

Abstracts

Zivar Guseinova

The theory of fita singing at the end of the 16th century

At the end of the 16th century the development of *fita* (an extensive melismatic passage) singing reached its peak, by which time the need of its theoretical understanding had become apparent. The development of the notation capable of describing this kind of singing and search for an appropriate form of instruction can be traced by the study of Old Russian music manuscripts. Zivar Guseinova analyses Manuscript No 427 from The Trinity Lavra of St Sergius, a new type of directions for singers, and methods its author used.

Keywords: *fita, fita singing, fitnik (fita glossary) manuscript, notation.*

Anna Bulycheva

'Don't pray for Herod'

Anna Bulycheva investigates the role the comparison of Tsar Boris to King Herod plays in Mussorgsky's opera *Boris Godunov*. She uses a wide historical and musical frame of reference which includes Hector Berlioz's, Alexander Serov's and Modest Mussorgsky's works based on biblical stories. The special attention A. Bulycheva pays to the origins of Mussorgsky's overture to his opera *Boris Godunov* and its style.

Keywords: *Modest Mussorgsky, Boris Godunov, Hector Berlioz, Alexander Serov, Mily Balakirev, biblical stories, transcription, music style.*

Ksana Blank

The Poetry of Captain Lebyadkin: Shostakovich and Dostoevsky

The article reflects on the rarely studied vocal cycle *Four Verses of Captain Lebyadkin*, composed by Shostakovich not long before his death. It contains detailed analysis of the poems, created by Dostoevsky under the guise of a character in his novel, *The Devils*. The strong relation of these poems to the poetics and the system of genres in Neoclassicism, it is argued here, helps to uncover the affinity between patterns of humour in Dostoevsky and Shostakovich.

Keywords: *Four Verses of Captain Lebyadkin, Opus 146, Shostakovich's vocal works, Dostoevsky, The Devils.*

Olga Manulkina

American music in Soviet periodicals in the 1920s and 1930s

It was in the 1920s that American music became known on the European continent. Yet, in Soviet periodicals of that period, with the exception of the journal *Sovremennaya musika*,

articles about American music were few and far between, the reviews of it could not compare to those of European music. The exploration of America by Soviet musicologists ended when it had hardly begun as in the next decade the ideological climate in the USSR changed. Olga Manulkina surveys the response of Soviet periodicals to Henry Cowell's visit to Leningrad and Moscow in 1929 and compares translations of Cowell's articles about American music published in *Musika i revolutsija* and *Sovyetskaya musika* journals.

Keywords: *American music, music criticism, periodicals, Henry Cowell, jazz, Sovyetskaya musika.*

Gdaliy Garimza

*The development of techniques used for recording
and reproduction of classical music*

Gdaliy Garimza investigates the main stages of development of music recording and reproduction techniques and the new possibilities electronic equipment has opened up to musicians for creating and interpreting music.

Keywords: *recording and reproduction techniques, sound engineering, classical music, electro-acoustic music, interpretation.*