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Current Issues of Musicology

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The Practice of Discourse Analysis of Contemporary Music p. 3

This article raises an issue associated with musicological interpretation of contemporary music. Recent works that continue and renew the traditions or offer postmodern approaches not only require musicological responses, but require them in the specific techniques of theoretical analysis. Methods of musical analysis often lag behind art practices, impeding cognitive and receptive processes. And the search for new approaches here, in the mainstream of contemporary serious music, is a matter that deserves most urgent attention. The problem of discourse analysis, interdisciplinary and semiotic in essence, is aimed at understanding the relationship of «language — speech» in the new conditions of the existence of musical art. The lack of common bases in the system of composition and the extraordinary diversity of musical techniques pose for musicologists the next set of issues that require adequate scholarly interpretation. Working on this subject, the article's author draws on the material of a number of works by contemporary Russian authors with recognizable styles and mastery of musical poetics.

Key words: contemporary music, techniques of composition, interdisciplinary approach, musical semiology, discursive analysis, poetics of musical composition

Musical Genres and Forms

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On the Quantitative Method of Analysis of Choreographic and Musical Elements: The Musical-Kinetographic Scores of S.S. Dzhudzhev and S.S. Lisitsian p. 13

Identifying patterns in compositions, based on compounding elements of music and movement in various aspects and at different levels — from single units to their holistic interaction — is one of the most urgent tasks for professionals conducting research at the intersection of musicology and choreology. The subject of this article is the identification of syllabometric patterns in musical-choreographic compositions. The kinetographic systems offered by S.S. Dzhudzhev and S.S. Lisitsian allow multi-function and multi-level analysis of a choreographic text both inherently and in conjunction with a musical text. Based on the analysis of synchronous recordings of musical, choreographic and verbal texts of a number of Bulgarian roundelays by Dzhudzhev and Armenian song-dances performed by Lisitsian, one can determine quantitative morae (long syllables) and derive formulae from the combination of different musical and choreographic elements. The quantitative analysis method demonstrated by a number of examples requires, according to the author, further development; in the future, it could be used to solve a wide variety of tasks — from identifying the individual style of one or another choreographer to determining the specific features of different national ballet schools.

Key words: S.S. Dzhudzhev, S.S. Lisitsian, choreology, quantitative analysis, kinetography, musical-choreographic score, musical mora

From the History of Russian Musical Culture

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The Life and Work of Vasily Kalinnikov as Reflected in his Letters (On the Composer's 150th Anniversary) p. 22

The subject of analysis in this article is the epistolary heritage of V.S. Kalinnikov as a critically important source for the study of the biography of the composer and his oeuvre. The author presents a history of the writing of a number of Kalinnikov's letters closely associated with important events in the musician's life. Special attention is paid to the identification of Kalinnikov's leading creative settings — issues of the aesthetics of art, musical method and compositional style — in his own presentation on the pages of his letters. In particular one notes a traditional musical thinking, the dominance of a lyrico-epic line in his works, the originality of the program symphonism, the national character of the intonational vocabulary, etc.

Using the composer's letters the article's author attempts to identify the culturological parameters of Kalinnikov's musical epistolography, particularly in comparison with other types of documents of a personal origin — his autobiography, diary etc. The composer's orchestral works are used mainly as accompanying musical material.

The analysis allows us to evaluate the epistolary heritage of the composer not just as a document of the era or material for the biography of the musician, but as a kind of artefact, revealing the reasons for the appearance of certain works, very important details of the formation and manifestation of the author's personality, and many other essential aspects of the creative process.

Key words: V.S. Kalinnikov, epistolography, program music, ethnographism, intonational vocabulary, the symphonic picture «The Cedar and the Palm»

Musical Education

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Principles of the Gnesin School of Piano and their Reflection in the Works of L.B. Bulatova p. 33

The system of musical education created through the works of El.F. Gnesina is unique, and having passed the test of time it has become widely accepted, eliciting respect and genuine interest from colleagues abroad. The «House of Gnesin» and the «Gnesin School» are concepts that have become ingrained in the cultural life of our country. The author of this article examines the performance school as a creative and professional phenomenon, focusing on the history of the piano school of El.F. Gnesina — the first and most important aspect of her major activities.

The essential role of L.B. Bulatova, El.F. Gnesina's apprentice, assistant and friend, consisted of a thorough study of Gnesina's system of musical education, the scholarly validation and formulation of its pedagogical principles along with their further development and, ultimately, the recognition of the historical role of the Gnesin School.

In addition to research on the Gnesin system, the article analyzes a number of other major works by L.B. Bulatova, which can be grouped under the title «The Teaching of

Piano Performance». All this allows us to trace the development of traditions of the Gnesin piano school and more broadly the Gnesin music education system to the present day.

Key words: El.F. Gnesina, the Gnesin educational institutions, L.B. Bulatova, musical education, school of piano, pedagogical principles

The Art of Performance

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Sergei Gilyov: Pages from the Life of the «First Onegin» p. 56

The goal of this study is to reconstruct the biography of Sergei Gilyov, the first performer to play Eugene Onegin in the history of stage productions of the opera of the same name. Gilyov was a member of Tchaikovsky's circle, the founder of choral studies in the Urals, a «professor of song», the author of musical and pedagogical works and the inventor of a musical instrument called the «Pizzitone». His biography is also interesting as a kind of mirror of his generation, linking with the dates of his birth and death such distant eras as pre-revolutionary Russia of the second half of the 19th c. and the first decades of Soviet power. The biography of the «first Onegin» is recreated by the authors of this study based on documents from the state archives of Moscow, Ryazan and Lipetsk, as well as materials from the private archive of Gilyov's descendants in the city of Pervouralsk in the Sverdlovsk Region. The original contribution of this work lies not only in the refinement of previously known data, but also in the uncovering of several new facts of Gilyov's life. Light is shed for the first time on such aspects of his biography as his continuation of the study of vocals in Europe in his youth, the story of his relationship with Tchaikovsky and Sergei Taneyev, and how Gilyov created the mechanism for a musical instrument. The result is complete restoration of the name of the «first Onegin» to the history of Russian musical culture.

Key words: Sergei Gilyov, P.I. Tchaikovsky, S.I. Taneyev, Eugene Onegin, Moscow Conservatory, Ryazan Musical Tekhnicum, musical culture of the Urals, the «Pizzitone»

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«The Enchantress»: An Inside Look (From the Experience of Working on the Character of Payísy) p. 77

The subject of this research is the issue of performer interpretation in the genre of opera. The author of the article, who personally participated in shaping the role of Payísy in Tchaikovsky's opera «The Enchantress», examines the basic techniques and important principles of understanding an individual opera character. Observations and conclusions are derived and formulated by the author based on his own experience and theoretical knowledge of the particularities of working in this genre. The problematic issue of a performer's interpretation has not lost its significance, and the author attempts to outline a number of ways and methods for its resolution which may be of use to the coming generation of opera singers.

One of the main theses proposed in the study is the consideration of a specific production as a part of the modern operatic repertoire. In the process of working on a specific image, parallels are drawn with analogous characters belonging to the same

type and placed in the same historical context, and characteristic examples are shown of working with the score and with the original literary source of the work.

The author draws the conclusion that there is a need for such comprehensive preparatory work, and for roles of any level of complexity. The understanding of a work as a multi-dimensional structure will allow the performer to more accurately reveal its contents, musical and creative, and as a result — clearly define the key principles of the proposed opera role.

Key words: «The Enchantress», P.I. Tchaikovsky, the opera role of Payísy, performer interpretation, opera production, opera character

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