

Abstracts

Sergey Korobeynikov

Max Reger's Bachianism, Illustrated on the Example of Fantasy and Fugue on BACH, Op. 46

The article presents an investigation of the relation of stylistic complexes of baroque and romanticism in the late 19th and early 20th century music which shows that the relation exhibits traits of both continuity and conflict. The investigation reveals that the axis of conflict is constituted by the opposition of harmony and dissonance. According to Reger, music harmony, regarded by him as a particular case of universal harmony, belongs to the past while the present is devoid of integrity and balance.

Keywords: *Bachianism, fugue, BACH-monogram, Max Reger, interrelation of styles.*

Laura E. Kennedy

"I begin writing, and then have second thoughts": Shostakovich and the Sketches for the Eighth Symphony

Shostakovich's sketch materials for Symphony No. 8 are located in the Moscow archives. They are piano score drafts that prefigure most of the details of the final work; yet amidst their pristine state of preparation, they contain a striking anomaly: two complete, different versions of the second movement that indicate a radical rethinking of the movement, even the entire symphony, at a near final stage of composition. This article traces the Eighth Symphony through Shostakovich's manuscripts and suggests both why Shostakovich rewrote the second movement and how his two versions illuminate expressive ideas in the symphony as a whole. By tracking his creative process, these manuscripts allow us to probe the compositional endeavor and aesthetic framework that shaped Shostakovich's thought and made this symphony, in his eyes, seminal to his creative output.

Keywords: *Dmitri Shostakovich, the Eighth Symphony, manuscript, sketch materials, piano score drafts, score, instrumentation.*

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Audiences' Behavior in Opera Houses in the Baroque Era

This paper reviews literary and visual sources which give an idea of different patterns of audiences' behaviour in opera houses in the 17th century. The author concludes that these patterns were determined primarily by the visitors' social class, different in each type of opera house (court, private, public etc.), and implicit norms of conduct, regulated by national temperament and acceptable ways of expressing it. At the same time, an opera house itself was active in shaping norms and patterns of public behaviour and opera house etiquette in particular.

Keywords: *baroque opera, opera house, audience, behaviour, Teatro delle Quattro Fontane, Teatro di San Cassiano, Teatro Novissimo, Grande Salle du Petit-Bourbon, Théâtre du Palais-Royal, Theatre Royal Drury Lane, Queen's Theatre, Queen's Theatre, Covent Garden.*

Konstantin Filimonov

*M. A. Lokhvitskaya-Skalon's Private College
of Natural Sciences for Women. The History of its Origin*

The article describes how M. A. Lokhvitskaya-Skalon's private college of natural sciences, one of the largest private educational institutions for women in tsarist Russia, came into being. The college, which originated as a private music school, provided education not only in natural sciences but also in languages, music, and art. M. A. Lokhvitskaya-Skalon's private college had a strong effect on educational institutions of the soviet period and so holds special interest for the study of the history of education in Russia.

Keywords: *music education in Russia, M. A. Lokhvitskaya-Skalon, Ippolit Rapgof, Fedor Rousseau, W. Kühner, State Institute of Music Education, Herzen State Pedagogical Institute (Leningrad), Rimsky-Korsakov Music College (St Petersburg).*