

Abstracts

Valeriy Glivinskiy

Aesthetic and stylistic nature of seeming discordances in Stravinsky's 'Bach-isms'

The stylistic shift which occurred in 1920s in Stravinsky's music, occasioned by his turn to Bach's legacy, was a characteristic manifestation of the 20th century musical objectivism. V. Glivinsky examines Stravinsky's use of baroque elements, especially quasi-polyphonic figuration, and attempts to describe the peculiarities of Stravinsky's music objects which make their style polyvalent, texture multidimensional, structure variable, and their genre multi-layered.

Keywords: *Bach, baroque, Stravinsky, octet, Prokofiev, Schoenberg, invariant, variant, musical objectivism, associativity, 'art about art'.*

Evgenia Khazdan

Mikhail Gnesin's two travels to Palestine

It's been generally assumed that Mikhail Gnesin travelled to Palestine, in 1914 and 1921, in search of his Jewish identity. Yet his letters and other documents indicate that his contemporaries, L. Sabaneev in particular, and later researchers were wrong in their assumption. The reason for his travelling was purely pragmatic; a committee raising funds for music schools in Palestine had asked M. Gnesin to make an inspection trip. He looked at the symphony orchestra in Jaffa, checked the construction of the drama theatre in Tel-Aviv, and assessed the prospect of establishing an opera house. Twice was he offered a choice and both times he decided to stay in Russia, where he felt he had better prospects as a composer, teacher, and educator.

Keywords: *Mikhail Gnesin, Palestine, the Society for Jewish folk music in Petersburg, David Maggid, Komitas, Meyerhold.*

Nastasia Khruscheva

Fugue's wake

The influence of the principles of music profoundly affected James Joyce's writing. Joyce uses music principles in forming the plot, creating new words, making allusions, and producing aesthetic effects. N. Khruscheva examines the role of music in the works of James Joyce and describes a general problem of how and in what ways music impacts literature.

Keywords: *James Joyce, word creation, haosmos, musical forms in literature.*

Alexandra Kuleshova

C. P. E. Bach's oratorio "The Israelites in the wilderness"

A. Kuleshova investigates C. P. E. Bach's oratorio *The Israelites in the wilderness* (1769) analysing the oratorio's 'dramatic' and 'lyrical' features, usually characteristic of different types of German oratorio of the 1760s and 1770s, as well its elements of *empfindsamer* or 'sensitive style' of the 1770s. A. Kuleshova has noticed that the storyline, stage techniques, and music of C. P. E. Bach's oratorio bears a certain resemblance to G. F. Handel's oratorios, his *Messiah* especially.

Keywords: : *Israelites, oratorio, empfindsamer Stil, C. P. E. Bach.*

Georgiy Mnatsakanyan

Interpretations of Eugène Ysaÿe's Six sonatas for solo violin

G. Mnatsakanyan's analysis of David Oistrach's, Boris Gutnikov's, Mark Lubotsky's, Alexey Mikhlin's, Gidon Kremer's, and Thomas Zehetmeier's renditions of Eugène Ysaÿe's Six sonatas for solo violin gives the idea of the range within which artists interpreted compositions in the 20th and 21st centuries.

Keywords: *Eugène Ysaÿe, Six sonatas for solo violin, David Oistrach, Boris Gutnikov, Mark Lubotsky, Alexey Mikhlin, Gidon Kremer, Thomas Zehetmeier.*

Nina Melik-Davtyan

*Unknown pages from Karl Mayer's life
(letters and notes addressed to V. Odoevsky)*

N. Melik-Davtyan offers a potted biography of Karl Mayer (1799–1862), who in the 1820s and 1840s was a well-known virtuoso, lived in St Petersburg, personally knew many illustrious people of his time, but has been somewhat neglected by previous researchers. The article contains two letters and four notes in German K. Mayer addressed to V. Odoevsky, as well as excerpts from literary supplements to *Nouvelliste* magazine.

Keywords: *Karl Mayer, V. Odoevsky, Bernard, Mendelsohn, Schumann, Beethoven, piano, concerto, St Petersburg.*