

## Summary

***E. V. Burundukovskaya***

**Fitzwilliam Virginal Book as a compendium of keyboard music in Elizabethan England**

The article describes one of the most comprehensive sources of keyboard music in Elizabethan England — the so-called Fitzwilliam Virginal Book. It examines keyboard music in other manuscript sources, the place and role of the Fitzwilliam Virginal Book among them, the history of the manuscript, the circumstances of its first publication in the 19<sup>th</sup> century. It talks about composers, authors of the book, which contains 247 works by 26 both popular and lesser-known English composers, as well as four works by a Dutchman Sweelinck, a toccata by an Italian Picchi, a prelude by some Galeazzo (Sabbatini?), a galliard by Ostermeier (perhaps the composer of German origin) and 43 compositions whose authorship is not established. The article discusses the genre structure of the collection and music forms of works included in the manuscript. The author identifies the variation form as the most characteristic of keyboard music of Elizabethan period. The works that use polyphonic technique, free forms of movement and dance, being the majority of the manuscript, are also the subject of the author's attention.

***S. A. Kostogryz***

**Genre and stylistic priorities of balalaika performance in Ukraine in the last third of the 20<sup>th</sup> century**

Instrumentalism principles and their impacts on balalaika performance in the Ukrainian composers' works of the twentieth century are revealed. The characteristics of balalaika genesis are pointed out. The works of N. Shulman, E. Trostyansky, K. Myaskov, V. Ivanov, N. Stetsyun are analyzed. Multiple ties with folk traditions are shown, including development techniques of the song themes (inner thematic variation, imitation, undervoice

polyphony, hidden two-voice texture). The use of stylization techniques of playing folk music instruments in the balalaika part, is emphasized.

A number of technically complex methods of performing (such as articulation, strokes, complex elements) are demonstrated. Those techniques are identified in the miniatures by A. Beloshitskiy, N. Shulman, N. Stezun and a special “dictionary”, or a system of typical historically selected genre formulas is made. This trend is endorsed by an analysis of genre models, selected from the iconic works of the leading composers of the late 20<sup>th</sup> century and early 21<sup>st</sup> century.

### **E. Y. Novosyolova**

#### **Schiller’s Image of Joan of Arc on the 19<sup>th</sup> century opera stage**

The article examines works based on *The Maid of Orleans* by F. Schiller. The first section is dedicated to the operas by Italian composers, whose circle is complemented by operas based on the story of Joan of Arc created in the 19<sup>th</sup> century Italy. It is emphasized that in Italy the story of Giovanna d’Arco had a strong patriotic component in the first half of the 19<sup>th</sup> century (Risorgimento).

Compared with the interpretation of Joan of Arc’s image in the French operas, the Italian authors form a different image of Joan of Arc, given in the tragedy by Friedrich Schiller, according to whom, Joan of Arc is the embodiment of maiden warrior, ruthless Amazon, succumbed to the charms of love.

As a consequence of changes in the image of Joan of Arc, some changes were made in selecting the voice for the main character — its range, tessitura and performing techniques. The analysis of the operas *Giovanna d’Arco* by Z. Volkonskaya (set in Rome), G. Pacini and N. Vaccai concludes that the voices of Italian Giovannas are somewhat “darker” than of the French heroines. Vocal parts are filled with virtuoso coloraturas *di bravura* (*di forza*, *di slancio*, *di sbalzo*). Giovanna’s parts in the Italian operas part with tessitura en travesti with difficulty.

Particular attention is paid to the opera *Giovanna d’Arco* by G. Verdi. Despite the fact that the author of the libretto of this opera T. Soler borrowed a series of scenes from the *The Maid of Orleans* by Schiller, in Verdi’s opera a feature new for the Italian image of Giovanna was clearly shown — her devotion to God which could not be ignored in characteristics of the musical language and the choice of the singer’s voice. Verdi in the *Giovanna d’Arco* returns to the style of *bel canto*, and gives the title role to E. Frezzolini whose voice was remarkable for its “paradise tenderness”, at the same time possessing the power and fluency (*canto d’agilita*).

The second section of the article is focused on the opera *The Maid of Orleans* by P. Tchaikovsky, also based on the tragedy by Schiller. However, according to the author, some French sources had a certain influence on the conception of the opera — operas by O. Mermet and dramas by J. Barbier. The article examines how the selected sources influenced on the formation of Joan of Arc’s image. It also notes some changes in the original image

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of the protagonist in connection with the transposition of the vocal part and a number of proofs made by the composer in the second version of the opera.

***V. O. Petrov***

**Luciano Berio's Instrumental Theatre  
(dedicated to the composer's 90<sup>th</sup> anniversary)**

The article is devoted to manifestation of the basic laws of one of the main contemporary genres — the instrumental theater — in the works of the Italian avant-gardist Luciano Berio. The instrumental theater is a specific act of artistic communication with theatrical elements. Mainly, synthesis of different arts within a single opus takes place in the presence of a certain plot. The article describes the basic principles of theatrical instrumental performing space — a kind of disposition of instruments on the stage, which leads to specific visualization (including the varying one) (“Chemins IV”, “Line”, “Hallelujah II”), use of instrumentalists' voices during the performance, causing an instrumental song with lyrics (“Opus Number Zoo”), recreation of a full-scale performance on the stage (in the “Sequence V” and “Sequence VI” presented by a solo performance). All these actions and practices that characterize the instrumental theater, logically create additional visual and verbal series, additional meanings when referring to the opus, both performers and listeners. Consideration of these techniques is the basis of the structure of the article. The article is dedicated to the composer's 90<sup>th</sup> anniversary.

***T. V. Tsaregradskaya***

**Okeghem and music of the 20<sup>th</sup> century**

The article deals with the process of reconsidering of early music in the 20<sup>th</sup> century composition. Beginning from the late 1920s in Europe the music of the outstanding Franco-Flemish composer Johannes Okeghem became known and explored due to works of the Austrian musicologist Dragan Plamenac. Publications of Okeghem's Masses made a great impact on Krenek in the late 1940s when he was teaching in the USA. His study of Okeghem provoked his reaction of a refugee and concerned the meaning of a genre (Jeremy's threnody meant for Krenek a symbolic parallelism between his own fate and the construction of the genre) while Ligeti's and Birtwistle's interpretation of Okeghem's legacy was far from being so personal: both used the qualities of Okeghem's music for developing their attitudes to counterpoint (micropolyphony) and orchestration (coloration).