

Abstracts

Mikhail Saponov

Corno da Caccia: a Lost Voice in Modern Interpretations of Bach's Music

Today Johann Sebastian Bach's Mass in B minor is generally performed with the corno da caccia replaced by another instrument. Yet, the performing range of a corno da caccia in D, an instrument with a seven foot bore (mostly cylindrical) used in Bach's time and also called *welsche Trompete*, was different from that of the instruments used today as replacements. For instance, a baroque horn in D basso, the most usual substitute, plays the Corne da caccia part in Bach's Quoniam aria an octave lower, but Bach's instrument could not perform it in that low register. Researchers who favour the *lower octave* version and assume that a corno da caccia and a horn are essentially the same provide no convincing argument in support of the acceptability of the substitution. The author claims that in historically informed performances of Bach's music corno da caccia is essential and that any substitution of the period instrument results in a radical remaking or a violation of the original text.

Keywords: *Bach studies, history of performance, source studies, baroque brass instruments.*

Mikhail Mishchenko

On the Concept of the B – A – C – H Motif (Melosophical essay)

The author offers his view on the four-note motif that J. S. Bach used as a musical signature, investigates its melodic configuration, its constructive and expressive significance, explains why this four-note sequence exhibits characteristic Bachian musical interconnection of tones, thus being symbolic for the whole of Bach's music, and describes the motif as a model for the interval pattern used in all classical European music.

The author draws upon the ideas of Isaiah Braudo, Yakov Druskin, Ernst Kurth, and Rudolf Steiner.

Keywords: *Bach, B – A – C – H, Kurth, Steiner, melosophy, musical ornamentation, gruppetto, largo.*

Leonhard Deutsch

Das Problem der Atonalität und das Zwölftonprinzip (The Atonality Problem and the Principle of Dodecaphony)

Translation, foreword and notes by Tatyana Bershadszkaya

This is Prof. Bershadszkaya's translation of Leonhard Deutsch's article published in *Melos* (1927). The article offers a view, unusually modern, on the pitch organisation of music called nowadays atonal by most musicians. L. Deutsch, based on Schoenberg's *Harmonielehre*, denies the concept of *atonality* and attempts to detect laws of inner connection of pitches in music which no longer uses classical diatonic scale; laws based on aural perception rather than mathematic calculation.

L. Deutsch comes to a conclusion about a deep relationship of pitch systems of *tonal* and dodecaphonic music.

Keywords: *Schoenberg's dodecaphony, tonality, atonality, musical theme.*

Yekaterina Vlasova

Propagandistic Art. Early Bolshevik Music Organizations

The article is an overview of the musical situation in Russia of 1920s. The early postrevolutionary years was a period when a new, politically charged, 'propagandistic' music emerged and gradually, promoted by official bodies, gained a strong position.

The article includes the first, previously unpublished, version of the declaration issued by the music department of the people's commissariat for education.

Keywords: *revolution, propaganda, 'propagandistic' music.*

From E. Kaplan's Personal File

Prepared for publication by Mikhail Aleinikov

Emmanuel Kaplan was a singer (tenor), opera director and teacher. He served as a director for the Maly Opera House (former Mikhailovsky Opera) and the Kirov State Academic Opera House (former the Imperial Mariinsky Opera) and taught at the Leningrad Conservatory and the Russian Academy of Arts. E. Kaplan was a key figure in creating the musical drama directing department and the opera directing school at the Leningrad Conservatory. In 1949 he was dismissed from his position at the opera directing school and in 1951 resigned from the Conservatory.

The documents provide an insight into the atmosphere of the 20s and a situation in which the opera studio at the Conservatory where E. Kaplan staged his experimental productions existed.

The documents include a previously unpublished V. Meyerhold's letter addressed to E. Kaplan, which testifies to V. Meyerhold's appreciation of Kaplan's pedagogic and directing initiatives.

Keywords: *Kaplan, Meyerhold, Opera Studio, Directing Department, St. Petersburg Conservatory archive.*