

**Alexander I. Demchenko**

**The World and the Human Being of the Beginning**

**of the 20th Century Reflected by the Art of Music in Russia. Third Essay**

The final essay of a series of three essays, published in the previous issues, is devoted to examination of another one of the mainstream processes of the time period between 1890 and 1920 connected with the displacement of the classical conception of the world and man. The contemporary living style was asserted, with many of the previous values being renounced and the notions and criteria of the previous patterns of life and thought abandoned, a different code of world-perception having been established. For this reason, the main antithesis of that time was formed by the confrontation between the old world and the new world. It was particularly this confrontation that contained the main motive contradiction of this historical period. The Classical Epoch was experiencing the final stage of its evolution, and simultaneously the Modern Period was undergoing the phase of its initial formation. These were two oppositely directed currents, and the rupture of the worlds occurred along their boundary which separated them. The greatest historical breakthrough occurred: it was not merely that the 20th century supplanted the 19th century, and not even that the Modern Era came in replacement of the Classical Era, – what happened was that the six-hundred-year-old Early Modern Period was replaced by Contemporary History. This is how we can explain the unprecedented sharpness and intensity of the dialogue between the two epochs in the early 20th century, the depth of the dividing line running between them, the harshly expressed lamination of the old and the new. The process of the displacement of the classical conception of the world and of man by its cutting point converged at the issue of the attitude towards humanism. Many things in contemporary existence began to be determined by an excessive intensiveness of all sorts of forceful effects on man, which generates an exclusive intensiveness and an extremely broad spectrum of negative emotions characterizing his inner life. And it must be acknowledged that what occurred at that time presented not only a doleful sign of a departing civilization – it was also the sign of entry into a historical zone of colossal conflict and a tragic world-sensation. Thereby, the outcome of the previous epoch became the source of an era of unheard of cataclysms and catastrophes.

Keywords: beginning of the 20th century, displacement of the classical conception of the world and man, issue of humanism.

**Ekaterina D. Devyatko**

**The Musical Nietzscheana of Alphons Diepenbrock**

The article is devoted to the dialogical point of convergence of the ideas of German thinker Friedrich Nietzsche and the Dutch composer and essayist Alphons Diepenbrock, as well as the situation of their divergence in the domain of the vocal-orchestral work “In the Great Silence” (“Im grossen Schweigen”). The analysis of the symphonic poem is preceded by a section which examines the parallel and intersecting lines of fate and the creative development of both figures, their preferences in literature, particularly poetry, touching upon the concepts of the “Apollonian” and “Dionysian” sides of art, which were of great concern for both Nietzsche and Diepenbrock.

Nietzsche's aphorism "In the great silence", which became the literary basis of the eponymous symphonic poem by Diepenbrock, is marked by the fact that it is a plotless text that resembles the form of an internal monologue of a modernist novel. At the same time, the composer, carefully following the words of Nietzsche, placed this text into a special structural framework and interpreted in a particular way the content of the aphorism, the main protagonists of which are man and nature. Reevaluating the semantic core of the philosophical text, Diepenbrock introduced into it a version of finale which is different from the original. In this case, he, being a canonical Catholic, did not resort to criticism of man who could permit himself to deal with Nietzsche, did not leave him to himself with his imperfection, but directed him onto a certain path that elevates man above himself.

Keywords: Nietzsche, Diepenbrock, inner monologue, conflict, Dionysian and Apollonian sides of art, Catholicism, anthem.

**Alevtina A. Voytovich**

**About the Dominating Role of One Pitch Structure**

**in the Song Traditions of the Field (Sernur) Mari**

One of the foreground directions of Mari ethnomusicology is the research of pitch organization of song tunes. Certain particular results in this sphere in relation to the song tradition of the field Mari have been achieved by scholars in Russia and in other countries. However, many questions connected with the pitch-related characteristics of the songs in their coordination with the metrorhythmic, compositional and timbral laws have remained beyond the field of sight of researchers. The article is devoted to the modal organization of the melodies of the Sernur Mari – one of the local groups of the field Mari. The foundation for highlighting this subethnic groups among the other groups of the field Mari was that the traditional culture of the Sernur Mari is distinguished by a whole set of characteristic peculiarities: the parlance, the complex of costumes, the calendar cycle, and the musical language. A significant element defining the local style of the Sernur Mari is the pitch characteristic features of the melodies. The basic element in them is the five-step scale in the ambitus of a sixth –  $g-b-c^1-d^1-e^1$ . The article analyzes the realization of the hemitonic modal structure in wedding, guest and lyrical songs, differing from each other on the levels of the rhythmic organization and melodic composition of the songs' stanzas. The numerous recordings of songs in various genres made during folk music expeditions and the work on analysis carried out make it possible to come to the conclusion that the hemitonic modal structure determines the specific features of the musical culture of the Sernur Mari, distinguishing it from the other local traditions of the field Mari.

Keywords: the field Mari, the Sernur Mari, the song tradition, pitch structure, hemitonic pentatonics.

**Gulnaz S. Galina**

### **The Style of Arioso Singing in Bashkir National Opera**

The article analyzes opera vocal forms based on the arioso style, the creation of which has become the result of functioning of the genre of opera in Bashkir national culture. Indication is made of its folk music roots – the musical particularities of the folk semi-plangent songs, the *halmak-kui*, have been elaborated insufficiently concisely in national folk music studies. Examination is made of the possible combinations of them with techniques of European opera, which has led to the emergence of national melodicism of a new type. In the quality of the intonational sources of the arioso style indication is made of the Russian art-song style, the opera arioso style of the Russian classic composers, waltzes and plangent Bashkir themes utilized in a rhythmically simplified way. Special attention is given to oriental arioso melodies written under the influence of the first Turkic opera “Kyor-ogly” by Uzeir Gadzhibekov. As the result of studying opera arioso melodies and arias by Russian composers, as well as representatives of the national culture – Zagir Ismagilov, Khusain Akhmetov, Rauf Murtazin and Salavat Nizametdinov – the conclusion is arrived at about the presence in them of a distinctive and original style of arioso singing which develops both national and European musical traditions.

Keywords: Bashkir national opera, the arioso style, moderate songs – halmak-kui.

**Irina V. Alexeyeva, Flyura B. Sitdikova**

### **Reflection of the Performance Practice of the**

### **Baroque Period in Figuration-Type Thematicism of the Solo Violin Urtext**

The specific features of the organization of the solo violin musical text in the baroque era was determined by a single practice of instrumental music making. Participation of the violin in diverse oral forms of ensemble or solo intonating, which, nonetheless, are closely interconnected with each other, has stipulated the formation of the integral and varied instrumental urtext. Free from editorial editions and synoptically expounded, it was opened up for transformations and performers' interpretations. Most vividly the processes of conception of the instrumental specificity of violin thematicism as such occurs in solo compositions where the signs-images of the affixed and prelude virtuoso violinist are imprinted. They are examined in the article by means of semantic analysis of widespread types of exposition and cliché connected with the specificity of violin playing. On the one hand, these are signs-images, formed in ensemble music – the “chord” technique (with the consideration of adaptation for performance on the violin without accompaniment) and playing with double notes. On the other hand, there is ornamental melodic and figuration-type thematicism, typical for solo improvisational and prelude “utterance.” Closely interacting with each other in the solo urtext score, they are inscribed on one musical line. Being formed in one-voice thematicism by means of its bifurcation into the strata of support and ornament (harmonic and melodic figurations), the signs-images of solo and ensemble musicmaking exist in the conditions of a concealed type of polyphony. One can discover in them the presence of several semantic strata developing into various relationships, which testifies of the multidimensionality of the construction of the solo violin musical text.

Keywords: Violin musical text, music-making, signs-images, figuration-type thematicism.

**Arseny N. Merzlov**

### **Variants of the Musical Text of Sergei Rachmaninoff's Sonata No. 1 for Piano**

Despite the continuously growing interest in the music of Sergei Rachmaninoff, his piano music still contains compositions which have remained un studied in full measure. These works include the Sonata No. 1 for piano, opus 28 in D minor. Various versions of the musical text of the composition are compared in the article, including the three preserved manuscripts. The following musical score texts are examined: the manuscript which belonged to Konstantin Igumnov (dated May 14, 1907); two autograph scores (from September 17, 1907 and March 30, 1908); early publications of the Sonata (the first publication from 1908 in the company "A. Gutheil"; the British publication from 1908 by "Hawkes & Son") and the most popular Russian editions (from 1948, 1964, 1981 and 2012). The author also analyzes certain moments of the composer's biography, which present the possibility to gain insight into the reasons for the fragmentarily cardinal differences between the various manuscripts. The methods used in the research make it possible to approach an objective understanding of the composer's conception and the arising doubts in the genuineness of the musical score text which may appear in the pianist's mind during the process of work on Rachmaninoff's Sonata No. 1 for piano.

Keywords: Sergei Rachmaninoff, Sonata No. 1 for piano, musical score autograph, Konstantin Igumnov, musical text.

**Maxim A. Basok, Alexander A. Ermakov**

### **The Traditions of the St. Petersburg Compositional School**

#### **in the Children's Operas by Composer from the Urals Lubov Nikolskaya**

Lubov Borisovna Nikolskaya (1909–1984) was a composer, music researcher and music teacher, who graduated from the Leningrad Conservatory, where she majored in composition (having studied with Maximilian Steinberg) and musicology (as a student of Semyon Ginzburg). The main period of her creative activity was during the years 1947–1984, when she worked at the Urals State M. P. Mussorgsky Conservatory, having traversed the path from a teacher to a professor at the music theory and composition departments. Lubov Nikolskaya became the founder of the tradition of composition of children's operas in the Ural Mountains region. She composed about ten children's operas based on literary works by writers from the Ural Mountains region of the previous century ("The Silver Hoof" by Pavel Bazhov, "The Devushka-Semidelushka" by Elena Khorinskaya, etc.). A weighty position in them is held by the domain of fairytale-fantastic imagery. In the realization of her fantastic imagery Nikolskaya relies on the traditions of the St. Petersburg Compositional School of the 19th and early 20th centuries, presented by such significant composers as Nikolai Rimsky-Korsakov, Anatoly Lyadov, Nikolai Tchernin and others. The aforementioned refers to the features of the dramaturgy of the libretto, interpretation of stage images, the specificity of the use of the means of harmony, counterpoint, texture, and orchestral-timbre color, which is perceived in the musical vocabulary of her opera compositions examined in this article.

Keywords: Lubov Nikolskaya, children's operas, the traditions of Nikolai Rimsky-Korsakov, Urals Composer School, Pavel Bazhov.

**Angelina V. Shcheveleva, Evgeniya R. Skurko**

**Concerning the Question of the Interpretation of the Tragedy**

**of Karl Gutzkow “Uriel Acosta” in Valentina Serova’s Opera of the Same Title**

The article is devoted to the unknown opera “Uriel Acosta” by Valentina Serova, a Russian composer of the so-called “second tier,” a public figure, musical critic, and the author of five operas, works for symphony orchestra and cycles of instrumental miniatures. Comparison is made between the opera libretto and the literary source, and examination is made of the particularities of the content and dramaturgy of the work. Analysis is made of the idea, the content and the dramaturgy of the tragedy with the same title by German writer, playwright and public figure Karl Gutzkow, which served as the source of the libretto. Emphasis is made of the presence of two plotlines: the social-religious and the lyrical; demonstration is made of the differences in the correlation of the given lines – the predominance of the first in the play and of the second (the theme of tragic love) in the libretto. Observation is made of the changes added by the composer into the primary source as the reflecting shift of literary accents: the replacement of the names of the main protagonists and the contingent of the dramatis personae, as well as the cuts of several of the characters and scenes; the addition of new scenes; abridgement of the text in separate preserved episodes; a different interpretation of the stage situations, etc. The connections with the operatic conceptions of Piotr Tchaikovsky (the leading role of the lyrical line, the aspiration towards endowing the images with greater psychological attributes, the wavelike dramaturgy) are brought to light.

Keywords: Valentina Serova, Karl Gutzkow’s tragedy, the opera “Uriel Acosta.”

**Efthymios Papatzikis**

**A Research Episode in Dubai, United Arab Emirates:**

**The Echo of the 27th International Society**

**For Music Education Research Commission Seminar**

The Seminar of the International Society for Music Education Research Commission (ISME) is presented throughout the world as an international, high level academic community, where music education scholars meet to discuss the various advancements in music and music education. In 2018, the seminar took place in Dubai, U.A.E. and enjoyed attendance from all the six continents. This report article not only communicates a functional summary of the event’s proceedings, but also critically approaches its impact in Dubai and the Middle East. Introducing advanced musical experiences, exchanging ideas on cutting-edge theories and major practices of music making and music education, proposing many constructive ideas on improved, efficient, balanced and sustainable thinking processes, and providing a fervent analysis of existing problems across the globe, this seminar has proven to express a brilliant dialogue, a clash of various modes of wisdom and a feast of thought. All forms of relevant communication, as this article proposes,

comprise a glance forward into the future, creating a high-end and prudent platform for global communication and cooperation.

Keywords: ISME, Research, Music Education, Seminar, Music in Dubai.

**Irina B. Gorbunova, Mikhail S. Zalivadny**

**Leonhard Euler's Theory of Music: Its Present-Day Significance  
and Influence on Certain Fields of Musical Thought**

The article examines the musical research works of Leonhard Euler (1707–1783) in which the scholar forestalls the theoretical and informational aspects of musical knowledge and presents an original interpretation of issues of harmony, as well as of the relations between pitch and rhythm organization within the framework of the general processes of periodicity. Notwithstanding the historically explainable bounds of these outlooks, they have proven to be significant due to the numerous features of great heuristic significance which remains relevant up to the present day. The greatest value in Euler's theory is determined by posing a number of fundamental musicological issues, the emergence of which was stipulated by the condition of musicology and other disciplines during Euler's time. It may be asserted with full substantiation that a more active application of these ideas would bring new fruitful theoretical and practical results in the sphere of musical education and upbringing, as well. Thereby, Leonhard Euler's theoretical views on music create the necessary conditions for the continuity between traditional musical education and informational technologies in the contemporary educational process.

Keywords: Leonhard Euler, music theory, harmony, rhythm, theory of information.

**Alexander I. Demchenko**

**The Horizons of Otherness<sup>1</sup> Towards the 85th Anniversary  
of the Birth of Alfred Schnittke**

Alfred Schnittke in his music had prognosed the future on numerous occasions. And one of his most important prognoses consisted in the increasing danger of the absorption of the human element by the cosmic. The paths of approaching towards modeling the processes of cosmization traversed through the ascension towards various types of abstractions and through the "globalization" of sound material. The fluids of cosmism are also clearly perceptible in the pantheistic pictures created by the composer. Stemming from such artistic solutions, the composer had frequently risen towards the heights of extratemporal categories, which undoubtedly marked his immersion into the sphere of cosmogony. As such, the transformation of earthly civilization into a cosmic otherness is presented with the greatest tangibility in two compositions. Schnittke's electronic piece created by him on the famous "ANS" synthesizer which received the title of "The Stream" (1969) demonstrates the impendent situation of total absorption of all manifestations of the human element, making the music a sound-noise analogy of the matter of the universe, its enigmatic Something and Nothing and suggesting an apocalyptic feeling of the inevitability of global catastrophe. The examined issue received all-encompassing elaboration in the Second Symphony (1979), where in a metaphorical form the path of European civilization is traced out from its sources from Medieval times and up to its inevitable outcome in the hypothetic future by means of the

transition of earthly matter into a certain cosmic dimension, which makes the present composition a manifest of the already begun process of metamorphosis of human existence into a dimly perceived otherness.

Keywords: ideas of cosmism in the music of Alfred Schnittke, the Second Symphony of Schnittke, the electronic music of Schnittke.

**Elena Yu. Andrushchenko**

### **The Musical and the Rock Opera at the Turn**

#### **of the 20th and the 21st Centuries: Interactions and Dialogues**

The article examines the most essential tendencies connected with the many-sided interactions of the priority sphere of “light-genre” musical theatre – the rock opera and the musical – during the course of the 2000s and 2010s. According to the researcher, the long-standing opposition between the aforementioned genres: the rock opera as the manifestation of “artistic experimentalism” and the musical as the personification of the “commercial intentions” of modern popular culture – have presently been replaced by efficient creative dialogue. On the one hand, the contemporary musical (along with the “academic” and “non-academic” varieties of opera) makes great active use of the figurative-emotional and musical-stylistic arsenal of rock music, which saturates the musical and theatre-stage dramaturgy of recently written compositions with the appropriate energy. The apparent confirmations of this tendency are the broadly known Russian poly-genre projects – the “opera musicals” by Efim Podgaitis (“Lord of the Flies”) and Alexander Pantykin (“Gogol. Chichikov. Souls”). On the second hand, in the newest productions of “traditional rock opera” one can trace the inclination towards a peculiar “musicalization” of the original text (which is stipulated by the requirements of “relevant” stage direction and permeated with motives of “vital daily occurrence”). As examples of the described tendency, the author of the article examines some of the recent Russian performances which re-interpret Alexander Zhurbin’s song opera “Orpheus and Eurydice” and Eduard Artemyev’s rock opera “Crime and Punishment.”

Keywords: musical, rock opera, interactions between genre and style, “Lord of the Flies” by Efrem Podgaitis, “Gogol. Chichikov. Souls” by Alexander Pantykin, “Crime and Punishment” by Eduard Artemyev, “Orpheus and Eurydice” by Alexander Zhurbin.

**Alexandra V. Shornikova**

### **Documentation Activities in the Opera Theater**

#### **of the Turn of the 20th and 21st Centuries: Concerning the Issue of Formation**

The article is devoted to comprehension of the issue of influence of documentation activities on musical theater in the second half of the 20th century. Within the framework of the artistic experiments of the 1960s and 1970s a special place has been taken by search of diverse means of work with reality. The swift changes in society connected with the mass protests against war, capitalism, sexual and racial inequality, activated the interest of the artists of Western Europe and America to the issues of social, political and economic character. With the aim in mind of understanding the nature of musical documentation activities, the article researches the endeavors of

documentary film and documentary dramatic theater and discusses the questions of terminology and the essence of the concept of a “document” in relation to art. The author of the article traces the evolution of the directedness of the research of the phenomenon from the inclination towards a maximal authenticity to freer artistic means of work with documented materials. Examination is made of the issue of criteria, which make it possible to relate some musical theatrical composition to the domain of musical documentary theater. By the examples of the operatic compositions of John Adams, Eric Salzman and Steve Reich the question is raised about the dramaturgical and compositional peculiarities of the musical-theatrical documentation activities. The publication is prepared within the framework of scholarly project No. 17-04-00198-OGN supported by the RFFI.

Keywords: musical theater, documentary theater, Steve Reich, John Adams, Eric Salzman, art and society.

**Anzhelika R. Akimova**

**Individual-Topological Features of Development of Musical,**

**Artistic and Intellectual Abilities among Pre-School Age Children**

The high effectiveness of present-day educational programs within the sphere of supplementary artistic-aesthetical upbringing and continuous education of preschoolers may be provided in the light of scientifically based typologies of special abilities at the core of which lie both generic psychological and psychophysical (natural) components. In the presented exploratory-applicative research there is an outline of a solution of several goals related to scholarly research and scholarly practice. On a diagnostic stage, in correspondence with the aim of the research a selection of diagnostic methodologies has been made and a complex diagnosis has been carried out (surveys among parents, consultation of pedagogues, testing of children) with the use of the method of contrasting groups and engaging of respondents from various preschool institutions for development of separate types of abilities. On an encompassing stage the results of expositive statistics are analyzed and a qualitative interpretation of them is carried out. As a result of comparative analysis in the groups of musical, artistic and intellectual development veracious differences are demonstrated: in the manifestation in children of separate types of sensorial sensitivity, which influences their cognitive development; in the distinct manifestation of indications of creative abilities and parameters of creative thinking in correlation with a concrete type of preschool institution and specificity of realization in it of educational programs. On the prognostic-analytical stage with the aid of correlational analysis the preschoolers show the defined specificity (character and closeness) of interconnections of audial, visual and kinesthetic types of perception and processing of information with separate indications of creative abilities and thinking. The conclusions are arrived at about the prognosticate value of examination of the indicated types of as individual-personal predictors of harmonic development of separate (general or specific) capabilities, and adequate recommendations are presented to parents and pedagogues.

Keywords: creative abilities, children’s giftedness, individual-personal predictors, topological approach.



**Valentina V. Azarova**

**About the Organization of the Sound Space in the Prologue**

**to Arthur Honegger's Dramatic Oratorio "Jeanne d'Arc au bûcher"**

The aim of the research is the discovery of the path toward the "real synthesis" in the Prologue to the dramatic oratorio "Jeanne d'Arc au bûcher" by Arthur Honegger. An analysis of the composition, dramaturgy and musical language of the Prologue as the large-scale section generalizing according to the meaning leads to the understanding of the regularities of interaction of the structural elements of a dramatic play and the vocal-symphonic form. The author examines the semantic and compositional functions of dialogue as a special form of utterance characteristic for plays from drama theater and for the well-known varieties of liturgy music from the 10th-15th centuries (tropes, "holy dramas," miracles, mysteries). As the result of the analysis the compositional peculiarities of the vocal-symphonic and verbal episodes of the Prologue are revealed, and definition is given to the semantic and musical-dramatic functions of its structural units connected with the musical manifestation of Claudel's prayerful text "From the depths I have elevated my soul..." and the initial verse in Latin from Psalm 129 "De profundis clamavi ad Te, Domine." The sound space of the Prologue to "Jeanne d'Arc au bûcher" reveals the dramaturgical versatility, and definition is given to the connecting compositional elements (the intertextual connections). Conclusions are arrived at about the temporal multidimensionality as a form of overcoming by the composer of the linearity of plotline narration, which made it possible for the composer's contemporaries in the 1930s and 1940s to perceive the meaning of "Jeanne d'Arc au bûcher" as a relevant one; about the means of development of the contrapuntal musical texture in the vocal-symphonic composition of the Prologue to the dramatic oratorio; about the realization of the Bachian principles of "the counterpoint of affects" and the "centralizing force of the equal distribution of affects" in the composition of the Prologue. Most important were the observations of the dramatic rhymes in the composition of the Prologue; about the semantic significance of the liturgical sphere in the musical-dramaturgic development of the composition; about the spiritual dimension of time and eternity, disclosing in the Prologue to the dramatic oratorio the meaning of the phenomenon defined by Arthur Honegger as "real synthesis."

Keywords: dramatic oratorio, prologue, Jeanne d'Arc, Arthur Honegger, sound space, liturgy.