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### Artistic Aspects of Russian Music Publishing in the Second Half of the 19th – Early 20th Century: M.P. Belaieff, Leipzig

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**Abstract.** The article continues the research devoted to the domestic music publishing in the second half of the 19th – early 20th centuries. The M.P. Belaieff, Leipzig company, which is widely known in Russia and abroad, was founded 140 years ago in 1885. The main areas of its activity were the support and popularisation of the music by Russian composers, which was reflected in the company’s repertoire policy and artistic approach to the design of printed materials. The distinguishing feature of all Belaieff published copies is the highest for that time quality of its manufactured products and talented work of its artists, which became a clear example of deep penetration into the figurative structure of the work, its content and symbolism. The repertoire of expressive means used by the publisher includes a large number of diverse ornaments, vignettes and patterns, landscape and genre compositions, as well as floral designs and abstractions, which were of direct interest to a wide consumer audience. Although many Russian publishers of that era actively collaborated with established and successful artists, M.P. Belaieff did not adhere to such a strategy. The covers of his sheet music were mainly produced by little-known and even amateur artists, including Alexander Antipov, Pyotr Buck and, as an exception, Fyodor Rerberg, whose popularity at the turn of the century acquired a significant professional and creative scale. A characteristic feature of many frontispieces is a lack of information about the artistic personnel who participated in the preparation for the publication of a number of compositions. The topic covered in this paper is intended to expand and supplement information about the domestic music publishing industry and its individual semantic aspects.

**Keywords:** domestic music publishing, “M.P. Belaieff, Leipzig”, national idea, design artists, Alexander Antipov, Pyotr Buck, Fyodor Rerberg

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## Художественные грани отечественного нотоиздательского дела второй половины XIX – начала XX века: «М.П. Беляев в Лейпциге»

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**Аннотация.** Статья продолжает исследования, посвящённые отечественному нотоиздательскому делу второй половины XIX – начала XX века. В 1885 году, 140 лет назад, возникла широко известная в России и за рубежом фирма «М.П. Беляев в Лейпциге». Основными направлениями её деятельности явились поддержка и популяризация музыки русских композиторов, что нашло отражение в репертуарной политике предприятия и художественном подходе в оформлении печатной продукции. Отличительная черта всех беляевских экземпляров — в высочайшем для своего времени качестве изготавливаемой продукции, в талантливой работе художников, ставшей наглядным примером глубокого проникновения в образный строй произведения, его содержание и символику. В арсенале выразительных средств обнаруживается большое количество разнообразных орнаментов, виньеток и узоров, пейзажных и жанровых композиций, цветочных рисунков и абстракций, представлявших непосредственный интерес для широкой потребительской аудитории. Несмотря на то, что многие российские коммерсанты в тот период активно сотрудничали с даровитыми и успешными живописцами, М.П. Беляев не придерживался такой стратегии. На обложках его нот стоят автографы мало известных на сегодняшний день мастеров и даже любителей: А.Н. Антипова, П. Бука и, как исключение, Ф.И. Рерберга, популярность которого на рубеже веков приобрела значительный профессиональный и творческий масштаб. Характерный штрих: многие авантитулы вообще не содержат никакой информации о художественном персонале, принимавшем участие в подготовке к выпуску ряда сочинений. Затронутая в данном материале тема призвана расширить и дополнить сведения об отечественном нотоиздательском деле и его отдельных смысловых гранях.

**Ключевые слова:** отечественное нотоиздательское дело, «М.П. Беляев в Лейпциге», национальная идея, художники-оформители, А.К. Антипов, П. Бук, Ф.И. Рерберг

### Introduction

During the second half of the 19th century, due to the active development of production technologies, the Russian music publishing industry achieved an exceptionally high level of printed materials design. These materials can be divided into several groups, each demonstrating its own characteristics and approaches related to

the role and purpose of the published literature, and to the trade category. Each group is the bearer of ideological, commercial and artistic vectors for the development of enterprises and part of a cultural image designed to increase financial profits and contribute to the strengthening of business positions within the bourgeois-capitalist system.

The role of artistic design for sheet music, books on the theory and history of music, etc., was becoming, firstly, extremely relevant, contributing to the intensive sale of printed editions as a subject of marketing operations of diverse areas and, secondly, quite broad — from the newspaper catalogues and price lists to extremely expensive printed samples accessible only to a wealthy clientele.

The choice was large and catered to different consumer needs. Galina Aksenova writes: “The involvement of the best artists of the era, often called ‘romantic historicism,’ such as V.M. Vasnetsov, A.P. Ryabushkin, K.V. Lebedev, L.S. Bakst, E.E. Lanceray, B.V. Zvorykin, I.Ya. Bilibin, F.I. Rerberg, S.S. Solomko, E.P. Samokish-Sudkovskaya and others, in the design of musical printed materials formed a new image of sheet music and established new principles of its illumination subtly combining antiquity and novelty.” [1, p. 12]

This tendency was most clearly manifested in the printed music products published by the M.P. Belaieff, Leipzig company,<sup>1</sup> which integrated the use of frontispieces, illustrations, headpieces, initials, endings, field decorations and ornamental designs characteristic of “early and late medieval book-writing and early printed culture, genuine interest in which arose in the middle of the 19th century

during the period of the establishment of a national style in Russian culture.” [Ibid., p. 10] The special emphasis on this style was determined by the policy of Mitrofan Belaieff in publishing the works of Russian composers, which required compliance with the stated specifics in material and artistic resources: from the idea to its implementation. In addition to established creative professionals, *artists just starting their creative path and even amateurs* were involved in the design of music publications. Support for talented Russian youth was provided on a continuous basis, as evidenced by the large number of works published in the late 19th and early 20th centuries. Therefore, the concept of Belaieff’s plan was also revealed here in a broad and multifaceted manner.

In terms of technical characteristics, samples of printed products by M.P. Belaieff, Leipzig demonstrated excellent quality, surpassing numerous Russian analogues in many ways. The reason for this is the high-level proof,<sup>2</sup> professionally executed printing and editorial support, which fully corresponded to the goals and objectives of the company for reducing costs and improving its print runs.<sup>3</sup> Industrial ambitions of Mitrofan Belaieff did not extend to the creation of a full-cycle production enterprise; all print runs were issued by the Carl G. Röder printing house, famous for its advanced equipment.<sup>4</sup>

<sup>1</sup> The company was entered into the city register of trading enterprises on July 4, 1885.

<sup>2</sup> Unlike Mikhail Kunin, who noted the excellent appearance of M.P. Belaieff’s products, Boris Volman held a directly opposite point of view, arguing that “...in terms of artistic design, Belaieff’s publications are rather trivial. Externally, they look very respectable: a standard cover made of thick grey paper with a lush frame, a title page with text surrounded by ornate fine engraving, excellent engraving of the musical text, a wider format of notes compared to other publishers.” [2, p. 145]

<sup>3</sup> In detail: *Charter of the Board of Trustees for the Encouragement of Russian Composers and Musicians*: Approved February 5, 1905, St. Petersburg, Yablonsky steam-powered printing house, (1905).

<sup>4</sup> Vladimir Trainin writes: “By establishing a publishing company not in Russia, but in Germany, Belaieff demonstrated his characteristic providence and foresight. The fact is that, firstly, Leipzig was the world centre of the book and music trade, and the Röder music printing house selected by Belaieff as a printing base had no equal in the clarity, accuracy and elegance of the musical notations, the low cost of publications and the integrity of business relationships with clients; secondly, <...> the brand of the German publishing house ensured copyrighting throughout the world.” [3, p. 20–21]

In the homeland, storage and sales<sup>5</sup> were carried out through the I. Jurgenson warehouses<sup>6</sup>; in Western Europe, via the Kister company.<sup>7</sup>

### M.P. Belaieff, Leipzig: National and Artistic. From Idea to Implementation

Many published specimens deserve the closest attention as examples of exclusive design and layout. They convey a direct connection between the artistic aspects of the era: music and painting, professional, creative, etc. In addition to the business characteristics as objective signs of producing musical literature, these specimens follow various ideological and spiritual principles ultimately forming the ideological platform of the publishing house and personal position of Mitrofan Belaieff himself. In the words of Theodor Adorno, “by bringing national characteristics to the forefront, music became a political ideology since the middle of the 19th

century, acted as a representative of one nation or another and affirmed the national principle everywhere.”<sup>8</sup> [4, p. 136]

The M.P. Belaieff, Leipzig company began to pursue this line steadily and consistently from the very first printed samples. The works of Alexander Glazunov enjoyed special attention and love.<sup>9</sup> Mitrofan Belaieff had become acquainted with the work of the budding and then still unknown composer earlier due to a visit to the St. Petersburg amateur music group, where he played the viola,<sup>10</sup> as well as through his friendship with Anatoly Lyadov, who later became the Glazunov’s teacher.

Symphony No. 1,<sup>11</sup> which was performed in 1882<sup>12</sup> at a concert of the Free Music School under the direction of Mily Balakirev, aroused great interest. Its next performance was conducted by Nikolai Rimsky-Korsakov, who left the following recollections: “At that time, there was an All-Russian exhibition

<sup>5</sup> The managers of the company in Leipzig and St. Petersburg were Franz Schaeffer and Fyodor I. Grus, respectively.

<sup>6</sup> At the beginning of the 20th century, some copies contained the owner’s stamps of S.A. Kusevitsky Russian Music Publishing House, as well as A.F. Zeivang’s shop on Kuznetsky Most in the house of the Dzhamgarov brothers (Kuznetsky Most, 12), etc.

<sup>7</sup> In addition, many works sold in Western Europe bear the owner’s stamps of a number of other companies that participated in this process, in particular, the oldest German firm Breitkopf & Härtel in Great Britain, etc.

<sup>8</sup> However, the activities of the Belaieff Groupe in the post-October period also had other assessments. In particular, in 1917, Boris Asafiev stated that “nationalism” in art could be considered one of the “fundamental temptations” that required “overcoming.” See: I. Glebov (B.V. Asafiev). *Temptations and overcoming. Melos*. Ed. I. Glebov (B.V. Asafiev) and P.P. Suvchinsky. Book 1. St. Petersburg, Synodal Printing House, 8 (1917). In his opinion, prominent representatives of the group, such as composers Nikolai Rimsky-Korsakov, Alexander Glazunov and Anatoly Lyadov, failed to escape such deviations. See: I. Glebov (B.V. Asafiev). *Impressions and thoughts. Melos*. Ed. I. Glebov (B.V. Asafiev) and P.P. Suvchinsky. Book 2. St. Petersburg, Synodal Printing House, pp. 143–144 (1918).

<sup>9</sup> The composer recalled: “He had plans for his own publishing business and offered me his services for further publications. I had the honour of being the first to receive such an offer <...> Soon, a turning point occurred in the planned framework of Belaieff’s activities, and he transferred what he did for me alone at the beginning of his comprehensive activity to a whole galaxy of Russian music creators.” [5, p. 487–488]

<sup>10</sup> The earlier stage life of Glazunov’s works began within the walls of St. Petersburg University, where he took part in regular concerts called “Musical Exercises of Imperial University Students in St. Petersburg.” [6, p. 20–21]

<sup>11</sup> Dedicated to N.A. Rimsky-Korsakov.

<sup>12</sup> Composed in 1881.

in Moscow, at which, among other things, symphony concerts were planned <...> Before the start of the Symphony rehearsal, a tall and handsome unfamiliar gentleman, whom I had seen many times in St. Petersburg, approached me. He introduced himself as Mitrofan P. Belaieff and asked permission to be present at all rehearsals.”<sup>13</sup> [7, p. 178]

According to the recollections of Belaieff’s friends and associates, it was his fascination with Glazunov’s talent that allowed the idea of opening a music publishing company to be realised to publish the works of Russian composers. These thoughts were shared in an essay by an engineer Mikhail Kurbanov, as well as by Vladimir Stasov, who wrote that “a new, hitherto unknown world of artistic pleasure and joy was opening up for him [Belaieff], and he decided to devote all his strength, his whole life and, finally, a significant part of his wealth to this new world. The main reason for all this was Glazunov.” [8, p. 126–127]

When examining some of Glazunov’s works published by Belaieff, a number of features that reflect their consistent relationship with ancient Russian written traditions can be noted. Thus, Galina Aksenova points out that in Symphony No. 1 published in 1886 (Il. 1), “...the name of the author Alexander Glazunov was written by cinnabar calligraphic initials decorated with stylised fine-grass vegetation characteristic of 15th-century codices. The capital letter ‘S’ filled with acanthus and decorated with fine-grain ornament and stylised flowers is also borrowed from the liturgical codices of the 15th century.” [1, p. 19]

Old Russian ornaments became a characteristic style in the design of Glazunov’s



Il. 1. Alexander Glazunov. Symphony No. 1 (title page).  
M.P. Belaieff, Leipzig Publisher, 1886

other works: *Slavonic Festival* “Une fête slave” (1890),<sup>14</sup> Symphony No. 4 (1894), Symphony No. 5 (1896) and *Fantasy* (1896). It is noteworthy that the specificity of the created covers, in terms of their publishing objectives, maximally corresponded to the theme and musical content of the publications, affirming their great national idea. In addition to their exceptional artistic quality, they embodied one of the main goals of the Belaieff project: the promotion of new Russian art. All members of the group — Alexander Ossovsky, Vyacheslav

<sup>13</sup> The symphony was performed for the third time on the initiative of Franz Liszt in Weimar on May 14, 1884 at the congress of the General German Musicians’ Union.

<sup>14</sup> All dates in brackets are publication dates.

Karatygin, Yazeps Vitol, as well as Belaieff himself — wrote about this.<sup>15</sup>

Among these, the opera *Sadko* by Rimsky-Korsakov should be mentioned with the first avant-title created in the style of “romantic historicism” by the composer and amateur artist Alexander Antipov<sup>16</sup> (Il. 2).

Galina Aksenova characterises the 14th century ornaments present on it as Novgorod teratological, zoomorphic and anthropomorphic. [1, p. 20] In addition, the “plot-anthropomorphic initial ‘D’ from the 14th century Psalter (Tolstoy collection) represents David the psalmist playing the gusli.<sup>17</sup> The letters ‘S’ and ‘O’ on the cover of the *Sadko* score are of zoomorphic ornament from the Psalter of the 13th–14th centuries, the Rumyantsev Gospel of the turn of the 12th–13th centuries, presented in the tables of Butovsky’s album (tables 26–27, 35, 42–44, 46).” [Ibid.]

The lifetime sample from 1897 is a luxurious piano-vocal score “with a hard composite binding and cardboard wings covered with dark burgundy material, black corners and a wide strip at the spine (5 cm). Composite endpapers are white.”<sup>18</sup> Some of the survived



Il. 2. Nikolai Rimsky-Korsakov. The opera *Sadko*.  
Designer Alexander Antipov.  
M.P. Belaieff, Leipzig

<sup>15</sup> Dmitry Lukonin quotes an article by Belaieff, written for the 17th anniversary of the Russian Symphony Concerts, where he notes that “the majority of the public still treats these concerts with indifference, but this is typical of the Russian people, who are more inclined to be distrustful or even blaspheme their native land than to rejoice at even the slightest success of their compatriot in the field of musical art.” [9, p. 84] Stasov was more optimistic in his “Biography of M.P. Belaieff.” The discussion was about the World Exhibition in Paris, where his publications were presented and received awards. Two concerts were held on July 10 (22) and 17 (29), 1889. The following review arose about this event: “...the Parisian public of that time attended his concerts in large and sympathetic crowds and gave the greatest justice to all the best Russian musical creations performed for them. People enthusiastically applauded the authors, the concert conductor N.A. Rimsky-Korsakov, the second conductor A.K. Glazunov and the solo pianist N.S. Lavrov. The press expressed its unexpected surprise, sympathy and admiration in a multitude of diverse articles.” See: Stasov V.V. *Mitrofan P. Belaieff. Biographical Essay*. St. Petersburg, Published by the editorial board of the Russian Musical Newspaper, No. 2, Column 21–22 (1895).

<sup>16</sup> Cousin of the composer Lyadov.

<sup>17</sup> The same figure is depicted on the title page of the *Collection of Russian folk songs for voice and piano*, compiled by Lyadov (1898). This work was dedicated to Belaieff.

<sup>18</sup> Score. Opera *Sadko*. 1896. N.A. Rimsky-Korsakov. Museums of the Leningrad oblast.  
URL: <https://union.lenoblmus.ru/entity/OBJECT/218737> (accessed: 28.11.2025).

*Sadko* copies have the original cloth binding and glued chromolithographed title page of the cover designed by Antipov. On the inside paper there is a watermark “C.G.R. 5” with a stamp in the form of a six-pointed Star of David, which indicates the music printing and engraving house of C.G. Röder.

The style of this design emerged in the very first years since the founding of the publishing house, becoming the basis for other printed compositions. In particular, Alexander Antipov was the author of the covers for such works as the *String Quartet on the Theme “B-la-f”* created by Rimsky-Korsakov (first movement), Lyadov (second movement), Borodin (third movement) and Glazunov (fourth movement). It was published in 1886 with a dedication to Mitrofan Belaieff, which was reflected in the musical notation of his surname (Il. 3).

The similar in meaning opus of 1889, three quartet sketches *Name Day*,<sup>19</sup> is as a musical congratulation from Glazunov (*Blessers*), Lyadov (*Velichanye*) and Rimsky-Korsakov (*Round Dance*). In particular, the title page for the Borodin’s opera *Prince Igor*, published after the composer’s death in 1888,<sup>20</sup> makes a very vivid and epic impression (Il. 4).

The artist’s other works include César Cui’s *Five Little Duets* for flute, violin and piano (1897), as well as Rimsky-Korsakov’s opera *The Tsar’s Bride* (1899), and others.



Il. 3. Nikolai Rimsky-Korsakov, Anatoly Lyadov, Alexander Borodin, Alexander Glazunov. *String Quartet on the Theme “B-la-f”*. M.P. Belaieff, Leipzig, 1886

<sup>19</sup> The original Russian spelling is preserved.

<sup>20</sup> The piano score traditionally is in a half-leather binding with embossing on the spine. The title page framed in an Old Russian style contains the title of the work and accompanying information in Russian and French. Next comes a portrait of the composer Borodin and excerpts from the manuscript of the chorus *Glory* (“Glory to all good princes! Glory!”). Musical quotations are also present on the avant-title of Glazunov’s *Symphony No. 1*. Galina Aksenova writes about the cover design for *Prince Igor*: “In general, the composition proposed by the artist refers us to the era of the Igor’s battle, to the famous Vshchizh Arch of the 12th century, which was part of the altar space.” [1, p. 15]



Ил. 4. Alexander Borodin. Opera *Prince Igor*.  
Designer Alexander Antipov. M.P. Belaieff, Leipzig, 1888

One of the artists Belaieff collaborated with is Pyotr Buck,<sup>21</sup> who designed the covers of the following works<sup>22</sup>: *Arabian Melody* for singing and piano (1888) and romance *For the Shores of the Distant Fatherland* by Borodin (1888), symphonic suite *Scheherazade* (1889) and opera *May Night* by Rimsky-Korsakov (Pl. 5), Glazunov's Symphony No. 2 (1889), Three Excerpts (Overture, Dances and Marches) from the opera *Prince Igor* by Borodin (1889), *In People's Houses* for singing with orchestra or piano accompaniment by Borodin (1890), *Mazurka* by Felix Blumenfeld (1890), *Melody* and *Spanish Serenade* for cello and orchestra (1890), *Oriental Rhapsody* by Glazunov (1891), Variations for piano on the theme of the romance *Venice Night* by Mikhail Glinka (1895)<sup>23</sup> and others.

Another artistic direction of Belaieff's publications is allegorical, landscape or genre illustrations, floral compositions, etc., including *Overture No. 1 on Three Greek Themes*<sup>24</sup> (188-) by Glazunov and *Spanish Capriccio* by Rimsky-Korsakov (1888).<sup>25</sup> All of them were made by Alexander Antipov. Rimsky-Korsakov's

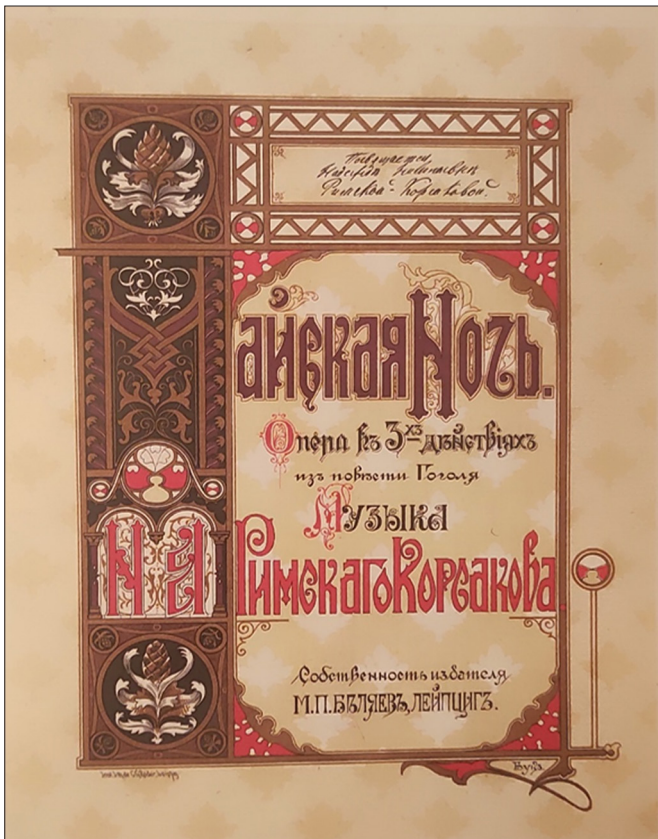
<sup>21</sup> On the titles of Belaieff's notes, Buck is indicated in two languages: П. Букъ, Букъ and P. Buck. Most likely, we are talking about Pyotr P. Buck (1865–1941), an architect who began to study at the St. Petersburg Academy of Arts in 1887 and completed his full course in 1892 with the title of "free artist." He was awarded medals: 2nd silver and 1st silver in 1892 and 1893, respectively. In 1897, he received the title of artist-architect. He came from a merchant family. One of his brothers, Fyodor P. Buck (1864–1945), was an artist, amateur guitarist, musicologist, and guitar historian. One version of Pyotr Buck's work at Mitrofan Belaieff's publishing house is linked to Ilya Repin, who taught at the Academy of Arts from 1894; another version assumes the creative contacts between his closest relatives.

<sup>22</sup> It should be noted that a fairly large part of Belaieff's music covers have no artistic authorship at all. So far it has not been determined and requires additional information sources possibly located in the archives of the publishing house itself, which left Russia and continued its activities abroad after Belaieff's death.

<sup>23</sup> As before, the avant-title contains a quote from the aforementioned romance by Glinka.

<sup>24</sup> A Greek theme without attribution is used in the design of the cover for *Oresteia* opera by Sergei Taneyev (1900).

<sup>25</sup> Boris Volman gives the following example: "When Glazunov's *Elegy in Memory of a Hero* was published, even he, who was rather indifferent to the artistic design of the published notes, expressed his protest to Belaieff, declaring that 'the vignette was made in the Gothic style, while the music was rather Slavic than German in character'." [2, p. 145]



Il. 5. Nikolai Rimsky-Korsakov. Opera *May Night*.  
Designer Pyotr Buck. M.P. Belaieff, Leipzig



Il. 6. Alexander Gretchaninov. *Two Romances, Op. 15*.  
Designer Fyodor Rerberg. M.P. Belaieff, Leipzig, 1898

*Fairy Tale* for large orchestra was designed by Pyotr Buck as an enigmatic monochrome landscape enclosed in a round frame and surrounded by stylised antique letter text.

Other examples are two romances by Alexander Gretchaninov: *Evening Bells* and *Death* (1898) illustrated by the artist Fyodor Rerberg (Il. 6). This is perhaps a rare case for Belaieff of entrusting such a work to an

artist who had gained wide recognition in professional circles.<sup>26</sup> Fyodor Rerberg, who began his education in 1881 with private lessons from V.S. Rozanov, continued his studies at the Imperial Academy of Arts (1885–1892): initially in the architecture department and then in the painting department with Karl Wenig, Vasily Vereshchagin, Bogdan Villevalde, Pavel Chistyakov, Pyotr Shamshin and Valery Yakobi.

<sup>26</sup> In the history of Russian culture, Fyodor I. Rerberg (1865–1938) remained as a major artist-painter, watercolourist and teacher. Enjoying well-deserved authority among his colleagues, he was the organizer of the Moscow Association of Artists (MAA, 1893–1924) and a member of its board. He participated in the work of the Tver social and pedagogical group (1909–1914) and collaborated with the artistic association in St. Petersburg (1912–1914). In 1906, he opened his own studio (in some sources, a school), which existed until 1931. Kazimir Malevich, Ivan Klyun, Valentina Khodasevich, Ivan Blokhin, Fyodor Zakharov, Konstantin Yasinsky (junior), Alexey Rybnikov, Vladimir and Liudmila Burlyuk were his students. See: [10].

Rerberg was acquainted with Ilya Repin and sought advice from him. The latter was close to Belaieff. From him he received orders to create composer portraits and was often present at Belaieff's "Fridays" as a close friend and like-minded person. At the end of the 19th century, his acquaintance Rerberg was still a young and promising artist in need of funds and a circle of useful contacts. These circumstances probably influenced Belaieff's decision to invite him as an illustrator.

Rerberg's creative legacy includes many watercolour works. Gretchaninov's romances were apparently written using this technique. However, it seems unlikely that this cover is the artist's first experience in designing sheet music. During the research of the present work, it was possible to find only an example dated 1898 (Il. 6). Compositionally, the model consists of two spatial-thematic elements: a landscape depicting a bell tower in the scattered silhouettes of the trees surrounding it in a twilight colour scheme reminiscent of the transience of earthly existence (*Evening Bells*) and a black raven as a harbinger of death (*Death*).

Galina Aksenova writes: "The ornament of the half-frame is made up of a Byzantine lily, the design of which is based on material from the 'second didactic part' of Butovsky's album (in this part, 'the ornamental motif that can be extracted from the ancient drawing is presented in essays and in an enlarged form'). At the bottom of the page, on an open book of life with a tassel, a black raven as a symbol of death sits, turning the pages." [1, p. 20]

Works by other composers were published no less colourfully: for example, *Mosaic* by Nikolai Shcherbachev: a collection of individual pieces (1883), *Scherzo-Caprice* (1886) (Il. 7), etc.



Il. 7. Nikolai Shcherbachev. *Scherzo-Caprice*.  
M.P. Belaieff, Leipzig, 1886

## Conclusion

It becomes clear the work of graphic designers at the Belaieff Publishing House is a topic that requires additional search. This is especially true for the works of Alexander Antipov and Pyotr Buck,<sup>27</sup> whose names are found only on individual copies, not to mention the considerable number of unnamed covers of numerous Belaieff publications, which "gives a feeling of the business and creative life of large and small enterprises." [12, p. 138] The company's artistic guidelines aimed to promote and popularise national ideas

<sup>27</sup> All illustrative material used in this article was taken from open sources, collections of the Russian State Library, and Richard Davis's book *The Beauty of Belaieff*. [11]

and works of Russian composers, as well as demonstrating the highest quality of all published works, including those of lesser-known composers. Due to the difficulty of finding any equivalents to this level of graphic

design excellence in either domestic or Western European printing of this period, the music manuscripts published by M.P. Belaieff, Leipzig represent exceptional phenomena in the global cultural space.

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