

Abstracts

Zivar Gusseynova

‘Mnogoraspevnost’ (musical variation) in Old Russian liturgical chant: aspects of study

This article discusses the possible approaches to the study of ‘mnogoraspevnost’ (musical variation) as one of the main properties of the Russian liturgical chant. Copies of liturgical chants almost never are absolutely similar. There are three different ways of creating musical variations: ‘scoring’, i. e. creating a simple syllabic chant; ‘interpretation’, i. e. applying musical dramaturgy to the liturgic texts; ‘creative reinvention’, where the liturgical text does not affect the self-consistency of the song composed according to the laws of musical form. Studying of musical variations should include comparison of manuscripts and copies of songs within the same manuscript, finding the reason for creating new variations and defining its way, as well as distinguishing between deliberate and unconscious changes.

Keywords: *liturgical chant, mnogoraspevnost’, interpretation, text.*

Ivly Semenenok

‘Excellenting’ in Russian part songs in the last third of the 17th century and the first half of the 18th century: the problem of origin

This article is dedicated to the one of the most important elements of the Russian part songs settings of ancient monody (znamenny chant etc.) in the late 17th and the early 18th centuries, namely to the technique of so-called ‘excellencing’ (which is a diminution form or a coloration or an embellishment of a melody of the high bass part and other voices). The article examines various examples of excellencing in *Musikiyskaya Grammatika* [The Musical Grammar] by Nikolai Diletsky, the similar examples from the European musical treatises of the 16th–17th centuries, as well as the demestvenny polyphonic ornamentation. The article suggests that the melismatic formulas from the Kazan (or demestvenny) neume notation could have become one of the sources for the melodic ornamentation in the part song settings in which the Old Russian monody amalgamated with the Western harmonizations.

Keywords: *excellent-bass, part song setting, Nikolai Diletsky, diminution, ornamentation, musical treatises, neume notation, znamenny chant, excellent-formula, demestvenny polyphonic chant.*

Tatiana Bukina

Forgotten anniversary of a neglected classic: metamorphoses of Alexander Glazunov’s artistic reputation

The personality of Alexander Glazunov in the history of the Russian music is surrounded with a number of paradoxes, the most notable being the enormous devaluation of his professional reputation in only several decades after his death. This paradox is connected with several

lesser issues which haven't received an unambiguous explanation yet. For example: the reasons for the quick exhaustion of Glazunov's creativity, his gradual departure from composing after the age of 40; his public activity in the 1900s versus his withdrawal from the actual creative process, an aversion to the musical language innovations by his younger colleagues; his emigration abroad as an old man despite the unprecedented recognition in the Soviet Russia. Various aspects of Glazunov's social strategy are examined in the article in search of an explanation for these questions. Special attention is paid to the activities, circumstances and features of his psychological type which proved unsuccessful in the long run.

Keywords: *Alexander Glazunov, strategies of success in academic music, reception.*

Elizaveta Maciejewska

*The history of folk music studies in Poland
from the beginning to the first one-third of the 20th century*

This is an overview of the history of folklore studies in Poland from the 17th century to the 1930s. The author describes of the establishment of folk music studies as an academic discipline in Poland, the development of its methods, stages the study of folk music went through in different parts of Poland and reviews folk music collections and folk music studies previously neglected in Russian musicology.

Keywords: *Poland, folk music studies, the history of folk music studies, Henryk Oskar Kolberg, folk music of the Podhale region.*

Valeria Velichko

Triton, a music publisher

The Leningrad-based publisher Triton was virtually the only successful non-state-owned music publisher in the first half of the 20th century in the USSR. Its legacy provided most of the basis for musicology and educational outreach in the Soviet Union. Drawing on previously unpublished archival materials, such as publishing contracts, minutes of meetings, and financial statements, the author investigates the publisher's policy as well as the activities of its directors and editors.

Keywords: *Triton music publisher, music life in Leningrad, the 1920s, Boris Asafyev, Valerian Bogdanov-Berezovsky, Boris Wollmann, Alexander Kamensky, Vyacheslav Karatygin, Yuri Shaporin, Vassily Yashnev.*