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Abstracts

Vyacheslav Kartsovnik

Scale, Monochord, Grammar: the St. Petersburg Manuscript of Guido of Arezzo's Micrologus

Manuscript Q.212 in the Library of the Russian Academy of Science, besides chapters 1 to 16 of Priscian's *Institutiones Grammaticae* (Priscianus Major), contains, on the last pages, chapters 2 and 3 of Guido of Arezzo's *Micrologus*, the part of the treatise giving a general description of the vocalisation of the musical scale and the division of the monochord.

The analysis of the handwriting and other features of this manuscript suggests that it was produced by students of a German monastery school. The fact that the chapters of Arezzo's *Micrologus* are found near Priscian's grammar, one of the most important medieval textbooks, testifies to their importance in general education and, in particular, the study of musical theory. Manuscript Q.212 allows us to examine the role the *Micrologus* played in the culture of the time, in the daily lives of teachers and students, and the ways in which copies of this work passed from one monastery school to another. This article clarifies the origin of the manuscript and the circumstances of its creation. The appendix contains the Latin text of the *Micrologus*, references and a Russian translation. Manuscript Q.212 helped students in their first steps in studying *artes liberales* of which, as Isidore of Seville put it, «without music, no discipline can be perfect».

Irene Guletsky

Manus Mysterialis: the Symbolism of Form in the Renaissance Mass

The article analyses the overall structure of the Renaissance Mass and argues that it contains, hidden in its fundamental level, sacred symbols originally addressed to a select circle of initiates. With the end of the Renaissance and the decline of the Ordinary as a genre, this arcane aspect of composition was lost to new generations of musicians. The arguments presented in the article are based on data provided by a computer program, specially developed by the author. The newly discovered symbols may become a key to understanding the complex and multi-layered meaning contained in the Ordinary of the Mass and suggest a previously unknown kind of correlation between the structure of musical compositions, architecture and works of visual arts of the period.

Kira Yuzhak

Duets from Clavier-Übung III: Unity in Diversity

Four duets from the *Clavier-Übung III* are a tonally organised sub-cycle of two-part fugues of different composition. The diversity of the imitative and contrapuntal means used by Bach, which arises from both the composer's great ingenuity and stunning craftsmanship, as well as from the features of two-part polyphony compositions in general (much discussed in the 18th century), reveals the uniform basis of Bach's duets – a double two-part imitation as understood by Anatoly Milka and is developed by his followers.

Galina Kopytova

*On the History of the Glinka and Rubinstein museums
at the St. Petersburg Conservatory.*

This is an essay on the fate of two Conservatory museums and their exhibits. The documents preserved in the Manuscript Department of the Russian Institute of History of the Arts, which legally succeeded the Conservatory museums in 1938, have made it possible to reconstruct the events from the last decade of the 19th century to 1918.

Nastasia Khruscheva

Luciano Berio's Sinfonia as an «open work»

The article presents an attempt to analyse Luciano Berio's Sinfonia using Umberto Eco's notion of the «open work» («opera aperta»). The article examines the connection between Berio's Sinfonia, Mahler's music, Lévi-Strauss's ideas, and Joyce's poetics.

From A. Ossovsky's Personal File

Prepared for publication by Yanina Gurova

This article presents unpublished material out of Prof. Ossovsky's dossier from the archives of the St. Petersburg Conservatory. The first part is titled *My musical life* and contains an autobiographical paper dated 1940. The second part contains documents related to restoring Ossovsky's right to vote he was denied due to his brief service as Deputy Minister of Justice in the government of Hetman Pavlo Skoropadsky. Here we find Ossovsky's letters addressed to A. Y. Vyshinsky and ones from the conservatory on his behalf. The third part covers quotidian aspects of Ossovsky's life (issues about his apartment rented from the conservatory) and offers a glimpse into the history of the Conservatory building.