

Abstracts

Anna Arevshatyan

Gregory of Narek and the sacred hymn gandz: the origin of the genre

The article deals with the origin of *gandz*, one of mediaeval Armenian vocal genres, a variety of religious song of praise first composed by Gregory of Narek. The author finds the source of the genre in chanted sermons from the Armenian Book of Hours, which contains the earliest surviving examples of hymns of the canonical hours.

Keywords: *Armenia, Middle Ages, Gregory of Narek, hymn, gandz, karoz.*

Alexandra Maximova

“Cora and Alonzo, or The Virgin of the Sun”, ballet by Charles-Louis Didelot to music by Ferdinando Antonolini

The paper contains the examination of the creation of the ballet *Cora and Alonzo, or The Virgin of the Sun* and an in-depth analysis of the manuscript score. The Analysis made it possible to relate music to the action described in the libretto, which resulted in a partial reconstruction of the original ballet.

Keywords: *ballet, Russian music theatre, Charles-Louis Didelot, Ferdinando Antonolini, libretto, American Indians.*

Eleonora Vybyvanets

The sacred and the buffoonish in “Pierrot Lunaire”, a ballet choreographed by A. Ratmansky’s to A. Schoenberg’s music

The article presents results of an in-depth study, based on postmodernist aesthetic paradigm, of musical, poetical, and choreographic texts in A. Ratmansky’s staging of *Pierrot Lunaire*, a ballet to A. Schoenberg’s music. The focus of special interest of the study is the opposition of sacred and buffoonish and the interpretation of artistic traditions of the past.

Keywords: *Arnold Schoenberg, Alexei Ratmansky, Pierrot Lunaire, choreographic interpretation of music, postmodernist esthetics, play, sacred, Mother of God, moon, yurodivy (holy fool).*

Svetlana Lopushanskaya

Piano in Messiaen’s orchestral music: a pianist’s view

The article investigates the characteristics of piano part in Olivier Messiaen’s orchestral music, in particular the evolution of an originally exact indication of metronome speeds, articulation,

dynamics, pedals, and agogic accents to a lax one, granting freedom to a performer, of his later years.

Keywords: *Olivier Messiaen, Yvonne Loriod, piano, orchestral music, interpretation.*

Anna Vinogradova

First chapter of Fyodor Stravinsky' life: new finds

The article describes documents discovered during the preparation for publication of E. A. Stark's autograph manuscript of *Fyodor Ignat'evich Stravinsky i operny teatr ego vremeni* [*Fyodor Ignatyevich Stravinsky and the opera theatre of his time*].

Keywords: *E. A. Stark, F. I. Stravinsky, Mosyr Gymnasium, Nizhyn Lyceum of Prince Bezborodko, St Vladimir University (Kiev), Novorossiya University (Odessa), Odessa Opera, Kiev Russian Opera, A. I. Rubets.*