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**Ancient Music**

**Margarita Grigorieva** (Volgograd; e-mail: margrig13@mail.ru)

Early printed editions of Gesualdo's works p. 3

This article examines the lifetime editions of works by Carlo Gesualdo, the great Italian Renaissance composer, which may shed new light on the figure of this extraordinary musician and, at the same time, identify distinctive features of music printing in this era – in particular, the system of publication of vocal scores in parties («books»). The author attempts to determine the relationship of the editions to the common rules and usage regularities of the era and, in addition, to identify individual characteristics of the composer as manifested in the publications. The study is based on publications held in libraries and archives – in particular the catalogue of Gaetano Gaspari (Bologna) – as well as on the existing body of literature on Gesualdo in foreign languages. This research on early printed editions of Gesualdo's music introduces Russian-speaking musicology to the topic and will prove valuable to anyone interested in the work of this unique composer.

**Key words:** Renaissance, antiquity, C. Gesualdo, Ferrara, madrigal, responsory, coat of arms, V. Baldini, G. Carlino, S. Molinaro

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Italian church music of the 18th century: on styles, genres and regional traditions p. 12

This article is devoted to the Italian church music of the 18th century, in particular to problems of correlation between the «old» and «new» styles of writing: stile antico, preserving the principles of Renaissance polyphony, and stile moderno, guided by new, more open standards and the stylistics of secular genres, above all opera. Interpretations are presented of the genre of the Mass (Messa concertata) and the small church genres, and of the specific nature of certain centers of church music (Rome, Bologna, Venice and Naples). Particular attention is paid to sacred music by A. Lotti, A. Vivaldi, L. Leo, G.B. Pergolesi and B. Galuppi. The article employs a comparative methodology and historical approach, which is manifested in particular in its reliance on theoretical concepts common in the 18th century. This is the first examination of 18th century Italian church music to consider the entire phenomenon from the perspective of the coexistence of regional traditions as well as from the standpoint of the relations of the «archaic» and the «new» within it. The author concludes that this music was going through a critical period in its history, while in many ways remaining «in the shadow» of the opera.

**Key words:** Italy, church music, 18th century, the Mass, the motet, A. Lotti, A. Vivaldi, L. Leo, F. Durante, G.B. Pergolesi, B. Galuppi

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

**Irina Snitkova** (Moscow; e-mail: irina.snitkova@mail.ru)

Bach-Webern. The ricercar from «The Musical Offering»: the idea of structural counterpoint p. 26

The six-voice *ricercar* from «The Musical Offering» by J.S. Bach in the orchestration of Anton Webern is one of the unique examples of the interpretation of the music of the great masters that far surpasses the boundaries of ordinary arrangement: its result represents a new authorized version of a classic work. By simply restructuring the existing material, Webern was able to create a new work of composition and style without actually «producing» anything new. This article is devoted to the analysis of this newly textured-intonational construction of the well-known Bach fugue. The artistic effect of this radical rethinking is based on the idea of structural counterpoint arising from the imposition on Bach's urtext of the new textural and compositional logic of Webern's orchestration. Hence the main research method here: a comparative theoretical analysis of Bach's text and the orchestral score of Webern. Over Bach's «fugue of melodic lines» Webern extends his own «fugue of voices.» Its «theme» – unchanged, but constantly undergoing appropriate development – is a defined structure of timbre transmissions: ABC B ABC, subordinated to the unified algorithm termed the «abstract variational scheme» (in the definition of C. Dahlhaus). To reflect the particularities of Webern's work the article introduces a new theoretical concept, the transinstrumental line. With the resulting diagonal profile, this line is essentially a superimposed textured form mounted «on top» of the primary horizontal elements of the material, forming in the texture of the composition an additional structural-hierarchical level by acting as an intonational-guiding voice. From this grows, via simulative polyphony, a more complex texture of the fugue as a whole, distinct from the original in its contours. The wealth of the internal structure of Bach-Webern *ricercar* and the correspondingly diverse musical semantics toward which Webern so strove are based on an original combination of principles: linear polyphony, counterpoint technique and the monotimbre horizontal (present in Bach) with the motive orchestral pointillism, timbre structuralism and transinstrumental line (created by Webern).

**Key words:** J.S. Bach, A. Webern, «The Musical Offering», *ricercar*, orchestration, arrangement, structural counterpoint, transinstrumental line, translinear structure, timbre pointillism

**Svetlana Lopushanskaia** (St. Petersburg; e-mail: s.lopushanskaya@yandex.ru)

Means of performer interpretation and the tasks of the pianist in the chamber instrumental music of Olivier Messiaen p. 39

This article is devoted to the means of performer interpretation and the tasks of the pianist in the instrumental chamber music of French composer Olivier Messiaen. The author discusses the particularities of tempo, dynamics, articulation, pedaling and the special instructions by the composer in the compositions under review. The main performance problems of ensemble play related to the achievement of tempo-rhythmic, dynamic and bar unity are identified, and the author offers a number of practical tips for overcoming tempo and rhythmic complexities. In addition, attention is drawn to the strictly pianistic tasks in the chamber instrumental works of Messiaen. The article applies musicological methods which allow analysis in detail of the means of performer interpretation; when contrasting compositions with one other, the comparative method is widely used. The author concludes that the tempo-rhythmic component of compositions is the most difficult for performers, which becomes particularly apparent in ensemble play. A variety of dynamic nuances requires from the pianist subtle gradations of touch correlated with the overall sound balance of the ensemble. Articulation tasks are resolved from both the instrumental ensemble's composition and the functions of the piano part, which is characterized by a gradual transition from the tonal unity with the instruments to a timbre opposition to them.

**Key words:** O. Messiaen, piano, chamber-instrumental compositions, chamber ensemble, performance, tempo, dynamics, articulation, pedal, special composer instructions

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

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The principles of semantization of the musical text in the Mussorgsky opera «Boris Godunov» p. 49

The subject of this research is the mechanisms of semantization of the music in «Boris Godunov», principally the «passionate» rhetorical figures (catabasis, passus duriusculus) and the genre models of lament and glory that have a long history of intertextual existence – and for that reason bear the most consistent information in relation to the opera’s semantic program. The article investigates the culminating zones of “Godunov” associated with the formation of the prosodic paradigm fall–crucifixion–death of the tsar. The author finds that many important points voicing the idea of the doomed nature of Boris are based on downward movement in overt or latent content (diatonic and modal-distorted, often with alteration of the descent or a chromatic variant similar to the rhetorical figure passus duriusculus). The nature of this work has occasioned a need to adapt the methodological principles of various fields of scholarship, chief among them semiotic, hermeneutic, comparative and systematic research methods as well as a holistic intonational analysis. The study of the semantic aspects of «Boris Godunov» reveals the specifics of the directorial work by Mussorgsky. It emerges that the main characters of the opera, Tsar Boris and the Simpleton (Yurodivy), are linked by a common intonational program based on the musical symbols of suffering and death. The semantically opposite glorification genres correlate with real characters (Boris, the Imposter and the boyar Khrushchov), a crowning-debunking. These are anti-glorifications, which lead to a «disruption» of the glorification semantics (the glorification of Khrushchov and the chorus «Glory to the beauty of the sky» with its katabasic «Live and prosper, our King and Father»). An important exception is the Praise to the Heavenly King performed by the kaliki chorus, which is the only true glorification. The author demonstrates that the semantic dynamics of the genre-intonational symbolism under examination unfolds in the coordinates of two systems: latent inverse (Prolog) and direct (the Kroma scene). The given semantic accents, reinforced in the second edition of the opera, make up an important directorial move by Mussorgsky and offer evidence of the consistent concept aimed at the formation of deep semantic intentions.

**Key words:** intonational semantics, hermeneutics, rhetorical figures, catabasis, passus duriusculus, genre, lament, glory, directing, dramaturgy

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Modest Mussorgsky and Mikhail Bulgakov: unexpected parallels p. 59

This article focuses on the creative parallels between the heritage of M.P. Mussorgsky and M.A. Bulgakov. Using the example of Mussorgsky’s opera «Boris Godunov» and Bulgakov’s novel «The White Guard», the author shows that the historicism of creative thinking was inherent in both the composer and the writer. The patterns and problems of two Russian «Time of Troubles» periods – in the early 17th century and early 20th centuries – are demonstrated through a sustained system of historical and psychological archetypes. Of particular interest is the undoubted dramatic parallelism of the scenes of the coronations of Boris Godunov in the earlier period and of Semyon Petliura in the latter. The methodology of the article is based on a set of key concepts falling within the

scope of the philosophy of history, including the nature of the relationship between the past, present and future; the understanding of historical events and the regularities of the historical process; and the correlation between micro- and macro-history in works of fiction. The scholarly innovation of the article lies in the fact that neither in philology nor musicology has an attempt been made before now to find the common features typical of the recreation of history in the works of Mussorgsky and Bulgakov. A detailed study of the musical associations in the work of the writer has a very solid basis in literary studies today. It is possible that the absence of Mussorgsky's name and semantic references to his writings in the works of Bulgakov may be the reason for this significant lacuna in the numerous works devoted to the world of music in Bulgakov's oeuvre.

**Key words:** M.P. Mussorgsky, M.A. Bulgakov, «Boris Godunov», «The White Guard», Semyon Petliura, wandering kaliki balladeers, lyre players, the historicism of creative thinking, dramatic archetypes

## **Musical Culture of the Peoples of the World**

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The system of musical culture of Northern India p. 76

This article is the first in Russian India studies to examine the system of musical culture of Northern India and define the category up-shastriya, or «semi-classical», which occupies a special position in it. This musical stratum is the most extensive and multi-tiered and occupies most of the sound «field» of Indian culture today. The author also considers a leading genre of up-shastriya, the vocal thumri, in the context of the related genres of dadra, tappa and traditional regional Hindustani music. Methodologically the article is based on the principles of an integrated approach, which is almost inevitable for the study of such a uniquely multi-faceted cultural phenomenon as the «semi-classic». In general, up-shastriya represents a phenomenal synthesis of massive layers of culture formed over many centuries – the classical (shastriya-sangeet) and the traditional (lok-sangeet). The essence of the process of interaction between the two categories lies in the concept of up-shastriya: this music, which is saturated with the scent of «high» classical, has moved further and further away from its traditional roots. Currently up-shastriya forms the main part of the sound space in the two musical systems of northern and southern India, becoming the stylistic and structural basis of a large number of genres of «light» music and the most important component of such varied artistic phenomena as theater and dance performances, film and pop music. All regional genres, raised to the level of «semi-classical», have taken to the concert stage and become popular not only in the Indian states but also abroad. It can be argued that up-shastriya has become a cultural trademark of the South Asian subcontinent.

**Key words:** up-shastriya, sangeet, northern India, dhrupad, khayal, thumri, raag, tappa, dadra, bhajan

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Music for the dramatic theater and the formation of a school of composition in Kazakhstan p. 86

This article attempts to identify some of the key features of the development of music for the dramatic theater in Kazakhstan and its role in the development of the national school of composition over the period 1920–1990. The theater was one of the centers of national musical culture not only for Kazakhs, but also for Uighurs, Koreans and other nationality groups. Despite this diversity of ethnic-national traditions, in the Kazakh dramatic theater there was clearly a desire for cultural community and mutual understanding among different peoples. The historical interaction of drama and musical

theater in Kazakhstan, in the author's view, played a decisive role in the country in opening a fairly large number of musical and musical drama theaters (16 of the 53 currently existing professional theaters). The article's methodological basis is an integral approach to the musical and archival documentary sources on the basis of the principle of historicism, which involves a comprehensive review of the subject under examination. The author draws the following conclusions: the emergence of a school of composition in Kazakhstan was closely associated with the dramatic theater, which became a kind of «cradle» for the formation of European genres in Kazakh musical art. The interaction of drama and musical theater that had developed at an early stage in Kazakhstan (the 1930s– 1940s) became typical of the subsequent years as well. Many composers continued to write music for plays, and then proceeded to compose operas based on these works. But there were also other examples in which operas were preceded by music for plays.

**Key words:** dramatic theater, actor, music for the drama, European genres, Uighur theater, Korean theater, D. Matsutsin, L. Hamidi, A. Zhubanov, G. Zhubanova, N. Sats

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