

It is most likely that Borodin first came into contact with Belaieff in 1879/80, when the former was chairman of a music group which met in the 'Demut' restaurant in St. Petersburg, of which Belaieff was a participant. According to Dianin, Borodin commenced going to Belaieff's quartet 'soirées' in about 1882, two years before the 'Fridays' commenced in the new more commodious quarters to which Belaieff moved in 1884.

Up to the time of Borodin's death in February, 1887, Bessel had published the score, parts and piano duet arrangement of his First Symphony, and the piano duet arrangement of the Second Symphony. In a letter to his wife, dated 20th November, 1886, Borodin wrote that Bessel had commenced to engrave the score. Bessel also published his 'Petite Suite' for piano, and Bessel and Jurgenson between them, some songs. Lastly, Rahter had published 'In Central Asia' and the First String Quartet.

A number of works remained incomplete and/or unpublished, and several of these, mostly for chamber ensembles, appeared with Muzgiz after the Second World War. Some, however, were edited and completed by Glazunov and Rimsky-Korsakov. The most important of these was Borodin's unfinished opera, 'Prince Igor'. It and the remainder were all published by Belaieff within a few years of Borodin's death. The former also obtained from Rahter the rights of publication of 'In Central Asia', the First String Quartet and the 'Paraphrases' to which Borodin contributed. It would appear that the only work that Belaieff published during the lifetime of the latter was the 'Serenata alla spagnola', which formed part of the collective quartet, 'B-la-f'.

Fine coloured title pages accompany most of Belaieff publications of Borodin's works, and it is believed that those displayed represent the total produced for this composer. (It will be noted that the title page of 'In Central Asia' originated with Rahter.)

Plainly lettered title pages, in black on a white background, have been located for the two quartets, the piano duet arrangement of 'Mlada' and the song 'Spes/Pride'. These complete Belaieff's publications of Borodin's works, apart from a few arrangements by other hands.

### **'PRINCE IGOR', OPERA IN FOUR ACTS, WITH A PROLOGUE**

The superb title page, one of the most colourful and interesting in the whole range of Russian title pages, was the work of Anatol Lyadov's cousin, A. Antipov, whose name appears at the bottom right-hand corner. It depicts, in a layout of great artistic ingenuity, the equipment of war with which Igor set forth to do battle with the Polovtsi, in this national epic. An impression of space is created in the top corners by distant vistas of a great river and the distant city of Putivle, silhouetted against the sky.

The wording of the title page, ingeniously written into various artefacts, reads as follows:

PRINCE IGOR/OPERA IN IV ACTS/WITH A PROLOGUE/WORDS AND MUSIC/ A.P.BORODIN/SUBJECT/BORROWED FROM/THE SONG/OF/THE ARMY/OF/IGOR.

Belaieff went to expense and trouble to do justice in the printing and production of this work which, despite his aversion to opera, he regarded as his 'jewel', and Borodin's 'Igor' is the only work in the Belaieff catalogue which was produced with two title pages relating to, respectively, the work as a whole, and individual orchestral and choral scenes.

Borodin's interest in the voice manifested itself in five songs dating from 1852 to 1855. It erupted again in 1867, when he composed his opera, 'Bogatiri/The Bogatirs'<sup>1</sup> and, up to 1870, seven further songs.<sup>2</sup> At this time he also completed his First Symphony in E flat, which was performed in 1869.

Also apropos this period, Stasov wrote, 'Simultaneously with the songs, Borodin was setting to work on the composition of the opera, 'Tsarskaya Nevesta/The Tsar's Bride', on

