompanied by the philosophical consideration and interpretation of the text. The author discovers the hidden layers of meaning of the opera, the realization of the religious-spiritual picture of the world and of the historiosophic concept. Mass scenes are interpreted by the author as the epics of the people's life; they reveal the stable typological forms of the people's existence and social tragedy, the soul of the people and the philosophical expression. The mass scenes present the thoughts on historic path and the fate of the people, they unfold the image of its religious spirit and faith.

SVETLANA SEVASTIYANOVA

MUSICAL ANIMATION: OPERA AND BALLET

This article is devoted to the problems of the new genre of the «musical theater on screen». Animation opera presupposes a new type of hero, the introduction of spoken scenes, conciseness of musical material and other characteristic features. This research is based on the works by Walt Disney, Natalia Dabizha, Ivan Ivanov-Vano and other directors. The genre of animation opera represents not only the transcriptions of famous compositions of musical theatre, but also many original works created for the screen.

YEKATERINA SKRIABINA

ON THE ROLE OF TIMBRE EXPRESSIVITY IN
MODERN COMPOSITIONS FOR DOMRA

The author touches upon the problems of learning the original music written for domra, which, nowadays more than ever, emphasizes the enrichment of timbre and dynamic specter of sound. In view of the process of simultaneous development of artistic-creative content and means of expression, it becomes evident that contemporary composers lean toward the enhancement of timbral aspects which underline the specific qualities of domra. This allows broadening of the range of expression and the innovations in the musical language. The author supports her research on both musical-theoretical concepts and her personal experience as the domra performer and teacher.

IGOR SOLOVYOV

TO THE QUESTION OF THE ORIGINS
OF THE MUSICAL INSTRUMENTS OF SAAMI

A rather clear stereotype of Saami music as mostly vocal has been formed by the decades of ethnographical and musical-theoretical studies of the traditional Saami culture. The

absence of special research devoted to Saami instrumental music is the result of common notion of their music as purely vocal. Overlooked by the researchers, Saami musical instruments are mentioned only in few texts. In contrast with this situation, our research is based upon a systematic *ethnophonetic* method. It takes into consideration the ethno-cultural history of the ethnic group, the origins of its language, the way of life, the art forms, ancient beliefs, customs, and pertinent archeological sources. Our experience of complex field research of Saami culture has brought us to quite unexpected conclusions. We can now broaden our views on Saami musical instruments and change the common opinion on the existence of instrumental basis of Saami musical thinking.

SERGEY TARASOV

THE ART SONGS OF W. A. MOZART:
TRADITIONS AND INNOVATIONS

The article is dedicated to the study of chamber vocal music of W. A. Mozart as an independent phenomenon in the context of interaction of all its tendencies. The chosen angle allows describing its general features and the historic development and permits deeper penetration into the problems of stylistic analysis and clearer understanding of the essential features of Mozart's work, including the «nucleus», the concentrated quality which preconditioned the genre explosion that took place later in the Romantic period.

GALINA TARAYEVA

MUSICAL EDUCATION IN THE CONTEXT OF
CONTEMPORARY MODEL OF MUSICAL CULTURE

The author discusses the correlation between the musical educational system and the model of modern culture. The negative student's attitude to the education is determined by the characteristic of the balance of the culture and didactic technologies. The article proposes the attention to the music of popular genres, the study of the history performance, «the introduction into creative management» as the solutions for the overcoming of the crisis in the education.

NATELLA TCHAKHVADZE

REFLECTION OF TIME IN THE WORKS
OF RUSSIAN COMPOSERS

Russian music of the 19th-20th centuries presents the model of time-space which is different from that established in western art of modernity. Analogous to the time-space model of Russian literature of Gogol, Tolstoi, Volkov, and Gontcharov, it reflects the mytho-poetic perception of time. In most of the musical works the architectonic component prevails over the dynamic. As a result, the artistic time is perceived as slow, which gives the rise to figurative images, such as «arrested time», «the halted moments», or Pavel Florensky's metaphor of icon painting or the «doors to the other world». The transformation of time from running into pulsating is realized by the Russian composers in agreement with the nationally-specific perception and sensation of this important parameter of the world picture.

YEVGENY VOLCHKOV

THE USE OF FOLK STYLE IN THREE-STRINGED
DOMRA CONCERTOS BY RUSSIAN COMPOSERS OF
THE LATTER HALF OF THE 20th CENTURY

This article describes the process of formation of Folk and Neofolk trends in concertos written for three-stringed domra. Many Russian musicological studies are devoted to the issues of folk music, folklorism and neofolklorism. Such outstanding musicologists as Boris Asafiev, Grigory Golovinsky, Galina Grigorieva, Victor Gusev, Izaly Zemizovskiy, Nelly Shakhnazarova made considerable contributions to the develop-

ment of this field. One of the most interesting, but scarcely studied, is the area of folk music influences in concertos written for the three-stringed domra.

The genre of concerto plays the leading role among large-scale compositions for the three-stringed domra. Beginning from 1945 until the mid-1960s folklorism has become dominant among the styles of concertos for domra. It is characterized by direct quotations or adaptations of folk tunes. Such approach is traceable to nineteenth-century *kuchkist* treatment of folk music. A different method of folk style implementation has been favored by Russian composers of 1960-90s; it is related to the ideas of so-called neofolklorism. It is characterized by the expansion of the geography of folk sources, combination of folk elements in mixed synthetic form, and the use of folk *popovka's* (short speech-derived patterns) in combination with serial and sonoristic principles. The author analyzes a number of examples of folk style implementation in domra concertos by such composers as Nikolay Budashkin, Yuri Shishakov, Yuri Zaritskiy, Boris Kravchenko, Leonid Balay, Nikolay Peyko, and Alexander Kussyakov.

PAULINA VOLKOVA

MUSIC OF BIZET/SCHCHEDRIN IN THE ANIMATION
FILM OF HARRY BARDIN (TO THE QUESTION OF
REINTERPRETATION)

The article presents the phenomenon of reinterpretation on the example of the animation film *Tchucha* by Harry Bardin. Contrary to interpretation, which is commonly perceived as the process of explanation or/and explication of the original text, the reinterpretation is positioned as the forming anew of the truth. In other words, if in the dialogic nature of humanities the interpretation is the process of reconciliation of the opposites, the reinterpretation only exacerbates these contradictions between the text and the context and, which is the same, between the given and the created. Thus the new artistic whole appears connected to the previous texts of culture, since they serve as the unchangeable background for the realization of the author's ideas.

VLADIMIR YESAKOV

MOZART'S SONATAS FOR PIANO AND VIOLIN
THE MIRROR OF EDITIONS

The article presents a comparative study of various editions of Mozart's sonatas for piano and violin — those which are commonly accepted by Russian students and concert performers.

The editions are categorized into Urtext, practical and hybrid (combining the qualities of the above mentioned). Thus they are introduced not only chronologically but also systematically. Each edition is briefly described and the specific features of each are shown on the few selected examples. The article underlines the problems faced by the editors of Mozart's originals, including the selection of particular sonatas, the necessity of correcting performing remarks, and the adaptation of notation to modern requirements. The author pays special attention to the properties of musical text which can be modified by the editor.

The article is intended not only for theorists but also for performers and students.

DEAR READERS,

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