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**Current Issues of Musicology**

***Natalia Gulyanitskaya*** (Moscow; e-mail: [natasergul@yandex.ru](mailto:natasergul@yandex.ru))

The Practice of Discourse Analysis in Contemporary Music p. 3

N. Gulyanitskaya's essay is associated with the problem of analysis in contemporary musical composition and is dedicated to «Evangelical picture», the new piano cycle by I. Sokolov. Written in co-creation with the artist K. Sutyagin, this hypercycle consists of 31 preludes devoted to Evangelical stories on Christ's early years. Canonical contents, embodied in musical and artistic images, requires specific means of expression reflecting the individual style of the composer and the artist. The essay's author, carrying the synthetic view of the product, attracts attention to the structural principles of composition in the unity of form-content, language and speech, interpretation and conceptual design.

**Key words:** Ivan Sokolov and Konstantin Sutyagin, «Evangelical Picatures», composer and artist, form-content, language and speech, discourse analysis

**Musical Genres and Forms**

***Elizabeth Solouhina*** (Moscow; e-mail: [devitsa29@rambler.ru](mailto:devitsa29@rambler.ru))

String Concerto in England: between the two world wars p. 12

The article is devoted to instrumental concertos in the works of English composers' instrumental concertos created between the two world wars. These composers were among the few that appeared in England after the death of Henry Purcell. Their impressive creative output has allowed Valentina Konen to say that we can now «speak about a new modern school of music born in England». A whole generation of remarkable musicians — A. Bax, E. Elgar, F. Delius, R. Vaughan-Williams, G. Holst, F. Bridge, J. Ireland, A. Bliss, W. Walton, M. Tippett, B. Britten and many others — has raised the national music to unprecedented heights, creating masterpieces in various musical genres with concertos being among their most outstanding achievements.

Artistic value and stage popularity of English string concertos between 1920-s — 1940-s emerged due to their almost mutually exclusive artistic traits with them being equally subjective and serene, chamber intimate and bright theatrical, brilliant and deeply philosophical. The author addresses concertos by A. Bax, E. Elgar, R. Vaughan-Williams, G. Holst, W. Walton and B. Britten.

**Key words:** instrumental concerto, I-st half of the twentieth century, England, A. Bax, E. Elgar, R. Vaughan-Williams, G. Holst, W. Walton, B. Britten

**From the History of Musical Culture Abroad**

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Satie and Debussy. The story about the friendship-rivalry p. 25

The topic of present research is artistic identity and way of life of the famous French composer Erik Satie — a precursor of many contemporary trends in music such as impressionism, surrealism, constructivism, primitivism, neo-classicism and minimalism. The research is based on the unique materials of the National Fund of Erik Satie in Paris.

The focus of the paper is to highlight the composer's relationships with his famous contemporaries: Debussy, Ravel, Stravinsky, Cocteau, — who played a great role in his life as in the musical life of France. A special place is given to the analysis of friendship-rivalry of Satie with Claude Debussy lasting for 26 years, and the importance of this "rivalry" for Satie as a musician and a person. The idea of the study is to look at the personality of Erik Satie as a forerunner of progressive musical trends and also one of the founding fathers of European music of the first quarter of the XX-th century.

**Key words:** Satie, Debussy, Diaghilev, Stravinsky, Ravel, Cocteau, impressionism, surrealism, constructivism, primitivism, neo-classicism and minimalism

## **Musical Education**

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Contemplating (i-)Music(-)Education p. 34

After briefly sketching the developments in technology and relating them to the music education landscape, the author raises three concerns pertaining to the nature of students' musical experiences, the skills and knowledge they are acquiring, and the values inculcated. These in turn prompt the question of whether our traditional notion of «musicianship» needs to be reconsidered in the light of the technology-rich environment within which present-day musicians operate. The musical and more general profile of what has now been referred to as the iGeneration is also forcing music educators to re-look at what music education should be like. This article hopes to raise awareness as well as offer some guiding considerations as music educators wrestle with this fundamental challenge. Far from being definitive in its advocacy, the idea of i-music-education is meant to provoke further thoughts and discussion amongst music educators.

**Key words:** technology, music education, abilities, internet

## **The Art of Performance**

***Natalia Govar*** (Moscow; e-mail: nataliagovar@mail.ru)

Alexei Stanchinsky: between romantic exaltation and strict selforganization: «Do forget?» p. 52

This article is dedicated to full-range analysis of Alexei Stanchinsky's piano pieces. His works still remain little-known in musical culture of the Russian Silver Age. Stanchinsky's phenomenon emerges from the antinomy of his creative aspirations where his interest to constructive principles of musical form-building is inseparable from the expression of vivid musical feelings. The originality of Stanchinsky's piano pieces appears as a result of both his national origin, learned polyphonic traditions and achievements of Russian music school. Based on his early experiences in writing for the piano, the composer creates his unique piano style that adds much to the diverse panorama of Russian art of the early XX-th century.

**Key words:** Silver Age, Stanchinsky, piano, piano pieces, prelude, sketches

## **Sacred Music**

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The Modern Orthodox Church Chant and Sacred Music of the turn of XX–XXI centuries. Parallels and intersections p. 65

The article is devoted to the Russian sacred music of the turn of the XX-th – XXI-st centuries. The main problem of the article is the question about borderlines between church chants and sacred music, written for concert performance. This problem was first brought to light more than a century ago by musicians of the New school of Russian sacred music, particularly in critical works by Alexander Nikolsky, a well-known composer, choir conductor and teacher — and now complex relationships between sacred music presentation in church vs concert hall still remains on the agenda.

The difference between the compositions for church service and for concert performance, the influence of church music language on large compositions in cantata-oratorio genre, the rethinking of traditional church-chant genres included into such works are discussed in this article with the help of several musical examples. Among them there are works of contemporary church composers: Evgeny Kustovsky, Simeon Segal, Sergey Tolstokulakov, — and also well-known modern composers Vladimir Martynov, Alexey Larin, Arvo Pärt, Yuri Butzko.

These examples, described and discussed by the paper's author, let us make a conclusion about constant interaction or «intersection» of traditional church genres and genres of modern sacred music, existing in parallel. Writing for the church choir, modern composers enrich the harmonic language of church chants. In turn, music quotes from chants bring new intonations into the composers' works being the symbols of spiritual meaning. Such mutual influence is highly productive both for the evolution of contemporary church music and cantata-oratorio genres.

**Key words:** Russian sacred music of the turn of XX–XXI centuries, modern church chant, composers' music for church choir, genres of cantata and oratorio, church-chant intonations, concerts of sacred music, rethinking (reconsideration) of traditional genres

## **A Word from the Composer**

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Thoughts of Sati p. 77

Thoughts of Sati — a disjointed reaction of Erik Satie's works and personality by Ivan Sokolov. Since 2001, when the pianist performed for the first time «Sports et divertissements» by Erik Satie at the Festival of salon music in Bavaria, this music is firmly established in the repertoire of the musician.

Ivan Sokolov points to certain moments in his story.

1. Quotations: it was Satie, who started the revival of music citations in the XX-th century. Borrowing was very typical for his style.
2. Musicians come later than poets and artists to new phenomena in art. There is a stagewise backlog of music from other arts. This natural lag is reduced to zero in the case of Erik Satie, who perceived the new trends in art very sharply.
3. The works of Sati is a manifest failure of professionalism. Many artists of that time have come to simplicity, being bored by late romanticism with its complicated harmonies almost indistinguishably traveling from one composer to another. One of the earliest and most consistent representatives of this «new simplicity» was Erik Satie. Even more: «primitivism» is also very important quality of Satie's music.
4. Humor. Satie loves to play with figure three. This trinity parody is associated with philosophic triads of Scriabin.

5. Satie proved that music can be created without contrast.
  6. There are various methods of presenting Satie's cycle of piano pieces «Sports et divertissements».
  7. Music of Satie, when he became a chartered composer.
  8. «Primitivism» is also very important quality of Satie's music.
  9. Borrowing.
  10. The new style of Satie's music is manifested in the last triad — «Three Nocturnes».
  11. Sati has influenced greatly his colleagues composers and those who came later.
- The paper is written in a free form and, like any story of this unique musician, is a piece of art. The editors tried to stick to Sokolov-narrator's style, changing only minor details that are adequate only for oral conversation.

**Key words:** Satie, concert, festival, quotations, pioneer, humor

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