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Anniversaries

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«The Transcendental Lighthouse» — Viktor Ulyanich's sacred cantata for mixed choir, four soloists, chamber orchestra and electronic sound p. 3

This article is devoted to Ulyanich's sacred cantata «The Transcendental Lighthouse» for mixed choir, chamber orchestra, four soloists and electronic sound. Based on verses by Archimandrite Vitaly (Sidorenko), the composition is examined from the standpoint of its movement from intention to incarnation and for its interaction between music and poetic text. The author focuses on the narrative-poetic canvas of the cantata and the selection and combination of poetic texts associated with it. Attention is likewise paid to the particularities of the structure and drama of the composition as well as to specific historical facts that accompanied its creation. The cantata which resulted from the interwoven destinies of a monk endowed with a gift for verse and a composer influenced by the monk's poetic revelations was dedicated to Archimandrite Gavriil (Starodub) — successor and heir to the good works of Father Vitaly. The article itself is dedicated to Ulyanich's anniversary.

Key words: Viktor Ulyanich, «The Transcendental Lighthouse», sacred cantata, sacred and poetic text, semiosphere, modality in harmony, repetitive technique, electro-acoustic score, textured decor

Ancient Music

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What Did the Names of Ricercar Convey in the Late 16th — Early 17th Centuries? p. 8

The names of the ricercar compositions of Jean de Macque, Giovanni Maria Trabaci, Girolamo Frescobaldi and their contemporaries contained information of a wide variety of properties: the number of the piece, the number of themes, and so on. Often they included an *obligo* — a stipulation to perform the work with a special technique, or to use as the theme a certain melody or sound formula or the like. The purpose of these names was to clarify the nature and structure of the ricercar, but finding a match between verbal formulations and musical properties was not easy. The subject of this study concerns exactly that: attempts to establish such a conformity.

This article examines the main elements of the titles of ricercar compositions in the late 16th — early 17th centuries: (1) *the number of the piece*, which often served as the serial number in a group of 8 or 12 ricercar works; (2) *the number of themes* — as a rule three or four, one or two of which could be taken as retained countersubjects — if not the author's copyright, then an indication to this effect; (3) *the obligo* — a task selected by the composer, an obligation associated with either the material (composing a ricercar on a famous theme, solmization formula, etc.), or to the means of its presentation (to use a specific technique of polyphonic art, for example *inganno*, *riverso* or others).

Key words: ricercar, polyphonic exposition, *obligo*, *soggetto*, *ò fuga*, *inganno*, *riverso*, hexachordonic thinking

20th Century Music

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The Space of the Gesture in the Work of John Cage p. 19

This article is devoted to the manifestation of different sides of the avant-garde gesture in the works of American composer John Cage — a special kind of artistic position that bespeaks itself in the relationship of the artist and society. The author traces Cage's successive steps in the direction of denying the established conventional norms and rules of the understanding of musical art, a deep shift in aesthetic orientation (music not as a catharsis, as Aristotle had it, but as a means of harmonization of human relations and the environment), which is reflected in his indeterministic writings and is especially evident in the composition-manifest 4'33". Special attention is given to the gaming aspect of the compositional esthetics of Cage, which arose under the influence of Marcel Duchamp.

In an addendum to the article a brief chronology of Cage's life and work is given.

Key words: John Cage, avant-garde gesture, negation, Marcel Duchamp, game

From the History of Russian Musical Culture

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Russian Cosmism in the Music of Aleksandr Scriabin p. 43

This article discusses the heterogeneous religious and philosophical phenomenon of Russian cosmism as projected onto the aesthetic, philosophical and musical quest of A.N. Scriabin as an indivisible substantive of the creative activity of the personality in art.

The concentrated ideas of Russian philosophers and philosophical natural scientists offer diverse interpretations of the phenomenon of Russian cosmism as an integral part of the «Russian idea». Based on the reflections of Nikolai Fyodorov, Vladimir Soloviev, Sergei Bulgakov, Nikolai Berdyaev, Konstantin Tsiolkovsky and Vladimir Vernadsky, the lack of a unified scientific system of cosmic philosophy can be set aside in favor of the explanation of the phenomenon of cosmism as a principle of thinking. However, it is the holistic art of Scriabin that absorbs and «systematizes» the complex of defining characteristics of the individual cosmic conceptions of Russian thinkers, giving rise to the specific alloy of the creative world of the composer. The large musical canvases and piano miniatures of Scriabin, permeated with the philosophical, display an endless striving for the stars, a constant process of interaction of man-messiah-creator and the cosmos.

Key words: Russian cosmism, A.N. Scriabin, man-messiah-creator, human-earthly affects, cosmic affects, creative egocentrism, the noosphere of artistic creation

The Art of Early Russian Song

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The National Hymnography of St. Nicholas: New Materials p. 49

This article explores the national hymnography of St. Nicholas the Wonderworker, specifically songs that are not found in printed editions and are not known to specialists or a wide circle of readers. The task of the author is to consider a new hymnography

from the point of view of content and mark its traditional or special features in our understanding of the image of St. Nicholas.

The modern calendar of the Russian Orthodox Church has six St. Nicholas holidays: three biographical memorials and three memorials in honor of the miraculous icons of the saint. The author closely examines the variety of services and chants for each individual occasion as a testimony to the rich spiritual experience of the veneration of Saint Nicholas, and, as such, an invariable moral compass for our spiritual life.

An overview of the semantic features of the hymnography confirms the observations made by the present author in previous works. The underlying thematic currents of the hymnography of St. Nicholas combines wonderfully with the teachings of the Orthodox Church on Christ's ministry. According to Orthodox dogmatic theology, this consists of three components: the prophetic, the high-priestly and the royal.

Key words: hymnography, heortology, St. Nicholas of Myra, musical medievalistics, Russian hymn creators

Musical Archives

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The Poetic Diary of Aleksandr Savin p. 65

This article is devoted to the manuscript heritage of Aleksandr Nikolaevich Savin (1873–1923), a prominent historian and professor of world history at Moscow University. Savin's life is closely connected with the Gnesin family; he was married to the eldest of the five Gnesin sisters, Evgeniya Fabianovna Gnesina. The greatest part of the author's attention is given over to the professor's previously unpublished poetic diary, which is stored in the memorial museum-apartment of Elena Fabianovna Gnesina.

Materials for the article are drawn from the Russian State Library (A. Savin archive) and the Elena Gnesina's Memorial Museum-Apartment (documents from the Evgeniya Savina-Gnesina archive); diaries and preparatory materials for the various writings of the historian; poems by Savin written from 1915 to 1922 and recorded in two notebooks in the form of a diary; and a review of the verses by Savin's friend, the poet Vyacheslav Ivanov, which are also published here for the first time.

The personality of Savin, which had a significant impact on the creative environment at the Gnesin Academy in the late 19th — early 20th centuries, is practically unknown in this perspective, thus the article's materials reveal a new page from the life of the Gnesin household; and Savin's diary clearly and impressively reflects the tragic atmosphere of a critical period of Russian history.

Key words: E.F. Gnesina's Memorial Museum-Apartment, Aleksandr Savin, Evgeniya Savina-Gnesina, the Gnesins, poetic diary, Moscow University, Vyacheslav Ivanov

A Word from the Composer

Russian Sacred Music: Traditions and Modern Compositional Creativity [A Conversation Between Musicologist Andrej Kovalev (Moscow; e-mail: andrej-kovalev@yandex.ru) and Composer Andrei Mikita] p. 83

The conversation in question takes on current issues of composers' work in Russian sacred music as its subject and covers a broad spectrum, including: trends and directions in contemporary music; Biblical and Christian themes; particular aspects of the process of creating works of sacred music in various genre variants; and choral and instrumental works of the composer, along with those of other composers of the last quarter of the 20th century.

The methodology of the conversation is determined by the interaction of the theory of liturgical singing and practical compositional creativity, the formulation of relevant theoretical problems in the field of Russian spiritual music and possible methods of solving them in a practical way.

The scholarly aspect of the conversation derives from its introduction of issues which have been treated inadequately or ambiguously to date in the scholarly-theoretical literature, including the delimitation of the genre spheres of liturgical and non-liturgical music; the ratio of tradition and innovation in contemporary Christian music; everyday song and original music for the choir; and the suitability of a work with a liturgical text for performance in a liturgical or concert setting. According to the composer, the significance of the individual creative incarnation of the sacred meaning of hymns is determined by the depth of immersion in the choral tradition, the intonational arrangement and the melodic structure of the church chants.

Key words: Andrei Mikita, sacred music, religious music, church-choral tradition, choir, non-liturgical music

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