

OKSANA E. SHELDYAKOVA*Urals State M. P. Mussorgsky Conservatory
Yekaterinburg, Russia*

ORCID: 0000-0001-5862-536X, k046421@yandex.ru

The Musical Pages of the Archives of the Family of Emperor Nicholas II

The article analyzes musical compositions dedicated to Emperor Nicholas II and his family and dated towards the day of his coronation, the 300th jubilee of the Romanov dynasty, as well as the birth of Tsarevich Alexei. The sources for the present publication are formed by materials from the funds of the State Archive of the Russian Federation (the funds of Emperor Nicholas II, Empress Alexandra Feodorovna, Tsarevich Alexei and others), which up till now have not come into the view of scholars. A working typology of the archival material is proposed. The object of study is: the composers of the musical works (sacred and secular, professional and amateur); the type of documentation of the composition (publication or manuscript); the means of financing engaged (by the composer or by the publisher). The conclusion is arrived at about the predominance of amateur secular compositions, which were published at the expense of the publishing house. Analysis is made of the genres of the compositions and the ensembles of the works. It is noted that the compositions that were popularized the most were the vocal-choral and instrumental oeuvres, most frequently, cantatas and marches, performed by choruses a cappella, accompanied choruses, military bands or ensembles of various instruments. The article contains brief biographical information about some of the musicians, as well as analytical examples from various compositions. Conclusions are arrived at the saturating and symbolic character of the musical language of the compositions, where the words, intonation and genre preserve the centuries-old stratification of meanings and demand not merely simple perception, but solutions and deciphering. Analysis is made of the availability of signs present on the textual, intonational, compositional, genre-related and stylistic levels of the compositions. Examples of quotations in their various artistic functions are applied.

Keywords: funds of the State Archive of the Russian Federation, Emperor Nicholas II, coronation cantatas, ceremonial compositions.

For citation: Sheludyakova Oksana E. The Musical Pages of the Archives of the Family of Emperor Nicholas II. *Problemy muzykal'noj nauki/Music Scholarship*. 2018. No. 4, pp. 74–79. DOI: 10.17674/1997-0854.2018.4.074-079.

О. Е. ШЕЛУДЯКОВА*Уральская государственная консерватория им. М. П. Мусоргского
г. Екатеринбург, Россия*

ORCID: 0000-0001-5862-536X, k046421@yandex.ru

Музыкальные страницы архивов семьи императора Николая II

В статье анализируются произведения, посвящённые императору Николаю II, его семье и приуроченные ко дню его коронации, 300-летию юбилею династии Романовых, а также рождению царевича Алексея. Источниками для данной публикации стали материалы из фондов Государственного архива Российской Федерации (фонды императора Николая II, императрицы Александры Феодоровны, цесаревича Алексея и др.), до сих пор не попадавшие в поле зрения учёных.

Предложена рабочая типология архивного материала. Предметом рассмотрения становятся авторы сочинений (духовные и светские, профессионалы и любители); вид фиксации сочинения (публикация или рукопись); привлекаемые средства финансирования (авторские, издательские). Сделан вывод о преобладании любительских светских произведений, опубликованных на средства издательства. Анализируется жанр сочинений и состав исполнителей. Отмечается, что наибольшее распространение получили вокально-хоровые и инструментальные опусы, чаще всего кантаты и марши, в исполнении хора *a cappella*, хора с сопровождением, военного оркестра или ансамбля различных инструментов. В статье содержатся краткие биографические сведения о некоторых музыкантах, а также аналитические примеры из различных произведений.

Сделаны выводы о смысловой насыщенности и символичности музыкального языка сочинений, когда слово, интонация, жанр хранят многовековые напластования смыслов и требуют не простого восприятия,

а разгадывания, расшифровки. Анализируется знаковость, присутствующая на текстовом, интонационном, композиционном, жанровом, стилевом уровнях сочинений. Рассмотрены примеры цитат в их различной художественной функции.

Ключевые слова: фонды Государственного архива Российской Федерации, император Николай II, коронационные кантаты, церемониальные сочинения.

Для цитирования: Шелудякова О. Е. Музыкальные страницы архивов семьи императора Николая II // Проблемы музыкальной науки. 2018. № 4. С. 74–79. DOI: 10.17674/1997-0854.2018.4.074-079.

During the brief time span of two decades of the turn of the 19th and 20th centuries two events happened which played a significant role not only in the life of the imperial family, but in the social-political life of all of Russia. In 1896 the Coronation of Emperor Nicholas II and Empress Alexandra Feodorovna was grandly celebrated in the country. And in 1913 Russia marked the 300th anniversary of the reign of the Romanov dynasty. Numerous churches were built and consecrated, parks, roads, bridges and other artifacts were set up, an enormous amount of long poems and artistic albums were created in honor of these dates. A large number of musical compositions was also written. Another extremely important event for the Romanov family also found its reflection in music, – namely, the birth on August 12, 1904 of the only son and heir, Tsesarevich Alexiy.

The sources for the present publication were primarily archival materials devoted to the aforementioned events. The funds of the State Archive of the Russian Federation¹ store manuscripts, as well as musical compositions published in the publishing houses and printing offices of Piotr Jurgenson, Alexander Gutheil, Matvey Bernard, V. Grosse, and Alvin Kaspari.

No musicological study of the mentioned compositions has been made as of now. The present article provides a general overview of the archival funds and makes the attempt of developing a working typology of the researched material.

The composers of the musical works of this category may be classified into several groups:

1. Professional secular composers. The composer of the “Coronation Cantata” Alexander Glazunov must be included in this category, as does Mikhail Ippolitov-Ivanov, who composed the cantata “On the Enthronement of the House of the Romanovs.”

2. Professional composers of sacred music who wrote Orthodox Christian liturgical choral compositions and were eligible to be consecrated into holy orders. The most brilliant representative of this group, undoubtedly, was the priest Vassily Nikolayevich Zinoviev, who belonged to a remarkable pleiad of late 19th and early

20th century Russian composers of church music. Most likely, this name has not become as famous as the names of Alexander Arkhangelsky, Alexander Kastalsky or Pavel Chesnokov. Nonetheless, the major church compositions by Vassily Zinoviev have been performed by the best choirs in Russia and may still be heard in churches and sacred concerts². Zinoviev’s cantata “Holy Russia Goes to War”³ is dedicated not to the coronation jubilation or the festivities of the 300th anniversary of the Romanov dynasty, but to the tragic events of the beginning of World War I. Nevertheless, the “Most Loyal Dedication to His Imperial Majesty, the Sovereign Emperor Nikolai Alexandrovich” makes it possible to examine a composition in the proposed angle.

3. Amateur composers (both secular and sacred), who comprised the largest group of church music writers. Since there is very little information available about them, let us name the composers of the most large-scale works:

– Olga Khristoforovna Agreneva-Slavyanskaya (1847–1920) – folklorist, ethnographer, member of the Tver Scholarly Archival Committee, the Russian Geographic Society, and the Geographic Societies of Spain and Portugal. One of the most conspicuous achievements of Olga Khristoforovna was the compilation and publication of the compilation “Opisanie russkoy krestyanskoy svad'by s textami i pesnyami: obryadovymi, golosistymi, prichital'nymi i zavyyval'nymi” [“Description of a Russian Peasant Wedding with Texts and Songs: Ritual, Strong-voiced, Lamenting and Howling”]⁴, which came out in 1887–1889. The “Cantata upon the Occasion of the Sacred Coronation of Their Imperial Majesties, the Sovereign Emperor Nicholas II and the Sovereign Empress Alexandra Feodorovna”⁵ was composed in 1896 and published at the expense of the composer, who was an “Actual Member of the Imperial Russian Geographic Society, the Royal Society in Lisbon, the Historical Athenaeum in Barcelona, the scholarly Academic Commission in Tver and the Society of Authors and Composers in Paris, etc.”⁶

– Vassily Dmitrievich Benevsky (pseudonym – Khoroshevich-Ternitsky) (1864–1930) – choral

conductor, church choirmaster, composer and pedagogue. Without having received a professional musical education, he manifested himself as a talented composer of liturgical church music⁷, children's music, including a children's opera. Vassily Benevsky's Cantata "In Honor of the 300th Anniversary of the Enthronement of the House of the Romanovs" was written in the best traditions of dedications to members of the tsar's family. The subject of the cantata is based on the historical events of "The Time of Troubles" and is dedicated to the election of Mikhail Romanov as tsar in 1613. A workable systematization of the compositions themselves may be carried out according to several criteria:

A. *By means of fixation of the musical materials*: this helps determine whether this is a manuscript or a published composition. In published editions this presumes is an indication of a concrete printing house or office. For example, the cantata "Coronation Greeting. Solemn Chant in Memory of the Sacred Coronation of Their Imperial Majesties, the Sovereign Emperor Nikolai Alexandrovich and the Sovereign Empress Alexandra Feodorovna" (1896) by Maximilian Steinberg was published in the Alvin Kaspari Press and printed in the "Rodina" Press. Nonetheless, his compositions preserved in manuscript form deserve special attention. The cantata by the priest Vassily Zinoviev and works by French composers, E. Frenot, Victor Fournier, Mabillon, and Nenri Senee must be classified among them. Their special value is in the charm of authenticity, the preserved warmth of the composers' hands, the moment effect imprinted in the manuscript, as well as the inimitability of the archival copy.

B. *By the appearance of the musical notation*. The compositions are mainly presented as choral scores and piano reductions. This created the possibility for performing them in the prescribed way and at will to arrange it for a necessary ensemble, whether a larger or a smaller one. The composers themselves counted on that. For example, Mikhail Ippolitov-Ivanov indicated that the Cantata "For the Enthronement of the House of Romanovs"⁸ "may be performed by a two- or three-voice chorus *a cappella* and in one voice accompanied by a piano"⁹. Most frequently the music was heard as piano arrangement of orchestral compositions and choral scores with piano accompaniment.

As an example, let us cite Olga Agreneva-Slavyanskaya's cantata, which strikes the listener by the magnificence and diversity of the chosen means: soloists, vocal ensembles and choruses are incorporated, while in the piano texture one can clearly perceive orchestral colors. At the same time the unaccompanied two-voice song (with a fixation in the

form of two-staff notation answers the purpose quite well – the manuscript of the "Letter of Schoolchildren of France to Russian Schoolchildren, written on the Occasion of the Visit of the Head of the State of Russia in Honor of the Patriots of France and Russia"¹⁰: it is just as simple and artless as are the words of the letter of French schoolchildren who presented a sweet extemporization to Tsarevich Nicholas.

C. *By the means of financing*: either at the composers' expense, or at the editor's own expense. Thus, the "Coronation March in Honor of the Sacred Coronation of Their Imperial Majesties, the Sovereign Emperor Nikolai Alexandrovich and the Sovereign Empress Alexandra Feodorovna" opus 84 by K. Feldman was published in Alexander Gutheil Printers' Office at the expense of the publisher. The edition looks handsomely – the cover is adorned by a depiction of the Triumphal Arch and a few different designs. It also indicates the price of 60 kopecks.

D. *With a prefaced written dedication on the title page, or without one*¹¹. The overwhelming majority of the compositions contain most loyal dedications. Let us cite as an example the "'Triumphal Coronation Cortege' addressed with the greatest reverence to His Majesty Emperor Nicholas II." The composition was written and published by Elizaveta Adamovich on her own means in the Moscow-based Grosse Printing Office. The price of 90 kopecks is indicated. Both the dedication and the inscriptions are written in French. The picture adorning the cover combines attributes of imperial power (the tsar's wreath, the Order of St. Andrew the First-Called, the scepter and the orb) and the branches of plants, in all likelihood, symbolizing the vital force of the monarch's family line.

E. An important role is played by the *choice of genres*. Among the compositions dedicated to the Coronation, there is a decided predominance of cantatas and marches. This can be called a consistent occurrence. On the one hand, cantatas and marches correspond to the greatest degree to the ceremonial situation, its statutory traits and traditions. The processions on the Cathedral Square of the Moscow Kremlin made use of special marches abounding with elate fanfare intonations, while the stately dinners at the Palace of the Facets in the Kremlin required cantatas consisting of many movements composed in the Italian traditions. For the most part, the genres of the cantata, anthem, solemn or ceremonial march were chosen, while polonaises, divertimentos, art songs and welcome songs were also frequently used. At the level of the means of musical expressivity there was a predominance of a basis of Russian intonations,

song and anthem qualities. On the other hand, the musical compositions were required to be accessible to multitudinous audiences upon their performance.

F. *By the performers' ensembles.* The performers of the presented compositions were professional and amateur ensembles of either adults or children with various numbers of performers. Several alternate variants of the interpretation of the presented musical compositions were possible:

- chorus *a cappella*;
- chorus with accompaniment;
- piano;
- various instrumental ensembles.

At the same time, it was also possible to create literary-musical compositions, concert programs and theatrical productions on the basis of these compositions.

Let us provide brief characterizations of some of the most important stylistic features of the examined compositions. The ceremonial oeuvres make use of unfolded and detailed dedications to the members of the royal family. In addition to the historical and biographical facts connected with the life of the addressee, the literary texts contain more significant realities in concrete contexts, whereas the genre paradigm of the missive presents the possibility of communicating with the interlocutor of preserving the spiritual contact. In connection with this the authorial word inevitably becomes “two-voiced” (a term of Mikhail Bakhtin), simultaneously reflecting the semantic “aura” of the extolled sovereign and his family.

At the same time, the saturation with symbolic meanings in the analyzed compositions is unique and calls for special explanation which is not reduced merely to the text. The verbal and musical symbols were required to replace the visuals and, similarly to tablets, indicate many important phenomena. Such a type of musical content is very concordant with the ritualistic-canonic paradigm of consciousness: the sounds of music demand not only aural, but also visual perception.

The symbolism in the studied compositions is disclosed on all levels of composition – compositional, genre-related, stylistic, etc. For example, a special role is played by the genre models. Their use for the most part reflects an aspiration towards theatricalization, and the choice itself testifies to the wish to draw in the most stabilized, semantically definite genre types. The march, anthem and trumpet signals became such, in the first place.

Thus, in the cantata of Maximilian Steinberg “The Coronation Greeting” the choice of genre is very natural and completely validated. The epic poem,

arioso and glory-viva present various hypostases of the image of coronation and various boundaries of its perception. The outer movements render the epic vision of the coronation – moreover, at first in the folk spirit, while in the conclusion they are shown in a civic-ceremonial aspect. The first movement revives the image of the people’s rejoicing – the image of the coronation is compared with Easter festivities, the ring of the “forty times forty” Moscow churches becomes merged with invocations of the people’s exaltation, the multitudinous greeting: “Hail, our Father, the Tsar!”

The inner movements demonstrate the lyrical and lyrical-dramatic hypostases of the coronation. It is a characteristic occurrence that according to its content the solo bass presents a prayer for the tsar and, simultaneously, the oath of loyalty and allegiance to him. On the other hand, the trio discloses the lyrical-poetical perception of the “sun-tsar” who is capable of saving the native land from the most frightening tempests. In the finale the image of nationwide glorification is recreated, a choral magnification of the royal house and of all the Orthodox Christian Russian people is heard.

The dominant element of most of these composition is, undoubtedly, the ecclesiastical choral (in the traditions of the “new direction”), the folkloristic (plangent lyrical songs), the ceremonial (anthems and marches) and, to a lesser degree, the romantic style.

For example, in Vassily Benevsky’s cantata “Towards the 300th Anniversary of the Enthronement of the House of Romanovs” the first movement is composed in the vein of the Russian folksong tradition: the alternation of the solo unison of the main strophe of the song and the choral refrain, the slow main strophe of the song and the more rapid, active movement in the refrain, the secondary voice texture with the variant interconnection of all the voices, the variability of the number of melodic lines, reflecting precisely the substantial moments of the text, – all of this presents the most important components of the style of Russian folk song. The second section of the cantata is also noteworthy: it presents a combination of the glorifying song¹² and the anthem. The texture of the accompaniment recreates the effect of a bell peal, which is especially brightly expressed in the conclusive section – the magnification.

The coronation compositions and the dedications to the 300th anniversary of the Romanov dynasty make frequent usage of quotations diverse in their artistic function¹³. The greatest circulation was received by the quotation from Alexei Lvov’s anthem “God Save the Tsar.” Mikhail Glinka’s “Slav’sya” [“Be Glorified”], as well as Dmitri Bortnyansky’s “Kol’ slaven” [“How

Glorious”] are quoted quite frequently. For example, in Maximilian Steinberg’s cantata in the coda of the finale movement Glinka’s “Slav’sya” and Lvov’s “God Save the Tsar” are combined contrapuntally. The quotations are limited to the initial phrases of the melodies, but by virtue of their place in the structure of the cantata they become the logical outcome of the entire cantata as symbols of state power, as the anthem-like manifestation of the ideas of the Russian monarchy and the unity of the people.

In R. Nokh’s cantata the sounds of chimes, the festive bell ringing and the orchestra performing the anthems are combined into a single composition. In the introductory passage the histrionic stage conditions are also stipulated – the music must be performed against the background of the Spassky Gates (or comparable scenery) to the melody of the anthems “Kol’ slaven” [“How Glorious”] and the “Preobrazhensky March,” which from the times of the reign of Tsar Nikolai Pavlovich were performed by the chimes of the Spassky Tower.

Thus it may be asserted that quotations are not simply important in themselves as metaphors, emblems or some other phenomena of the symbolic phenomena, but they include an entire system “of codes or of certain groups of codes (directions, genres or styles)”

[3, p. 97]. A powerful cultural historical prospect is opened, creating additional semantic elements even for a single quotation.

In such cases it becomes possible to speak about the presence of a certain common “stylistic field” which the coronation compositions were immersed into. And this field was extremely heterogeneous and included in itself elements of styles of various epochs and different styles – Classicist and Baroque, the “high” and the “low” culture. At the same time, undoubtedly, the issue must be not the eclecticism, but “living and perspective, capable of receiving unto itself the structural laws, both the ethical and the aesthetical, generating it, as well” [4, p. 144].

The archives contain an immense fund of compositions many of which could very well become an object of serious musicological study. The present article touches upon merely a portion of this extremely interesting stratum of musical culture. For this reason, it is indispensable to engage in further archival search and serious scholarly analysis of archival material, since the activities of a whole group of composers and poets has remained practically unknown, whereas an extensive body of ceremonial musical compositions is waiting for its researchers and performers.

NOTES

¹ State Archive of the Russian Federation (GA RF), funds Nos. 601, 677, 678, 651, 640, 641, 642, 681.

² Among the most well-known compositions of his one can name the choral works “Iskupil ny esi” [“You have Redeemed Us”], “Milost’ mira” [“The Benefaction of the World”], and, of course, “S nami Bog!” [“God is with Us!”], sounding at Christmas in many churches across all of Russia.

³ Unpublished Manuscript. GA RF. F. 601 (Emperor Nicholas II), pp. 1–8.

⁴ A description of a Russian peasant wedding with texts and songs: ritual, vociferous, lamenting and wailing: in 3 parts. Notated by Irina Andreyevna Fedosova, a peasant from the Olonets gubernia, and from the pauper Ulyana from Petrozavodsk. Moscow: Author’s Publication, [1887]. Parts 1–3.

Part 1: Description of all the rituals from the day of the matchmaking to the wedding day. 46 p.: music.

Part 2: Description of all the rituals of the wedding day. 124 p.: music.

Part 3: Cries and lamentations for the deceased and for the recruits, verses for the Lenten season, heroic epics and legends. 213 p.: music.

⁵ Such is the precise title of the composition proposed by the composer. The author’s spelling is preserved.

⁶ The author’s spelling is preserved. The inscription on the title page is reproduced. Apparently the composer perceived these regalia of hers to be the most important.

⁷ The sacred musical compositions: [Issue No. 1: For mixed choir:] “Nyne otpushchayushi” [“Now You Release”] No. 1, “Khvalite imya Gospodne” [“Praise the Name of the Lord”], “Milost’ mira” [“Mercy of the World”], “Nyne otpushchayushi” [“Now You Release”] No. 2. Moscow, 1888; [Issue No. 2: Chants from the Liturgy for Homogenous Choir, 21 numbers]. Moscow: P. I. Jurgenson Press, 1896; [Issue No. 3: 5 numbers. 1901]; [Installment 4: For mixed choir:] “Nyne otpushchayushi” [“Now You Release”] No. 3, Kondak to the Archistratigus Michael (with refrains), “Nyne otpushchayushi” [“Now You Release”] No. 4, “Khvalite imya Gospodne” [“Praise the Name of the Lord”] No. 2, “Tebe Boga khvalim” [“We Praise You, Lord”] (ordinary chant). Moscow, 1912; Heirmoses for Sunday Service (for female or male chorus). Moscow, 1893; Heirmoses for Sunday Service. [1901]; The Eight Church Modes for Liturgical Service. Issue 1: Stikherons for Sunday Service on “Gospodi, vozzvakh” [“Lord, I Call unto You”] with chants and hymns to the Virgin Mary and Stikherons and Psalms sung at Vespers of the Kiev and Ordinary Chant; Issue 2: Troparions for Sunday Service on “Bog Gospod” [“God, Lord”] with

Hymns to the Virgin Mary of various Chants [1901].

⁸ The author's spelling is preserved.

⁹ Commentary on the first page of the edition. GARF. F. 641, p. 1.

¹⁰ Jean Douphy and Henri Genet are indicated as the authors of the music and the words of the song.

¹¹ The archive contains several compositions not

containing indications of any dedication to the tsar's family, such as, for instance, the polka-song "Rossiya" ["Russia"] by Fournier.

¹² The analogues can be the numerous wedding glorifying songs contained in the compilations of Mily Balakirev, Nikolai Rimsky-Korsakov, Anatoly Lyadov, etc.

¹³ For greater detail about this see : [2].

REFERENCES

1. Dyomina Vera N. Prayers for the Tsar and the Army in the Texts of the Ceremony of the "Grace Cup" of the Late 17th and Early 18th Centuries. *Problemy muzykal'noj nauki/Music Scholarship*. 2017. No. 1, pp. 14–19. (In Russ.) DOI: 10.17674/1997-0854.2017.1.014-019.
2. Krylova L. L. Funktsiya tsitaty v muzykal'nom tekste [The Function of the Quote in a Musical Text]. *Sovetskaya muzyka* [Soviet Music]. 1975. No. 8, pp. 92–97.
3. Lotman Yu. M. *Analiz poeticheskogo teksta. Struktura stikha: posobie dlya studentov* [Analysis of a Poetical Text. The Structure of the Verse: Manual for Students]. Moscow: Prosveshchenie, 1972. 272 p.
4. Tsareva E. M. Brams u istokov novogo vremeni [Brahms at the Source of a New Epoch]. *Istoriya i sovremennost': sb. st.* [History and Modernity: Collection of Articles]. Ed., comp. by A. I. Klimovitsky. Leningrad, 1981, pp. 138–149.
5. Planchart A. E. Medieval Liturgical Chant and Patristic Exegesis: Words and Music in Second-Mode Tracts. *Music & Letters*. 2010. No. 91 (4), pp. 583–586.
6. Wortman R. S. *Scenarios of Power: Myth and Ceremony in Russian Monarchy from Peter the Great to the Abdication of Nicholas II*. Princeton, N. J.: Princeton University Press, 2006. 491 p.
7. Zanolello G. In the Church and in the Chapel: Music and Devotional Spaces in the Florentine Church of Santissima Annunziata. *Journal of the American Musicological Society*. 2014. No. 67 (2), pp. 379–428.

About the author:

Oksana E. Sheludyakova, Dr.Sci. (Arts), Professor at the Music Theory Department, Urals State M. P. Mussorgsky Conservatory (620014, Yekaterinburg, Russia), **ORCID: 0000-0001-5862-536X**, k046421@yandex.ru

ЛИТЕРАТУРА

1. Дёмина В. Н. Молитвы о царе и воинстве в текстах чина «Заздравной чаши» конца XVII – начала XVIII веков // Проблемы музыкальной науки. 2017. № 1. С. 14–19. DOI: 10.17674/1997-0854.2017.1.014-019.
2. Крылова Л. Л. Функция цитаты в музыкальном тексте // Советская музыка. 1975. № 8. С. 92–97.
3. Лотман Ю. М. Анализ поэтического текста. Структура стиха: пособие для студентов. М.: Просвещение, 1972. 272 с.
4. Царёва Е. М. Брамс у истоков нового времени // История и современность: сб. ст. / ред.-сост. А. И. Климовицкий. Л., 1981. С. 138–149.
5. Planchart A. E. Medieval Liturgical Chant and Patristic Exegesis: Words and Music in Second-Mode Tracts // *Music and Letters*. 2010. No. 91 (4), pp. 583–586.
6. Wortman R. S. *Scenarios of Power: Myth and Ceremony in Russian Monarchy from Peter the Great to the Abdication of Nicholas II*. Princeton, N. J.: Princeton University Press, 2006. 491 p.
7. Zanolello G. In the Church and in the Chapel: Music and Devotional Spaces in the Florentine Church of Santissima Annunziata // *Journal of the American Musicological Society*. 2014. No. 67 (2), pp. 379–428.

О авторе:

Шелудякова Оксана Евгеньевна, доктор искусствоведения, профессор кафедры теории музыки, Уральская государственная консерватория им. М. П. Мусоргского (620014, г. Екатеринбург, Россия), **ORCID: 0000-0001-5862-536X**, k046421@yandex.ru