

NUVELLIST: MUSICAL-THEATRICAL GAZETTE

The long and complex history of the periodical *Nuvellist* began in 1840 when the music publisher K. F. Goltz and the pianist P. Wolf founded a journal which contained music exclusively.¹ With varying titles and owners,² this music publication continued until 1916 and offered its subscribers a remarkably rich collection of piano, vocal and chamber compositions.³ Among the owners of the journal was the prominent music publisher, pianist and composer Matvey Ivanovich Bernard (1794-1871).⁴ In 1844 he founded a literary supplement to the *Nuvellist* which continued until his death.⁵ Seven years later, Matvey's son Nikolay Bernard (1844-1905), the new owner, created a more extensive publication, *Nuvellist: Musical-Theatrical Gazette*.

Published in St. Petersburg from January 1878 to December 1905, *Nuvellist: Musical-Theatrical Gazette* is one of the oldest and longest-running music periodicals in pre-revolutionary Russia. From 1878 to 1897 eight issues were published annually: four from January to April; four between September and December. Until 1897 most issues contain from eight to ten two-column pages, the dimensions of which are approximately 21 x 28 cm. After 1900 the number of pages increases to fourteen or sixteen per issue, the result of a greater number of articles and advertisements.⁶ From 1901 to 1905 the number of issues increases to twelve annually, with each page divided into three columns. In 1898, when the journal began its two-year serialization of the *Sketches of Russian Music*

¹*Muzykal'noye obozreniye Nuvellist* [Musical Review Nouvelliste]. See B. L. Vol'man, *Russkiye notnye izdaniya XIX — nachala XX veka* [Russian Music Publications of the XIXth — Beginning of the XXth Centuries] (Leningrad: Muzyka [Music], 1970): 80.

²For a discussion of different publishers and titles see Nikolay Mikhaylovich Lisovsky, comp., *Russkaya periodicheskaya pechat' 1703-1900 gg: Bibliografiya i graficheskiye tablitsy* [Russian Periodical Press 1703-1900: Bibliography and Tables] (Petrograd: G. A. Schumacher and B. D. Brucker, 1915). See also Vol'man, op. cit.: 80, 92-95, 100-02, and L. N. Belyaeva, M. K. Zinov'yeva and M. M. Nikiforov, comps., *Bibliografiya periodicheskikh izdaniy v Rossii: 1901-1916* [Bibliography of Periodicals in Russia: 1901-1916] (Leningrad: Gosudarstvennaya Publichnaya biblioteka [State Public Library], 1959) 2: 492.

³About its contents see Vol'man, op. cit.: 75-102.

⁴About M. I. Bernard see "Bernard," *Entsiklopedicheskiy slovar'* [Encyclopedic Dictionary], I. E. Andreyevsky, ed., (St. Petersburg: F. A. Brockhaus and I. A. Efron, 1891) 3a: 36. See also Vol'man, op. cit.: 75-79, and L. Z. Korabel'nikova, "Bernard, Matvey Ivanovich," *Muzykal'naya entsiklopediya* [Musical Encyclopedia] (Moscow: Sovetskaya entsiklopediya [Soviet Encyclopedia], 1973) 1: 438.

⁵The supplement contains biographies of composers and performers, fiction, reviews of concerts and operatic performances, and short notes on musical events in Russia and abroad. Prominent contributors include the Russian writer on music Alexander Dmitriyevich Oulibicheff (1794-1858), and Nestor Vasilyevich Kukol'nik (1809-68), whose poetry was set to music by Glinka. There are many reprints from foreign periodicals. See M. M. Ivanov, *Istoricheskiy ocherk pyatidesyatiletney deyatel'nosti muzykal'nogo zhurnala "Nuvellist"* [Historical Sketch of the Fifty-Years Activity of the Musical Journal "Nuvellist"] (St. Petersburg, 1889): 21-27.

⁶The size of pages after 1900 cannot be ascertained owing to the poor quality of the copy made available for the present publication.

History by Mikhail Mikhailovich Ivanov (1849-1927), the multi-column format is replaced by a single column with the number of pages fluctuating from ten to fifteen per issue.

During its publication the journal had several editors. Little is known about the first, N. Bernard, who held this position from the journal's foundation until 1898.⁷ The scope of his activities varied and included those of music publisher, writer and opera impresario.⁸ In comparison to the earlier literary supplement Bernard enlarged the subject matter considerably and focused more attention on contemporary musical life. Owing to its informative nature the *Nuvelist* was much appreciated in the Russian provinces where, according to one writer, "every new issue of the interesting journal, completely suited to the tastes of the provincial public, was anticipated with impatience and was an event in the life of a ...musical family."⁹ Unlike other editors of contemporary music periodicals, Bernard did not write extensively for the journal (or at least did not sign his articles). His identifiable contributions include several *feuilletons* about music and musicians published between 1878 and 1890. Bernard's brother Alexander (1816-1901), a pianist, pupil of John Field and professor at the Kronstadt Music College of the Imperial Russian Music Society, assisted with editorial responsibilities.¹⁰

For a short period in 1898 and 1899, the journal was edited by Baron Vasilii Georgiyevich Wrangell (1862-1901), a composer and music critic.¹¹ Wrangell studied at the *Corps des pages* in St. Petersburg, and, for a short time in Paris. After attending the composition class of Yuliy Ivanovich Johansen (1826-1904) at the St. Petersburg Conservatory Wrangell graduated in 1890. Together with Glazunov he founded the St. Petersburg Society for Musical Gatherings in 1892, at which the music of Russian and western composers was regularly performed and discussed. Ivanov's monograph cited above was published during Wrangell's editorship.

Between 1900 and 1904 P. O. Vismont and the pianist and composer A. Taskin appear to have worked as editors.¹² Little is known, however, about their tenures. Boleslav

⁷In this year the journal was sold to R. Golike, the owner of the litho-typography firm in St. Petersburg, who appointed new editors.

⁸About N. Bernard see B. G. [B. V. Grodzky], "N. M. Bernard," *Nuvelist*, 66, no. 2 (1905): 1. See also Vol'man, op. cit.: 95, and "Bernard," *Muzykal'ny entsiklopedicheskiy slovar'* [Encyclopedic Dictionary of Music], G. V. Keldysh, editor-in-chief, (Moscow: Sovetskaya entsiklopediya, 1990): 68.

⁹B. G., op. cit.

¹⁰About A. Bernard, see Vol'man, op. cit.: 92, 96, and "Bernard," *Muzykal'ny entsiklopedicheskiy slovar'*.

¹¹About Wrangell see "Wrangell," *Bol'shaya entsiklopediya* [Great Encyclopedia], S. N. Yuzhakov, ed., (St. Petersburg and Leipzig: Prosveshcheniye [Enlightenment], 1900-09) 5: 547, and Jennifer Spencer, "Wrangell [Vrangel], Baron Vasily Georgiyevich," *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed., (London: Macmillan, 1980) 20: 537.

¹²The only reference to these editors was found in *Bibliografiya periodicheskikh izdaniy v Rossii*, op. cit.

Victorovitch Grodzky (1865 - ?), pianist, composer and critic served as editor in 1904 and 1905. Grodzky studied composition at the St. Petersburg Conservatory with Rimsky-Korsakov's pupil Nikolay Alexandrovich Sokolov (1859-1922).¹³ After studying law Grodzky graduated from the St. Petersburg University in 1887. Thereafter, he worked at the Ministry of Finance until 1892 when he decided to devote himself entirely to the career of composer, critic and performer. Among his literary works are the unpublished monograph *Russian Music Before Glinka*, and a Russian translation of Victor Maurel's *Un problème d'art*. In addition to reviews of contemporary music and extensive biographies of Russian composers, Grodzky included second-rate fiction, plot synopses of popular dramas, and many reviews of performances by amateur and semi-professional musicians. The latter were probably connected with Grodzky through his work as accompanist.

While the structure of the *Nuvelist* changed several times, there is an underlying consistency in the journal's presentation during most years of its publication in the nineteenth century. From 1878 to 1897 almost every issue regularly contains three parts: an extensive review section, followed by a *feuilleton*, and a miscellaneous section at or near the end. Two or three additional articles are included in each issue before or after the miscellaneous section. During this period the editors also printed a very limited number of advertisements and subscription announcements at the beginning or end of the issues.

The review sections of approximately three to six pages contain one or two articles, treating musical and theatrical activities in St. Petersburg.¹⁴ Special attention is focused on operatic performances and concerts in the Imperial Mariinsky and Bol'shoi theaters, the private Panayevsky Theater, and the halls of the Assembly of Nobles, the Urban Credit Society, and the St. Petersburg Conservatory.¹⁵ Reviews in the September issues report on the summer's musical activities, such as the concerts in the Pavlovsky Vauxhall and performances of comic operas and operettas in the "Arkadiya," "Livadiya," "Ozerki" and other garden theaters. Theatrical reviews are regularly included until 1886; these deal with performances in the leading dramatic venues, such as the Imperial Alexandrinsky and the Mikhailovsky Theaters, and the Theater of the Literary-Artistic Society.

Feuilletons, printed in the French manner in the lower part of the initial pages, contain fiction, satire, stories about musicians, and reminiscences. Some are reprints from publications in the foreign press, written by, among others, Berlioz, Gounod and Offenbach.

¹³About Grodzky see S. P., "B. V. Grodzky," *Nuvelist*, 65, no. 11 (1904): 3, and S. B. [Sergey Bakhlanov], "B. V. Grodzky," *Nuvelist*, 66, no. 2 (1905): 1-3.

¹⁴A few reviews deal with events in Moscow, Kiev and some other locations.

¹⁵For detailed information on the locations discussed in *Nuvelist* see I. F. Petrovskaya and V. V. Somina, *Teatral'ny Peterburg: nachalo XVIII — oktyabr' 1917* [Theatrical Petersburg: the Beginning of the XVIIIth Century — October 1917] (St. Petersburg, 1994).

The miscellaneous sections, titled "News from Everywhere" consist of from two to four pages, and treats musical and theatrical life throughout Russia and abroad. Included are reports about associations, performers, music festivals, competitions, music theaters, new publications and anecdotes, as well as biographical notes about composers. In order to increase the amount of information in this section is printed in a type size smaller than that of the other parts of the journal. The articles appearing before and after the miscellaneous section consist of biographical sketches, recollections, book reviews, and obituaries. From April 1898 to the end of 1899 the content of the journal changed dramatically owing to the serialized publication of the aforementioned *Sketches of Russian Music History* by Ivanov.

In 1900, after completing publication of the *Sketches* the journal returned basically to its previous format, though significantly rearranging its old rubrics and adding new ones. From this point on each issue opens with an extended lead article, such as a biographical sketch, a report of an important concert or congress of the Russian Theatrical Society, or a study of music history or theory. Musical reviews are omitted in many issues from 1900 through 1902, though they are later restored as regular features at the end of 1902. While still dealing exclusively with events in St. Petersburg, reviews now treat musical activities in many new locations, including music theaters such as the Nemetti's Lyric Theater and the Narodny Dom, and concert halls in the Winter Palace, Tenishev's College and in the *Salle du passage*. *Feuilletons* are no longer regular features, and in their place prose and poetry (reprinted from other periodicals), synopses of dramas and operas, and satires are published. In 1901 the miscellaneous section was enlarged in dimension and scope; it includes several parts, each devoted to one particular type of subject with titles such as "Foreign News," "Provincial Chronicle," and "Little Events in the Musical World." Also at this time advertisements spreading over three or four pages were added to each issue, announcing periodical subscription rates, music publications and instruments for sale.

Formulating the goal of the *Nuvellist* N. Bernard, the first editor, wrote:

I believe that in the present time each music lover not only needs to play [...] music but also to know what is going on in the world of music and theater.¹⁶

Bernard's point of view determined the content of *Nuvellist* both with respect to reviews and articles reporting on activities in theaters and concert halls, and to supplying information about prominent musicians, music firms, festivals and exhibitions, institutes for music education, the invention of musical instruments, publications of music and literature on music, and construction of theatrical buildings and monuments. Subjects of a

¹⁶*Nuvellist*, no. 1 (January 1878): 1.

historical concern were also discussed in many issues with emphasis on the late eighteenth and the first half of the nineteenth centuries, including the evolution of musical theater in Europe and Russia and the life and works of prominent composers of the past (e.g., Mozart, Beethoven, Rossini).

Considerable attention throughout the journal is paid to Russian music and musical life. Regularly encountered are biographical sketches, music and book reviews focusing on the life and works of Russian composers. These range from those in the forefront of Russian musical life—Balakirev, Glazunov, Glinka, Dargomyzhsky, Rimsky-Korsakov, A. Rubinstein and Tchaikovsky—to lesser known figures, such as Grigory Andreyevich Lishin (1854-88), Victor Nikandrovich Paskhalov (1841-85), Nikolay Feopemptovich Solovyov (1846-1916) and Boris Alexandrovich Fitingoff-Schell (1829-1901). Frequently treated are the activities of the music societies, including the Free Music School and the Chamber Music Society in St. Petersburg, the Moscow Philharmonic Society, the South Russia Musical Society and the Imperial Russian Music Society (IRMS). The latter, being an organization of national significance, was treated on a regular basis during most years of publication. Many issues feature reviews of the symphonic assemblies held by the IRMS in St. Petersburg and Moscow, featuring performances by, among others, Leopold Auer, Hans von Bülow, Anna Esipova, Anton Rubinstein, and Pablo Sarasate. Also included are annual management and budgets reports of the IRMS's branches in Kiev, Kharkov, Odessa, Tiflis and other cities. Several articles treat the work of the St. Petersburg Conservatory (founded by A. Rubinstein) and the Moscow Conservatory (founded by N. Rubinstein) and discuss student performances and competitions, educational programs, teachers and graduates.

Many articles focus on the activities of Russian music theaters. The priority is given to the Imperial Russian Opera both in St. Petersburg and Moscow, dominant among the national operatic enterprises of the period. Extensive reviews are devoted to many productions of this organization, including the premières of Borodin's *Prince Igor*, Rimsky-Korsakov's *May Night* and Tchaikovsky's *Mazeppa* and *Iolanthe*, given under the direction of Eduard Napravnik (1839-1916), Ippolit Altani (1846-1919) and other conductors. Some of the performances featured well-known singers such as sopranos Medea Mei (1859-1952) and Felia Litvin (1861-1936), tenor Nikolay Nikolayevich Figner (1857-1918), and basses Fyodor Ignatyevich Stravinsky (1843-1902) and Fyodor Chaliapin (1873-1938). After the 1882 elimination of the governmental monopoly of the theater business the journal began a survey of private operatic theaters established by Merelli, Raoul Gunsbourg (1859-1955), Ippolit Petrovich Pryanishnikov (1847-1921), Prince Alexey Akakievich Zereteli and other impresarios. Strong, though at first not benevolent, interest was shown in the innovative productions of the Moscow Private Russian Opera sponsored by the industrialist and patron of arts Savva Ivanovich Mamontov (1841-1918). Among the foreign troupes the *Nuvellist* reported on was the German opera company of Angelo Neumann (1838-1910) which introduced Wagner's

Der Ring des Niebelungen to the Russian public in the 1880s. Ballet, a prominent element of Russian theatrical life, was among the topics regularly discussed in the journal, with stress placed on the activities and the history of the Russian Imperial Ballet Company.

One of *Nuvellist's* valuable features is its wealth of information concerning the activities of instrumentalists performing in St. Petersburg and Moscow. Among those treated are Joseph Hoffmann, Joseph Joachim, Karl Yul'yevich Davydov (1838-89), and many other pianists, violinists and violoncellists. Concert series organized by individual musicians in both cities, such as the historical choral concerts directed by Alexander Andreyevich Arkhangel'sky (1846-1924), and the popular symphonic concerts under the direction of Alexander Ilyich Ziloti (1863-1945) and Pyotr Andreyevich Shchurovsky (1850-?), also receive attention. In addition, Russian Symphonic Concerts in St. Petersburg, sponsored by the industrialist and music publisher Mitrofan Petrovich Belyaev (1836-1904) and directed by Rimsky-Korsakov are featured prominently. Programs of this series include new works by Russian composers and thus are of considerable interest to the journal, given its focus on the nation's musical development. Detailed coverage is also provided for the historical concerts of piano music performed in St. Petersburg by Anton Rubinstein. Among the later events which received the journal's attention are the 1900-1905 sessions of the Evenings of Modern Music. Held by a group of St. Petersburg musicians and critics, the Evenings introduced early works of Igor Stravinsky and many other contemporary composers to Russian listeners.

Recurrently discussed are studies of folk music, often in association with the publications of the song collections prepared by Nikolay Mikhailovich Lopatin (1854-97) and Victor Prokunin, Georg Dütsch (1857-91) and Pyotr Petrovich Sokal'sky (1832-87). Several articles debate the activities of folk performers and treat with particular interest the folk theater, organized by Valentina Semyonovna Serova (1846-1924), in the Rozhdestvenno village near St. Petersburg. This theater's repertory included performances of operas by Borodin (*Prince Igor*) and Alexander Serov (*The Power of the Fiend*). In the late nineteenth century, Russian church music underwent great development. Owing to greater liberalization of church authorities many liturgical works by Dmitry Stepanovich Bortnyansky (1751-1825), Tchaikovsky, Alexander Tikhonovich Grechaninov (1864-1956) and others reached concert halls. The journal includes reviews of many of these performances.

During the period of the journal's publication Russian performers and composers began to appear with increasing frequency in the major cities of Europe and the Americas. Among them were A. and N. Rubinstein, Tchaikovsky, the conductor Alexander Nikolayevich Vinogradsky (1855-1912), the pianists Vera Viktorovna Timanova (1885-1942), Esipova, and Ziloti. The journal followed their concert tours. Interest was also shown in foreign concerts and operatic performances featuring works by Glinka, Borodin, Rimsky-Korsakov, A. Rubinstein and Tchaikovsky. Extended reviews report on the

concerts of Russian music given during the International Exhibitions in Paris in 1878, 1889 and 1900.

The development of symphonic and chamber music made the manufacturing of instruments in the nineteenth century a profitable business which is extensively treated in the *Nuvellist* with reports on the piano manufacturing companies Érard and Pleyel in France, Bösendorfer in Austria, Karl Schröder in St. Petersburg and many others. Several articles contain descriptions of newly-invented keyboard instruments. Of particular interest are articles about contemporary sound recording and sound-transmitting techniques including Thomas Edison's phonograph, Alexander Bell's photophone and the graffophone by Chichester, Bell and Teitner. An extended article describes the activities of a gramophone recording studio in Paris, one of the first of its kind.¹⁷ After 1903 Karl Ivanovich Bernhard, then the owner of the *Nuvellist*, became the exclusive Russian distributor of the phonole produced by L. Hupfeld in Leipzig. The apparatus was described in many articles and widely advertised.¹⁸

As in many other nineteenth-century periodicals, the majority of articles in the *Nuvellist* are not signed, or, are signed only with initials, abbreviations and pseudonyms. Of these the following signatures have been identified; the names are listed in Russian alphabetical order:¹⁹

В. В. [V. V.]

С. В. [S. V.]

Ник. В., Нико [Nik. V., Niko]

И. М — е [I., M. — e]

А. Л., Азь-Люди [A. L., Az-Lyudi]

П. С. М—вь, [P. S. M—v, M.]

В. С. Баскин [V. S. Baskin]

С. Бахланов [S. Bakhlanov]

Н. М. Бернад [N. M. Bernard]

М. М. Иванов [M. M. Ivanov]

А. Лотоцкий [A. Lototsky]

П. С. Макаров [P. S. Makarov]

¹⁷"Fabrika muzyki, peniya i kuryozov" [A Factory of Music, Singing and Curious Things], *Nuvellist*, 64, no. 1 (1903): 8.

¹⁸The player piano Phonola or Triphonola. Of particular interest is the article "Po povodu kontserta na fonole" [Concerning the Concert on the Phonola], *Nuvellist*, 66, no. 6 (1905): 16, 18-19. The article treats the possibility that the phonola was used as an accompanying instrument in a concert of chamber music.

¹⁹See G. B. Bernand and I. M. Yampol'sky, *Kto pisal o muzyke: Bio-bibliograficheskiy slovar' muzykal'nykh kritikov i lits, pisavshikh o muzyke v dorevolutsionnoy Rossii i SSSR* [Who Did Write on Music: Bio-Bibliographical Dictionary of Music Critics and Writers on Music in Prerevolutionary Russia and the USSR] (Moscow: Sovetskiy kompozitor [Soviet Composer], 3 vols., 1971-79). See also Yu. A. Kremlyov, *Russkaya mysl' o muzyke: Ocherki istorii russkoy muzykal'noy kritiki i estetiki v XIX veke* [Russian Thought on Music: Sketches of the History of Russian Musical Criticism and Aesthetics in the XIXth Century] (Leningrad: Gos. muzykal'noye izdat.-vo [State Musical Publishing House], 3 vols., 1954-60), and I. F. Petrovskaya, *Istochnikovedeniye istorii russkoy muzykal'noy kul'tury XVIII — nachala XX veka* [A Study in Sources on the History of Russian Musical Culture from the XVIIIth to the Beginning of the XXth Centuries] (Moscow: Muzyka, 1989).

A. X. [A. H.]

A. Холодный [A. Kholodny]

Д. Ш.—ль, Д. Ш. [D. Sh—l, D. Sh.]

Д. Шепель [D. Shepel']

During the main part of the journal's publication run, contributions were made by the critic and composer M. M. Ivanov.²⁰ Up to 1895 he was a regular author of concert and book reviews and biographical sketches. Ivanov had a solid grasp of music history and performance. Yet he "protested against new and original works of Russian composers,"²¹ and in particular against those by Cui, Balakirev and other composers of the New Russian School. Tchaikovsky, to the contrary, was supported in many of Ivanov's writings as were Rimsky-Korsakov, Liszt, Berlioz and Wagner.

Another nineteenth-century writer in *Nuvellist* was the critic Vladimir Sergeyevich Baskin (1855-1919),²² whose articles appear between 1886 and 1901. Among Baskin's writings are Tchaikovsky's obituary and a review of a posthumous performance of the his *Symphonie pathétique*.²³ Also of interest is Baskin's historical sketch of the St. Petersburg Court Orchestra²⁴ which treats the origins and activities of this ensemble, an ancestor of the celebrated St. Petersburg Philharmonic.

After 1900 the main contributions in the form of regular concert and book reviews are by Boleslav Grodzky. He focuses on concert life treating in his articles a very large number of events. Between 1904 and 1905 significant contributions were also made by the violinist, lecturer and collaborator at the St. Petersburg Popular Conservatory Sergey Bakhlanov. His articles feature informative biographical sketches of Rimsky-Korsakov and Glazunov.²⁵ Several other contributors are the composer and critic Pavel Semyonovich Makarov (1842-91) (reviews of summer musical activities), Vasilii

²⁰Musical critic, composer, pianist and historian, Ivanov studied composition with Tchaikovsky at the Moscow Conservatory and piano playing with Giovanni Sgambatti at Rome. He wrote extensively for several periodicals. From 1880 to 1917 Ivanov was head of the music division for the prominent St. Petersburg journal *Novoye vremya* [New Time]. In 1918 he emigrated to Italy. For more details see Yampol'sky, "Ivanov, Mikhail Mikhailovich," *Muzykal'naya entsiklopediya* (Moscow, 1974) 2: 482; Kremlyov, op. cit., and Bernand and Yampol'sky, op. cit.

²¹Yampol'sky, op. cit.

²²Musical and theatrical critic and dramatist, Baskin studied drama, music theory and violin playing at the St. Petersburg Conservatory. After graduation from the St. Petersburg University in 1884, he worked as a reviewer for several metropolitan periodicals. From 1887 until 1917 Baskin was a musical editor for the *C.-Peterburgskaya gazeta* [St. Petersburg Gazette]. Baskin's publications feature the series of sketches *Russkiye kompozitory* [Russian Composers]. For more details see "Baskin, Vladimir Sergeyevich," *Bol'shaya entsiklopediya*, 2: 650. See also Bernand and Yampol'sky op. cit., and Yampol'sky, "Baskin, Vladimir Sergeyevich," *Muzykal'naya entsiklopediya*, 1: 344.

²³V. Baskin, "† P. I. Tchaikovsky," *Nuvellist*, no. 7 (November 1893): 1-3. V. Baskin, "Muzykal'noye obozreniye" [Musical Review], *Nuvellist*, no. 8 (December 1893): 1-2.

²⁴V. Baskin, "Pridvornyy orkestr" [The Court Orchestra], *Nuvellist*, 62, no. 6 (1901): [3]-4.

²⁵S. Bakhlanov, "A. K. Glazunov," *Nuvellist*, 66, no. 7 (1905): 3-6; no. 8 (1905): 3-7. This, one of the earliest publications about the composer, treats his life and music extensively.

Davidovich Korganov (1865-1934) (reports from Tiflis), A. Kholodny (reviews on Tito Ruffo and other prominent singers), Dmitry Shepel,²⁶ and Princess M. A. Urusova (biographies of Bellini and Donizetti).

As it was in other music journals of the time many issues of *Nuvellist* contain reprints and translations of texts taken from other native and foreign periodicals, including *S.-Peterburgskiye vedomosti* [St. Petersburg News], *Peterburgsky listok* [Petersburgian Leaf], *Moskovskiye vedomosti* [Moscow News], *Ruskiye vedomosti* [Russian News], *Russkaya muzykal'naya gazeta* [Russian Musical Gazette], *Le Figaro*, *La Gazette musicale*, *Le Monde musical* and the *Neue Zeitschrift für Musik*.

NOTES ON THE CALENDAR

Entries in the Calendar and Index use modern Russian orthography, except for two old characters: “I (i),” and “⊙ (9)” which do not exist in the modern Russian alphabet. In the Calendar, however, they are reproduced when they appear in initials and in signatures, identifying authors.

The spelling of titles and names in the Ukrainian language is corrected in accordance with the rules of modern Ukrainian orthography. The Ukrainian character “I (i)” which does not exist in modern Russian is alphabetized in the Index after the Russian character “И (и).”

²⁶Makarov also wrote for the journal *Muzyka i peniye* [Music and Singing] (St. Petersburg, 1894-1917).