

**Galina V. Rybintseva**

## **The Traditions of Antiquity in the Music of the Renaissance and the Classical Era**

The urge to create an image of the ideal world, basing oneself on the capabilities of reason, brings together three significant periods in the history of art – Antiquity, the Renaissance and Classicism. The system of music theory first to have been developed for these aims was that of the Ancient Hellenes. In their aspiration to understand the laws of euphony they based their musical thinking upon the proportions of prime numbers, the highest objectivity of which made it possible to liken music to the perfection of the sounding Cosmos and its smaller copy – man, the microcosm. Thereby, the greatest achievement of Ancient Greek and Roman music (in its theory and practice) must be considered to be the assertion of perfect consonances and diatonicism as the model sample of Harmony – whether cosmic, human or musical.

The formation of a qualitatively new musical theory during the period from the Renaissance to the 18th century was aroused by theoretical aspirations toward the creation of the image of nature and the natural, i.e. affective human being. Following the standards of imitation of Antiquity and nature established in the art and aesthetics of the Renaissance, the thinkers and masters of music developed a new theoretical foundation, most notably, the equally tempered scale and the teaching of the tertial structure of chords (the study of harmony). Similarly to the thinkers of Antiquity, they also based themselves on mathematical natural laws; however, of the utmost significance in this case was their connection to the natural sciences – namely, experiments in acoustics. As a result, the chief criterion for euphony for the music of the Early Modern Times was expressed not only by numerical proportions, but, first of all, by the laws of acoustics and the capabilities of human aural perception.

Keywords: music theory, Cosmos, consonance, interval of a third, Antiquity, Renaissance, Classicism.

**Alexandra V. Krylova, Alexandra M. Ponomaryova**

## **Creative Techniques in Promotion of Musical Events**

The article is devoted to study of creative input as a component of promotion of a musical event. Creative input in the advertisement of musical events is formed by means of utilizing creative methods and may function on the level of the basic means of reference, the playbill/poster, as well as on the level of its material representations – the key images, promotional space, coloristic solutions, symbols, advertising characters, attributes of the musical event, etc. As the result of the study of the structure and content of present-day playbills and posters the conclusion is arrived at concerning the synthesis of these genres and the integration of the informational and the image-related functions in contemporary promotional materials covering musical events. Analysis of the use of creative means in promotion of musical events (the article presents several examples of this type of analysis) makes it possible to articulate the marketing principle of production of musical events. According this principle, management must be oriented towards the consumers, i. e. the conception of the musical event must correspond to the values of the target audiences, while the key message must rely on the conception of the musical event and must be based on the insights of the target audiences. On the basis of description of the functions of the creative input in playbills and posters the thesis is substantiated that it is possible to raise the effectiveness of promotion of musical events by means of applying creative means on the stipulation of meeting the condition that the key message of the playbill/poster corresponds to the insights of the target audiences, and the key image of the playbill/poster matches their key message.

Keywords: musical event, event-related marketing, creative input, creative methods, promotion, playbill, poster.

**Alexandra V. Shornikova**

**About the Interaction of the Audio and Video Elements  
in the Composition “Three Tales” by Steve Reich and Beryl Korot**

The article is devoted to understanding certain artistic principles of the “documentary video opera” (according to Steve Reich’s original definition) as one of the relevant forms of contemporary music. The author of the article indicates at the sources of documentary theater, highlights the artistic ideas of the composer’s documentary works, and analyzes the compositional techniques of the work. Special attention is paid to the issue of interaction of music and the video element, which has practically never been researched in musicology in Russia and other countries, on the example of the video opera “Three Tales” (2002). In this composition, created by the celebrated American minimalist composer Steve Reich and video artist Beryl Korot, a pioneer of American video art, an original conception of the dialogue between the arts is examined. Here the music and video comprise one scenic entity, developing by the laws of musical minimalism and documentary theater. The composition possesses specific compositional and form-generating peculiarities, including principles of non-linear dramaturgy, polyphonic techniques, including the principles of non-linear dramaturgy, contrapuntal and repetitive techniques. The documentary nature of the musical material is also emphasized by the *verbatim* technique, derived from documentary theater and holding a dominating position when the composer wrote his previous opera “The Cave.” The author denotes the expansion of the possibilities of interpretation of Reich’s compositions based on documentary material and arrives at the conclusion about the special potentials of synthesis of various arts within the framework of musical video opera.

Keywords: Steve Reich’s musical theater, Beryl Korot, documentary theater, video opera, synthesis of the arts.

**Alexander I. Demchenko**

**Chronicle of the Destruction of the Time Period  
(Nikolai Myaskovsky’s Fifth and Sixth Symphony)**

The Fifth Symphony by Nikolai Myaskovsky became for Russian music the most significant generalization of the exclusively varied reality, characteristic for the first decades of the 20th century. Here the stratification into attributes of the receding epoch and those of the arising epoch is presented here most distinctly, moreover, the directedness from the old to the new is traced with sufficient apparency. The interaction of the given entities is built according to the principle of juxtaposition, at that, the contrasts are so significant, and there are so many of them, that a very heterogeneous conglomerate is formed, which is accompanied by distinctly polarized superpositions of images. Thereby it becomes possible to note the apparent contradiction in the image of the symphony, which must be evaluated not as a compositional and structural miscalculation, but a reflection of the contradiction and maladjustment of life itself during that time period. In Myaskovsky’s music one can hear the pulse of the epoch of frightening cataclysms convulsing Russia at that time. Amidst this chaos the life of the human soul, sharply reacting to what occurred around it, continued its existence. Hence arises the perturbation of the attitudes of mind, the condensed dramatic perception of the impulses arising from without. All of this received completed expression in the Sixth Symphony, which depicted the atmosphere of the turn of the 1920s. It records not only the contradiction between the departing and the arising epochs, but their open conflict, which generates a qualitatively new conception: the tragic break up of existence (the expansion of the revolutionary element – the deposition of the old world) and the search for spiritual anchorage in the whirlwind of historical cataclysms. Taken as a whole, the Fifth and Sixth

Symphonies by Myaskovsky, which have formed a unified monumental diptych in the chronology of their composition (the decade of 1914–1923) and in the problem range touched upon them, have come to present a unique musical-artistic chronicle of the break-up of history taking place in Russia at that time.

Keywords: the music of Russia, the symphonies of Nikolai Myaskovsky, social conflicts in music.

**Tatiana V. Kraskovskaya**

**The Revolution Finished, the Revolution Began:**

**The “Indigenization” Policy and the Musical Life of Karelia in the 1920s and 1930s**

The article presents an attempt of reconstruction of the historical and cultural situation in the Republic of Karelia in the period after the Bolshevik revolution in the aspects of politics, ideology and language. The development of the musical culture of the Soviet republic is examined in the context of “indigenization” – the strategy of the national state development project, which consisted in the preparation, advancement and introduction into the sphere of the state apparatus of personnel from the representatives of the titular nations. From the beginning of the creation of the Karelian Workers’ Commune in 1920, a Finn, Edvard Gylling was engaged into its leadership. The main line of his strategy was the formation of the national Karelian-Finnish autonomy and engagement into the republic of Finnish émigrés from Canada, the United States and Finland, many of which played an active role in the formation of the culture and education of the newly formed Soviet republic. Thus, the American Finn, Kale Rautio became the organizer of the musical life and the composer of the first large-scale compositions for chorus and symphony orchestra; the Finn Lauri became a teacher and the composer of choral compositions and music for theatrical productions. During the period of “Karelization” there appeared the conception of a single “Karelo-Finnish” language, according to which the Karelian language was assigned the role of oral usage, whereas Finnish was given the role and the status of the state language. Attention is focused on the fact that the period of the Gylling’s leadership in Karelia predetermined the important role of the “Finnish factor” in the formation of the cultural life and the educational system in Karelia of the first half of the 20th century.

Keywords: musical culture of Karelia, indigenization, Edvard Gylling, Kalle Rautio, Lauri Jousinen, the “Finnish factor.”

**Elena V. Vyazkova**

**On the Modal and Tonal Systems in J. S. Bach’s “Clavierübung III”**

J. S. Bach’s “Clavierübung III” (1739) opens up a set of instrumental cycles created by the composer during the last twenty years of his Leipzig period. Its conception has still not been sufficiently understood or evaluated. The article brings forth a hypothesis on Bach’s reflection of the logic of the musical-historical development in the cycle.

The cycle consists of twenty-seven movements, twenty-one of which are arrangements for organ of old historical chants written in old modes. Fugues (as the form of elaboration of musical material) – both as separate works and as strata expounded in counterpoint with the *cantus firmus*, pertain to the tonal functional system of the Early Modern Period, possess complex structures and comprise the pivot of through development in the cycle. As a result there arises the natural laws of “contradiction” and “interaction” of two musical systems, and the process of inclusion of the “old” into the new, unifying system begins. The given process is observed by the author of the article in

the arrangement of the historical Gregorian hymn (“Kyrie, fons bonitatis”), which during the years of the Reformation received a German variant of the text. This source becomes within the cycle a type of “theme,” which predetermines its subsequent intonational, structural, conceptual development, leading to the final triple fugue – the logical outcome, the apotheosis of “the idea of the new.” Performance of the cycle with omissions or changes of the order of the respective movements, as may be found in performance practice, is inadmissible: it infringes upon the composition’s dramaturgical logic and distorts the composer’s conception.

Keywords: “Clavierübung III”, tonality, scale, modal system, tonal functional system, chorale arrangement, cycle, fugue, variational principle.

**Natalia V. Devutskaya**  
**The Synthetic Idea of Nikolai Roslavetz in the Form-Generation of his First Violin Concerto**

The article is devoted to the specific features of form-generation in Nikolai Roslavetz’s Violin Concerto, examined in the aspect of modernization of classical structures. The accent in the analysis is made on the study of the mechanism of emancipation of the conventional algorithm of functions within the standard form, leading to a new quality of musical synthesis. The originality of Roslavetz’s compositional thinking is disclosed by means of revealing the continuous connection of typological constants with functional diffusion. Since the given process differs in a qualitative manner from the so-called mixed forms, the article discloses a hypothesis about the composer’s search of a certain equivalent of his technique of “synthetic chords,” applied on a more large-scale level of the composition. The conceptual basis of this goal is presented by the dialectic pair of traditional vs. innovative, which became the “visiting card” of Roslavetz’s style. An indicator of the traditional in the new sound continuum of the work is the reference to one of the most brilliant themes of the classical musical heritage – the main theme of the finale of Brahms’ Violin Concerto.

Keywords: Nikolai Roslavetz, Johannes Brahms, synthetic chord, synthetic mode, musical cycle, violin concerto, musical form, compositional technique.

**Vera I. Nilova**  
**Deconstruction and Demythologization in the “New” Musicology of Finland**

The distrust of meta-narratives and of the teleological model of history on the part of postmodernism has cast under discredit what had seemed to be inviolable judgments and opinions. An attempt to reevaluate the music history of Finland has been made by representatives of “new” musicology. A group of researchers from the Sibelius Academy in Helsinki – Vesa Kurkela, Markus Mantere, Olli Heikkinen and Saijaleena Rantanen in 2011–2014 implemented the scholarly project “Rethinking ‘Finnish’ Music History. Transnational Construction of Musical Life in Finland from the 1870s until the 1920s.” Its aim was to reevaluate the Finnish history of music.

The ideology and methodology of the “new” musicology in Finland is based on the conception of transnationalism, in relation to which musical life in Finland during the period of autonomy (from its joining with Russia in 1809 until the acquirement of its national independence in late 1917) developed under the ideas and impulses of continental Europe, the main leaders of which were, for the most part, Germany and Sweden. The decanonization and demythologization of the history of Finnish music is carried out by means of its reconstruction by means of use of

methods of micro-history and brings out to the forefront a cast of characters that is not involved in this history within the paradigm of the traditional musical historiography of Finland. Instead of a history of Finnish music, a history of music of Finland is offered as a dynamic process, propelled by the desire to preserve international cultural contacts, the struggle for equality between the Finnish and Swedish languages and the formation of Finnish and Swedish identities in art within one country in the conditions of competition between political parties and a consistently conducted russification of Finland.

Keywords: Finland, “new” musicology, musical historiography, deconstruction, demythologization, micro-history, trans-nationalism.

**Svetlana V. Kosyreva**

**A Study of the Stylistic Foundations of the Ethnic Music of the Finno-Ugric Peoples  
by Means of Modern Information Technologies**

The article actualizes the issue of research of the stylistic foundations of the Finno-Ugric ethnic musical systems. With the aid of present-day informational technologies the musical texture is researched in the aspect of segmentation: the pitch organization, specificity of timbre-intonation and the articulation are revealed. The author brings in the achievements of musical acoustics, and also makes use of computer technologies with the corresponding software, making it possible to carry out a detailed analysis of the temporal structure of any musical signal. A method of research is proposed for determining the types of musical thinking inherent to the peoples of the Finno-Ugric world (monophonic and/or polyphonic) and, in general, for characterization of the essence of the artistic universals of the Finno-Ugric culture. Elucidation is given of the first results received upon analysis of the heterophony of the monophonic nature. The material for the research was provided by recordings of folk singing made during expeditions, representing an original stratum of the singing and instrumental musical cultures of the Finno-Ugric peoples. The work is carried out within the framework of the scholarly project “Research of the Stylistic Foundations of the Music of the Finno-Ugric Peoples of Russia with the Aid of Present-Day Informational Technologies” (project of the Russian Humanitarian Scholarly Fund No. 16-14-10003). The creations of multigenre multimedia resources and, first of all, an electronic database of Finno-Ugric timbres will provide a subsequent stable development and popularization of the musical traditions of the Finno-Ugric peoples.

Keywords: ethnomusicology, musical folklore, studies of Finno-Ugric music, acoustic analysis, pitch, timbre.

**Daniel Blake**

**Space is the Place: Composition In New York City’s Improvised Music Scene**

In describing musical improvisation as “interactive”, the primacy of a centralized musical score is called into question. When musicians develop aesthetic agreements and navigate differences between themselves through performance and rehearsal, this article argues they are engaging in a kind of composition.

In a series of conversations conducted with improvisers living and working in New York, agreement and disagreement were discussed via spatial metaphors. Each player must find “common ground” between their own voice and the overall collective frame, allowing for a “playing field” to emerge. The field establishes a set of aesthetic possibilities to be realized in rehearsal, discussion, and performance.

The field also establishes a framework for individual composition to occur. Using statements by New York improvisers Mary Halvorson (guitar), Peter Evans (trumpet) and Steve Lehman (saxophone), this article reveals three distinct conceptualizations of how an individual can reimagine the playing field through composition.

Keywords: Music Philosophy, Metaphor, Improvisation and Ethics, New Jazz Studies, Steve Lehman, Mary Halvorson, Peter Evans, Composition, Contemporary Improvisation.

**Edward Green**

**John Lennon and the Battle in Every Mind between Contempt and Respect**

This essay looks at John Lennon of The Beatles to comment on the great need musicologists have for a method of writing biography that is capable of doing justice to ethical dimension of an artist's life and work. The author advocates the use of Aesthetic Realism to achieve this. It is the philosophy founded in 1941 by the great American scholar Eli Siegel. In Aesthetic Realism is a new way of understanding the relation of Ethics and Aesthetics. Central to it is Eli Siegel's comprehension of the on-going debate in every human mind between Contempt and Respect – a debate illustrated in the life and work of Lennon. To give both more immediacy and more dimension to these matters, the author – who, like Lennon, is a composer – quotes from class discussions with him from his study, in the 1970s, with Eli Siegel.

Keywords: John Lennon, Eli Siegel, The Beatles, Aesthetic Realism, Ethics.

**Grigory R. Konson**

**International Academic Conference “Art History in the Context of Other Disciplines in Russia and Abroad. Parallels and Interactions”**

International Academic Conference “Art History in the Context of Other Disciplines in Russia and Abroad. Parallels and Interactions” was held within the framework of the scholarly project No. 17-04-14080 g approved by the Russian State Foundation for the Humanities. The scientific forum was held in the walls of the Moscow State A. G. Schnittke Musical Institute. He united researchers from different cities of Russia, as well as near abroad – Azerbaijan, Belarus, Ukraine and the distant – Great Britain, Germany, India, Italy, China, Mongolia, USA. Large scientists from 54 universities gathered in Moscow. The author of the article gives an overview of the main scientific directions, gives information about the speakers and the topic of the speeches.

Keywords: scientific conference, art history, the integration of scientific knowledge.

**Natalia S. Serova**

**Two Geniuses from the Riverside of the Volga**

The author presents a review of the new edition: Alexander I. Demchenko. Two Geniuses from the Riverside of the Volga. Alfred Schnittke. Elena Gokhman: a monograph. Saratov: Saratov State L. V. Sobinov Conservatory, 2017. 372 p. : ill. ISBN 978-5-94841-254-2. The structure of the book is considered, a brief description of the sections is given.

Keywords: musicologists of Saratov, Alfred Schnittke, Elena Gokhman.

**Semyon A. Loshakov**  
**The Eleventh Symphony of Alexander Lokshin**  
**as a Type of Nonlinear Development of the Symphonic Concept**

The article is devoted to the music of Russian 20th century composer Alexander Lazarevich Lokshin (1920–1987), his final Eleventh Symphony for symphony orchestra and soprano (1976). This composition incorporates into itself all the major features of the composer's style: an original interpretation of the large-scale symphonic form as a variational one-movement cycle, the use of the poetic text, a special attitude towards the orchestral fabric and a diversity of timbral palette, event-driven saturation and full-fledged participation in the development of primary and subsidiary intonational elements. The aim of the article is to reveal an important feature of Lokshin's symphonic method – a peculiar *nonlinearity* of the unfolding of events in their concisely set course of *theme and variations*.

Integral analysis of the score of the symphony touches upon the most important aspects of form, harmony and orchestration. On this basis the author contemplates about the non-linear principle of symphonic development. Nonlinearity signifies a process of free intercommunication within the musical space of events similar to each other, regardless of the direct (unidirectional) order of their occurrence. The musical text is perceived as a sort of manifestation of unity of all possible correlations of its semantic elements, as a certain similitude to a referential text with a system of cross-point references, where the pattern is determined by the reader or the listener. Thereby, already the first section of the symphony (the introduction) contains a most important intonational element – the *sound complex*, which in the opinion of the author of the article is perceived in the subsequent development as a certain *hyperlink*.

The answer to the main question – which elements are the most important in Lokshin's Eleventh Symphony: the theme of the variations, the theme of the introduction or the final variation, where the entire furcated network of intonational signs are gathered together by the literary text – is viewed by the author as the goal of perceiving, and then verbalizing the connections with which the sensually perceived symphonic fabric of the composition is permeated, in a nonlinear, according to the principle of the hypertext.

Keywords: Alexander Lokshin, symphony, sound complex, nonlinearity, hyperlink, orchestration, hypertext, Luis de Camoens.

**Mikhail S. Trofimov**  
**Chamber Music for Solo Button Accordion and Chamber Orchestra**  
**by Nikolai Shabalin in the Aspect of Compositional Structure**

At the center of the article's attention lies Nikolai Shabalin's Chamber Music for Solo Button Accordion and Chamber Orchestra (1983), which is a significant for the musical culture of Udmurtia. Examining the peculiarities of the compositional organization of the Concerto, the author of the article makes the attempt to disclose the novel and individualized traits of the conception of this composition and at the same time for showing its continuity in regard to the traditions of the genre of the concerto for button accordion. Three main particular features of the Chamber Music stand out: the chamber music element, interpreted by the composer, first of all, as a subjective tone of utterance; the revision of the role of the soloist, leading toward a new type of interaction with the orchestra, in which the classical dialogic qualities yield to the tendency towards unification and unanimity; the one-movement form, in which the tendency towards through development is connected with cyclic features.

The specificity of compositional structure is determined by the interaction of classical principles of form-generation (sonata form) and continuous evolutionism (a term of Vsevolod

Zaderatsky). A great amount of attention is paid by the author to the meticulous thematic work of the composer, who projects the main intonational formula of the Concerto (perfect fifth – tritone) onto various musical levels. Shabalin's Chamber Music demonstrates an organic combination of the traditional and innovative elements, which leads to a renewal of the genre of the Concerto for the Button Accordion.

Keywords: composer Nikolai Shabalin, Concerto for Button Accordion and Orchestra, sonata form in the Button Accordion repertoire, composers of Udmurtia.

**Sergei S. Grinev**  
**About Development of Opera Production**  
**of Contemporary Musical Theater**

The article is devoted to the issue of the stage director's rendition of opera scores, as well as to the definition of the roles of the stage director, the conductor and the composer in the present-day opera theater. The author examines the historical premises for development of opera stage production and two main vectors of evolution of the process of stage production: the traditional and the innovative. The parameters which make it possible to fathom the level of transformation of the operatic source in its stage realization, namely, the temporally frameworks of the presentation of the line of the plot, correspondence to the instructions of the original libretto and the correlation of the composer's ideas with those of the interpreting stage director. The author bases himself on the four types of manifestations of opera presentations of opera productions revealed by Evgeny Tsodokov – total authenticity, traditional realism, musical and poetical symbolism, and the innovative "stage director's opera" – and characterizations are given defining the relation of the opera productions to each one of them. A comparative analysis is made of three production manifestations of Verdi's opera "Rigoletto" on the topic of them pertaining to the indicated trends of the stage director's rendition of the scores. Several fragments of productions are presented with an analysis of their production-related interpretation and, correspondingly, the relation of the productions to innovative or traditional approaches to the manifestation of the composer's or stage director's conceptions. The conclusion is arrived at regarding the significance of innovative production-related rendition for the contemporary opera theater.

Keywords: opera stage production, interpretation of the libretto, the opera "Rigoletto," typology of the stage director's approaches.

**Mikhail Yu. Kosilkin**  
**Georges Bizet's "Carmen":**  
**Interpretations of Performance within the Context of Culture**

The article examines the phenomenon of the multivariance of stage directors' interpretations of the classical opera heritage on the example of the historical and cultural metamorphoses of demonstrations of George Bizet's "Carmen" on stage. Several examples from the history of the productions disclose the principal differences of interpretation against the historical background of the social life and artistic culture of their times. The lengthy life of Bizet's oeuvre (not only in the opera theater, but in ballet, artistic and cartoon films and show performances of recent times) may be explained by the polyvalence which 20th century philosophy and psychology defined by the concept of the archetype, comparison of constant plots and characters with mythological texts. The fluidity and historical mobility of the collective perception of such archetypes create their impact on



stage directors' interpretations of classical operas, presenting themselves as peculiar translators of vast and not always perceptible evolutionary processes of collective myth-creation.

The author of the article illuminates in a comparative-analytical perspective musical stage productions of Bizet's opera "Carmen" in Russia and other countries during the time period from the 1950s to the 1990s. These include performances at the Bolshoi Theater (Vasily Nebolsin, 1956), the Vienna Opera (Herbert von Karajan, 1967), Franco Zeffirelli in Arena di Verona, and also the cinematizations of Zeffirelli and Franco Rossi, Roland Petit's ballet version, and others. Interpretations of the images of Carmen (by Irina Arkhipova and Grace Bumbry, Julia Migenes-Johnson and Zizi Jeanmaire) and Don José (Roland Petit and Plácido Domingo) reflect the change of historical and cultural models in the context of constantly renewing paradigms of the contemporary mythologized consciousness.

Keywords: the classical opera legacy, Georges Bizet's opera "Carmen," stage directors' scenic interpretations, movie-opera, artistic archetypes of 20th century social consciousness.