

Abstracts

Andrei Alexeev-Boretsky

Anton Rubinstein's diploma

Five months after the St Petersburg Conservatory opened, Anton Rubinstein, its first director, passed the examination and received the status of a 'free artist', the status anyone who successfully completed a conservatory course was entitled to. But the actual diploma was not handed to him until five years later, when he was succeeded as director by Nilolay Zarembo. The article uses material from archives in St Petersburg.

Keywords: *St Petersburg Conservatory, A. Rubinstein, 'free artist' status, music education, codex, Russian Musical Society, grand duchess Elena Pavlovna.*

Arkadiy Klimovitsky

Mikhail Azanchevskiy, director of the St Petersburg Conservatory

First thing Mikhail Azanchevskiy did when he became director was he invited Nikolay Rimsky-Korsakov to teach. M. Azanchevskiy's years of directorship were few but seminal; he was director from 1871 to 1876. His reforms shaped the first Russian conservatory and set the tone for how music was to be taught in Russia.

Keywords: *St Petersburg Conservatory, M. Azanchevskiy, Russian Musical Society, grand duchess Elena Pavlovna, music education.*

Andrei Ivanov

Karl Davydov's Concerto no.1 for Cello and Orchestra

A. Ivanov investigates European music styles which influenced the form and imagery of *Concerto no.1 for Cello and Orchestra* by Karl Davydov, a cellist who was director of the St Petersburg Conservatory from 1876 to 1887.

Keywords: *cello concerto, K. Davydov, St Petersburg Conservatory, virtuoso, compound form.*

Kirill Diskin

Books from Prof. Julius Johansen collection in the St Petersburg Conservatory Library

Prof. Julius Johansen was director of the St Petersburg Conservatory in 1891–1897. Books which came from his collection to the Conservatory Library prove an important source for

research into the history of Russian music theory and education as well as its relation to music theory and education in Western Europe.

Keywords: *J. Johansen, music theory, harmony, music education, St Petersburg Conservatory, music library.*

Tamata Skvirskaya

Peter Tchaikovsky as a St Petersburg Conservatory teacher

Peter Tchaikovsky, who was among the first graduates of the St Petersburg Conservatory, was one of its first teachers. Archive documents show that Tchaikovsky, while being a Conservatory student, assisted Nikolai Zarembo in teaching the compulsory harmony class, which means that it was in St Petersburg that Tchaikovsky's teaching career began.

Keywords: *St Petersburg Conservatory, P. Tchaikovsky, N. Zarembo, A. Rubinstein, harmony, music theory, pedagogy.*

Yury Semenov

Khristofor Kushnarev's organ music manuscripts in the St Petersburg Conservatory Library

Khristofor Kushnarev's organ music manuscripts, apart from containing invaluable material for researchers of Kushnarev's music, shed some light on the organist Isai Braudo's method of working with scores. Yu. Semenov investigates early versions of Kushnarev's *Passacaglia* for organ, previously neglected by researchers, and reveals the decisive role Braudo played in creating *Passacaglia's* final version of 1929 and in its rendition of 1965. A comparison of *passacaglias* of 1925 and 1965 reveals the evolution of Braudo's acoustic imaginings.

Keywords: *Kh. Kushnarev, I. Braudo, organ, passacaglia, fugue, St Petersburg Conservatory, Universal Edition.*

Lidia Ader

Vanguard headquarters (the quarter tone music society in the Petrograd Conservatory)

In 1923 a quarter tone music society was formed in the Petrograd Conservatory. Its founder, its guiding hand and the most active member was Georgiy Rimsky-Korsakov (1901–1965), Nikolay Rimsky-Korsakov's grandson, then in his third year at the Conservatory studying composition with Maximilian Steinberg.

Keywords: *the Petrograd/Leningrad Conservatory, quarter tone music, G. Rimsky-Korsakov, M. Steinberg, I. Vyshnegradsky.*

Andrei Alexeev-Boretsky

*Notes to the history of Nikolay Zarembo's directorship
(based on grand duchess Elena Pavlovna's correspondence)*

The article, based on previously unpublished Nikolay Zarembo's letters to grand duchess Elena Pavlovna, gives insight into minor aspects of how the Conservatory's teaching staff were taken on during N. Zarembo's directorship from 1867 to 1871.

Keywords: *St Petersburg Conservatory, N. Zarembo, grand duchess Elena Pavlovna, Yu. Stockhausen, L. Auer, H. Nissen-Saloman, C. Everardi, L. Heritte-Viardot, A. Winterberger, A. Dreyschock.*