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**Current Issues of Musicology**

**Vladislav Petrov** (Astrakhan; e-mail: petrovagk@yandex.ru)

Levels of In-scene Event Placement in Productions of the Instrumental Theater p. 3

This article is devoted to one of modernity's principal genres — the musical theater. The author examines the levels of in-scene event placement, which, to one degree or another, characterize all instrumental-theatrical works, highlighting compositions with low and high levels of plot-carrying events. A high level of events dictates and defines the genre variant of the instrumental spectacle, as one sees in examples of the works of Iannis Xenakis, Karlheinz Stockhausen, Mauricio Kagel, Earle Brown, John Corigliano, Sofia Gubaidulina, Viktor Ekimovsky and other composers. The author's methodology includes analytical and systematic analysis, the latter involving a comprehensive study of the phenomenon under examination. Instrumental theater not only «depressurizes» the concert stage, it also sets out a certain number of definite conditions for its existence, among which the chief is the ability of the performer to combine, say, playing and acting; this invokes in some degree an abstraction from a solely musical performance and affirms the establishment of features which synthesize different art concepts within themselves.

**Key words:** 20<sup>th</sup> c. music, instrumental theater, performance, in-scene event placement, musical postmodernism

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

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Mahler and Klee: Toward Unlocking the Nature of Dynamic Forms in Music and the Visual Arts p. 14

Gustav Mahler perceived music as an ongoing process of development, wherein exact repetition was already a lie. Accordingly, the main principle of his thinking can be described as «continuous renewal». However, to combine this approach with the sonata form and the symphony cycle was a daunting task, and as a result very complicated forms often resulted. Paul Klee proposed the idea of «forms in motion», which can be an effective tool to analyze the music of Mahler. In his « Pädagogisches Skizzenbuch» Klee included drawings of a number of shapes, calling them «pendulum», «circle», «spiral» and «arrow». These definitions apply to both visual and musical forms, including the structures of the cycle in the symphonies of Mahler: the Sixth can be interpreted as «circle», the Fourth and Fifth as «arrows» and the First and Second as «spirals». The similarity between the approaches to form in Mahler and Klee should encourage the prospect of further study of the dynamic processes in 20th c. music using the concept of «form in motion».

**Key words:** Mahler symphonies, Klee's Pädagogisches Skizzenbuch, form in motion, visual form, dynamic form

***Liudmila Gavrilova*** (Krasnoyarsk; e-mail: mgavrilova55@gmail.com)

Slonimsky's Operatic Oeuvre: The Problem of Metatext p. 23

This article is devoted to the operatic works of one of the greatest modern Russian composers, which the author examines as a holistic phenomenon — a metatext. The use of the intertextual method reveals not only the integration of each operatic text within a wide historical and cultural context, it also establishes the intertextual interaction within the work of a single composer. The author considers intertextual connections, which ensure the internal unity of the metatext of Slonimsky's musical dramas, at different levels: genre, plot, composition and imagery-intonation. According to the author, it is precisely this approach that determines a vertical vector of research, allowing us to perceive Slonimsky's musical theater as a whole phenomenon and, at the same time, revealing the logic of its evolution.

**Key words:** metatext in music, operas of Sergei Slonimsky, artistic-semantic ambivalence, plot-situational allusions, image structure

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

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«To Be Continued. N.R.-K.» p. 34

This article examines the career of Nikolai Rimsky-Korsakov and the main factors behind the formation of his artistic outlook. The author presents new research perspectives that extend our perception of the life and work of the junior member of the Balakirev Circle. Systematization of biographical data and the identification of personality paradoxes in the musician contribute significantly toward clarifying his role in the history of Russian musical art of the second half of the 19th and the early years of the 20th cc. The article's methodology is based on such historico-philosophical theoretical positions as the role of the individual in the historical process, the relationship of chance and historical patterns, and a systematic approach to the study of the connections between the personality and creative qualities of the artist. The phenomenon of the «female nature» of the composer's talent and the «younger son complex» that determined Rimsky-Korsakov's special position in Russia's «Mighty Handful» are examined for the first time. The author emphasizes the understanding of Rimsky's editorial activity as a kind of moral duty, which led to the creation of a «sound inheritance» within the Balakirev Circle, simultaneously revealing the relationship of the artistic redactions to the composer's own works.

**Key words:** N.A. Rimsky-Korsakov, «The Mighty Handful», the Balakirev Circle, paradox of personality, the nature of talent

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

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W.A. Mozart and the Concert-Academy of the Musical Culture of the Classical Era p. 44

This article examines the specifics of European concert culture in the second half of the 18th c. The subject of research is the concert as a phenomenon of the musical life of the

classical era and the most important form of Mozart's creative activity. Referring to the authentic interpretation of the concept of concert-«academy», the author identifies and characterizes its various shapes and forms, which can be differentiated by a number of features, including the initiator of the concert event, the composition of the audience and the concert's theme. The article pays special attention to the analysis of concert programs, among them the programs of the Mozart academies. The basic ethodological principle of the author's research is a historico-stylistic approach, which offers analysis of the musical phenomena and events in the context of historical and theoretical concepts of the era. The article's original research perspective allows us to consider the diversity of concert events of the second half of the 18th c. based on the facts of Mozart's biography. As a result, the author draws a conclusion as to the special significance of the academies of the classical era, which became, along with the opera, the most important component of the musical culture and one of the benchmarks of its highest level of achievement.

**Key words:** W.A. Mozart, classicism in music, the concert-academy, Favoritstücke, Anselm Weber, Christian Cannabich, Charles Burney

## **The Art of Performance**

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On the Composition and the Author's Interpretation of Medtner's Sonatas-Vocalise p. 53

This article is devoted to a performance analysis of a rarely-played masterpiece of 20<sup>th</sup> c. Russian classical music. The author presents his analysis of the composition in a broad musical-historical and literary context. Special attention is paid to the particular features of the composer's style that led to the emergence of works in the unique genre of the sonata for voice and piano. The creative genealogy Nikolai Medtner as a vocal composer is to be found with the masters of the German Lieder. Stylistic observation demonstrates the deep connections of Medtner's music with the works of Rachmaninov, and performance issues are examined by focusing on authorial interpretation. The article draws the conclusion that there was an organic unity in the style Medtner the composer and Medtner the pianist.

**Key words:** Nikolai Medtner, sonata for voice and piano, chamber-vocal repertoire, vocalise, Johann Goethe, Margaret Ritchie, Sergei Rachmaninoff, performer's interpretation

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Aphorisms of Vassil Kazandjiev for Flute and Tuba, and Experimental Techniques of Sound Reproduction and Ensemble Music p. 64

The subjects of this article are experimental methods of producing sound and new possibilities for instrumental music-making in the little-known chamber ensemble form of the duo for flute and tuba. This unconventional combination has prompted the emergence of innovative compositional and performance methods and techniques. The author discusses not only various ways of combining two wind instruments that occupy the extremes of their genre's sound space, but also the interaction of the composer and performer when selecting interpretive approaches. The article also examines in detail

the influence of literature on music, focusing on the play *Aphorisms for flute and tuba* written by one of the greatest contemporary Bulgarian composers, Vassil Kazandjiev (b. 1934). The research methodology is based on combining several basic principles: observation of changes in the overall sound and a comparison with traditional sound production; an analysis of the musical text; and the hermeneutic approach. The novel timbral combination of flute and tuba figures into the larger trend of the search for new color spaces, which began in the 20th c. and continues today.

**Key words:** aphorisms in music, duet for flute and tuba, Bulgarian music, Vassil Kazandjiev, performing techniques, color spaces, sound production

## **Musical Archives**

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**Holdings of the Memorial Museum-Apartment of El.F. Gnesina** p. 72

This article describes the composition of the holdings of the Memorial Museum-Apartment of Elena Gnesina, the stages of the research done on them, and the attendant scholarly processing, classification and publications. Elena Gnesina was a prominent figure in the history of Russian music education, founder and for 72 years the head of the musically prominent Gnesin family's educational institutions. The Museum was established in the apartment after her death, constructed together with the building of the State Musical-Pedagogical Institute (now the Russian Gnesins Academy of Music); Elena Gnesina lived there the last 18 years of her life (late 1948 to 1967). The Museum's holdings are a varied and unique resource on the history of Russian culture, Russian music education, the history of material culture and everyday life, the history of book publishing and of art criticism. The collection has vast potential for scholarly study and various kinds of publications as well as biographical and historical research. The acquisitions, exhibitions and cultural and educational activities of the Museum are of great importance — not only for scholars and students of the Gnesin schools, but for the whole of Russian society.

**Key words:** memorial museum, museum-apartment, musical archive, the Gnesins, musical education

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