

## Abstracts

Eugeny Klimin

### *A bell cast in Pskov in the first half of the 16th century*

In 2010, an island on Pskov Lake saw the discovery of a church bell previously considered permanently lost. The article relates the history of the bell, describes its decoration, the inscription on its surface, and pays special attention to its sound characteristics.

Keywords: *church bells, bell-founding, campanology, bell acoustics, bells cast in Pskov, the Andreyevs bell-caster family.*

Alexandra Maksimova

### *Arnošt Vančura's opéra féerie Arkhideich to words by Catherine II*

The opéra féerie *Arkhideich*, written by Arnošt Vančura, a composer coming from Bohemia, to words by Catherine II, had its first stage performance in 1786 in the Hermitage Theatre in St Petersburg. Alexandra Maksimova examines the libretto and score of the opera from Mariinsky Theatre Library in St Petersburg, focusing on dance scenes.

Keywords: *Catherine II, Arnošt Vančura, Ernst von Wanczura, Arkhideich, Ivan Tsarevich, music theatre, opera, ballet.*

Igor Vorobyev

### *The place of cantata and oratorio in bolsшой stil (grandiose style) during its dominance in the Soviet music in the second half of the 1930s to the beginning of the 1940s*

Igor Vorobyev investigates the place cantata and oratorio occupied in *bolsшой stil* (grandiose style) during its first period of dominance in the Soviet music, which lasted from the second half of the 1930s to the beginning of the 1940s. Taking the case of Yu. Shaporin's symphony-cantata *Na pole Kulikovom* (On the Kulikovo Field) he explores the mutual influence of the totalitarian mythology and the system of symbols used in classical Russian art.

Keywords: *cantata, oratorio, totalitarian mythology, Sergei Prokofiev, Yury Shaporin, symphony-cantata Na pole Kulikovom (On the Kulikovo Field).*

Yevgenia Khazdan

### *Sofia Levkovskaya's instrumental theatre*

Yevgenia Khazdan takes a close look at compositions from 2000 to 2011 by Sofia Levkovskaya, a composer who lived and worked in St Petersburg, and examines artistic devices she used

in theatricalising performances of her music: the personification of musical instruments and the connecting of music with stage action and video.

Keywords: *Sofia Levkovskaya, music of the 20<sup>th</sup> and 21<sup>st</sup> centuries, instrumental theatre, artistic performance, multimedia compositions.*

Alexander Kharkovsky

*Strange years (reminiscences of the Soviet Union of the 1970s and 1980s)*

Alexander Kharkovsky casts his mind back to his school and conservatoire years. He describes troubles one had to go through to get the information, both general and technical, the gaps in the availability of information which existed back then, the extent to which the education was ideologically biased and shares his view on how all the above shaped the minds and formed opinions about art and culture.

Keywords: *Soviet Union, conservatoire, library, accessibility of information, radio, encyclopaedia, Iannis Xenakis, ideological indoctrination in education, censorship.*