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Current Issues of Musicology

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Returning to the biography of Alban Berg p. 3

The article deals with problems of musicological biography. The author focuses on the problems of foreign, primarily German-language researches on the biography in general, and the biography of Alban Berg in particular. The article contains an overview of the biographies of Berg representing various biographical models, as well as the analysis of the main trends of biographical studies about Berg in the XXI century.

Scientific reception of the composer, genres of the musicological research and basic research vectors as a subject of study determine dominance of source study and historiographical methods.

Scientific novelty of the article lies in the fact that here for the first time the latest trends of the Berg-studies reflected in musicological literature of the last decade are discussed. The analysis showed that, despite the emergence of a significant variety of new sources for the composer's biography, biographical writing in German-language musicology has lost its relevance. Other genres (exhibition catalogs, publications correspondence) start to function as a traditional biography, and biographies themselves are created as satellites to major source study projects and are popular in character.

Keywords: Alban Berg, the German-language musicology, composer's biography, historiography of music.

20th Century Music

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Province genius's dossier p. 15

The article is devoted to a detailed analysis of music composed by Elena Hochman (1935–2010) — original resident of Saratov, a city inextricably linked to her life and work. Here the individual features of the composer's style are identified and the evolution of creative ways with the examples of the most significant works of the composer's heritage are traced. The article reflects Hochman's civil position in the conception of her works, deep lyricism and psychology of her music; traces the transition from avant-garde searches to a compromise style synthesizing the use of new techniques of sound and accessible language of mass genres — the «third direction» style. Considering of the late period works gives a rich material for understanding the postmodern artistic practice.

Keywords: Elena Hochman, residents of Saratov, avant-garde, «third direction», postmodern.

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The composer of legendary destiny – Orazmuhamed Kurban Niyazov p. 30

The article presents a brief overview of life and work of a little-known talented Turkmen composer, musicologist and tutor Orazmuhamed Kurban Niyazov (1920– 2008). The essay is based on a rarely published and archival sources, memoirs of contemporaries, friends and colleagues.

The destiny of O. Kurban Niyazov could be called a truly legendary, full of events which more than once abruptly changed his life: admission to the college of music in Ashgabat from a small Turkmenian mountain village; The Second World War: a prison, affiliation with troops for Italian Resistance and the «filtration camps»; studies at the Moscow Conservatory under the guidance of outstanding professors V.G. Feret and V.A. Shebalin, «years of wandering» and educational work in different cities — Ashgabat, Nalchik, Novorossiysk.

«The Principles of sequence playing modulation», a work by O. Kurban Niyazov, became a result of his perennial musicological research.

Composer heritage of O. Kurban Niyazov is relatively small: it includes orchestral works — «Dramatic poem» (1952), a symphony «On the shores of the Caspian Sea» (1965), an overture «Anniversary» (1967); cantata «Ashgabat» with the lyrics by G. Feret for soloists, chorus and orchestra; chamber instrumental music with a special position of the works for violin and piano — «Turkmen tune» (1954), «The shepherd's pipe», «Cuckoo», «Two Themes with Variations. In creative footsteps of Niccolo Paganini»; romances, choruses, songs and many more.

The style of the composer can be described as a neoromantic one — with dramatic, emotional expressions inherent, based on a bright melody, national motives intertwined organically with the classical European tradition.

Keywords: Orazmuhamed Kurban Niyazov, Turkmen academic music, «Turkmen tune», Musicology in Turkmenistan, neoromantism

From the History of Musical Culture Abroad

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Satie — Milhaud. Unknown pages of friendship p. 39

This article covers a number of interesting biographical facts of two major French composers of the XX century — Erik Satie and Darius Milhaud.

This historical and cultural study becomes a new aspect of the vision and interpretation of Darius Milhaud's heritage through the biography of art by his friend. The article is a continuation of it's author's works on French music of the XX century.

Keywords: Erik Satie, Darius Milhaud, minimalism, dada, «furniture music», avant-garde, «Jack in the box», «Genevieve of Brabant», «Relâche».

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«To the Glory of God and for the delight of souls of men...». About Jan Dismas Zelenka (1679–1745) p. 49

Music by Jan Dismas Zelenka is a bright and uncommon phenomenon. Unjustly neglected composer of the Baroque whose work has been admired by his contemporaries — J.S. Bach, G. Telemann, G. Pisendell, — takes today his rightful place in the constellation of High Baroque masters.

This article is dedicated to Zelenka's trajectory of life which helps to understand his oeuvre better, to penetrate the atmosphere of Dresden court where Jan Dismas has served, and to understand why his music has been forgotten for more than one and a half century after his death.

Keywords: Baroque, Baroque Music, Jan Dismas Zelenka, Johann Sebastian Bach, Georg Telemann, Dresden, German baroque.

Pages from the History of Opera

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Italian motifs in Russian operatic parody p. 64

The article is dedicated to analysis and interpretation of Italian motives in Russian operatic parody of the XIX–XX centuries. Parody librettos from the national printed press, operetta «Bogatyry» by V.A. Krylov and A.P. Borodin, theatrical productions of operatic parodies in cabaret theatres «The Bat» directed by N.F. Baliev and «Distorting mirror» – by Z.V. Holmskaya and A.R. Kugel, were the material for the study.

Keywords: opera, parody, Italy, «Vampuka», «L’Africaine», «Bogatyry», Giuseppe Verdi, Gioachino Rossini, Giacomo Meyerbeer, A.P. Borodin, V.G. Ehrenberg, N.F. Baliev, V.N. Kashperov, A.N. Ostrovsky.

Musical Archives

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Historiographical problems of Mikhail Gnesin’s creativity p. 75

On the basis of the epistolary heritage of the composer and other archival materials analyzes some historiographical information about musical works by Michail Gnesin: date of their creation and first publication, as well as the numbering of works and their titles. The data on the creative activity of the composer during his tenure teacher of musical school Ekaterinodar department of Imperial Russian Musical Society (1911–1913). The history of the creation of symphonic dithyramb «Vrubel» and songs for tenor and organ «Agnus Dei»

The basis of the study served as a comprehensive approach, based on of source, biographical, historical methods, and methods of historical anthropology and logical analysis. Archival documents, quoted in the article, published for the first time.

Universally recognized today the date of creation of some Gnesin’s orchestral works pre-revolutionary period contain some factual inaccuracies. Features of the creative process Gnesin allow you to enter into use «double» dating the date of the creation of a composer of orchestral works, taking into account the time the end of the clavier and the date of completion of work on the score. It clarifies the name of some vocal pieces of the composer. The conclusion to change the author of the works numbering more while working on the musical text. The information on previously unknown musical works of the composer.

Keywords: Mikhail Gnesin, works list, dating works, archival documents, Ekaterinodar, symphonic dithyramb «Vrubel», unknown works, source analysis.

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