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**Tatiana Naumenko** International scientific conference “Musical culture in the XXI century: trends and issues” (Towards the 70th anniversary of the Gnesins Russian Academy of Music) p. 3

The conference has taken place in Moscow, 14–17 of October 2014, organized by the Gnesins Russian Academy of Music. The paper includes information on various aspects of the above mentioned conference, its topics, number and status of participants, on the thematic contents discussed at its plenary sessions and sections. The discussions held at the conference touched key trends of present day musicological discourse and pointed at key factors fostering its development.

**Key words:** musicology, Gnesins’ scientific school, Russian music, Western music, world traditional music, tradition and contemporaneity

**Vera Valkova** (Moscow; e-mail: veraval@yandex.ru)

International scientific conference “Musicological forum 2014”: the third test of strength p. 10

The conference has been held at the Gnesins Russian Academy of Music from 17 to 19th of November 2014 in collaboration with the State Institute of Art history. The outline of the conference, its concept and the results of two previous conferences (2010 and 2012) are discussed in this paper as well as the review of the third musicological forum.

**Key words:** musicological forum; conference; scientific concept; scientific report

**Natalia Zabolotnaya** (Moscow; e-mail: zblt@mail.ru)

Festival-conference “Ancient Russia’s World of Sound” p. 16

Festival “Ancient Russia’s World of Sound” has been held in November 2014 in the Gnesins Russian Academy of Music. It was focused on the creative work of Alexandre Yurlov and Sergei Trubachev, first of all on their revival and special attention to the roots of national singing traditions. The festival included choir concerts and scientific conference, and also memorial exhibition and round table with the demonstration of documentaries about Trubachev’s works for Orthodox Church and Yurlov’s mastery of choir conductor. Both of them played a great role in the development of music education and culture of our times.

**Key words:** church singing, A. Yurlov, S. Trubachev, orthodox music, choral performance, works for Orthodox Church

**A Word from the Composer**

Dérives. Interview with Bastien Gallet, Franck Bedrossian and Raphaël Cendo (translated by Yulia Panteleeva (Moscow; e-mail: reserv12@qip.ru) p. 21

This is the translation into Russian of the interview with two French contemporary composers, Franck Bedrossian and Raphaël Cendo, who belong to “saturated music” school. The interview with Bastien Gallet was first published in 2008 and is dealing with the notion of “saturation”.

**Key words:** saturation, French contemporary music

## **From the History of Musical Culture**

***Tatiana Krasnikova*** (Moscow; e-mail: krasnikova-tn@yandex.ru)

Archpriest V. Metallov as the founder of preservation and research of Russian cultural heritage: theory and practice of church choral singing in its historical evolution p. 29

The paper is focused on archpriest V. Metallov's "Essays on history of orthodox singing in Russia" showing the author, professor of Moscow conservatory, as an outstanding scholar, liturgist and regent. The role of V. Metallov in the preservation of masterpieces of orthodox church singing is fully revealed. The author is trying to reveal the spiritual and educational mission of the scholar in connection with the national tradition of teaching musical theory and choral singing.

**Key words:** V. Metallov, cultural heritage, church singing, tradition, ancient Russian music

## **20<sup>th</sup> Century Music**

***Elena Bagrova*** (Moscow; e-mail: bagrova.e@gmail.com)

Synthesis of musical genres in oboe and piano sonata by Francis Poulenc p. 36

The contents of this paper is the analysis of the last finished work by Francis Poulenc, his chamber sonata for oboe and piano. The author argues that while analyzing thematic material of the sonata with Poulenc's spiritual works it's possible to confirm the relativity of the two sources which gives us the possibility to consider the spiritual discourse to be the centre of the sonata's contents. The detailed analysis of genre and themes of the sonata points to its uniqueness as the example of synthesizing the spiritual and the secular in the composer's works.

**Key words:** F. Poulenc, sonata for oboe and piano, church music, theme, genre

## **Musical Psychology**

***Yulia Kreinin*** (Jerusalem, Israel; e-mail: yulia.kreinin@gmail.com)

The choice of influence or Rorschach test: J.S. Bach and XXth century composers p. 46

Influence and succession in music are the main topics of the paper's discourse. Published opinions of the XXth century composers about J.S. Bach are the ground for the author's conclusions. Most of these composers report a kind of positive stress that they've experienced due to Bach's music, and this stress pushed forward very different images of Bach in their mind. The author compares these different views of Bach and this comparison is not less intriguing and unexpected than the results of Rorschach test.

**Key words:** Bach's influence, positive stress, Rorschach test

## **Musical Semiotics**

***Irina Stogniy*** (Moscow; e-mail: istogniy@mail.ru)

Deep meanings' search through intertextual analysis in music p. 55

The author argues that it's possible to interpret the message of musical text with "prompts" given by the intertextual crossovers of different musical works. The question of "how to" in this context is being discussed. Musical work's conceptuality and its deep meaning is increased and broadened due to various intersections between styles, genres, different citation-like ideas, stylistic reminiscences and cues. The voice of "the past" is brought into music in order to enlarge its essence and message.

**Key words:** intertextuality, deep meaning, citation, cue, stylistic reminiscence, dramatic composition

## **The Art of Performance**

To be Mozart's students together (Jullia Rogacheva (Moscow; e-mail: [sinfonico@yandex.ru](mailto:sinfonico@yandex.ru)) p. 71

The interview with one of the prominent choir conductors, the Honoured Artist of Russia Vladimir Semeniuk is dealing with the issues of young musicians' education, interpretation of choir score and other problems of contemporary art of choral singing.

**Key words:** choir, choir conductor, interpretation, music education

## **Books**

***Yevgeniy Levashev*** (Moscow; e-mail: [levashev\\_e@rambler.ru](mailto:levashev_e@rambler.ru))

Textual Studies in Musicology p. 81

This is the review on the book by Tatiana Naumenko "Textual Studies in Musicology" (Moscow: Historical Science Heritage, 2013).

**Key words:** musicology, textual studies, T.I. Naumenko, innovation, post-soviet musical culture

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