

## Abstracts

Tatiana Shabalina

### *Discoveries in Saint Petersburg: new facts in J. S. Bach's biography*

The author describes text booklets for J. S. Bach's cantatas and Passions which she discovered in the National Library of Russia. These sources contain documentary information for chronology of the composer's works and reveal unknown facts of his biography. As few of such texts have survived, they are extremely valuable to Bach studies. The article deals in particular with the printed texts and manuscripts of Pentecost and Trinity cantatas of 1727, the printed booklets for the Passion oratorio performed at St Thomas' Church in 1734, and a new version of the St Mark Passion of 1744.

Keywords: *J. S. Bach, cantatas, Passions, chronology of Bach's works, National Library of Russia.*

Alexander Epishin

### *Trio sonata, the beginning of the instrumental dramaturgy*

The author uses the baroque trio sonata as a sample and addresses the problem, insufficiently investigated in Russian musicology, of how the concept of thematic unity in the early instrumental cycle of the Baroque period formed and developed. Originally, the sonata was different from earlier improvisatory genres (canzone, fantasia, toccata, capriccio, ricercare, and suite) in that the thematic connections between its movements were not defined. But in the second half of the 17th century the thematic affinity between movements of the trio sonata, and other instrumental genres as well, began to be regarded as a universal method of cyclic integration, a means of attaining the balance between dialectical oppositions of contrast and identity.

Keywords: *trio sonata, thematic unity, cycle, Corelli, Legrenzi, Couperin.*

Nina Drozdetskaya

### *Nicolay Lvov: music impressions, contacts and addresses*

Nicolay Lvov (1751–1803) was a man of wide ranging interests who wrote librettos for operas, compiled the first collection of Russian folk songs, and composed poems inspired by music. Yet, his musical legacy has not been well studied. This article investigates, based on historical documents, which locations and social contacts may have influenced N. Lvov's music and focuses on Lvov's poems written to music, a then-popular genre, and his letter to composer N. Yakhontov, who was writing the opera *Milet and Miletta* at the time.

Keywords: *Lvov, Italian opera of the 18th century, Italian musicians in Russia, literary group of and Kapnist, pastorale, opera pasticcio, songs to tunes, duet, ritornello.*

*From O. Nalbandian's Personal File*

Prepared for publication by Yanina Gurova

This article presents unpublished material out of Ovanes Nalbandian's dossier from the archives of the St. Petersburg Conservatory. Nalbandian was a well-known performing violinist and a teacher. In 1895–1942 he taught at the St. Petersburg Conservatory, where he became professor in 1908.

Keywords: *Nalbandian, St. Petersburg Conservatory, violin, quartet, Auer, Heifetz.*