

Abstracts

Richard Taruskin

The History of What?

Originally the preface to the six-volume edition of *The Oxford History of Western Music*, this paper attempts to define the field of study — what used to be called classical music — in a way that both distinguishes it from other musical repertoires and relates it to them. Emphasis is placed on its literate transmission and the social and stylistic consequences that have followed from that. Social and cultural contextualization is stressed as the source of musical meaning. Meaningful history is the history of action and discourse rather than a survey of artifacts. Historical agency is not the exclusive privilege of composers. The history of art is best narrated as a dialectic between agents and conditions that simultaneously enable and constrain their actions and mold their discourse, and between artifacts and those who make and use them.

Keywords: *historiography, literacy, Western music, music history, sociology of music, musical meaning.*

Mikhail Mishchenko

About Heroes of our time

The article, inspired by two recently published books about Mozart and Tchaikovsky, is a reflection on the contemporary musical criticism, the letter and spirit of history, life and creative work (man and artist), and plausibility and truth. Mikhail Mishchenko, a Goetheanist and a fierce opponent of textocentrism and document fetishism, critically reviews the contemporary biographical writings in the light of works by Rudolf Steiner and Karen Swassjan.

Keywords: *Mozart, Mozart studies, Abert, historical criticism, biography, Goethe, Tchaikovsky.*

Anna Bulycheva

A. Borodin's and N. Rimsky-Korsakov's versions of the opera Prince Igor

Anna Bulycheva describes how she restored Borodin's original version of the opera *Prince Igor* and argues that Borodin's opera was all but complete when N. Rimsky-Korsakov and A. Glazunov set about preparing it for publication modifying its style, plot, orchestration, and details of its characters. She also argues that N. Rimsky-Korsakov was influenced by his conception of *opéra féerie* when he made alterations to Borodin's original opera and that he added elements of the Russian revival and nascent art nouveau styles.

As the main source material Anna Bulycheva used the manuscript score prepared by Pavel Lamm and kept in the archives of the National Central Museum of Music Culture in Moscow.

Keywords: *A. Borodin, Prince Igor, version, N. Rimsky-Korsakov, A. Glazunov, P. Lamm.*

Sergey Khismatov

Arsenij Avraamov's Symphony of Industrial Horns

Sergey Khismatov attempts to define the nature of the *Symphony of Industrial Horns* (1922) by Arsenij Avraamov, a Soviet experimentalist composer, whether it is a music piece in its own right or the sound accompaniment to a festival show. S. Khismatov describes events underlying the creation of the symphony and adds some new details to the story of its first performance.

Keywords: A. Avraamov, *Symphony of Industrial Horns*, Russian Revolution of 1917, Proletkult, A. Gastev, 'International'.

Vladimir Somov

*The history of the St Petersburg conservatory's contacts with France.
Two letters from Pauline Viardot to Karl Davidoff*

Vladimir Somov tells the story behind the two letters, kept in the manuscript department of the library of the St Petersburg conservatory, written by Pauline Viardot, a French singer, in 1885 and sent to Karl Davidoff, an outstanding Russian cellist, a conservatory professor, and the director of the conservatory.

Keywords: Pauline Viardot, Karl Davidoff, the St Petersburg conservatory, France, correspondence, Russian church music, Nurok, Celine Mottet.