

Abstracts

Galina Kopytova

A new reference guide to publications and manuscripts of Shostakovich's music

In collaboration with Olga G. Digonskaya, the author of the article prepares for publication a Reference guide to publications and manuscripts of Shostakovich's music. The forthcoming first issue will cover the period from 1914–1936 (from the early works to Symphony no. 4 op. 43). The article offers a critical overview of Western and Russian catalogues of Shostakovich's works and explains the principles of this new edition.

Keywords: *Shostakovich, Shostakovich archive, catalogue, reference edition, early works, theater music, cinematic music, suite.*

Evgenia Khazdan

Taxonomy of Genres in the Folk Songs of the East-European Jews: A New Angle

Preparing the first collection of Jewish folk songs for publication (1901), S. M. Ginsburg and P. S. Marek divided the material in groups according to genres. In the late 20th — early 21st century many editors of song collections forego assigning a specific genre to a song. The objective of the present article is to trace the change in the criteria for genre definitions and in the approaches to publications of song collections. An overview of collection of folk song in Yiddish, published in the period from 1901 to 2007, as well as comparative analysis of their structure allows the author to find “missing links” and to shed light to the reason for these changes of structure.

The author argues that it is necessary to depart from applying formal schemes, which were developed for music of other cultures, and offers a new approach to Ashkenazi folk songs, which takes into account the entire body of melodic models and their relationships to each other.

Keywords: *Traditional music culture of the East-European Jews, Ashkenazi folklore, Jewish song, Yiddish Song, Ginsburg, Marek, Kiselgof, Prilutski, Kipnis, Beregovski.*

Marina Pereverzeva

Musical Games Past and Present

The article offers an overview of the ludic techniques of composition from those described by Guido of Arezzo to those used in the era of Mozart to those invented in the twentieth century. The author offers detailed analysis of aleatoric compositions of the second half of the

twentieth century and explores continuity between aleatoric principles and the ludic devices composers had been using over the course of centuries.

Keywords: *music, game, composition, improvisation, chance, aleatoric composition, dice, mobile, competition.*

Alexandra Ustugova

Previously Unknown Letters from Boris A. Struve to Leo S. Ginsburg

This article examines unknown letters of the outstanding musicologist, professor of the Leningrad Conservatory Boris A. Struve (1897–1947) to his student, cellist Leo S. Ginsburg (1907–1981), a professor at Moscow Conservatory and an authority on the history of cello. This is the first publication of the letters that are kept in the archive of the Russian National M. Glinka Museum Consortium of Musical Culture. These letters provide not only valuable information about the scholarly environment of the time and these scholars' personal life, but also about their views on the history of the string instruments. The letters discuss the following issues: the use of tenor viols by Giovanni Legrenzi; Ariosti's usage of viol d'amour with metal strings and the authorship of the piece "Tableau de l'opération de la taille," published in the fifth collection of pieces for viol by M. Marais.

Keywords: *Boris Struve, Leo Ginsburg, correspondence, history of string instruments, Baroque musical instruments.*