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### Music and its Content

**Elena Vjaskova** (Moscow; e-mail: geomusik@yandex.ru)

Inner sense in contrapuntal music p. 3

The issue of music content, its inner sense is usually hidden from a listener and remains to some extent the background or secret layer of a musical work. The article presents an attempt to fathom composer's design according to the chosen means of expression, structure and composition considering Palestrina's and J.S. Bach's works.

**Key words:** music content; early music; counterpoint; Renaissance Mass; Baroque fugue; Palestrina; J.S. Bach.

### Anniversaries

**Tatiana Tsaregradskaya** (Moscow; e-mail: tania-59@mail.ru)

The main purpose of a composer – to create his own world p. 20

The 60th anniversary of Moscow composer Yury Vorontsov is a good occasion for looking over his work. The portrait of the composer includes considerations about his philosophical basis, his tastes, his preferences for genres and topics. Being intuitive-oriented, Vorontsov often tends to construct his work in organic way, not forgetting at the same time whole culture context of contemporary music. Subtlety and perfection could be the key words to all his output.

**Key words:** existentialism; national identity; poetics of transition; combined compositional technique; beauty and style.

### Opening

**Alexander Maksimenko** (Moscow; e-mail: mao\_ts@list.ru)

The first Esperanto song by Taneyev p. 36

An Esperanto song written by S. Taneyev on the text of M. Lermontov's "The Prayer" is being published for the first time in Russian. The publication is based on the fair copy made by Taneyev's pupil L. Sabaneyev. The current article reports about the history of Esperanto songs composed by S. Taneyev, and also includes the decryption of the mentioned above fair copy of one of them. Also, the problem of correspondence between the Russian and Esperanto texts and the song's melody is being discussed here.

**Key words:** Esperanto song; L. Sabaneyev collection; copy of Taneyev's song.

### Musical Genres and Forms

**Yury Bocharov** (Moscow; e-mail: stmus@mail.ru)

Classical Sonata form: facts and conjectures p. 44

Criticism of the traditional conception of classical sonata form as a standard composition. Various realization of the so-called sonata principle in music of the late 18th – the early 19th centuries. Classical sonata form, "symphonic" form and classical concerto form as related but different types of composition.

**Key words:** Sonata form; sonata; symphony; overture; instrumental concerto; the First Viennese School.

## **The Art of Early Russian Song**

**Yulia Artamonova** (Moscow; e-mail: y.artamonova@gnesin-academy.ru)

Models of znamenny stichera in the 11–14 centuries parchment manuscripts p. 54

The article is focused on the repertoire of hymnographic models – so-called podobny from the most ancient Russian znamenny Sticheraria. Twenty parchment sources dated from 11–14 centuries are considered and about hundred model chants are revealed. The revealed models are classified according to practice of their use and features of written fixing.

**Key words:** Hymnography; Old-Russian church singing; Russian parchment manuscripts; znamenny notation; Sticherarion; sticheron.

## **Musical Analytics**

**Irina Susidko** (Moscow; e-mail: lspriv@mail.ru)

Symmetries and proportions in Claude Debussy's music (24 Preludes for piano) p. 68

The formal analysis of Debussy's music is known to be a challenge to music theorists. The composer himself often expressed his profound skepticism towards traditionally ("scholarly") formal models. He realized his musical ideas in a formal architecture that cannot be entirely submitted to traditional analytical tools. One of the most important features of the 24 Preludes for piano is a specific understanding of meter which appears to be not a succession of rhythmical pulses but rather a phenomenon of its "absolute" extension in time. Georgy Konjus elaborated in 1930–40s the so-called metrotectonic method of analysis, which is here applied to Debussy's music. This approach reveals proportions and symmetries in the Preludes as well as the role of the golden mean in all possible manifestations: as straight, inverted, mirrored, as well as increasing and decreasing progression.

**Key words:** Debussy; preludes; musical form; metrotectonic method of analysis.

## **Book reviews**

**E. Dolinskaya**

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