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

**Julia M. Oparina** (Moscow; E-mail: julie-oparina@rambler.ru)

Poetic and musical intonation in the romance of Edison Denisov «The Snowy Way» on the verses of Alexander Blok (from the song cycle «At the Snowy Bonfire», 1981) p. 3

The article is devoted to the musicality of the poetry, considered from the perspective of the poetic intonation as «zvukosmysl» (sense of the sounds in poetry) of the poem, and to the problem of its embodiment in music (by the example of the E. Denisov's romance «Snowy Way» from the song cycle «At the Snowy Bonfire»).

**Keywords:** musicality of the poetry, poetic intonation, the sound and rhythm of the poem, A.Blok, E. Denisov.

### From the History of Russian Musical Culture

**Irina P. Shehovtsova** (Moscow; E-mail: irina-schech@yandex.ru)

Vladimir Stasov and the beginning of musical byzantinistic in Russia p. 19

The article presents a brief overview of various research activities of V. Stasov related to his interest in the history of liturgical singing, especially the Greek Church-singing tradition. He acted in this scope not only as a scientist, produced dozens of important works, but as an expert in manuscript collections. He realized the lack of Greek sources in Russia and contributed to their replenishment by photographs and other forms of copying of most valuable monuments. Stasov received a copy of the famous Greek treatise «Hagiopolite», stored in the Paris national library (Paris. Gr. 360, XIV C.), he also contributed to the replenishment of the Public library, where he was employed, photocopies of valuable Greek musical monuments of mount Athos libraries, obtained through the expedition of P. Sevastyanov, 1859–1860. The article traces the important scientific links established with many outstanding researchers of liturgical singing tradition: Prince V. Odoyevski, Archpriest D. Razumovsky, Bishop Porphyrius (Uspensky), etc. His works played a key role in forming the Russian musical byzantinistic and domestic science about the Church singing.

**Keywords:** V. Stasov, D. Razumovsky, P. Sevastyanov, M. Volkonsky, Porfiry (Uspensky), musical byzantinistic, codex Hagiopolite.

### From the History of Musical Culture Abroad

**Ekaterina O. Kouprovskaja** (France; E-mail: denissova-bruggeman@wananadoo.fr)

It's he, Erik Satie p. 31

The author of the article makes an attempt to penetrate into the mindset of Sati in several of the many directions that his work implies. Such directions are: 1) *esprit français* (the French spirit); 2) the philosophical category of *romantic irony*, claimed by Fr. Schlegel; 3) *archaic innocence*, bringing together Satie with the master of naïve art, Henri Rousseau. Sati's influence on subsequent generations is due not so much to his creativity as to his way of thinking, absorbing freedom, unlimited imagination and

intentional childishness of representations, despising conventionalities, canons and established proportions.

**Keywords:** Erik Satie, esprit français, romantic irony, archaic innocence, Henri Rousseau, Alphonse Allais, Constantine Brancusi.

**Anna E. Krom** (Nizny Novgorod; E-mail: yannakrom@yandex.ru)

Erik Satie in America p. 42

The article is devoted to the reception of creativity of Eric Satie of American composers, experimentalists the second half of the twentieth century. Reevaluation of heritage Satie is related to the activities of John Cage, who had formed a relationship with the French musician as a genius visionary, anticipating important discoveries of the twentieth century (including «figurative» notation, static composition, repetitive technique, the concept of applied music and other ideas).

Using the historical approach to the studied material, as well as the method of comparative analysis, the author traces the peculiarities of perception and interpretation of key works of Satie in the USA, and discusses musical aesthetic parallels between his works and compositions of American minimalism and postminimalism.

Satie and the minimalists bring together the experimental nature of creativity, interest to the Dadaism, East and jazz, the simplicity of musical language, modality, reference to quantitative rhythmic, repetitive principles of organization of texture, work in the field of film music. Important quality of Satie thinking (balance between democratic and elitist art) are close to representatives of the American experimental culture, to rebel against the complexity of the musical language of the postwar avantgarde.

**Keywords:** Satie, minimalism, Cage, repetitive technique, quantitative rhythm, static composition, film music.

**Nino O. Barkalaya** (Moscow; E-mail: nina\_barkalay@mail.ru)

The words and music of Erik Satie's creation p. 55

Both the works and the personality of this highly distinctive composer Erik Satie (1866–1925), until nowadays arouse great interest in the musical and the scientific community. This fact is related, first of all, to the uniqueness of his fate and the originality of his creative image.

The complexity of Satie lies in his imaginary simplicity. Often this complexity is caught not through music, but through the word, that accompanies almost all of his works. Thanks to an unbiased analysis of the composer's music, he opens up as a lyricist, and in many ways, as a deeply religious artist.

Study of Satie's esthetics slightly opens to us a door to reviewing the arts tendencies of the first decades of the XX century. It gives us the opportunity to see the similarities and the differences between those tendencies, their interpenetration and opposition.

**Keywords:** Erik Satie, *Gesamtkunstwerk*, futuristic books, *Gymnopédies*.

## Musical Education

**Yuri A. Bogdanov** (Moscow; E-mail: yubogdanov@yandex.ru)

The activities of Anna Danilovna Artobolevskaya in the context of Russian musical pedagogy and traditions of the Russian piano school p. 62

The article is devoted to the pedagogical principles of Anna Danilovna Artobolevskaya, a great Soviet pedagogue of the twentieth century. Based on the memories of the time spent in Anna Danilovna's class, the author gives analysis of her method in comparison to the traditions of the Russian musical pedagogy of the XIX and XX centuries and the performance principles of the Russian piano school. There is a matching of the

conditions in which the gifted pianists were brought up in the pre-revolutionary era, during the Soviet time and in our days.

One of the most important objects of this article is to fill the gap caused by the lack of studies of Anna Danilovna's life and pedagogical principles at present.

**Keywords:** Anna Danilovna Artobolevskaya, Russian piano school, «The first meeting with music», the phenomenon of Artobolevskaya.

## **A Word from the Composer**

**Alexandre I. Rabinovitch-Barakovsky** (Switzerland; E-mail: arabinovitchb@yahoo.com)

On hermeneutics — on interpretation p. 74

This article is a philosophical excursion into the hermeneutic interpretation method of musical works. With his wide auditory experience acquired from attending concerts by world-renowned artists as well as a constantly growing experience listening to recordings, the author presents here a comparative analysis of numerous interpretations, drawing on similar scientific experiments in different fields of knowledge: linguistics (Marcus van Boxhorn), history of religion (Mircea Eliade), psychology (Carl Jung), philosophy (René Girard), etc.

In his examination of multiple recordings, the author highlights two kinds of interpretative approach: «literal» — when the performer «deifies» the musical score, following it in a strict and rigorous way, and a «creative» one, representing a lucid initiative and an imagination and inspiration free from any preconceptions.

The second part of the article presents is the author's choice of artists and interpretations, his «musical museum».

**Keywords:** hermeneutics, interpretation, interdisciplinary research, F.D.E. Schleiermacher r, H.-G. Gadamer, a comparative analysis of sound recordings.

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