

CONTENTS

Current Issues of Musicology

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«A la manière de...»: some features of pastiche in Ravel p. 3

The article describes one particular type of Ravel's pastiche – composing à la manière. It focuses on his two piano pieces *A la manière de...Borodine* and *A la manière de...Chabrier*.

The methodology of the research has complex nature with the particular accent on comparative method and contextual analysis. These selected pieces are analyzed in comparison with their possible models written by a Russian and a French composer. Ravel's pastiche is often seen as rooted in literature: analogies are drawn with Marcel Proust; the context of Ravel's pieces is linked to collected stories by Paul Reboux and Charles Müller. Besides, musical pastiches with the same title are found among Alfredo Casella's works.

Pastiche is one of the features that distinguishes Maurice Ravel's composition method. Imitating somebody else's language and working with somebody else's models Ravel pursues an original creative task to improve his own composition technique. It is the potential that interests him in the model he chooses rather than its possible comic effect. Ravel's pastiche reveals his extraordinary knowledgeability, impeccable taste and original vision. The latter might be referred to as defamiliarization (ostranenie) in Viktor Shklovsky's terms.

Keywords: Ravel, pastiche, imitation, Borodine, Chabrier, Proust, work with model, defamiliarization.

Eras and Styles

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«Finnish composers»: tradition and time in the Finnish biography of the 1960s p. 15

The subject of the study is the biographies of Finnish composers, performers, teachers and music figures Martin Vegelius (1846–1906) and Emil Kauppi (1875–1930), contained in the two-volume edition of Suomen Säveltäjiä.

The subject is explored on the basis of historical and biographical methods. In the domestic musicology, the biographies of Vegelius and Kauppi are first studied in terms of the continuity of the biographical genre signs that date back to the time of peripatetics, which determines the novelty of the content and perspective of the study. Also, little-known names of Finnish composers are introduced into scientific circulation. As a result of the research, it is concluded that the genre features of the biography retain stability in time and at the same time allow the biographer to show individuality in the selection of facts, in interpreting events, in the posthumous evaluation and in the style of the text.

Keywords: biography, Peripatetics, Plutarch, Suetonius, Vasari, Wegelius, Kauppi.

20th Century Music

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«To Arrest the Process» (Ligeti): From Calder's mobiles to the mobiles of Ligeti and Lutoslawski p. 25

The early 1960s were a turning point for György Ligeti and Witold Lutoslawski. Quite independently, both composers conceived of the idea to show the process of gradual change via music, «to arrest the process» – in Ligeti's definition. It is no coincidence that during the 1960s Ligeti and Lutoslawski were greatly impressed by Calder's mobiles. Among their contemporary composers, Ligeti and Lutoslawski were in the forefront of those who intended to create musical mobiles as well.

The sketches by both composers which are archived at the Paul Sacher Foundation in Basel (Switzerland) help to understand their approach to this goal. A comparison of their sketches reveals a substantial similarity in their creative processes. First, one is impressed by the precision of the composer's hearing as early as the sketching stage, i.e., from the initial stage of planning the score. Second, Ligeti and Lutoslawski, despite all the differences in their textural principles, not infrequently used clusters which changed the pitch and/or the density, i.e., «a cluster moving in space» (Lutoslawski).

Both of them succeeded in combining the impression of a free, unpredictable transformation, of an imperceptible transition from one sound (or sound spot) to another, with the exact notation of their musical text. Both believed that a composer should have strict control over the resulting sound. In their view, the individual score designs are only to help the performers to transmit the composer's idea.

Keywords: to arrest the process, moving cluster, musical mobile, classics of the avant-garde.

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Biography as a myth: between ambition and politics. «Andrzej Panufnik about himself» p. 35

The subject of this article is the life of one from the most talented and well-known Polish composers of the XX century – Andrzej Panufnik (1914–1991). The intrigue around his escape with native land in 1954 becomes overgrown all greater details and interpretations. Panufnik, either as many composers of our time, made essential «contribution» in the interpretation of his creative activity, having published autobiography «Composing Myself», published in Poland as «Andrzej Panufnik o sobie». However, version, stated by Panufnik himself, presents the composer as the fighter with totalitarianism and hides the real situations around this composer, which now, thanks to the work by Polish and English researchers with various archive data, gradually become open to the public.

During studying of materials were used the methods of archive work and benchmark analysis, historic and art-studies approaches.

By the early 1950's the composer was successful not only at home, but also in the countries of the Western Europe, but a desire for the freedom of creative expression motivated him to elect the difficult path of being emigrant. In hope to find the creative liberty, Panufnik turned out to be overseas in that moment, when Polish cultural policy was changed. Perennial creative insulation became the consequence of his action. From 1954 the works by Panufnik became banned in Poland, and all his future works faced the uneasy path of winning new audiences, first in England, and then, from the 1980's, at home. The novelty of this research consists in the presentation of Panufnik's works to Russian musicians.

Keywords: Andrzej Panufnik «Andrzej Panufnik o sobie», «Composing Myself», Witold Lutosławski Roman Palester, Leopold Stokowski, Polish music, International Festival «Warsaw Autumn».

From the History of Musical Culture Abroad

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La survivance and the musicians of the French kings p. 48

The article submitted the phenomenon of legal continuity — survance — a unique manifestation in French legal practice which allowed to transmit their position by inheritance, sell it to relatives, colleagues, work in turn with the owner of the post or to share the responsibilities of service. In the proposed publication examines the actual situation and the details of functioning of succession law on the example of the musicians of the French Royal court. All information is based on documents of the era and mostly shown for the first time in Russian musicology.

Keywords: France under the kings, legal continuity — survance, law in the age of Louis XIV, the musicians of the French court.

The Modern Musical Theater

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The genre system of the Early 19th-century german speaking musical theatre in the light of the era theoretical views p. 64

The article considers the genre system of the early 19th-century German-speaking musical theatre in the context of the era ideas. This system is extremely confusing, and views formed afterward prevent today from its unprejudiced assessment. The situation can be clarified through the outlook on theatrical genre system of the early 19th-century music theorists and critics.

Keywords: German-speaking opera of the early 19th century, genre system, I. von Mosel, A.B. Marx.

Musical Education

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Pedagogical heritage of Alexander Borisovich Pozdnyakov p. 81

The article is devoted to the pedagogical activity of the honored worker of arts of Russia, the oldest professor of GMPI named after Gnesins' Aleksandr B. Pozdnyakov. The formation of the faculty of folk instruments, the creation of the orchestra of folk instruments are inextricably linked with the name of this man. Alexander Pozdnyakov trained a galaxy of his followers — distinguished conductors and leaders of the national musical culture, teachers of higher and secondary educational institutions.

Based on the methodological work of Pozdnyakov, interviews with his colleagues and students, personal memories was carried out an analysis of its unique pedagogical experience, showing the main approaches and attitudes, which constitute the essence of his method.

This work is the first attempt to comprehend the pedagogical heritage of the musician. It can serve as a methodological material for working in conductor classes, as well as an impetus for a more ambitious and careful study of the experience of this remarkable teacher.

Keywords: conducting, pedagogy, methodology, orchestra of Russian folk instruments, Russian Gnesins academy of music.

Musical Psychology

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Some aspects of the sound engineer's work with performers p. 85

The article is devoted to the work of the sound engineer with the performers during the recording. Possible scenarios of the development of events, possible problems and ways of their solution are considered. There are given some recommendations for the organization of the work process.

The material is based on the author's practical experience. Conclusions and recommendations are based on excerpts from the scientific literature from the psychology science works.

The article will be useful to sound engineers and musicians.

Keywords: sound engineer, sound engineering, sound recording, montage, psychology, musician, performer.

Events

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All-Russian scientific conference «Technique of musical composition: "own" as "another's"» at the Russian Gnesins academy of music p. 89

The article is a review of a major scientific event held at the Russian Gnesins academy of music in April 2017 – the All-Russian Conference «Technique of musical composition: "own" as "another's"». Organized by the teachers of the Department of analytical musicology (chairman of the organizing committee is Doctor of Arts L. Gerver), the conference had a great resonance among musicologists. Its participants were teachers, graduate students and students of leading music universities in the country. The problems of the presented reports were different composer's «dialogues» – ideological, conceptual, plot, expressive, as well as the technique of the musical composition and the intertextual means used in it – quotes and self-quotations, stylistic and thematic allusions, intentional and unconscious borrowing, parodies and arrangements. The program consisted of four large thematic blocks. The first was formed from messages related to the ancient music of the XV–XVIII centuries. The second was made by reports on the creativity of the composers of the XIX – first half of the XX century. The third section was devoted to the newest music of the second half of XX – beginning of the XXI century. The participants of the last section presented general aesthetic and philosophical interpretations of the theme «own» as «another's» in composer's creativity. The materials of the conference are planned to be published in the first Internet periodical edition of the Russian Gnesins academy of music «Modern problems of musicology».

Keywords: technique of musical composition, own and another's, intertextuality, dialogue, quote, self-quotations, borrowing, allusion, Russian Gnesins academy of music.

About the Authors p. 96

Abstracts p. 103

Requirements to articles p. 107