

Abstracts

Kira Yuzhak

To the Question of 'Missing' Bars in the 'Unfinished' Fugue

Is Fuga a 3 Soggetti rightfully considered part of J. S. Bach's last work? The question is still, or again, open. The article analyses *Die Kunst der Fuge* and other Bach's music, mainly fugues from *Das wohltemperierte Klavier*, and presents arguments to show that the 'unfinished' fugue belongs to the cycle. Moreover, the regularity found in music pieces in these collections allows to extrapolate from them what was to be going on in the 'missing' part of the fugue.

Keywords: *J. S. Bach, Die Kunst der Fuge, Fuga a 3 Soggetti, unfinished fugue, Das wohltemperierte Klavier, b-a-c-h.*

Mikhail Mishchenko

Character or Pace? (About a Certain historical misunderstanding)

The article investigates the phenomenon of motion in music, its varied character, and how it happened that the concept of *motion* has become substituted with the concept of *tempo*. The author traces back to the origin of tempo/character and demonstrates historical incompleteness of the rhetorical plane of characters resulted in their falling victim to the ticks of the metronome and the concepts of *pace*. The author explores the meaning of various tempi/characters.

Keywords: *tempo, motion, character, pace, andante, lento, largo, grave, vivace, presto, allegro, adagio, moderato.*

Maria Blazhevich and Dmitry Ushakov

Keys to the 'Hexachordum Apollinis'

The authors explore, finding allusions to Christian mysticism and Kabbalah, the number symbolism in J. Pachelbel's *Hexachordum Apollinis*, his six arias with variations for keyboard, investigate the tonal structure of the arias and attempt to reconstruct their 'hidden' sequence. The paper contains the first complete Russian translation of the preface in which Pachelbel dedicates the work to Dieterich Buxtehude and Ferdinand Tobias Richter.

Keywords: *Johann Pachelbel, 'Hexachordum Apollinis', kabbalah, baroque, harmony of the spheres, number symbolism.*

Yelena Olekhnovich

*Russian 17 and 18th-century liturgical books
with two types of musical notation*

The article explores how lines in different types of notation relate to each other, how they match and mismatch. The author proposes an explanation of the purpose the double notation was serving.

Keywords: *liturgical books, Kiev notation, mutation.*

Irina Popova

*Colour symbolism and the interpretation of space
in Russian traditional instrumental music*

The article, based on material gathered by folklorist expeditions in 2004–2008 and interviews with accordionist Vasiliy Dvoynishnikov, whose views retain traits of traditional cosmological beliefs, explores symbols in the traditional music of the Vologda region.

Keywords: *traditional instrumental music, accordion, colour symbolism, space symbolism, synaesthesia.*

Lidia Ader

The concept of microtone. Its origin and background

The article outlines the history of the idea of the microtone, its conception in the middle of the 19th century and development through experiments of physicists and composers: sonorism, Sprechstimme, and finally split-notes.

Keywords: *Microtonal music, temperament, ancient modes, sonorism, oriental music, Schönberg, Kulbin, Halévy, Beethoven.*

Timothy Dunne

*Gestaltkomposition of York Höller: His Opera ‘Der Meister und Margarita’
and a Humanist’s Solution to a Post-Modern Impasse*

York Höller’s single opera, *Der Meister und Margarita* (1984–1989), is but one of many examples where he has applied his Gestaltkomposition theory upon which most of his mature works are based. A student of Zimmermann, Stockhausen, and Boulez, Höller was brought by his early aesthetic milieu face to face with the radical achievements of post-war European modernism — with its legacy of bold experimentalism and utopian agendas. Despite Höller’s student criticism of serialism’s hegemony he later went on to integrate some of its essential

principles in the compositional working method he designated Gestaltkomposition. Nonetheless, his opera stands out as an exception in that the realization of Bulgakov's storyline and its dramatic import in the libretto take precedence over the composer's system of melodic- rhythmical organization — habitually dominant in other of his works. The result is a score with challenging, but accessible, vocal parts and a comprehensible dramatic structure reflecting Höller's humanistic values and concern for the listener's perspective.

Keywords: *York Höller, 'Der Meister und Margarita', Mikhail Bulgakov, Gestaltkomposition, Literaturoper, serialism, Zimmermann, humanistic values.*

Olga Manulkina

A Composition for Rhythmicon and four modernists

The article tells the story of the Rhythmicon, a musical instrument designed by Henry Cowell, built by Léon Theremin, and associated with Nicholas Slonimsky and Joseph Schillinger and contains previously unpublished letters from the Nicholas Slonimsky Collection at the Library of Congress in Washington and the Henry Cowell Collection at the New York Public Library which mention the Rhythmicon.

Keywords: *Nicholas Slonimsky, Henry Cowell, Léon Theremin, Joseph Schillinger, Rhythmicon, modernism, music of the USA.*