

## Abstracts

Paul Haug (Pavel Gauk)

### *Alexander Gauk. Sketches to the conductor's portrait*

Paul Haug (Pavel Gauk), an author, a pianist, and a painter, reminisces of his father, Alexander Gauk (1893–1963), a famous conductor, and contemplates about music in Russia.

Keywords: *A. V. Gauk, E. A. Mravinsky, E. F. Svetlanov, A. Jansons, K. Sanderling, A. Sh. Melik-Pashayev, D. D. Shostakovich, Yu. A. Shaporin, conducting, orchestra.*

### *Letters and telegrams from the correspondence between Alexander Gauk and Evgeny Mravinsky, Prepared for publication and annotated by Paul Haug, Olga Manulkina and Nadim Aidarov*

The article contains telegrams and letters from the correspondence between two famous conductors, Alexander Gauk (1893–1963) and Evgeny Mravinsky (1903–1988). The twenty-five documents are from private archives of Paul Haug (E. Mravinsky's letters) and A. M. Vavilina-Mravinskaya (A. Gauk's telegrams and letters).

Keywords: *Alexander Gauk, Evgeny Mravinsky, correspondence, the Leningrad Philharmonic, State Symphony Orchestra of Russia, conducting.*

Irina Golovacheva

### *'Innocent children' in Henry James's The Turn of the Screw and Benjamin Britten's opera based on that novel*

The article deals with the notions of childhood and childhood innocence, the central theme of Henry James's novel *The Turn of the Screw* and Benjamin Britten's opera of the same name based on Henry James's story adapted by Myfanwy Piper. I. Golovacheva views the children in the novel and the opera from the Jungian perspective. Her arguments she supports with evidence from B. Britten's letters, material from the Britten-Pears Foundation archives, and interviews with young singers who created the role of Miles.

Keywords: *childhood, innocence, 'The Turn of the Screw', Henry James, Benjamin Britten, William Butler Yeats, Carl Gustav Jung.*

Anastasiya Mursalova

*Benjamin Britten's Billy Budd viewed as a choral opera*

Anastasiya Mursalova investigates the genre of the music of the choral scenes and the role choir plays in the opera's dramatic concept and concludes that *Billy Budd* can be considered as a choral opera. The article contains the first, in Russian, detailed history of the opera's composition.

Keywords: *Benjamin Britten, Peter Pears, Eric Crozier, Edward Morgan Forster, Herman Melville, English music, opera, 'Billy Budd', choir.*

Georgios Kountouris

*Manolis Kalomiris in Kharkov, the development of his style*

G. Kountouris deals with the early period of Manolis Kalomiris's career, the years when he worked in Kharkov (then Russia and now Ukraine) and was influenced by composers of the New Russian School, N. Rimsky-Korsakov in particular. G. Kountouris investigates the nature and extent of this influence on Manolis Kalomiris, the founder of the Greek National School of Music.

Keywords: *Manolis Kalomiris, the Greek National School of Music, N. Rimsky-Korsakov, Kharkov, Athens.*

Jeanna Kniazeva

*Antonin Preobrazhensky, Jacques Handschin, and aid to Russian scholars in the early 1920s*

Jeanna Kniazeva writes about Jacques Handschin's activity in Switzerland in the early 1920s and, in particular, his call to relieve scholars in Petrograd from famine. The article contains a previously unpublished letter of Antonin Preobrazhensky to Jacques Handschin from the Handschin archive of the University of Würzburg and Russian translation of Handschin's writings in Swiss periodicals.

Keywords: *Antonin Preobrazhensky, Jacques Handschin, Petrograd, musicology, Petrograd academic society 'Dom Uchenykh'.*