

## Abstracts

Philip Gossett

### *A New Source for Donizetti's Maria di Rohan*

Donizetti produced one of his last and finest Italian operas, *Maria di Rohan*, for Vienna in the Spring of 1843. Later that same year he revised it for Paris, transforming the dramaturgically crucial role of Armando di Gondi from a „second tenor“ to an important „mezzosoprano“ part for the great singer Marietta Brambilla. Among other things, he added a Ballata for Gondi in Act I and a Romanza for the same character in Act II. The role, though, has been known thus far from a Ricordi printed edition that presents a poor realization of the part (Donizetti himself complained about it), omitting most of Gondi's participation in ensembles within the first act. In the library of the Saint Petersburg Conservatory (kindly brought to my attention by Larissa Miller, the Head of the Research Division of the Department of Manuscripts) there is an autograph page of Donizetti in which the composer notates the entire role of Gondi for mezzosoprano, transforming our knowledge of the part and, for the first time, allowing a complete performance of the opera as the composer planned it for Paris.

Anna Bulycheva

### *Song in Romantic Opera*

The article tracks the evolution the song used in opera went through during the 19th century. The author bases her study on Western and Russian operas, still in repertoire as well as no longer performed, of different genres: operas by Glinka, Verstovsky, Serov, Tchaikovsky, Mussorgsky, Gretchaninov. Special attention is paid to Rimsky-Korsakov's operas whose names allude to Russian historical song genres (bylina, koliadka).

In the article the song is regarded both as a form and material for musical composition. The author analyses the role the song played in creating the „Russian style“ and, drawing upon Romantic poetics, examines the song's function in dramatic performance.

Vera Nilova

### *Minority Culture as Part of the Political Project, or Finland in Search of National Identity*

The article describes the development of the idea of the Finnish national identity and its influence on literature (Lönnrot's *Kalevala*) and music (Sibelius's *Tapiola*). Particular attention is paid to the philosophical views of Johan Snellman, who determined the main tendencies in musical composition during the period of Finland's autonomy. The author attempts to interpret the last symphony by Sibelius in the context of modernist tendencies of the period.

Evgenia Khazdan

*Collection of Yiddish Folk Songs to the 20th  
Anniversary of the October Revolution*

The collection of songs *Yidishe folkslider mit notn*, published to mark the 20th anniversary of the October revolution, contained more material and had better typography than any previous publication of this kind. It was essentially the first anthology of Jewish folk music. According to the publisher's information, the authors of the collection are M. Beregovsky, a prominent folklore scholar, and I. Feffer, a well-known Yiddish poet. Yet, archive data suggest that it was not until the final stage that I. Feffer joined the work on the collection. The article attempts to clarify the nature and reasons of collaboration of Beregovsky and Feffer.

Maria Bakun

*F. Poulenc, Sept répons des Ténèbres — History of Composition*

The article deals with *Sept répons des Ténèbres*, one of the most important musical compositions of Poulenc and the last of his sacred works, which has evaded the attention of Russian musicologists. The author tells how Francis Poulenc created *Sept répons des Ténèbres*, and outlines the influence the responsory made on the French sacred music in the 17th and the 18th centuries.

*From S. Savshinsky's Personal File*

Prepared for publication by Yanina Gurova

The documents from the dossier of Samary Savshinsky, pianist, teacher, and musicologist, from the archive of the St. Petersburg Conservatory are supplemented with information from other sources. The documents fall into two groups: one describing the evolution of Savshinsky's not always easy relations with Pavel Serebryakov, the director of the Conservatory, and another containing Savshinsky's work documents.