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Contemporary Music as Reflected  
in Scholarly Texts:  
An Analysis of Russian Art History Journals

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**Abstract.** The article reviews scholarly texts on contemporary music published in Russian art history journals in 2022–2024. The list of journals includes nearly twenty periodicals. The present article provides insights into which composers and national traditions are currently studied by musicologists, what theoretical issues are addressed by researchers, what new terminology has been introduced into the vocabulary of musicology, and what methodological issues are raised in the scholarly

community. The analysis of periodicals revealed the interest of researchers in the works of Russian and foreign composers, as well as the emergence of distinct groups involved in the study of composer schools of the European North and the study of contemporary phenomena in the Far Eastern countries. Among other topics, Russian art history periodicals address the issues of sacred music, which encompass both the issues of sacred genres in which contemporary Russian composers work and sociocultural issues related to the historical context.

**Keywords:** contemporary music, Russian music studies, Russian scientific periodicals, analysis of musicological research, musical genres

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Современная музыка

Научная статья

**Современная музыка в научном отражении  
(по материалам российских  
искусствоведческих журналов)**

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**Аннотация.** В статье дан обзор новейших научных публикаций о современной музыке, представленных в российских искусствоведческих журналах за последние три года (2022–2024). Перечень включает почти два десятка изданий. Статья дает представление о том, творчество каких композиторов и каких национальных традиций находится в поле зрения музыковедов, какую теоретическую проблематику разрабатывают исследователи, какими новациями отмечен терминологический словарь музыковедения, какие методологические вопросы поднимаются в научном сообществе. Анализ периодики показал интерес исследователей к творчеству российских и зарубежных композиторов, а также формирование отдельных «ареалов», связанных, с одной стороны, с изучением композиторских школ Европейского Севера, а с другой — с изучением современных явлений в странах дальневосточного региона. Один из вопросов, поднимаемых в российской искусствоведческой периодике, связан с проблемами духовной музыки.

Эта тема вбирает себя и проблемы сакральных жанров, в которых работают современные российские композиторы, и проблемы социокультурного характера, связанные с историческим контекстом.

**Ключевые слова:** современная музыка, российское музыкознание, российская научная периодика, анализ музыковедческих исследований, музыкальные жанры

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### *Introduction*

The first quarter of the 21st century is a chronological milestone, a right moment to take a look back. In this work, a retrospective look will be taken at the corpus of scholarly texts on contemporary music published in Russian art history journals in 2022–2024.

The review of Russian musicological periodicals will focus on the issues analyzed in articles and some directions of scholarly research reflected in the publications. The comparative aspect, i.e., comparison with foreign scholarly knowledge, will not be considered, which does not mean the need for comparative analysis is rejected. The reason is that this consideration requires a separate study: scholars have already produced a rich body of specialized literature on the music of recent decades. The present article continues the series of analytical reviews on the current state of Russian scholarly periodicals started by fellow musicologists who addressed the issues of opera coverage [1]. Information is obtained from Russian musicological publications, including journals of a broader art-historical scope:

1. *Actual Problems of High Musical Education* (Glinka Nizhny Novgorod State Conservatory, *Illustration 1*);
2. *Bulletin of Vaganova Ballet Academy* (St. Petersburg);
3. *Journal of Musical Science* (M. I. Glinka Novosibirsk State Conservatory);
4. *Vestnik of Saint Petersburg University. Arts* (*Illustration 2*);
5. *Bulletin of the Saratov Conservatory. Questions of Art Studies*;
6. *Vremennik Zubovskogo Instituta / Annals of the Zubov Institute* (Russian Institute of Art History, St. Petersburg, *Illustration 3*);
7. *The Journal of the Society for Theory of Music*;
8. *Art of Music. Theory and History* (State Institute for Art Studies, Moscow, *Illustration 4*);
9. *Music. Art, Research, Practice* (N. G. Zhiganov Kazan State Conservatory);

10. *Music Academy* (Kompozitor Publishing House, *Illustration 5*);
11. *Music Journal of Northern Europe* (Petrozavodsk State Glazunov Conservatoire);
12. *Journal of Moscow Conservatory* (*Illustration 6*);
13. *Opera Musicologica* (St. Petersburg Rimsky-Korsakov State Conservatory);
14. *Problemy muzykal'noi nauki / Music Scholarship / Russian Musicology* (Gnesin Russian Academy of Music, *Illustration 7*);
15. *Contemporary Musicology* (Gnesin Russian Academy of Music);
16. *Scholarly Papers of Gnesin Russian Academy of Music* (*Illustration 8*);
17. *South-Russian Musical Anthology* (S. Rachmaninov Rostov State Conservatory);
18. *Philarmonica. International Music Journal* (Nota Bene Publ.).

#### *Russia, West, and East*

What topics were addressed in the Russian musicological publications of the last three years? The corpus of texts reflects a wide range of contemporary musical phenomena; it can be said that scholars are equally interested in the works of both Russian and foreign composers.

Scholars closely examine the works of major composers of the 20th and 21st centuries, uncovering original research dimensions in this rich layer of artistic culture: hermeneutics of Luciano Berio's *Sinfonia* [2], aesthetics of paradox in the compositional technique of György Ligeti [3], comparison of Luigi Nono's opera *Al gran sole carico d'amore* and Ludwig van Beethoven's *Fidelio* [4], spatiotemporal distribution of Arvo Pärt's sound material [5], complex genre fusion in Sofia Gubaidulina's composition *Alleluia* [6], variations on the theme of Bach's chorale *Es ist genug* by Edison Denisov in the context of the three-century history of its interpretations [7], Alfred Schnittke's allusions to the music of Johannes Brahms [8], and instrumental theatre of Rodion Shchedrin [9]. Their music and associated thoughts promote scholarly inquiry. The works of younger composers also attract the



Illustration 1.  
*The Journal of Glinka Nizhny Novgorod  
State Conservatory*

attention of musicologists: studying the material is the *sine qua non*, i.e., the necessary condition in the reception of contemporary music, with the horizons of our understanding constantly expanding.

This positive trend is promoted by the activities of scholars methodically analyzing the works of composers who were either little or not at all studied in Russian musicology. As evidenced by journal content, recent years have seen a rather significant expansion of scholarly information on the works of Danish and Norwegian composers. The names of Bent Sørensen, Per Nørgård, Martin Romberg, Simon Steen-Andersen, and Poul Ruders appear more often on the pages of domestic periodicals. Their works are considered in the context of contemporary issues of musicology: individual methods of compositional technique [10; 11],

genre experiments [12; 13], or esthetic issues [14; 15]. All of this contributes to a more comprehensive and substantive perception of the diverse landscape of contemporary music.

As for the works of American and European composers, this area of research has been explored by Russian scholars for a long time. Below are just a few examples showing various aspects that are of interest to musicologists in the study of the phenomena of American musical culture: the titles of works and “language games” in



the music of John Coolidge Adams [16]; the creative collaboration between the composer Michael Gordon and the director Bill Morrison [17]; the third quarter of the 20th century as an important period in the history of American music [18]. The European artistic practice is represented in publications by the names of major composers: John Adams [19], Luciano Berio [20], Harrison Birtwistle [21], Marc-André Dalbavie [22], György Ligeti [23], Tristan Murail [21; 24], Michael Nyman [25], Fausto Romitelli [26], Kaija Saariaho [21; 27; 28], John Tavener [29], Ivan Fedele [30], Brian Ferneyhough [31], Salvatore Sciarrino [32], Georges Aperghis [33], etc. The articles consider a wide range of issues, from the details of compositional techniques, features of musical material [22; 24; 26], and artistic and esthetic interpretation [19; 23; 25; 29] to the nature of national identity [33] and the world picture formed by the titles of works [21].

Scholars also analyze various aspects of the works of Russian composers: the literary basis of Yuri Butsko's oratorio *The Legend of the Pugachev Rebellion* [34], the concept of "active music" by Alexander Vustin [35], the dialog with Mozart's music in the work of Boris Getselev [36], new solutions to the problem of "folklore and composer" in the works of Kirill Volkov [37], Catholic chants by Nikolai Karetnikov [38], structural poetics of instrumental music by Nikolai Korndorf [39; 40], ballets of Alfred Schnittke [41], Rodion Shchedrin as a librettist [42], etc.



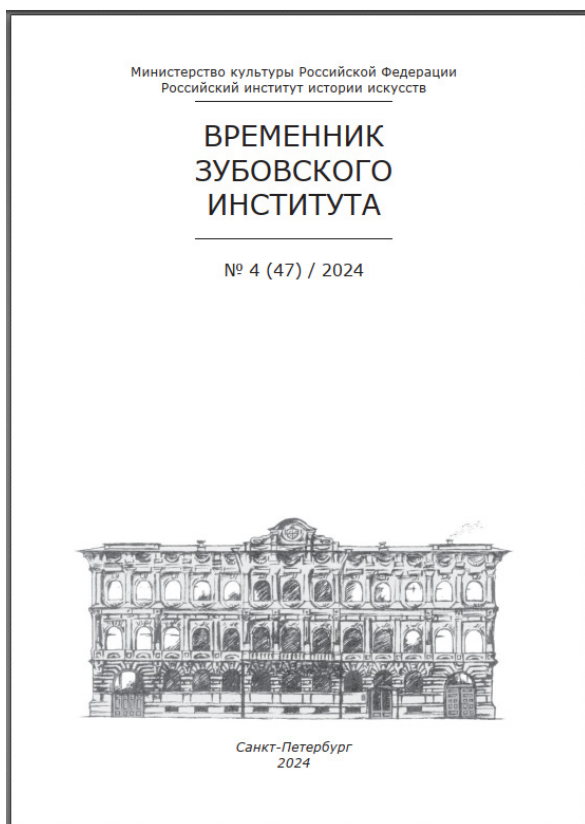
*Illustration 2*  
*Vestnik of Saint Petersburg University. Arts*



Noteworthy is that a diverse oriental subject matter is perfectly incorporated into the scope of Russian art history journals. What is meant here is the numerous studies on the music of contemporary Chinese composers (Tan Dun [43], Wang Xilin [44], Wang Jianmin [45], Luo Zhongrong [46], etc.). The publication of scholarly works on contemporary Chinese music can usually be attributed to the activities of young researchers from this country studying at Russian music universities.

### *Sacred Music: A Revived Tradition*

Sacred themes embodied in the works of contemporary Russian and foreign composers constitute one of the issues that are currently comprehensively explored.



*Illustration 3.*  
*Vremennik Zubovskogo Instituta*  
*(Annals of the Zubov Institute)*

When discussing contemporary sacred music, Natalia Gulyanitskaya examines the works of composers from the Gnesin House: Kirill Volkov, Valery Kikta, Alexey Larin, Andrey Mikita, Andrey Golovin, Vladimir Dovgan, and Valery Pyankov. Reflecting on the genre and textual aspects of their works, the scholar raises questions about how canonical/non-canonical and traditional/modern elements are combined in this music [47]. The issue of combining the avant-garde language and Orthodox spiritual tradition in the 1960s–1990s Soviet music is considered by Svetlana Savenko in a broad sociocultural context [48]. *Musica sacra versus musica nova* is a logical construct underlying the reflections on the artistic language of three avant-garde composers: Nikolai Karetnikov, Alfred Schnittke, and Sofia Gubaidulina. Analyzing the links with the liturgical

tradition, which became increasingly apparent in the music of these composers over time, the researcher reveals how the church theme was introduced into academic music. “Book learning” and the work of Soviet composers in the field of applied music (historical theatre productions and films) contributed to the fact that the musical language became imbued with the intonations of Old Russian chants, sacred texts, and liturgical genres.

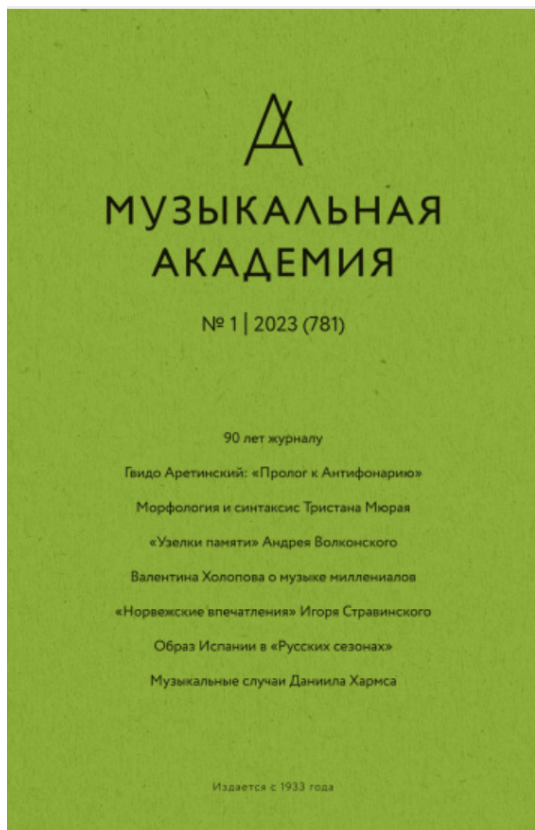
### *Methodology*

Methodological issues form an integral part of any musicological research. It is clear that modern musicology cannot do without constantly improving its toolkit; therefore, the need arises to reflect on the current problems related to the choice of methodological techniques and the substantiation of their relevance.

In Tatiana Tsaregradskaya’s article “Contemporary Music and the Methods of its Analysis” [49], this issue is considered in the context of methodological approaches presented in the reports that were given at three European Music Analysis Congresses (2014–2021). Having analyzed the topics of speeches given at the grand-scale 2021 Moscow Forum, the author concludes that in over two decades of the 21st century “nothing fundamentally new has been discovered in musical theory and analysis, and music theory has yet to see fundamental studies or any breakthrough theories to emerge” [Ibid., p. 80–81]. As noted by the researcher, the words “has yet to see” sound encouragingly optimistic, leaving room for the accumulation of observations about specific phenomena, which can serve as an



*Illustration 4.*  
*Art of Music. Theory and History*



*Illustration 5.*  
*Music Academy*

impetus for the creation of new musical theory approaches.

Methodological issues are relevant not only in research activities but also in the educational process. “Scholarly studies and pedagogy constitute an integrated field of professional education, including music education. This is especially true for higher education...” This statement of the famous scholar and methodologist captures the wealth of experience of pedagogical work [50], which is inseparable from the idea of introducing a course of contemporary music into the university curriculum, which was innovative for its time (late Soviet years). Reflecting in her article on improving the teaching of harmony, Natalia Gulyanitskaya proceeds from the perspective of broad humanistic knowledge and emphasizes the need for a deep understanding of the concepts of method, procedure, and methodology

and the distinction between them [51].

### *Terminology*

As for the musicological vocabulary and the introduction of various terminological innovations, it is possible to find examples of such scholarly pursuits both in works considering a whole range of problems and in special articles aimed at exploring the language of modern musicology.

In particular, the article of Alexander Sokolov focuses on the concept of *post scriptum*. Summing up the considerations regarding the considerable methodological potential of the term, which may seemingly sound somewhat metaphorical, the

scholar notes that “despite its obvious non-specificity, the metaphor *post scriptum* (as afterword) can still serve as a tool for cognition of various phenomena in artistic culture” [52, p. 365]. Of note is that irrespective of the linguistic form of new terminological units, their importance is determined by their scholarly use.

Noteworthy are other Latin words that are used in the texts of Russian musicologists as terms, i.e., words of scholarly language. *Musica pura* and *musica impura* are the terms used by Levon Hakobian to describe the music of Bernd Alois Zimmermann and his compositional technique, which would subsequently be classified as a method of polystylism (Alfred Schnittke’s terminology) [53]. However, the scholar does not limit himself to the designation that is firmly established in the lexicon of modern musicology, proposing to use a new terminological expression — *musica impura concettuale*. Hakobian notes: “The author of *Die Soldaten* was the true founder of the most influential movement, for which I will allow myself to introduce the term *musica impura concettuale*. In my opinion, it is more adequate, more precise, and broader in meaning than ‘polystylism’” [Ibid., p. 67].

The term *musica impura*, introduced by Hans Werner Henze, plays an important role in Alexander Ryzhinsky’s discussion of this composer’s writing technique. In his oratorio *Das Floß der Medusa*, Henze used a polylingual textual basis, characterized, as the musicologist notes, by “the diversity of literary sources and the simultaneous use of series of words in Italian and German” [54, p. 26]. For Henze, it is not only



Illustration 6.  
*Journal of Moscow Conservatory*



the effect of the contrast between the phonetics of different languages that is significant but also the deep semantics of the texts representing the world of the living and the world of the dead. The composer's work with words, along with other writing techniques, allowed the scholar to assert: "Thus Henze's *musica impura* can be understood as opposition to the *pure art* principle that prevailed in post-war musical art" [Ibid., p. 25].

In terms of scholarly (terminological) topics, of interest is the article by Svetlana Lavrova on the concept of "sound object" [55]. The works that explore the concepts relevant to musicology, such as "postmodern" [56] and "metamodern" [57; 58], include a Russian text "Modern / Postmodern" [59] published by the French composer and musicologist Pierre Boulez. Other lexical units whose content

is discussed in Russian musicological periodicals could be mentioned as well: interparadigmatic state [60], "author function" [61], and others.

### *Choral Music*

Scholarly texts on contemporary choral compositions essentially constitute a special branch of *Russian musicology*, which has emerged in recent years. A considerable number of articles on choral music written by major European composers and that of entire movements are available [62]. The musical figures whose works are analyzed include Iannis Xenakis [63], Mauricio Kagel, György Ligeti, Luigi Nono, Krzysztof Penderecki [64], Hans Werner Henze, Heinz Holliger [65], Karlheinz Stockhausen, and others. The scholarly apparatus established in these studies (study of choral texture,



Illustration 7.  
*Russian Musicology*

textual basis, timbral structure, and vocal technique) finds further application with respect to other composers. This refers to the choral music of Russian composers: Alexander Tchaikovsky, Kuzma Bodrov, and Efrem Podgaitis. Their works, in which the choral part – often interpreted as a true “vocal orchestra” – is combined with the sound of solo instruments (domra, accordion, and piano), are considered to be a peculiar phenomenon [66].

The appearance of such works in Russian music, which are inspired by outstanding instrumental soloists, is attributed by researchers to a new direction “in the development of contemporary choral and domra music” [Ibid., p. 31]. Drawing on the experience in staging such works, which implies a theatricalization of the performance, the authors of the work on this topic conclude that “the diversity of functions performed by the chorus, which is as great as its dramatic roles in an opera performance, indicate the viability and prospects of the union of choir and domra not only on the stage but also in the field of musical theatre” [Ibid.].

#### *Musical Theatre*

Musical theatre works created in the 20th and 21st centuries (this notion encompasses both opera and ballet genres) are a constant subject of musicological research. A study of the topics covered by the 2022–2024 articles reveals a whole range of different historical and theoretical issues. Without attempting to provide



*Illustration 8.  
Scholarly Papers  
of Gnesin Russian Academy of Music*



a comprehensive overview of all the publications, let us note only some of the topics addressed in them. Researchers are interested in certain opera genre varieties, such as mono-opera [67], documentary opera [68], conceptual “opera of ideas,” mystery opera, dystopian opera, digital-opera [69], or the very shifting of opera genre toward performativity [70], etc.

### Conclusion

The issues of contemporary musical art as reflected in journal publications indicate that scholarly thought progresses in many directions; authors aim to interpret not only certain artistic phenomena but also associated processes. Noteworthy is that articles give much attention to 21st century music, including the latest music. In this respect, musicological reception is similar to critical reception. Articles published in current scholarly periodicals constitute an important part of the overall amount of research on contemporary music, along with monographs, collected works, conference proceedings, specialized Internet portals, and sometimes very informative premiere announcements. They provide a means to assess the range of issues that are of most interest to musicologists. The cognitive strategies used by scholars in their research cannot remain unchanged, which prompts a continuous reflection on the musicological approaches and the language of scholarly description. In common with musical modernity, modern musicology is in constant movement and development, from music to knowledge.

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