

Abstracts

Marina Ritzarev

King David and the frog

The article considers the nature of paraliturgical music with its basic properties of changeability and openness towards the contemporaneous popular styles, as opposed to the canonical nature of the liturgical music. The principal argument is that the understanding of paraliturgical music in the historical context demands a special approach. The parallel is drawn with another antinomy, that of phylo- and onto-vernacular kinds of musical folklore. These concepts are drawn from phylogenesis and ontogenesis, and here phylo-vernacular stands for “authentic” (ancient, rural, attached to ritual and landscape, not separating performer from listener, stylistically-stable), and onto-vernacular for “corrupted” (urbanized, absorbing influences of popular music, detached from ritual, separating performer from listener). Both paraliturgical music and onto-vernacular folklore deserve equal attention from composers and scholars.

Keywords: *liturgical, paraliturgical, vernacular, phylo-vernacular, onto-vernacular.*

Ekaterina Okuneva

Darya Krapivina

Diversity of unity: the methods of conversion of pitch rows in serial music

The article analyzes the methods of transformation of pitch series which lead to the formation of derived rows. Using the examples from Berg, Webern, Schoenberg, Messiaen, Barraqué, Stockhausen, Rautavaara, Krenek, and other composers, the article demonstrates the methods of rotation, permutation, quint- and quartmutation, proliferation, etc.; it also identifies the intonation and form-building possibilities of pitch combination, and well as shows how the serial procedures are associated with the idea of composition and reflected in the composer’s aesthetics.

Keywords: *twelve-tone technique, serial music, integral serialism, permutation, rotation, interversion, proliferation, derived rows.*

Andrey Denisov

Poetics of parody in the Italian and French opera of the 18th century

The article reviews artistic principles of the 18th century operatic parodies, the most important of them being: a libretto based on parody and contradicting the score (for instance, the score for a comic plot is styled as tragic); agglutination of stylistically incoherent elements in music

(associated both with seria and buffa); the reference to a genre having consistent extramusical connotations; musical quotes; travesty vocal parts.

Keywords: *parody, opera, libretto, plot, inversion, hyperbole, semantics, text, quotation, genre.*

Georg Kinsky

Was Mendelssohn indebted to Weber?

An attempted solution of an old controversy

Russian translation, annotation and footnotes by Vladimir Khavrov

The article by the German musicologist Georg Kinsky about a thematic allusion in the 17-year-old Felix Mendelssohn's *Midsummer Night's Dream* overture, was published in the *Musical Quarterly* journal in 1933, translated by Oliver Strunk. Examining the similarity of a motive from the overture and a theme from Carl Maria von Weber's last opera, *Oberon*, Kinsky sheds light on the details of the opera's piano score publication and its performance at the house of the editor Maurice Schlesinger in winter 1826. He also describes Mendelssohn's work on the overture. The conclusion is paradoxical: the musicologist considers the similarity pure coincidence.

Keywords: *Weber, Mendelssohn, Oberon, Midsummer Night's Dream, quotation, allusion.*