

Abstracts

Alla Iankus

A debate on the two-part fugue:

Friedrich Wilhelm Marpurg and Johann Philipp Kirnberger

A two-part fugue by a certain Mr. Peter Kleinlieb prompted a debate between the two eminent Berlin musicians of the middle of the XVIII century — Friedrich Wilhelm Marpurg and Johann Philipp Kirnberger. The debate took place, at first, on the pages of Marpurg's weekly *Kritische Briefe über die Tonkunst*, and later in other publications. The author analyzes these exchanges as an example of the practice of 18th century public debates on music, as well as a form of treatise on the technique of composing a two-part fugue.

Keywords: *Kritische Briefe über die Tonkunst, two-part fugue, F. W. Marpurg, J. Ph. Kirnberger.*

Maria Monich

Initial structure as a coded message

The article deals with Sergey Taneyev's study of Bach's *Well-Tempered Clavier*, particularly with his autograph of a six-voice stretto based on the subject of the first fugue. The author suggests a concept of "initial structure" to describe Taneyev's autograph. Such a structure is a compositional device that assists a composer in preliminary work, visualizing the various possible implementations of a contrapuntal idea.

Keywords: *S. I. Taneyev, J. S. Bach, polyphony, polyphonic composition, stretta, initial structure.*

Raffaele Pozzi

Giuseppe Verdi and Italian music of the twentieth century (the case of Luigi Dallapiccola)

The article examines Verdi's reception in Italy in the twentieth century, in particular by Italian composers and musicologists. The author gives an overview of the early twentieth century press debates on the role of operatic genre in Italian musical culture and analyzes the significance of Verdi's heritage for Luigi Dallapiccola's work. Studying Verdi's operatic dramaturgy, Dallapiccola developed an original analytical method, which focused on the close relationship of poetic and musical texts. In conclusion, the author traces parallels between dramaturgical devices in operas by Verdi and Dallapiccola.

Keywords: *Dallapiccola, Verdi, Casella, Malipiero, Pizzetti, Busoni, Torre Franca.*

Alexander Kharkovsky

*Radio program as an object of musicological analysis:
approaches and examples*

The article examines the reasons why musicologists have been reluctant to engage with musical material in radio programs and circumstances, which complicate the study of this material. The author analyzes directorial work in three radio programs, featuring William Saroyan's short stories "The Journey to Hanford," "My Heart's in the Highlands," and "Piano." Focusing on radio program as an example, he pinpoints similarities across genres that are based on synthesis of the arts.

Keywords: *recording archive, Radio of Russia, St. Petersburg radio, William Saroyan, Svetlana Korennikova, dramaturgy, subtext.*

Natalia Degtyareva

On Zemlinsky — Schreker correspondence

The article is focused on the correspondence between Alexander Zemlinsky and Franz Schreker during the period of 1910–1924; that was the most productive time in the activities of both musicians. The author discusses their joint creative plans which have been reflected in the letters.

Keywords: *Zemlinsky, Schreker, Vienna Philharmonic choir, New German theatre in Prague, unrealized opera plans.*