

Abstracts

Olga Digonskaya

The Unknown Piece of D. D. Shostakovich: 'Impromptu' for Viola and Piano

The article presents, for the first time, the unknown composition of D. D. Shostakovich, *Impromptu* for viola and piano op. 33 (1931), which was discovered in Central State Archive of Moscow, and a description of the composer's autograph. As a result of analysis of the autograph, as well as archival sources, it has become possible to identify the recipient of the inscription, written by Shostakovich in the autograph. Additionally, highlighted are the aspects of further research of the document, as well as the location of the opus within the broader context of Shostakovich's work.

Keywords: : *Shostakovich, Impromptu op. 33 for viola and piano, autograph, list of composition, Rivkin, Beethoven, The Turkish March (Rondo alla Turca).*

Ludmila Kovnatskaya

Shostakovich's 'Finnish Suite' within the context of music in Leningrad: a history of the manuscript

Shostakovich's *Seven Arrangements of Finnish Folk Song (Suite on Finnish Themes)*, a composition published in 2002, by the DSCH publishing house (M. A. Yakubov's edition), despite M. A. Yakubov's, A. I. Klimovsky's, and V. I. Nilova's studies of the work, continues to raise questions. One of the most prominent questions is regarding Shostakovich's source for the Finnish folk songs, which he used. The article examines the history of manuscript of the Suite and possible hypotheses are put forth regarding the way Karelian and Finnish songs fell into the composer's hands.

Keywords: '*Seven Arrangements of Finnish Folk Songs*', ('*Suite on Finnish Themes*'), *Karelian isthmus, folk expeditions, arrangements, The Phonogram Archive of the Institute for Russian Literature (Pushkin House).*

Constantin Floros

Hidden programs in instrumental music

The article is devoted to the issue of musical semantics. The author describes the phenomenon of music as a message which occupies an intermediate position between absolute and program music. The article arrives at the conclusion regarding the insufficiency of structural analysis and discusses examples of private messages in the music of Schumann, Berg, and Janacek, whose meaning becomes clear from private correspondence, composer's commentaries, and drafts.

Keywords: *musical semantics, music as message, program music, Beethoven, Schumann, Berg, Janacek.*

Polina Butsyk

Traditional Tibetan musical instruments: classification

The classification is based on traditional Tibetan typology of musical instruments and on the Hornbostel-Sachs system. Describing the instruments, the author gives information about their morphological features, method of production, application sphere, playing techniques, and symbolic meaning. The research is based on Tibetan written sources, including writings on music theory, tantric texts, dictionaries, encyclopedia, historical accounts, as well as on scholarly works by Western, Tibetan, and Chinese musicologists.

Keywords: *traditional musical instruments, Tibet, ethno-organology.*

Olga Kolganova

The first evening of 'The art of light and color' by Grigory Gidoni

In 1928, in Leningrad, in the Grand Conference Hall of the Academy of Sciences of the USSR, the first evening of 'The art of light and color' was held, and examples of the connection of music, dance, recitation and architecture with special lighting effects were demonstrated. The organizer of the unusual event was the artist Grigory Gidoni (1895–1937), who displayed the wide spectrum of possibilities, regarding the use of light and color equipment, invented by him. The article analyzes the documents that let us understand the place of Gidoni's experiments among the similar projects of the first decades of the twentieth century and their significance for future developments. The article is based on materials from private and public archives of Russia and Lithuania.

Keywords: *Grigory Gidoni, 'The art of light and color', light-orchestra, light-concert, light-theatre, Vladimir Baranoff-Rossine.*