

## The role of Russian musical and educational traditions in the cultural life of South America

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**Abstract:** The preservation and dissemination of Russian traditions of science, culture and education abroad is facilitated not only by international cooperation, but also internally displaced persons - former compatriots. Therefore, the study of the history of the “Russian abroad” is of great interest to modern domestic and foreign researchers. The purpose of the study is to establish the fact and degree of influence of domestic musical and educational traditions on the cultural life of the countries of South America during the first wave of Russian emigration. The sources of this work were a variety of scientific publications - dissertations, monographs, articles, essays. During the study, the following scientific methods were used: theoretical interdisciplinary analysis and synthesis, systemic and structural-functional analysis, comparative-historical, comparative historiographic analysis, historical-typological, etc. The results of the study, work names and surnames of Russian music educators - organizers and teachers of musical and educational institutions in South America; the features of educational activities and the educational process in educational institutions of a musical profile, initiated by representatives of domestic musical vocational education, are considered; substantiates the need for further research on the degree of influence of domestic music-pedagogical and music-performing schools on the musical culture and art of the countries of South America. Conclusions, the study showed that the activities of domestic emigration after the 1917 revolution and the Civil War had an impact on the development of musical culture and music education in South America. Carrying out pedagogical activities in the states of this continent, Russian musicians contributed to the development of the musical culture of the South American peoples and the prestige of the domestic model of musical professional education on the world stage in the 20th century.

**Keywords.** emigration, domestic musical vocational education abroad, the cultural life of the countries of South America, Argentina, Brazil.

### Introduction.

Studying the history of the «Russian abroad» is of great interest to historians, philologists, art historians and educators. This is primarily due to the fact that the activities of Russian emigrants to one degree or another influenced the socio-economic and cultural development of many countries of the world. Engaged in professional activities outside of Russia and based on domestic traditions of science, art and education, Russian specialists contributed to the development of these institutions in Europe, Asia, and America. The author of this article set himself the goal of clarifying the nature and extent of such an influence.

In Russia, intensive processes of emigration began after 1917. The first wave of emigration from Russia carried abroad more than a million Russian citizens, and this figure refers only to emigration after the civil war. Russian emigration of the first wave is rightfully

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considered a patriotic emigration. Millions of patriots left Russia, among which were the White Guards and representatives of the elite who were objectionable to the Bolsheviks. Abroad, Russian citizens who chose to emigrate did not at all abandon their roots. On the contrary, they constantly emphasized their Russian origin, created their own communities and amazing works of literature and art, which significantly influenced world culture.

S. Yu. Nechaev writes about those who left during the civil war: «These were people of the most diverse social and professional backgrounds of the overthrown tsarist regime: students, writers, musicians, scientists, landowners, clergy, military, etc.»<sup>2</sup>.

Most historians agree that the first wave of Russian emigration played a crucial role in the formation and development of world culture. At the same time, the question remains unclear to what extent Russian musical culture and Russian musical traditions influenced the culture and art of certain regions of the world where the Russians went.

According to a survey conducted by the Resettlement Department of the Russian Committee for the Registration of Refugees in Constantinople in 1920 (14,276 people were interviewed), the officially recognized number of people from the music profession who left Russia amounted to one percent of the total number of refugees. At the same time, among other categories («teachers» - 4%, «students» - 9%, «without indicating a profession» - 21%) there were also persons related to music education (music and singing teachers of general educational institutions, students of music schools and conservatory)<sup>3</sup>.

According to official statistics, 1.1% of emigrants were sent to the countries of South America (Argentina, Brazil, Paraguay, Uruguay, Chile, etc.)<sup>4</sup>.

The modern musical culture of the countries of South America occupies a prominent place among the musical cultures of the whole world. This is confirmed by the popularity of musicians-performers and composers of these states (A. Barroso, R. Biaggi, A. Guerrero, C. Gustavino, D. Legrand, S. Mendes, J. Mendes, O. Pugliès, A. Piazzolla, A. Ramirez, H. Rodriguez, A. Troylo, O. Fresedo, A. Hinaster and others). According to experts in the history of music, «Latin America at the turn of the 21st century is no longer the «student» of Europe's wisdom, as it has been over the previous five centuries. The presence of Latin America in the modern world is so significant that we can already talk about its own influence in many areas. The achievements of Latin American writers, artists, architects have gained world significance. The work of such composers as Eitor Villa Lobos in Brazil, Carlos Chavez in Mexico, Alberto

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<sup>2</sup> Nechaev S. Yu. *Russkie v Latinskoj Amerike*. M.: Veche, 2010. P. 12.

<sup>3</sup> Sumskaya M. Yu. *Russkaya emigraciya v 20 – 30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya*. Pyatigorsk: Reklamno-inform. agentstvo na Kavminvodah, 2011. P. 24-25.

<sup>4</sup> *Ibid.* P. 25-26.

Hinaster in Argentina, testifies that the musical culture of Latin America has reached the level of maturity at which it is capable of creating musical and artistic values of universal significance»<sup>5</sup>.

Scientists come to the conclusion that the Latin American professional music, which is based on the music of the countries of South America, «adopted the European experience and began to develop models based on it that correspond to national temperament and attitude», but the problem is that the volumes of the acquired and the determination of nationality sources of influence need clarification and special research. It is important to understand that the modern musical culture of these states, on the one hand, absorbed the cultural traditions of the indigenous population, but, on the other hand, was formed under some - still not exactly defined and insufficiently studied - influence of numerous emigrants from Europe, and, in particular, from Russia.

A study of the works of domestic scientists devoted to the analysis of the activities of Russian emigrants in South America (V. Dotsenko, P. Pichugin, Yu. Mukhachev, S. Nechaev, M. Sums kaya, I. Justus, L. Yanushevskaya, etc.), allows us to talk about that many aspects of the theme of the influence of Russian musical and educational traditions on the formation of the musical culture of the countries of this continent did not become the subject of special systematic research. This article is the first approximation to the topic and is devoted to substantiating the importance of special systematic and comprehensive studies of the organizational and pedagogical heritage of Russian emigrant musicians of the first wave in order to determine the impact of their activities on the development of musical culture in South America in the 20th century.

### **Material and research methods.**

The sources of this work were a variety of scientific publications - dissertations, monographs, articles, essays. In the course of the study, the following scientific methods were used: theoretical interdisciplinary analysis and synthesis, systemic and structural-functional analysis, comparative-historical, comparative historiographic analysis, historical-typological, etc.

### **The results of the study.**

The preservation and dissemination of Russian musical and educational traditions on the South American continent during the first wave of emigration (1918 - late 1930s) was facilitated by Russian public organizations of a cultural orientation. So, in 1928, the Russian Public Assembly was founded in Sao Paulo (Brazil), in which children of Russian emigrants were

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<sup>5</sup> Docenko V. R. Istorija muzyki Latinskoj Ameriki XVI – XX vekov: avtoref. diss. po iskusstvovedeniyu. M., 2014. 56 p.

taught to play musical instruments, vocals, and choral singing. This structure carried out the organization of balls, concerts, musical and poetic evenings (typical of the pre-revolutionary traditions of musical upbringing and education in the Russian Empire) with the participation of their own pupils and invited artists<sup>6</sup>. It is known that Russian workers (labor migrants) in Brazil were members of local trade unions, which created public libraries with literature in Russian, organized music circles and associations. Classes in teaching musical literacy and the development of musical instruments were conducted by emigrant teachers from Russia<sup>7</sup>.

It should be noted that many Russian emigrant musicians in South America were representatives of any domestic schools: composer, vocal, performing, choral, etc. The choral education of Russia before the 1917 revolution was closely connected with the church. Temples were created under the Russian colonies in South America during the first wave of emigration: «by 1926, Father Konstantin (Konstantin Izraztsov) had opened 16 churches in Latin America (Argentina, Brazil, Chile, Paraguay, Uruguay)»<sup>8</sup>. There were schools in the parishes where children of emigrants studied, and the subjects of education included church singing). An integral attribute of the temple was the church choir.

The first Russian Orthodox parish in Brazil was formed on October 25, 1925 in São Paulo (leaders A.P. Rpshtetin and P.A. Melnikov). In 1930, at the initiative of Father Constantine and a Russian emigrant Z. G. Brand, an Orthodox parish was organized in Rio de Janeiro. To support Orthodox parishes, annual musical evenings, balls, and concerts were held. So, in Sao Paulo they were attended by a church choir (regent D. A. Sukhanov (deacon Father Dimitry)), a balalaika choir and orchestra conducted by E. Yakimov, students of the music studio of professor of singing L. Ivanov and his wife O. Urbani , other singers and artists<sup>9</sup>. Thus, the preservation and dissemination of domestic traditions of church singing took place.

So, the opening of new Orthodox parishes in the countries of South America during the first wave of Russian emigration strengthened the religious diversity of the countries of this continent, where Catholicism was the most mass Christian follower. It can be assumed that the Russian traditions of clerical education in one way or another affected the musical and cultural diversity of these states, but this topic requires special research.

The representative of the domestic vocal school was a graduate of the Odessa Music College of the Imperial Russian Musical Society, vocalist and composer I. Ya. Kremer (lyrical soprano). It is known that she left her homeland in 1919 and was engaged in concert and

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<sup>6</sup> Muhachev Yu. V. Iz istorii stanovleniya russkoj obshchiny na latinoamerikanskom kontinente // Russkoe zarubezh'e: Istoriya i sovremennost': Sb. st. / RAN. INION. – M., 2016. – Vyp. 5. – P. 178.

<sup>7</sup> Ibid. P. 185.

<sup>8</sup> Lyudi i sud'by Russkogo zarubezh'ya: sbornik statej. M.: Institut vseobshchej istorii, 2011. P. 16-17.

<sup>9</sup> Muhachev Yu. V. Iz istorii stanovleniya russkoj obshchiny na latinoamerikanskom kontinente // Russkoe zarubezh'e: Istoriya i sovremennost': Sb. st. / RAN. INION. – M., 2016. – Vyp. 5. – P. 179.

teaching activities in Argentina<sup>10</sup>. How serious was the training at this music school? The answer to this question is very important, since the strong training of a specialist cannot but affect his authority and, therefore, we can assume a significant influence of a great artist on students and followers if he taught his art in his new homeland. It is known that the teachers of the Odessa School of Music before the revolution of 1917 were prominent musicians, graduates of the world's leading conservatories (Vienna, Moscow, St. Petersburg, Prague, etc.): G. M. Biber-Kirshon, E. F. Brambilla, B. I. Dronseyko-Mironovich, M. F. Martsenko, A. Ya. Mogilevsky, I. V. Perman, G. M. Petrov, M. A. Podraskaya, Yu. A. Raider, L. V. Rogova, A. F. Serikov, F. Ya. Stupka, N. V. Chegodaeva and others. D. Yu. Delfino-Menotti taught solo singing during this period, and V. I. Malishevsky and F. V. Mironovich<sup>11</sup>. Even a simple list of these names allows us to understand the uniqueness and depth of the knowledge and skills that I. Ya. Kremer, working in Argentina, passed on to her students.

The number of emigrants who settled in South America included a graduate of the Odessa College of Music (class of teacher P. S. Stolyarsky) and the Petrograd Conservatory (classes of teachers L. S. Auer, V. P. Calafati, M. O. Shteinberg) Jacob Fisher - composer, violinist, conductor, accompanist of the orchestra of the State Academic Opera and Ballet Theater in Petrograd (1919 - 1923). It is known that since 1923, Fisher lived and worked in Argentina. As a member of the Musical Renewal Group, Fischer wrote and taught at a music school<sup>12</sup>. Most of his works were written during the period of emigration and were performed on various stages in Argentina: the symphonic poem Sulamith (1927), Heroic Poem (1927), the ballets Modern Colombina (1933) and The Swallow (1942), one-act comic the operas Bear (1952) and Proposal (1955), Festive Overture (1962), etc.<sup>13</sup> It should be emphasized that Fisher, being a representative of the St. Petersburg Composer School (at the base of this school were the world-famous A. Lyadov, N. Rimsky-Korsakov, A. Rubinstein, M. Steinberg and others), spread the domestic musical and cultural traditions in this country until his death in 1978.

The representative of the national violin school in Argentina was an emigrant musician from Russia, a native of the Oryol province A. A. Pechnikov. The uniqueness of this specialist is confirmed by the fact that he was a graduate of the Moscow Conservatory in violin class I. V. Grzhimali (founder of the Moscow violin school). It is known that A. A. Pechnikov had a significant concert practice. It is enough to name some of his performances with the participation of eminent conductors: a concert in the hall of the Moscow Conservatory under the direction of

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<sup>10</sup> Lyudi i sud'by Russkogo zarubezh'ya: sbornik statej. M.: Institut vseobshchej istorii, 2011. P. 198.

<sup>11</sup> Istoriya ONMA. // Odesskaya nacional'naya muzykal'naya akademiya. Oficial'nyj sajt. [Elektronnyj resurs]. URL: <http://odma.edu.ua/rus/about> (data obrashcheniya: 12.07.2020).

<sup>12</sup> Lyudi i sud'by Russkogo zarubezh'ya: sbornik statej. M.: Institut vseobshchej istorii, 2011. P. 211.

<sup>13</sup> Muzykal'naya enciklopediya. [Elektronnyj resurs]. // URL: <http://www.musenc.ru/html/f/fiqer.html> (data obrashcheniya: 12.07.2020).

S. I. Taneev (November 21, 1888); a concert in the small hall of the Noble Assembly on the occasion of the celebration of the 50th anniversary of A. G. Rubinstein (November 16, 1889); a concert in Chicago (USA) in 1899 at which the musician first performed the violin concert of P. I. Tchaikovsky; a concert with the Vienna Philharmonic Orchestra conducted by R. Strauss (August 17, 1906) and others. The educational career of A. A. Pechnikov included the following educational institutions: Munich Higher School of Music (1913-1921), Berlin Stern Conservatory (1927-1936). From 1936 to 1949, the musician taught at educational institutions of Buenos Aires (Argentina), spreading the Russian traditions of violin education in this country<sup>14</sup>.

The Russian musician-teacher who left a noticeable mark in the musical and cultural life of Argentina was a native of Simbirsk province, a graduate of the St. Petersburg Conservatory in the class of N. Rimsky-Korsakov A. V. Abutkov<sup>15</sup>. At home, he was engaged in organizational, composing and teaching activities, in particular, he was the creator of the Simbirsk People's Conservatory, which was closed against the backdrop of the political events of the revolution and the Civil War. After emigrating to General Alvear (Argentina), he organized the Schubert Conservatory (1928). The educational subjects of this educational institution included musical and theoretical courses, singing, composition, playing the instruments (piano, violin, cello, guitar, trombone, bandoneon). In addition to teaching, A. V. Abutkov was engaged in methodological work and writing. In exile, he published the Guide to Harmony, composed several hundred symphonic, choral, vocal, chamber and instrumental works. Professor A. V. Abutkov was the author of musical textbooks in Russian and Spanish and the creator of more than 400 musical score. Since its opening, about 200 professional musicians have become graduates of this educational institution<sup>16</sup>.

The significance of the musical educational and teaching activities of A. V. Abutkov in the culture of Argentina is confirmed by the interest in this person on the part of Argentine researchers and musicians. So, in the 90s of the XX century, the professor of music (Institute of Musical Culture of Cuyo) and the professor of choral conducting, the master of ethnomusicology and the head of the department of music history at the National University of Cuyo (Argentina), Diego Bosquet, conducted research related to the legacy of the Russian emigrant A. V. Abutkova. It is very important to note that these studies are also being conducted within the framework of the project «The Importance of Musical Creativity of Alejo Abutkov», carried out by the

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<sup>14</sup> Pechnikov Aleksandr Abramovich. [Elektronnyj resurs]. // Rezhim dostupa: <http://lounb.ru/lipnames/pechnikov-aleksandr-abramovich-2> (data obrashcheniya: 12.07.2020).

<sup>15</sup> Yustus I. V., Suetin I. N. Status narodnyh konservatorij nachala XX veka v Rossii (na primere Simbirskoj gubernii) // Srednee professional'noe obrazovanie. 2011. № 8. P. 51-53; Suetin I. N. Osobennosti organizacii muzykal'nogo professional'nogo obrazovaniya v narodnyh konservatoriyah v Rossii v nachale XX veka (na primere Simbirskoj gubernii) // Kazanskij pedagogicheskij zhurnal. 2011. №3 (87). P. 156-161.

<sup>16</sup> Yanushevskaya L. Simbirskij argentinec Alekho Abutkov // Monomah: kraevedcheskij zhurnal. 2012. № 2 (69). P. 34-37.

Department of Cultural Heritage of the National University of Cuyo. In particular, the object of the study is the numerous manuscripts of the composer, found in the 1990s in the city of Carmenso in the province of Mendoza (Argentina). The studies of D. Bosquet testify to the active social and educational activities of A. V. Abutkov in Argentina. It was he, according to the Argentine scholar, who was the founder and leader of the first provincial classical music school (conservatory) in this country<sup>17</sup>.

In March 2014, artists of the Latin American ensemble Abutkov performed in Ulyanovsk. The ensemble, led by Diego Bosket, is named after the Russian composer, our fellow countryman Alexei Abutkov. According to Bosquet, the male vocal group was created to familiarize the world community with the creative heritage of the Russian composer. The admiration of the Argentinean specialist for the Russian emigrant can serve as further evidence of the influence of Russian culture on the culture of the countries of South America in general, and Argentina in particular<sup>18</sup>.

### **Conclusion.**

Studying and analyzing the literature on the topic of research allows us to draw a number of conclusions: Russian musical and educational traditions are reflected in the cultural life of the countries of South America due to the activities of musicians and composers emigrated from Russia; as a result of the opportunity for emigrants to live and work in South America, residents of several countries were able to join the great Russian culture and, in particular, get acquainted with Russian music schools (composer, vocal, choral, etc.), which contributed to increasing the prestige of the Russian model of musical vocational education in the world; the interest of South American researchers of the past and present in the activities of Russian composers, singers and musicians who emigrated to South America can serve as indisputable evidence of the influence of Russia's musical culture on the culture of the countries of this continent; the degree of influence of Russian musical culture on South American culture should be the subject of further research using sources and literature, sponsored by both domestic composers and musicians, and foreign scholars - specialists in the field of musical culture and art.

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<sup>17</sup> Музей-заповедник «Родина В. И. Ленина» посетит профессор Диего Боскет. // ULPRESSA. 06.04.2012. [Elektronnyj resurs]. // URL: <https://ulpressa.ru/2012/04/06/muzey-zapovednik-rodina-v-i-lenina-posetit-professor-diego-bosket/> (data obrashcheniya: 12.07.2020).

<sup>18</sup> Russkaya dusha Argentiny // ULPRESSA. 06.03.2014. [Elektronnyj resurs] // URL: <https://ulpressa.ru/2014/03/06/russkaya-dusha-argentinyi/> (data obrashcheniya: 16.07.2020).

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