

## Abstracts

Nina Ryazanova

### *A collaboration between P. B. Ryazanov and B. V. Asafyev*

The article investigates the work, in the 1920s, of a group of young Leningrad musicians directed by B. V. Asafyev on a book of solfeggio, which remained unpublished. In her investigation Nina Ryazanova makes extensive use of sources from P. B. Ryazanov's archive.

Keywords: *P. B. Ryazanov, B. V. Asafyev, the reform of higher music education, solfeggio.*

Alexandra Kuleshova

### *The history of genres of German church music from the 16th-century Gospel compositions to the early 18th-century madrigal cantata*

Alexandra Kuleshova gives an overview of early genres of German church music and traces their change caused by the Lutheran liturgy, local musical and poetic traditions, the general change in musical style, and the increasing interest in Italian music. A. Kuleshova argues that the influence of Italian genres did not begin until the early 19<sup>th</sup> century.

Keywords: *baroque, German church music, actus musicus, passion, aria, chorale, cantata, Erdmann Neumeister.*

Edvardas Šumila

### *The influence of music on literature demonstrated by the example of the novella Tristan by Thomas Mann*

Since the beginning of the 20<sup>th</sup> century, scholars have attempted to establish the character of the relations between music and literature. Edvardas Šumila investigates the similarity between literary text and music in Thomas Mann's work, in his novella *Tristan* in particular. The traditional classification, commonly adopted by other scholars, proves not readily applicable to Thomas Mann as it fails to include his nationalism and subjectivism.

This research, based on Algirdas Julien Greimas's structural semiotics, has identified universal dialectical patterns in literary texts and music as well as in Thomas Mann's ambivalent approach to music, considered by him as a manifestation of both true spirituality and spiritual decadence.

Keywords: *music, literature, musicology, comparative studies, Thomas Mann, semiotics, narration.*

Konstantin Uchitel

*Foregger. Opera. Kharkiv*

The first Russian publication of Nikolai Foregger's manifesto *Opera*, originally published in the Ukrainian avant-garde journal *New Generation* in 1929, is accompanied by Konstantin Uchitel's introductory article and commentary. The article traces the career of the theater director and choreographer Foregger, an adept of formalist aesthetics, who introduced the principles of European music-hall, operetta and slapstick comedy to the early Soviet avant-garde theater. The overview focuses on the circumstances of Foregger's staging of Max Brand's opera *Maschinist Hopkins* in Kharkiv Opera and Ballet Theater (1931), against the backdrop of the political "purges," and changes in the director's aesthetic approach, at least partly forced by the political change. In his manifesto Foregger urged to reject the outdated conventions of opera staging, pointed out the synthetic nature of the opera genre and the importance of dance and movement, and proposed an alternative genre of opera-ballet spectacle.

Keywords: *Foregger, Alban Berg, Max Brand, Mastfor, Soviet avant-garde, Ukrainian avant-garde theater, opera staging, formalism, Zeitoper.*