

Abstracts

Aleksander Stepanov

Architecture of Baroque theaters as an aesthetic machine

The article shows how the architecture of Baroque theaters determined the choice of genres and styles of spectacles, which were staged there. The author discusses two opposite examples — the two theaters, destroyed in the second half of the nineteenth century: the Parisian *Salle des Machines*, built on the commission by Cardinal Mazarin, and the Roman *Teatro Tordinona*, patronized by Queen Christina of Sweden. The former was built in a royal palace, the latter — in the building of a former city prison. In conclusion the author constructs a hypothetical design model for the Venetian *Teatro Santi Giovanni e Paolo* — the first tiered theater with boxes, which served as a prototype for *Teatro Tordinona*.

Keywords: *Baroque, opera theater, architecture, stage design, Salle des Machines, Teatro Tordinona, Louis XIV, Lully, Vigarani, Molière, Cardinal Mazarin, Cavalli.*

Rein Laul

Material and forms of musical speech (from the course 'Fundamentals of music analysis')

The present material continues the series of publications of Prof. R. G. Laul's course *Fundamentals of music analysis*, which he taught to the students of the Department of Theory and Composition at the Leningrad – St. Petersburg Conservatory from 1974–2005. These lectures identify the most important problems of music analysis and offer the author's view of the fundamentals of analytical methodology.

Keywords: *music analysis, musical form, musical meaning, interpretation, theme, motif, composition functions.*

Tatyana Bershadskaya

Harmony as a material category of musical pitch systems

The article proves materiality of harmony as an aspect of musical text and contests the understanding of harmony as a purely philosophical idea of order and symmetry, since any idea can be embodied only through a material form.

Keywords: *harmony, melody, idea, materiality, texture, structure.*

Olga Zhestkova

Gilbert Duprez's vocal innovations

The author discusses the development of vocal technique in European opera in the first half of the nineteenth century, as exemplified by Gilbert Duprez and Adolphe Nourrit — two famous tenors who sang at the Paris Opera. During this time the light and agile *tenore contraltino* was being superseded by the 'virile' *tenore di forza* (dramatic tenor). The change in vocal technique influenced the repertoire, styles, vocal schools, as well as the further development of opera as a unified musical composition, in which recitative was no longer treated as merely transitional material between musical numbers.

Keywords: *Gilbert Duprez, Adolphe Nourrit, vocal art, chest voice, 'tenore contraltino', dramatic tenor.*

Natalia Degtyareva

On thematic work in Verdi's 'Otello' and 'Falstaff'

The article deals with Verdi's compositional technique during his late period, in particular with thematic development and the composer's work with leitmotifs in the context of music dramaturgy in *Otello* and *Falstaff*. The author analyzes the principles of opera 'symphonization' and their role in creating a unified music-dramatic whole.

Keywords: *Verdi, 'Otello', 'Falstaff', thematic development, leitmotif, musical dramaturgy.*

Kseniya Ivanova

On ornaments in Baroque music treatises

A prominent feature of Baroque music treatises is their ornaments and decorations. These decorations can be divided into three groups: images, poetic texts, and musical texts. Images were often associated with the title of the treatise: the image on the frontispiece of Kircher's *Musurgia universalis*. Canzonas and sonnets were often used as poetic texts, for instance in Mattheson's *Grosse General-Bass-Schule* and Bononcini's *Musico pratico*. One of the most salient type of ornaments in a Baroque treatise were musical cryptograms. Such elements can be found in Gumpelzhaimer's *Compendium musicae*, Spiess's *Tractatus musicus compositorio-practicus*, Berardi's *Documenti armonici*, and others. Sometimes cryptograms were superimposed on portraits of composers and famous musicians.

Keywords: *treatise, decorations, cryptography, canon, Baroque, J.S. Bach.*