

Abstracts

Anna Arevshatyan

Gregory of Nyssa and mediaeval Armenian musical aesthetics

Anna Arevshatyan investigates the role Gregory's of Nyssa ideas played in developing the musical aesthetics in Armenia during the Middle Ages, the ethos of music and the octoechos system in particular. A. Arevshatyan traces Gregory's of Nyssa influences in Armenian texts dating from the Early Middle Ages to the 18th century.

Keywords: *Armenia, the Middle Ages, translation, the Cappadocian Fathers, music, aesthetics, theory, exegesis, the octoechos system.*

Sergey Frolov

Did M. I. Glinka visit Moscow in the autumn of 1826?

While the majority of Glinka's biographers hold that M. I. Glinka first visited Moscow in 1828, some authors, basing their opinion on one of V. V. Stasov's letters, think that Glinka may have visited Moscow earlier, in 1826. S. Frolov's textual analysis of Stasov's source reveals that it does not give a clear date of Glinka's visit. Moreover, the context in which Glinka's first visit to Moscow is mentioned makes it impossible to put 1826 as the date of the visit.

Keywords: *M. I. Glinka, Moscow, V. V. Stasov, year 1826, year 1828.*

Anna Petrova

Russian opera on the Parisian stage

Anna Petrova traces the history of the opera company created by Russian emigrants in Paris in 1929. Drawing on material from French national archives and private collections, analysing French and Russian émigré periodicals from the 1920's and 1930's, A. Petrova shows the opera company's role in popularising Russian music in Paris in the epoch after Diaghilev.

Keywords: *Russian opera, emigration, Théâtre des Champs Elysées, Le fonds Montpensier, Alexey Tsereteli, Maria Kuznetsova, Feodor Chaliapin, Korovin, Bilibin, Benois.*

Marina Vasil'tsova

*N. A. Rimsky-Korsakov editing M. P. Mussorgsky' *The Marriage (Zhenitba)**

Marina Vasil'tsova analyses Mussorgsky's manuscript of *The Marriage (Zhenitba)* of 1868 with editor's notes, the opera piano score published in 1908, and Rimsky-Korsakov's manuscript of the orchestration of the opera's first scene. Vasil'tsova's intensive analysis of the texts shows

that Rimsky-Korsakov used two approaches in editing M. P. Mussorgsky's *The Marriage*, which she identifies as *technical* and *creative*.

Keywords: *The Marriage (Zhenitba)*, M. P. Mussorgsky, N. A. Rimsky-Korsakov, manuscript, edition, score, orchestration.

Dzerassa Dzlieva

The couple dance in traditional Ossetian culture

Dzerassa Dzlieva investigates the development of the Ossetian couple dance through history, the transformation of its elements, its movements and steps. Dz. Dzlieva describes existing Ossetian dance forms, dance etiquette, and dance music.

Keywords: *Ossetian folk dance, couple dance, хъазт, хонгæ кафт, зилгæ кафт.*

Tamara Skvirskaya

The Romanov family memorabilia in the collections of the library and the museum of the St Petersburg Conservatory

Tamara Skvirskaya describes documents in the collections of the library and the museum of the St Petersburg Conservatory related to the Romanov family. The dates of these documents range from the 18th to the 20th century and some of them are in the handwriting of the royal family members. The documents show the Romanovs as connoisseurs and benefactors of music and shed light on their connection with the Russian Music Society.

Keywords: *the St Petersburg Conservatory, the Russian Music Society, royal family, the Romanovs, autograph.*