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**Music and Modern Society**

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

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The main object is modern Conceptual music in Moscow. There is group of composers (V. Martynov, A. Batagov, I. Yusupova etc) for whom the idea or concept is the most important artistic aim. His musical practice is a synthetic result of complex approach; his compositions – minimum means, but maximum sense.

**Key words:** Conceptual music; modern Russian music; V. Martynov; A. Batagov; I. Yusupova.

**Current Issues of Musicology**

**Sergey Ship** (Odessa, Ukraine; e-mail: sergey.ship@mail.ru)

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The methodological problem of logic in development of history of music is discussed. The author offers the critical analysis of S. Skrebkov's, Yu. Kholopov's and V. Martynov's conceptions of general history of music.

**Key words:** history of music; historical conceptions in musicology; S. Skrebkov; Yu. Kholopov; V. Martynov.

**Classics Rediscovered**

**Alexey Kolesnikov** (Moscow; e-mail: ale4517574@yandex.ru)

Jan Ladislav Dussek (1760–1812): features of his piano style p. 30

Jan Ladislav Dussek was one of the first piano virtuosos in history, creator of traditional piano concert practice. The texture features in piano music of Dussek are considered in the article. Piano compositions by Dussek is a source for pedagogical and concert repertoire expansion.

**Key words:** J.L. Dussek; music for pianoforte; the Viennese Classical Style; piano texture.

**Pages from History**

**Sergey Frolov** (Saint-Petersburg; e-mail: volorf2@yandex.ru)

On the problem of “hidden” or “forgotten” biographical episodes of great musicians: Glinka in Moscow in the spring of 1828 p. 39

Glinka and Moscow is the forgotten issue of domestic musicology. Moscow however is important in the interests of the creative composer. And his first visit to Moscow in 1828, could play an important role in the formation of his personality.

**Key words:** Moscow and St. Petersburg, “Lyubomudry”; N. Melgunov; V.G. Wackenroder; Romanticism.

**Marina Raku** (Moscow; e-mail: raku@rambler.ru)

Alexander Scriabin as the “revolutionary composer”: the triumph and the downfall p. 48

During the reduction of the cultural heritage, undertaken in the postrevolutionary Soviet Russia, the competition for the title of «revolutionary composer» managed to survive only a few classical composers. The Scriabin's name was on the forefront. However, such a provision was established to him briefly. The subject of this article are the ups and downs of the Soviet «Scriabin's project», their ideological and aesthetic meanings.

**Key words:** A.N. Scriabin; Soviet culture; reduction of the cultural heritage; ideological appropriation of the classical music

**Olga Solomonova** (Kiev, Ukraine; e-mail: solo-mono55@mail.ru)

Doroshevitch's parody on the opera “Dobrynya Nikitich” by A. Grechaninov in the context of Russian epic tradition p. 59

The evolution of the Russian epic opera which is developed in “high” and “low” genre register is analyzed in the article. The subject of the research is the literary parody by Doroshevitch on the opera “Dobrynya Nikitich” by A. Grechaninov. Musicological analysis identifies the main reasons of parody enthusiasm of Doroshevitch as the lack of originality and allusive character of the musical material of “Dobrynya”.

**Key words:** the Russian epic opera; parody; the lack of originality, allusion; borrowings

## **A Word from the Composer**

**Денис Гроцкиў** (Moscow; e-mail: grodenis@gmail.com)

On creative method, policy and the Fifth symphony (conversation with Vitautas Barkauskas) p. 70

V. Barkauskas in his interview given to doctorate student D. Grotskij speaks on different current problems concerning the contemporary music and its existence in modern world, declares a number of his compositional ideas embodied in his symphonic music (especially in his Fifth symphony), shows his attitude to political events of the nearest past of his country.

**Key words:** V. Barkauskas; Lithuanian music; symphony.

## **Questions of Musical Pedagogy**

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

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Among the primary objectives of professional music education optimization is seen as one of the potentially powerful. Students' activity, development of their cognitive interest, perfecting of their perceptual skills at the present moment stay as a source of teaching attitudes. Individual one-to-one tuition combined with self-support abovementioned factors are of great importance in individual development of students' initiative.

**Key words:** professional music education; optimization; personal activity; individual attitude.

## **Books**

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