

N.Y. Myaskovsky: the experience of creating a symphony action p. 24–39

**Artyom S. Semyonov — applicant for the degree of Ph.D., Lecturer of the musical school №1 named after S.I. Taneev in Vladimir (Vladimir)
E-mail: teoretic@bk.ru**

The relevance of the study and its scientific novelty is characterized in that it, based on the study of unpublished archival materials, examined two symphonies written by N.Y. Myaskovsky — the Thirteenth and Fourteenth — in a single cycle. In the creative heritage of the composer not much read by researchers pages. These include the symphonic work of the early 1930. Researchers of Myaskovsky's symphonic works (Ikonnikov, Livanova) emphasized the «otherness» of symphonies, focusing on their relationship unfolding on the principle of contrast. The study of the autographs preserved in the Museum named after M. I. Glinka, allowed to detect a single author's name of the Thirteenth and Fourteenth symphonies. The first composer called it «Symphony action №1», the second — respectively, «Symphony action №2». That is, Myaskovsky suggested a special way of combining these Symphony texts. In the works of Myaskovsky you can find examples of various creative solutions Symphony genre: symphony-elegy, symphony-ballad, symphony-suite, and finally, just a symphony with different number of parts. However, the definition of «symphonic action» no one, in addition to the above, work was not present. The purpose of the study — the study of archival sources, identifying intonational dramaturgy of Thirteenth and Fourteenth symphonies, which opens hidden until now substantial layers. Before us is a single cycle of the two «symphonic actions» with deep intonation connections and unexpected transformation of images.

Keywords: Myaskovsky, symphony, Thirteenth, Fourteenth, action, cycle.

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Semyonov, Artyom. N.Y. Myaskovsky: the experience of creating a symphony action // Scholarly Papers of Russian Gnesins Academy of Music. 2018. № 1. P. 24–39