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

***Olga Sobakina*** (Moscow; e-mail: olas2005@mail.ru)

The works of New Music Manchester Group in the context of British music in 1950–60's p. 3

Composers Peter Maxwell Davies, Harrison Birtwistle and Alexander Goehr are the members of New Music Manchester Group that promoted the ideas of New Music and contributed to the success of its development in Britain. Activities of New Music Manchester Group (1953) are characterized by balancing between innovations and local tradition: they've been focusing on the expression of national identity and uniqueness that turned to be unusual enough for that period of time in Europe. The first point of the Group's interest to advanced techniques was Webern's and Schönberg's works. The most important contribution to the development of New British music Davies and Birtwistle have made into music for theatre.

**Key words:** the Manchester Group, music of Great Britain, Peter Maxwell Davies, Harrison Birtwistle, Alexander Goehr, serialism, polystylistics, British musical theatre

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«Musical landscapes» of Harrison Birtwistle p. 13

The main figure of the research is Harrison Birtwistle (b. 1934), famous British composer who is well-known as the author of musical pieces based on paintings. Among his favourites are such artists as Paul Klee, Pablo Picasso, Albrecht Dürer, Pieter Bruegel. Starting from «Pedagogical Skizze» by Paul Klee, Birtwistle constructs his own system of projection painting into music. One of the most important notions becomes the notion of «line» which makes possible to think the succession of «musical events», or musical «gestures» as an ordered succession rooted in causal as well as in random logic. In such compositions as «Carmen Arcadia Mechanica Perpetuum» where the drawing by Klee forms the basis of a musical piece the composer finds different means of expression using structural as well as coloristic analogies between the two compositions, finding his way through symmetry laws and linear projections. The paper is based on Harrison Birtwistle's pieces unfamiliar to the Russian audience like «The triumph of time», «Secret theatre», «Melenconia», and also on books on Birtwistle published in great Britain.

**Key words:** Harrison Birtwistle, Carmen Arcadia Mechanica Perpetuum, Paul Klee, line in painting and music, Twittering Machine, musical projection, structural analogy

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London Adventures and Contacts of Vladimir Dukelsky p. 23

Vladimir Dukelsky's (Vernon Duke's) first visit to London took place in 1925. Focusing on the most significant for Dukelsky facts of the period — his break-off and interruption of collaboration with Diaghilev, songwriting for London music-hall (on commission from C. Cochran and J. White), meeting and making friends with William Walton — the author of the paper shows their influence on the composer's professional development. Duke's later works as well as Walton's compositions are also mentioned as examples.

The paper is based on traditional methods of historical musicology and its approaches to reconstruction, interpretation and integration of information, such as historical

comparativistics, musical textology and reconstruction of the past with the help of archival research. Comparing Walton's and Duke's styles the author applies methods of musical analysis.

As it is shown in the article the London period provided new impetus to Dukelsky's music. His early experience of contributing to American music industry and his Parisian contacts (L. Massine in particular) served as prerequisites for his work for London music-hall which led to controversy with Diaghilev and to emergence of his pseudonym Vernon Duke which later became his official name and his creative alter-ego. Duke's experience of work for musical comedy turned to be in high demand after his return to USA in 1929. Correspondence between Duke and Walton as well as comparison of the composers' music shows some aesthetic, stylistic, and chronological parallels between them. On the other hand, the most notable differences reflect dissimilarity in lives and positions and also creative personalities of the two composers.

**Key words:** Vladimir Dukelsky, Vernon Duke, London's musical life, English music of the XXth century, music-hall, Sergei Diaghilev, William Walton, American music, Russian émigrés

## **Contemporary Music**

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«Bricoleur» in music: on Michael Nyman's style and method p. 33

Contemporary musical practice is flourishing with diversity and originality. In connection with that researchers never fail to be interested in specific discoveries of different composers connected with individual methods of music making. This paper is focused on creative practice and style of the leading British composer Michael Nyman (born in 1944). His works are based on transformation and reflection of other composers' music which manifests similarity with specific practice named «bricolage». Novelty and new approach of the paper are connected to originality and individual technique of Michael Nyman as revealed and commented by the paper's author. In the past the composer's music was related to minimalism, rock music or «exploitation» of borrowed material. Analyzing Michael Nyman's First String Quartet the paper's author reveals its sources, the structure of the whole as well as the uniqueness of the composer's work with «alien» material. Finally Michael Nyman's creative method is named «bricolage» as it shows its relativity to the same method beyond music. The essence of this method is discussed as a conclusion to the paper's discourse.

**Key words:** Michael Nyman, Claude Lévi-Strauss, Gérard Genette, bricolage, English experimental music, minimalism in music

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Orchestral piece «Dispelling the Fears» by Mark-Anthony Turnage: the trial for symbolization of musical material p. 42

The article is dedicated to the work of the English composer Mark-Anthony Turnage (b. 1960), that was created in 1995 under the influence of surrealist paintings of a contemporary Australian artist Heather Betts. The abstract nature of this painting, done in mixed technique (oil, coal, sand, shellac and collage on canvas, 1992), inspired the composer for the one-movement composition, the essence of which can be defined as concentration and gradual weakening of anxiety and fear.

Referring to the programming structure of the piece by Turnage, the author of the article combines musical and extra-musical methods of analysis. In the first case the author is interested in the evolution of the composer's style, developing within the

framework of jazz culture as well as contemporary music of the second half of the XXth —beginning of the XXI century. Extra-musical discourse brings the paper's author to elements of phenomenological (transcendent) perception.

This combination of intra- and extra-musical methods in analyzing the composer's style is the essence of scholarly findings of the paper's author. Not only the author's approach to musical analysis can be referred to as «new» but the music itself: Turnage's work «Dispelling the Fears» for two trumpets and orchestra is looked at as an object for musicological discourse for the first time in Russian research history.

**Key words:** Marc-Anthony Turnage, Heather Betts, Dispelling the Fears, abstract art, phenomenological analysis

## **Sacred Music**

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British track in Finland's Lutheran hymns p. 54

Being a specific Nordic region Finland for centuries was on the crossroads of musical and historical processes in the field of church and secular music which led to their musical symbiosis. Present day academic studies of musical culture in Finland put Lutheran musical practice beyond musicological research. The article attempts to bring it back under the light of scholarly thought.

Christianization of Finland as the eastern province of Sweden took place with the direct participation of the bishops of the diocese of Uppsala of English origin that at the time was supported by Rome. The body of Finnish Lutheran hymns began to emerge from the end of the XVI century. The analysis of the 1986 publication of hymns in terms of their national identity shows that British sources continue to maintain its position in the liturgical practice in Finland. At the same time the question of their quantitative dynamics during XVI–XX c. remains open because there is no musicological research of Finnish Lutheran hymn collections of 1583, 1605, 1701, 1886, 1938 (amended in 1963). The paper provides summary of Finland's Christianization and historical role of English bishops in the process. The body of English anthems is also considered from the point of view of their dating and grouping criteria for authorship/anonymity. The time of those hymns' introduction into the practice of Finnish-speaking Lutheran service is also mentioned and commented.

**Key words:** Reformation in Finland, Bishop Henrik, Bishop Thomas, Jaakko Finno, Finnish Lutheran hymns, Swedish Lutheran hymns

## **Mass Music Genres**

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British rock as national phenomena p. 62

The national phenomenon in rock-music is considered in a wide context of classical British rock. The author of the article differentiates the notions of «pop» and «rock» representing the first one as a genre and the second one as a style. In other words, in the first case prevails the homogeneity of musical matter, in the second one — the variety of its forms. Historical-stylistic approach becomes the methodological basis of the article. A corresponding notional instrument makes it possible to characterize the nature of national traditions in rock-music and differentiate it from non-national pop-music.

The British rock experienced its evolution from the simplest forms of copying and stylization to realization and genre-stylistic synthesis on the basis of national thinking. Art-rock demonstrates this process in the end of the 60-s — beginning of the 70-s. National traditions here function as a complex style component.

Paradoxical thinking is one of the characteristic features of British mentality. It manifests itself in a poetic symbolism of nonsense. Stage aspect connected with the music's theatrical touch and its bright national colouring are also very important. Social satire, surrealistic texts, grotesque and mixture of the living and the non-living attract the author's attention.

Album's artistic design is a special manifestation of national tradition. The genre of conceptual album helps to enrich the musical basis of rock-score with new and deep sense. It isn't incidental that at that very time rockmusicians start supplementing envelopes of their long-playing records with composition texts. It's very telling as the sign of new and critical approach to poetic word and artistic context. «Yes», «Pink Floyd», «Genesis», «King Crimson» and others demonstrate the brightest examples of album design.

Thus, musical-expressive means such as rhythm, intonation, sound and their individualization are based on national traditions starting with ballad sources and finishing with modern mode and harmonic colouring. These examples prove the existence of rock-music as national phenomenon and the perspective of a national idea in this sphere.

**Key words:** rock-music, art-rock, national tradition, British rock, rock-ballad, conceptual album

## **Musical Esthetics**

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Music as the Theosis (John Tavener's Ideas of Sacred Art) p. 72

The work of John Tavener and other representatives of contemporary sacred music (such as Arvo Pärt and Ivan Moody) is usually described by means of such categories as «New Simplicity» (Josiah Fisk) and «Holy Minimalism» (Terry Teachout). However, these concepts reflect only the external features of composer's music. Meanwhile, Tavener's own statements on the attitude of his work towards musical traditions of the East and the

West provide a comprehensive set of categories for understanding his legacy.

Methodologically the article is a commentary on a number of Tavener's statements (many of which are published in Russian for the first time) in order to reconstruct his musical aesthetics.

It is emphasized that in spite of his verbal declarations Tavener was never a church composer, avoiding liturgical music and never strictly following the canons of Orthodox church. He studied the traditional religious art with the idea to later create his own sacred music in the belief that he reproduced therein «the divine archetype» with enough precision. The latter, as a rule, is presented in the compositions of Tavener as lasting pedals which Tavener often associated with the ison in the Byzantine music, and in some later works – with Hindu mantra Om. Being convinced in the presence of «the divine archetype» in his music, comparable to the face of the Savior, the Virgin or the saints in Christian painting, Tavener described his compositions as «musical icons», and correlated the processes of their creation and perception with hesychast prayer and, in the late period of work, with some other types of Oriental spiritual practices.

**Key words:** John Tavener, Philip Sherrard, Ivan Moody, New Simplicity, Holy Minimalism, theosis, musical icon

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