

Abstracts

Ekaterina Okuneva

Serial music in the power of the Absolute: Karel Goeyvaerts's letters to Karlheinz Stockhausen

The article presents the review of documents that emerge in the Russian scholarship for the first time: the letters of the Belgian composer Karel Goeyvaerts to Karlheinz Stockhausen. In 2010, Goeyvaerts's letters were published for the first time by the German publishing house Musik-Texte. They give the author of the article an opportunity to demonstrate aesthetic views and creative principles of Goeyvaerts, to reconstruct a history of friendly relationship between the two composers, to reveal the ground for their artistic disagreements and the circumstances that led to the breach between them.

Keywords: *Goeyvaerts, Stockhausen, Messiaen, Darmstadt New Music Summer School, serial music, electronic music, musique concrète.*

Mikhail Mishchenko

The Inextinguishable, the Inimitable

Carl Nielsen's Symphony No. 4 is an excellent "doorway" into the music of the Danish musical classic and the major symphonic composer of the 20th century. Nielsen's Fourth, the century's first "war" symphony, is widely known and has accumulated a number of conventional attributes. The article scrutinizes the substantiality and the validity of traditional representations of this work.

Keywords: *Carl Nielsen, Symphony No. 4, Henri Bergson, philosophy of music, Arnold Schoenberg, developing variation.*

Vsevolod Mititello

Carl Nielsen: from performer to composer

The article researches the connection between Carl Nielsen's skills as a performer and his experience as a composer: in what way did his ability to play the violin, the piano and wind instruments influence his orchestral and ensemble scores? What effect did the composer's unique experience of performing in an orchestra and in chamber ensembles produce on the peculiarities of his orchestral and ensemble textures? The author of the article also focuses on Nielsen's personal and professional contact with performers and the role of such contact in the history of certain compositions.

Keywords: *Carl Nielsen, composer, performer, Violin Concerto, Flute Concerto, Clarinet Concerto, Symphony No. 5, Symphony No. 6.*

Bogdan Korolyok

Dance and danceability in the music of Carl Nielsen

Carl Nielsen never wrote a ballet, yet the element of dance is found in many of his compositions. The article investigates the history of the composition of incidental music for the play *Aladdin* (1919), the connection between this work and the European tradition of ballet music, and Nielsen's understanding of danceability and body movement in music.

Keywords: *Carl Nielsen, ballet, dance, movement, Aladdin.*

Alexander Kharkovsky

A musical pause in a radio play as a dramaturgical means of indicating a turning point

The article analyzes a fragment of a radio adaptation of the play *The Dragon* by Evgeny Schwartz that was produced by the director Svetlana Korennikova for Radio Rossii in 1994. The article studies the interaction between the spoken text and the music by making parallels with literature and films. It examines the means of indicating important moments in a drama and the mechanisms that produce the multiplicity of meaning.

Keywords: *radio play, incidental music, Radio Rossii, Svetlana Korennikova, Evgeny Schwartz, The Dragon, dictum, mode, still.*

Maxim Sergeev

The profession of piano maker in Russia: guild craftsman as an classic example of a piano tuner

The article examines the history of piano tuners, a craftsman piano maker in Russia before the Revolution. They tuned grand pianos that belonged to the theaters and concert halls or to the members of the royal family. Their professional dynasties emerged back in the 18th century. In the early 20th century women (daughters and wives of craftsmen) became involved into business as well. The article contains the statistics on the number of piano tuners in the big cities of the Russian Empire.

Keywords: *piano tuner, piano maker, organology, dynastic tradition, the St. Petersburg Conservatory.*