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### Current Issues of Musicology

**Tatiana Naumenko** (Moscow; e-mail: t.i.naumenko@gmail.com)

Levon Akopian: “Modern musicology should be interesting to the reader”  
p. 3

Interview with famous musicologist Levon Akopyan about actual problems of a modern musicology.

**Keywords:** musicology; researches in music; modern music.

### Questions of Culturology

**Oleg Neretin** (Moscow; e-mail: neretin@givc.ru)

Culture and the state in modern Russia: paradigm shift p. 27

The article discusses the principles of Soviet cultural policy as well as the laws of transformation of the paradigm of cultural policy in Russia at the present stage, in relation to democratization, development of market relations and the information society.

**Keywords:** The state; culture; democracy; market; cultural discourse; paradigm shift in cultural policy in Russia.

### Eras and Styles

**Konstantin Zenkin** (Moscow; e-mail: kzenkin@list.ru)

About Romantic feeling of time in music and painting p. 33

On the background of repeatedly noticed ability of music to make a sensation of the present (I. Stravinsky, C. LeviStrauss), the article considers specific character of Romantic sensation of time as a basic feature of Romantic world view. This feature can be seen in different arts (the article gives examples from music and painting) and underlines attention on continuation of the present, on duration of the moment. Also ways of evolution of feeling of time from Romanticism to different artistic styles of the 20th century are shown.

**Keywords:** time; aeternity; the present moment; Romanticism; music; painting

### Musical Analytics

**Larisa Gerver** (Moscow; e-mail: ll3232@gmail.com)

On the themes and thematic combinations in the instrumental fugues of Mozart p. 42

The technique of fugue is one of the less discussed subjects in Mozart research literature. The author of the article offers a description of the thematic combinations within the limits of a strict fugue on one subject. Combinations arise between variants of a theme that pass simultaneously in different voices, between thematic motives etc.

**Keywords:** Mozart; instrumental music; fugue.

## **Pages from Musical History**

**Lada Aristarkhova** (Moscow; e-mail: ari-lada@yandex.ru)

The Vienna oratorio of the first half of the 18th century p. 55

The article examines the tradition of oratorio in Austria between 1710 and 1750, a topic that has not yet received sufficient scholarly consideration. Drawing on rich documentary evidence, comprised of the music by the composers working at the Habsburg court, the article explores the aesthetic of the genre as well as its poetics. Particular attention is paid to the specificity of the oratorio's means of expression and the relationship in the oratorio's musical style between the mainstream Italian and the local Austrian elements.

**Keywords:** Austrian oratorio; oratorio typology; oratorio libretto; poetics of music.

## **Questions of Musical Pedagogy**

**Olga Shilova** (Moscow; e-mail: shilova@pisem.net)

Forming of music teachers' professional qualities in the course of instrumental training p. 75

The article is devoted to the problems of teachers' personal qualities developing and his particular professional characteristics. Teacher is the leading component of the "teacher – pupil" system therefore his creative approach is the starting point for perfecting the whole system of education.

**Keywords:** teacher's activities; piano course; integrated approach; personal qualities.

## **A Word from the Composer**

Luciano Berio. Poetics of Analysis (translated by Tatiana Tsaregradskaya  
Tatiana Tsaregradskaya (Moscow; e-mail: tania-59@mail.ru)) p. 80

In a concise form Luciano Berio expresses his critical response to a problem of music analysis verbal presentation. Addressing himself to different analytical approaches he suggests musical poetics to be an infinite space for musical meanings

**Keywords:** poetics of music; analytical tools; music composition.

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