

Alexander I. Demchenko

The First of the Composers of the 1960s
Towards the 85th Birthday of Rodion Shchedrin

Rodion Shchedrin was the first among the so-called “composers of the 1960s” who made their marks in the leading positions of the Soviet art of the 1960s. His entry into the circle of the significant masters began in the mid-1950s (Piano Concerto No.1, the ballet “Konyok-Gorbunok”) and already at that time his music witnessed the maturation of the seeds of what shall subsequently unfold broadly on the plane of complexly-dramatic imagery (the First Symphony, the opera “Not Only Love”). In the early 1960s the assertion of new principles of sonar thinking was significantly connected with the turn to the techniques of the avant-garde of the second wave (the peak of the composer’s avant-garde aspirations coincides with the Third Piano Concerto). At that, the most important thing was in that the intonational contour of Shchedrin’s music changed radically, and its predominant idea became the spirit of emancipation, which was testified by compositions of a publicistic direction (the Second Symphony, the “Poetoria,” the oratorio “Lenin in the People’s Heart,” the opera “Dead Souls”). When disclosing the world of the personality, the composer accentuated most strongly the intellectual element (the piano cycle “24 Preludes and Fugues,” which was frequently accompanied by the vividly expressed artistry (the ballet “Carmen-Suite”). Much in Shchedrin’s musical output interlocked with the urbanistic element, as demonstrated by a broad implementation of rational-constructive elements and powerful energies (beginning with the First Piano Sonata). The heightened intensity of the living pulse also found its reflection in the emotional-psychological sphere, which led to a most powerful dramaticism of world-perception, having achieved its culmination in the ballet “Anna Karenina.” Subsequently, the tragic tone ebbed (in the ballets “The Seagulls” and “The Lady with a Dog”), and since the late 1980s the composer continues to depart from the extremities of the avant-garde, aspiring towards a clarification and enlightenment of his imagery structure.

Keywords: Soviet composers from the 1960s, Rodion Shchedrin, evolution of the creativity and the style of the compositions of Shchedrin.

Aleksander S. Ryzhinskiy

Vocal Timbral Patterns in Mauricio Kagel’s Choral Compositions
from 1958–1982

The article is devoted to the choral music of Mauricio Kagel from the years 1958–1982, presenting an example of one of the most radical phenomena in choral music of the second half of the 20th century. Most of the attention is focused on examination of the vocal techniques which determined the composer’s choral writing. The article examines the complex of the utilized vocal techniques (singing, Sprechgesang, declamation), the regulators of vocal sound-production (the character of vibrato, the indicators of the scale of the phonatory exhalation); provides a characterization of the main articulatory techniques: both traditional ones for 20th century choral music (singing with closed mouth, falsetto, whisper), as well as innovative ones, which demonstrated themselves for the first time in Kagel’s compositions (singing with clenched teeth, singing with closed mouth while simultaneously pronouncing the text in a trembling voice). The questions regarding Mauricio Kagel’s work with separate phonemes are highlighted. As part of the analysis of the work “Anagrama” used the first attempt in Western European music of applying quasi-serial procedures to work with a verbal text, stipulating the appearance in the score of signs of tables of the International Phonetic Association. The present composition is examined as the first

example of a new vocal genre – phonemic composition. Study of compositions written by the composer during the first two decades of his life in Germany makes it possible to come up with the conclusion about a consistent solution by the composer of a particular goal – the search for a new choral sound capable of enabling choral music to continue its development, to lead it away from a state of stagnation, in which, according to the composer, contemporary choral culture was existing. The publication is prepared within the framework of scholarly project No. 16-04-50011, supported by the Russian Fund for Fundamental Research (RFFI).

Keywords: Mauricio Kagel, Luciano Berio, Luigi Nono, choral music, post-war avant-garde, vocal timbral patterns, phonemic composition.

Ekaterina G. Okuneva

Fritz Heinrich Klein and the Idea of Integral Serialism

Integral serialism is a method of composition that organizes different musical parameters on the basis of the principle of a series. Although the new type of structuring of musical space was influential in the music written after World War II, the idea itself of integral serialism arose during the advent of the twelve-tone system, with the creation of the serial concept as such. The article is devoted to the Austrian composer Fritz Heinrich Klein who was one of the originators of serial music. In 1921 he composed a piano piece “Die Maschine” opus 1, in which he anticipated the twelve-tone discoveries of Arnold Schoenberg, as well as the trends of artistic and technical discoveries of subsequent times. The author of the article considers this composition in the context of the idea of integral serialism. “Die Maschine” presents an intriguing attempt of organization of pitch, rhythmic and harmonic parameters based on a single serial principle, which Klein treats in the traditional conceptual categories (musical theme, chord, scale, etc.). The author draws attention to the fact that the composer openly demonstrated the pre-compositional material by enumerating his main components in the preface of the piece.

The chief discoveries of Klein were the twelve-point rhythmic theme, the “pyramid chord”, the “mother chord” and the all-interval twelve-tone row formed on its foundation. The author of the article presents characterization of this material, indicates at features of its realization in “Die Machine” and draws parallels between the experiments of Klein and the composers of the post-war period (Messiaen, Babbitt, Nono).

Keywords: Fritz Heinrich Klein, twelve-tone music, integral serialism, pitch row, all-interval twelve-tone row, rhythmic structure.

Darya E. Krapivina

Ernst Krenek on the Path Towards Serial Composition

The article examines the motives and aesthetical factors which impelled Austrian composer and music theorist Ernst Krenek to turn in his music to the serial method of composition. Basing herself on the utterances of the composer himself, as well as his autobiographical notes and books, the author of the article aims at reconstructing the logical path which brought Krenek to dodecaphony. Having at first had a negative attitude towards this type of technique, and having even expressed public criticism of Schoenberg, the composer gradually came to the idea of the historical inevitability of serial composition and became convinced of the radical novelty of serial thinking. The article examines the impact on Krenek of various historical figures: Franz Schreker, Ernst Kurth and Eduard Erdmann. An important impulse for the composer was provided by the works of

Austrian writer and satiric poet Karl Kraus, whose thoughts about language turned out to be congenial to many significant musicians of that time (in particular, to Schoenberg). Attention is given to points of contact of dodecaphony and the Neo-Thomist teaching which comprised the foundation of Krenek's religious worldview in the 1930s. Both the external factors (the political situation, the growth of totalitarianism) and the inner reason (the challenge to the craft of composition) of the composer's turn toward serialism are discussed.

Keywords: Ernst Krenek, Karl Kraus, Arnold Schoenberg, serial music, Neo-Thomism.

Anton A. Rovner

New Trends in Contemporary Music: an Interview with Karmella Tsepkolenko

An interview with Ukrainian composer and public figure, one of the leading representatives of avant-garde music, the artistic director of the festival "Two Days and Two Nights of New Music" in Odessa, Karmella Tsepkolenko. The conversation took place on April 25, 2017 in the Odessa National A. V. Nezhdanova Musical Academy (Conservatory).

Keywords: Karmella Tsepkolenko, musical festivals, festival "Two Days and Two Nights of New Music" in Odessa.

Olga V. Komarnitskaya

Research Works in Contemporary Music in the Musicological School of Valentina Kholopova

Valentina Nikolayevna Kholopova is celebrated for her accomplishments as a specialist in contemporary music, a writer of innovative research works on 20th century musical rhythm, the music of Webern, Schnittke, Gubaidulina, Shchedrin, and many other composers. Consequently, the themes of the diploma theses, dissertations and books by her students are predominantly focused on 20th century music, manifesting the emergence of an entire new school of musical research works of that type. It is possible to observe the attention towards well-known composers from the previous century (Stravinsky, Schnittke, Gubaidulina, Tishchenko, Vorontsov), but also research has been made on the musical legacy of unduly neglected composers – Sergei Protopopov (Anton Rovner) and Nikolai Obouhov (Nino Barkalaya). Among the composers from other countries studied in the class of Kholopova, for the first time in the USSR and Russia there were works written about Messiaen, Xenakis, Gorecki, Vieru, Mansuryan and groups of composers from West Germany (Lachenmann, Rihm, Schnebel, Trojan, Dadelsen), Hungary (Kurtág, Szollosi, Durko, Lange), as well as jazz and pop music. After completion of their studies, the graduates from the professor's class wrote numerous topical books in various languages: Ivanka Stoianova wrote about Berio and Stockhausen, Tatiana Frantova – about polyphony in Schnittke's music, Rosa Sultanova – about contemporary musical rituals among the peoples of Central Asia, Natalia Vlasova – about Schoenberg and Zemlinsky, Elena Mikhalkhenkova-Spirina – about Kancheli, Ekaterina Akishina – about Schnittke, Olga Ozerskaya – about Vorontsov, and Andrei Kudryashov wrote a textbook on the theory of musical content. In addition to the aforementioned names, Kholopova's students include professors Ekaterina Dulova, Dina Kirnarskaya, Boris Gnilov and Irina Lozovaya.

Keywords: Russian musicology, academic school, contemporary music, diploma works, dissertations for degrees of Candidate of Arts and Doctor of Arts, monographic works, textbooks.

Alexander I. Demchenko

Igor Stravinsky's Symphonic Poem "The Song of the Nightingale"

The symphonic poem "The Song of the Nightingale" or "Le chant du rossignol" (1917) was written by Igor Stravinsky on the basis of his opera "Le rossignol" ("The Nightingale"). In his version for orchestra the composer concentrated his attention on the leading thematicism and was able to present the music in purely instrumental timbres in a more colorful and relief manner, and for this reason the composition turned into a more significant one from the point of view of artistry. The determinant quality of the symphonic poem "The Song of the Nightingale" is the world and man in the primordial state of their manifestation. In a relatively compact musical space the composer was able to recreate numerous diverse planes of the initial musical idea. The primordial spirit is not so apparent in the genre-related characteristic sphere. But Stravinsky seems not to aestheticize the living material from the positions of academic art, but pours it out in all of its naturalness, passing it onto the score "alive," – from hence comes the acerbic sappiness of the colors of the bazaar. The "Scythian" quality as the most important expression of the initial musical element obtained an unexpected and sharp turn here. When composing the opera based on the motives of Hans Christian Andersen's well-known fairytale, naturally, Stravinsky developed the urge to correlate its color with the geography of the plot. Notwithstanding all of its conventionality, the sound solution of a number of episodes is rather unambiguously associated with the trite perception of the East, however the most essential element consisted in replication a special plane of the Russian national nature in its juxtapositions with the Scythian and Central Asian elements, as well as what was inherited from the Mongol-Tatar yoke. The most direct relation to the initial sides of existence is born by the life of the subconscious recreated in the symphonic poem "The Song of the Nightingale." For the sake of immersion into this sphere, the composer chose as his prerequisites the stages of dream, forgetfulness, slumberous reverie, which turn into an impulse for a turnabout of the life of instincts, carried out in the depths of the psyche. And the whole presents itself in motion from dynamism of a festive motion, of military processions and the vivacity of fairytale images to the staticity of reverie and oblivion. And behind the motion from dynamism to staticity there is a certain semantic implication present, reflecting the local historical-artistic situation of the second half of the 1910s: after the avant-garde boom of bold initiatives and a burst of innovations of the first half of that decade there was a temporary departure from the extremities of "storm and stress."

Keywords: Stravinsky's early music, the symphonic poem "The Song of the Nightingale," 20th century music.

Liudmila P. Kazantseva

Tonality: the Semantic Aspect

Present-day perceptions of semantic connotations of tonality rely for the most part on the metaphoricity of meanings, the reason of which is rightfully found in the mechanism of building associations. However, it would be too simple to explain such a complex and stable phenomenon only by means of a metaphorical transfer of meanings from the adjacent fields of activity to music. In this seemingly purely personal act there are a lot of rather objective, "universal" elements. Effectively, association as a semantic principle may be characterized not only by spontaneity and subjectivity of semantic connections but also by their rather consistent and objective character.

Today we have right to speak about an ontological and natural (which is far from subjective) metaphoric character of tonality's semantics. This type of semantics possesses quite objective

grounds. A composer programs and sets a specific artistically indispensable metaphoricity. It is important to realize that the semantics of any tonality is undoubtedly adjusted by many factors. It depends on the context, so it presents a flexible notion – this also defines the objective rule of its existence.

Keywords: tonality, semantics, metaphoricity, composer's style, language/speech, intertextuality, archetype.

Allison Brewster Franzetti

**Sonatina Op. 49 (1950–1951), Revised as Sonata Op. 49b (1978)
Composed by Mieczyslaw Weinberg**

The music of Polish-Russian composer and pianist Mieczyslaw Weinberg has received international acclaim since his death in 1996, especially during recent years. Although many of his solo piano works were published, performed and recorded during his lifetime, including his 6 solo piano sonatas and 17 Easy Pieces, there were several solo piano compositions in his archives which have remained unpublished, unperformed and unrecorded for many years. Peermusic Classical in Hamburg, Germany obtained pdf copies of these compositions, which were subsequently included as part of the recordings of “Mieczyslaw Weinberg – Complete Piano Works Volumes I–IV” on Grand Piano/Naxos Records.

Sonatina Op. 49 (1951) and its subsequent revised version as Sonata Op. 49b (1978) are two such works. There are interesting comparisons to be made between the compositional techniques Weinberg employed in each version, i. e. how he used the original material from the Sonatina in the Sonata revision, what changes he made and how he made them, including quotations from previous solo piano works inserted into the latter versions. It is also a notable fact that Weinberg, himself a virtuoso pianist, had ceased to compose for solo piano after 1960. The Sonata Op. 49b, “Can-Can” in Honor of Rastorguyev (1965), and Two Fugues (1983) present the sole exceptions, of these Sonata Op. 49b being the most compositionally substantial work.

Keywords: Mieczyslaw Weinberg, Moisei Vaynberg, Dmitry Shostakovich, Jewish composers in the Soviet Union, Polish/Soviet composers in the 1950's, Piano music in the Soviet Union during the 1950's, folk music influences, Children's Notebook.

Oksana E. Sheludyakova

**The New *Obikhod* of the 20th Century:
Compilations of Monastic Liturgical Music of the Late 20th Century**

The article is devoted to the contemporary tradition of the Orthodox Christian Church, of new compilations of liturgical chants, combining a significant quantity of sacred compositions, transcriptions and harmonizations, altogether forming the “new obikhod (i.e. liturgical repertoire) of the 20th century.” The object of this study is formed by the sacred choral works by Archimandrite Matfey (Mormyl) and Deacon Sergei (Trubachev).

The collections of church music compiled by them have not obtained the title of “Obikhod” [i.e. standard liturgical repertoire], however, the chants have been gathered into compilations on the basis of a certain order of service (for example, the chants of the All-Night Vigil or Liturgy). And what is characteristic for Early Russian standard liturgical repertoire, they were placed in order of

the succession in the church service. At the same time, it is indicative that the Early Russian tradition of compiling musical collections – several variants of the same chant were presented in succession; either different chants or one and the same chant, but for different choral groups.

As sources all types of Early Russian chants were included into the compilations: the Znamenny, Demestvenny, Putevoy, Kiev, Greek, monastery traditions, as well as the scores and selected voices of strochny chant polyphony, which conforms to polynody (when the same hymnographic text is notated in various ways), which is quite characteristic to the church singing liturgical repertoire of Ancient Rus.

This way, the amplitude of the presented compilations, the complex structure, the diversity of the types of chants, the reliance on the Early Russian and contemporary monastic traditions make it possible to come up to a conclusion about the birth in contemporary sacred music of a new type of liturgical repertoire, which connects the past, present and future of the Russian Orthodox Christian musical art.

Keywords: Russian sacred music, Orthodox Christian obikhod [i.e. liturgical repertoire], compilations of music for church service, monastery singing tradition.

Elena E. Polotskaya

Concerning the History of Education of Music Theorists and Composers in the First Russian Conservatories

The article is focused on the sources of education for music theorists and composers in Russia. It examines the question, for the preparation of what kinds of musicians the major studies of “Music Theory” were directed: whether it brought up instructors of music theory disciplines, or provided for education for composers? This question is legitimate already because Piotr Tchaikovsky in his aspiration to become a composer wrote a request to enroll into a special class of music theory at the St. Petersburg Conservatory, while in his diploma among the enumerated disciplines that of “Composition” is lacking. The historical documents, preserved in the archives of St. Petersburg, Moscow and Klin, bear witness that the music theory students were taught according to one program of preparation of composers. The entire process of study, in which the theory and practice of musical composition were placed on par with each other, was directed towards the achievement of this aim. The sources of the given concept lie in the German practice of teaching professional musicians, first of all, in the theoretical pedagogical system of Adolf Bernhard Marx. His pupil and follower, Nikolai Zarembo became the founder of Russian conservatory education, which was based on Marx’s system. And Zarembo’s pupil Tchaikovsky transferred the principles of parity teaching of the theory and practice of composition to the Moscow Conservatory. How these principles were carried out in the teaching of the disciplines “Harmony,” “Counterpoint,” “Form and Fugue,” “Orchestration” and “Composition” is examined in the article on concrete examples, which are the archival sources: the textbook “Forms” by Zarembo’s pupil Vasily Safonov and the rough drafts of the programs for music theory disciplines made by Tchaikovsky.

Keywords: first Russian conservatories, education for music theorists and composers, musical source studies, Adolf Bernhard Marx, Nikolai Zarembo, Piotr Tchaikovsky.

Amina I. Asfandyarova

**Images of Instrumental Duets
in the Musical Texts of Haydn's Keyboard Sonatas and Their Implementation
by Means of the Modern Piano**

The stylistic interpretation and the image-related and semantic expressive articulation in Haydn's sonatas present pedagogue-musicians and students with difficult challenges. Haydn's keyboard sonatas are frequently interpreted in the traditions of later time periods, which contradicts the composer's individual style and the intonational lexis of the compositions. The key to the articulation regulated by the composer's style may be served by the acoustic images of instrumental ensembles, which is concisely marked in the musical notation. Deciphering them makes it possible to present in a more precise manner the goals of expressive and comprehensive performance.

The article presents performance sketches and scenarios, applied in the process of mastery of Haydn's keyboard sonatas and geared on the formation of the skills of articulation. Practical developments of the exercises presuppose a timbral recreation of fragments of the sonatas by means of digital piano or keyboard synthesizer. The author demonstrates the attempt of work on the sketches on the level of the musical theme, examining it from the point of view of manifestation of acoustic images of instrumental duos: single-timbre (violin and viola, viola and cello) or multitimbre (flute and keyboard, flute and cello).

The simplicity of the exposition and the lucid graphics of the placement of the instruments with their typical registral division into "high" and "low" contain a great creative potential for the subsequent variant instrumental ensemble transformations. The practice of amateurish music-making prompts many similar possibilities, some of which are demonstrated in the article: the replacement of the timbre of the soloist instruments, the unfolding of the duo into a quartet, the technique of the vertical shift of timbres.

The suggested creative exercises help not only to cultivate timbral thinking, but also to form skills of competent articulation in the work with keyboard instruments of various constructions.

Keywords: Joseph Haydn, Haydn's keyboard sonatas, keyboard synthesizer, digital piano, instrumental duo.

Nina V. Pilipenko

**Franz Schubert and French Opera: Concerning the Problem
of "The Native and the Foreign" in the Austrian Musical Theater
of the First Third of the 19th Century**

The article is devoted to the connections of Franz Schubert's operatic works with the French musical theater of its time. These connections are stipulated by that significant position which was obtained in German-speaking lands during the first two decades of the 19th century. In Schubert's works for the stage, just as in operas by other Austrian and German composers of that time, there are many features present which are characteristic of French genre models. The article examines, among other things, points of connection between two of his operas, "Alfonso und Estrella" and "Fierrabras" with "Semiramis" by Charles Simon Catel, which was staged in Viennese opera theaters, and which, as it is known, Schubert was fascinated with. This confluence is characterized, first of all, by the characteristic punctured rhythmical formulas, which in all three operas approach the functions of leitmotifs in their significance, some melodic turns and the specific harmonic progression bringing in the connection between the Aria of Azema from "Semiramis" with the Chorus of Florinda from "Fierrabras." A certain amount of impact was also exerted by Catel's "Semiramis" on the libretto of "Alfonso und Estrella." It is possible that one of the scenes of the

latter opera – the conspiracy scene – was brought in the general outline of the subject under the influence of the French examples, moreover that particularly in the music of this scene one can discern the greatest amount of connections with the analogous episode in Catel's opera.

Keywords: Franz Schubert, Charles Simon Catel, Austrian opera, French opera, music of the early 19th century.

Alina B. Fatyanova

Henry Irving: Outstanding 19th Century British Actor. Concerning the Issue of the Genre of the Stage

The article is devoted to the English actor and theatrical producer of the Victorian Age, Henry Irving (John Henry Broddrib). During the course of his entire life on stage Irving aspired towards recognition of himself as a tragic actor. At the same time his natural gift revealed itself with full force in the genre of the melodrama and in characteristic roles. The article presents an analysis of the roles that disclose in the most precise and bright way the issue of the theater genre in the activities of Henry Irving. The production of the play "The Bells" by Leopold Lewis would become the indisputable theatrical victory of Irving as an actor and producer. The characteristic image of the respectable burgomaster and the repentant murderer Matthias acquires tragic features. William Shakespeare's "Hamlet" would be perceived in an ambivalent manner by the audiences and professional critics. The tragic prince of Denmark would present himself before the public as a live person with his passions, pain and turmoil. The tragedies in Irving's productions differed cardinally from the traditional interpretations of that time, and the Victorian public was not prepared to accept at once such directional solutions. Notwithstanding this, the Lyceum Theater under his direction became the theatrical center of Victorian London. Matthias, Hamlet, Macbeth, Othello, King Lear and Richard III were the roles that disclosed the tragic duality of Henry Irving's theatrical gift.

Keywords: Henry Irving, theater of the Victorian Age, English theater, Shakespeare, melodrama, tragedy.

Evgeny B. Trembovelsky

"The Old Castle" by Mussorgsky in the Context of Analogies and Parallels

In examining Mussorgsky's piece "The Old Castle" from the suite "Pictures at an Exhibition", the article draws parallels with various phenomena of world art (mainly, the art of music). Following the logic of intertextual approaches, they expand the scale of the content-related characteristics and elucidate the stylistic foundations. The genuinely national nature of the cycle of "Pictures at an Exhibition" is most evidently embodied in the outer sections of the piece in view of the links with Russian folk songs, Znamenny chant and horn-call compositions from the early 19th century. Its inherent idea – the embodiment, in Dostoevsky's words, of the universal responsiveness of the Russian soul – is clearly manifested in the depictions from the life of other peoples and cultures. Among the realized analogies with the piece "The Old Castle", some may seem obvious, others – unexpected. There is the *Sicilienne* genre, familiar to Russian composers from the 18th century, Wagner's Tristan chord progression, the "cherishing soul of humanity" (according to Vissarion Belinsky), the theme of unrequited love, recalled from remotely ancient times, one of the novels of Akutagawa, the traditions of the troubadours and Meistersingers of combining through composition and a system of repeats, the principle of converging to sameness, familiar from Schubert's work, the bar form, the Mugham, the Küy and other Asian musical styles. All of this, of

course, is unlikely to arise in a complex manner in the direct perception of Mussorgsky's music. But does not the possibility itself of providing so many analogies testify of the rare breadth of his ideas about the world and art? All of this may be evaluated, obviously, from his letters and memoirs, but mainly in the effectiveness of the artistic endeavours, which were apparently carried out spontaneously and intuitively. And is not one of the sources of intertextual, polystylistic and collage-technique inspirations of composers of subsequent generations hidden here?

Keywords: Mussorgsky, "The Old Castle," parallels in art, Richard Wagner, Franz Schubert, Mugham.

Alexander A. Ermakov

On the Interpretation of the Concept of "Children's Music" in Russian Musicology

The article analyzes and compares various interpretations of the concept of "children's music," proposed by Russian scholars of the 20th and early 21st century. Certain changes in the approaches towards understanding the concept of "children's music" are observed in the historical perspective. For composers of the second half of the 20th century the most important attributes of musical compositions are the following two criteria: the correspondence to the performance possibilities of children and the consideration of the peculiarities of their perception. The contemporary viewpoint of the phenomenon of children's music spans a wide circle of phenomena – from the expression of the general semantics of "childlike features," a certain nostalgic image in the soul of adults, to the inclusion of a child into the overall system: composer (music written by children) – performer – listener. The questions peculiar for the studied problem range are those of application of the corresponding terminology in the separate varieties of genre in the given field (for example, in the conditions of children's musical theater). Here most often there is a tendency of adoption of a set of terms of the initial genre "prototype," which may be distinctly observed on the example of musical compositions for the stage. The field of interactions between different genres in the sphere of children's music is immensely wide, which in its turn may serve as a basis for prospects for a great amount of scholarly research in this domain.

Keywords: children's music, music for children, children's music in scholarly works of Russian musicologists, terminology for children's music, music for performance and perception by children, types of children's music, genres of children's music.

Lilia R. Stroy, Evgenia S. Tsaryova

The Role of Pavel Ivanov-Radkevich in Forming the Cultural Space of Krasnoyarsk in the Late 19th and Early 20th Centuries

The article researches the role of the graduate of the St. Petersburg Church Singers' Cappella Pavel Iosefovich Ivanov-Radkevich in the creation of the unique image of the musical and artistic life of Krasnoyarsk of the late 19th and early 20th centuries. Understanding the universals and the specificity of the development of cultural processes of Siberia, Ivanov-Radkevich catalyzed their unfolding, in many ways predetermining the subsequent evolution of the artistic space of Krasnoyarsk. His abundant activities permeated virtually into all the basic elements of the musical life of Krasnoyarsk, forming and organizing them into an integral model of regional academic art. As the result of his self-sacrificing work a powerful replenishment was received by the professional

musical sphere of Krasnoyarsk. His greatest achievement – founding the People’s Conservatory, which successfully functions up to our days – presented a crucial moment of the swaying of the balance in favor of professionalization and its subsequent predominance within the system of the local academic traditions. In his struggle for the development of the visual arts, Radkevich ardently communicated with the representatives of the artistic community of the city and actively supported the wishes of his son Mikhail to become a painter. The personality of this specialist, formed and generated during the epoch of the Silver Age in the metropolis of Russia, its scale and cultural range of vision connected the center and the periphery, the capital and the province. He coordinated the living communication of the leading artistic forces of Krasnoyarsk (the musicians and the painters), synthesizing the various trends and traditions of academic art. He provided for a full-fledged inclusion of the Siberian town into the overall processes of constructing the system of Russian culture.

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Keywords: musical culture of Russia, musical culture of Siberia, musical academic culture, artistic life of Krasnoyarsk, People’s Conservatory, P. I. Ivanov-Radkevich’s school for drawing.

Elena K. Karpova

About Studying the Musical Past of Bashkiria: a Historical Overview

The article traces out the process of scholarly achievement of the musical past of Bashkiria (presently – the Republic of Bashkortostan) – one of the regions of Russia located in the South Ural Mountains. The author examines the activities of historians, literati and journalists beginning from the 18th century, whose experience was of principal significance for the domain of musicology. The referential point is formed by the works of Piotr Rychkov, which comprise the foundation of comprehensive studies of the region, as well as the reports of the expedition to Orenburg undertaken by Ivan Kirilov. Characterization is provided of works of literature (by Timofey Beliaev, Sergei Aksakov and Vladimir Dal), the names of historians and ethnographers (Ruf Ignatiev, Dmitri Volkov, Victor Filonenko and others) are highlighted. Mention is made of the activities of such social alliances as the Society for the Study of Bashkiria, the Bashkir Section of the Russian Society for the Preservation of Landmarks of History and Culture and the Society of Regional Scholars of Bashkortostan. Evaluation is given of the trends of the historical discoveries of regional scholars Nikolai Barsov, Georgy Gudkov, Zinaida Gudkova, Murad Rakhimkulov, Vladimir Skachilov, Galina Belskaya, Ludmila Atanova and others. Emphasis is made of the important role of the Institute for History, Language and Literature of the Ufa Scholarly Center of the Russian Academy of Sciences for comprehensive knowledge of the region, as well as the activities of the Ufa Institute for the Arts in the expansion of the fields of research of musical phenomena. The regularly organized conferences demonstrate the practicability for consolidation of scholarly trends. The author comes to the conclusion that the achievements in the reconstruction and comprehension of the music history of the region are possible upon the conditions of cooperation with each other of representatives of various fields of knowledge.

Keywords: musical culture of the South Urals, music history of Bashkortostan, musical historiography, musical regional studies, Ufa State Institute for the Arts named after Zagir Ismagilov.

Anna V. Galyatina

**Russian Ballet Music from the Last Quarter of the 19th Century
to the Beginning of the 20th Century: from Tchaikovsky to Stravinsky**

The article examines the changes of the rhythmical organization of ballet music from the last quarter of the 19th century. The features of dance music prior to Piotr Tchaikovsky are traced out, and the fundamental meaning of the metric principle is established in it. The ballet *dansante* music develops a functional metro-rhythmic system, in which meter plays an organizing role. Two types of interconnection of meter and rhythm emerge: with the subservience of rhythm to meter – the basic (metrical) function, as well as one involving a change of meter by means of rhythmic structures – the changing (unstable) metric function. The action of the changing metric functions may be traced in the ballets of Tchaikovsky and Glazunov in one of the regulated forms – the classical dance suite. In the expository, middle and conclusive sections the lower layers of musical texture are subject to alteration, whereas in the transitional sections, designated in choreography for the motion of the dancer from one point to another, the changing metric functions manifest themselves in all the layers of the musical texture. In Tchaikovsky's and Glazunov's ballet music a number of effects of accumulation of metric instability are formed: from the usage of various rhythmic groups, rhythmic acceleration or retardation to change of meter (as well as hemiolas and polymetry). Thereby, succession is established between the dance music of Tchaikovsky and Glazunov and the innovations in Stravinsky's ballet music.

Keywords: ballet music, rhythm, divertimento, metrical functions, the classical dance cycle.

Tatiana G. Goncharenko

**The Style-Generating Role of Texture in the Music of Robert Schumann
(on the Example of his Piano Compositions)**

The article researches the particularities of textural organization of the harmony in the musical compositions of Robert Schumann. The process of individualization of the means of musical expressivity, taking place during the course of the entire 19th century, found its reflection in the means of textural solutions. The novelty of Schumann's style consists not in invention of new harmonies, but in the interaction of the harmonic development with the peculiarities of texture and metro-rhythmic elements. At that, a brilliant indicator turns out to be the polyphonization of the harmonic texture by means of its metro-rhythmic individualization of the voices and the melodic-intonational techniques.

One of the features of innovation Schumann's innovation is characterized by the incorporation into the harmony of an additional or inculcating tone adjoining the chord tone from below and presenting a dissonant pitch in the chord's tertial structure. Schumann's music is also characterized by its technique of "collision" of the chordal and the lower chromatically neighboring tone. The principle of the semitone relationship of pitches also includes the technique of simultaneous combination of various pitch forms of one and the same scale degree. In the conditions of polyphonization of harmonic texture a collision of the dissonant tone not only with the chordal tone, but also with its diatonic antipode. Many of Schumann's compositions are characterized by metric nonconcurrency of separate strata of the homophonic texture, which occasionally result in a simultaneous sounding of various different forms of the selfsame scale degree. Special significance in Schumann's music is acquired by such discordant tones which turn out to be prolonged from the

previous chord. Thereby, we may presume that in Schumann's music the foundations of chordal structures of 20th century music begin to be formed.

Keywords: chord, texture, non-chordal sounds, polyphonization of a homophonic texture, figured counterpoint, poly-accentuality, metro-rhythm.

Evgeny N. Zavyalov

**Rodion Shchedrin's Concertos for Orchestra:
Concerning the Problem of Interpretation of the Genre**

The article examines the peculiarities of the innovative rendition of the genre of the Concerto for Orchestra in the musical legacy of Rodion Shchedrin. The composer creates his own version of the orchestral concerto, modified in the course of such stylistic trends as neo-folklorism and post-modernism. The predominating features of Shchedrin's Concertos are in the putting into practice of Russian subject-matter and programmatic features, which in many ways define the dramaturgical profile of the compositions and the principles of their compositional organization. The composer's genre sources for the concertos turn out to be the baroque concerto grosso, the romantic symphonic poem and the symphonic pictures by Russian composers. The depictive-musical development in Shchedrin's concertos is realized on the basis of single-element and multielement dramaturgy. In the monodramaturgical concertos ("The Chimes" and "Khorovods") the freely interpreted principle of monothematicism in interaction with variant-variational development leads to the emergence of resultant contrasts, in particular, to the genre-related transformations of thematicism. The concertos with the single-element dramaturgy ("Mischievous Chastushkas," "Early Music of Russian Provincial Circuses," and "Four Russian Songs") are characterized by a reliance on a quasi-suite means of organization of compositions, as well as by contrasting juxtapositions of non-conflicting types.

Keywords: Rodion Shchedrin, Concerto for Orchestra, instrumental concerto, neo-folklorism, Concerto Grosso, monodramaturgy, monothematicism.