

Coverage of the problem of the development of musical vocational education in Russia in the works of pre-revolutionary researchers

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Abstract: A number of publications by researchers of pre-revolutionary Russia are devoted to the study of the problem of the development of domestic musical professional education. Despite the existence of a large volume and variety of such works, so far in domestic and foreign science no attempt has been made to generalize them historiographically, which justifies the need for such a study – this is the scientific novelty of this article. **The purpose of the study** is to update and historiographically generalize the publications of researchers of pre-revolutionary Russia, devoted to the study of the peculiarities of the development of domestic musical professional education in the second half of the 19th – early 20th centuries. **Material and research methods.** The sources of this study were various scientific publications – monographs, articles, essays. In the course of this work, 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.** Historiographic analysis made it possible to identify several scientific trends of the indicated period. A significant group of publications consists of the works of musicologists of religious orientation, whose scientific interests included issues of preservation and development of domestic church singing educational traditions. The key thematic areas of these works include: the problem of the influence of foreign musical and educational traditions on church singing education in Russia; creativity and pedagogical activity of domestic spiritual composers. Significant scientific groundwork was made by pre-revolutionary researchers on the problem of the development of domestic musical vocational education with a secular orientation. The basis of these works are books, articles and essays devoted to the creative and pedagogical heritage of Russian classical composers, the peculiarities of the formation and development of the system of training professional musicians in Russia. **Conclusions.** The results of this study may be of interest to modern Russian and foreign scientists, whose subject of study is the development of musical professional education in Russia before the 1917 revolution.

Keywords: historiography; musical professional education in Russia; scientific works of pre-revolutionary researchers.

Introduction.

A number of publications (monographs, essays, articles) by researchers of pre-revolutionary Russia are devoted to the study of the problem of the development of domestic musical professional education. Basically, these are the works of Russian musicians of religious and secular orientation of the second half of the 19th – early 20th centuries (D. V. Allemanov, E. K. Albrekht, V. P. Gutor, A. N. Karasev, V. G. Karatygin, N. D. Kashkina, G. A. Laroche, V. M. Metallov, S. I. Miropolsky, A. I. Puzyrevsky, D. V. Razumovsky, L. A. Sakchetti, A. N. Serova, S. V. Smolensky, V. V. Stasov, V. M. Undolsky, Yu. D. Engel and others). Despite the existence of a large volume and variety of such works, so far in domestic and foreign science no attempt has been made to generalize them historiographically, which justifies the need for such a study – this is the scientific novelty of this article.

The purpose of this study is to update and historiographically summarize the publications of researchers of pre-revolutionary Russia, devoted to the study of the peculiarities of the

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development of domestic musical professional education in the second half of the 19th – early 20th centuries.

Material and research methods.

The sources of this study were various scientific publications – monographs, articles, essays. In the course of this work, 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 first group of researchers should include scientists whose scientific interests included issues of the development of domestic traditions of church singing education. This kind of research in the second half of the 19th century was carried out by graduates and teachers of theological educational institutions of the department of the Holy Synod. For example, the Russian bibliographer V. M. Undolsky (a graduate of the Vladimir Theological Seminary and the Moscow Theological Academy) created a voluminous work entitled «Essay on Slavic-Russian Bibliography», including a chronological description of Slavic-Russian books of church press in 1491-1864². This study was published in Moscow in 1871 (after the death of the author).

Research on the history of Byzantine and Old Russian church music belongs to the clergyman and teacher D. V. Razumovsky (a graduate of the Kiev Theological Academy). While teaching at the Department of History and Theory of Church Singing at the Moscow Conservatory, this author published a three-volume monograph «Church Singing in Russia» (1867-1869)³, in which he substantiated the Byzantine influence on the development of church singing education in Russia. A similar problem (the problem of the influence of foreign traditions on the development of domestic church singing education) is the subject of the scientific work of S. I. Miropolsky, a graduate of the Moscow Theological Academy. The main thoughts of the researcher are set out in the book «On the musical education of the people in Russia and Western Europe» (1882)⁴, as well as in 3 issues of the historical work «Essay on the history of the parish school from its first appearance in Russia to the present time» (1894-1895)⁵.

² Undolskiy V. M. Hronologicheskiy ukazatel slavyano-russkikh knig tserkovnoy pechati s 1491-go g. po 1864-y g. Vyip. 1. Ocherk slavyano-russkoy bibliografii. M. : Tipografiya V. Gracheva i K°, 1871. 201 p.

³ Razumovskiy D. V. Tserkovnoe penie v Rossii. M., 1867-1869. Vyip. 1-3. 368 p.

⁴ Miropolskiy S. I. O muzyikalnom obrazovanii naroda v Rossii i Zapadnoy Evrope. Izd-e vtoroe. SPb., 1882. 252 p.

⁵ Miropolskiy S. I. Ocherk istorii tserkovno-prihodskoy shkolyi ot pervogo eyo vozniknoveniya na Rusi do nastoyaschego vremeni. SPb., 1894. Vyip. I. 64 p.; ego zhe. Ocherk istorii tserkovno-prihodskoy shkolyi ot pervogo eyo vozniknoveniya na Rusi do nastoyaschego vremeni. SPb., 1895. Vyip. II. 31 p.; ego zhe. Ocherk istorii tserkovno-prihodskoy shkolyi ot pervogo eyo vozniknoveniya na Rusi do nastoyaschego vremeni. SPb., 1895. Vyip. III. 144 p.

At the turn of the 19th – 20th centuries, new trends appear in approaches to the study of the peculiarities of church singing education in Russia, one of which was the exacerbation of centuries-old disputes, disagreements and contradictions in the field of domestic church singing. In particular, in scientific circles, there was a lack of a common understanding of what is truly Russian (national) style in church singing, what is the criterion of churchliness of spiritual and musical works, is it possible to admit spiritual works of secular authors to the choir, etc. Against this background, a number of publications in which the authors actively discuss the above issues. Thus, in the studies of 1901, Professor of the Moscow Conservatory S. V. Smolensky («On Old Russian singing notations»⁶) and teacher of the Saratov Theological Seminary V. M. Metallov («On Russian Church Melodies»⁷, «Church Singing in Russia in its past and present»⁸) considers the preconditions for the emergence and development of domestic musical professional education of church orientation, associated with European influence on it, as well as the current (at the beginning of the 20th century) state of training specialists of the corresponding profile in Russia. The work of the church composer D. V. Allemanov «A Course in the History of Russian Church Singing» (1911)⁹ proves the influence of the original Greek culture, and later the work of European church composers, on the formation of church singing education in Russia. The author writes: «The Russian people, who entered the arena of Christianity after ten centuries of its appearance in the world, and began their introduction to real culture only two centuries ago, inevitably had to meet with the established traditions and the accumulated wealth of church singing in the universal church, – therefore, Russian church-singers need to know the primordial views of the church on art, in order to understand and well observe her covenants, as well as to increase the property transmitted in the deeds of the hardworkers and art lovers remembered here»¹⁰.

At the beginning of the 20th century, autobiographical studies are becoming relevant, highlighting the features of the professional activities of Russian spiritual composers and teachers, their influence on the formation of national traditions of church singing and choral education. These are monographs by A. N. Karasev («Grigory Fedorovich Lvovsky and his spiritual and musical works» (1911)¹¹), S. V. Smolensky («Musikian grammar of Nikolai Diletsky» (1910)¹²), etc.

⁶ Smolenskiy S. V. O drevnerusskikh pevcheskih notatsiyah: Istoriko-paleograficheskiy ocherk. SPb., 1901. 120 p.

⁷ Metallov V. M. O russkih tserkovnyih napevah // Vera i Tserkov. 1901. №11.

⁸ Metallov V. M. Tserkovnoe penie v Rossii v ego proshedshem i nastoyaschem. M., 1901. 86 p.

⁹ Allemanov D. V. Kurs istorii russkogo tserkovnogo peniya. Penie v tserkvi Vselenskoy. M. : Yurgenson, 1911. 173 p.

¹⁰ Ibid. P. 103.

¹¹ Karasyov A. N. Grigoriy Fyodorovich Lvovsky i ego duhovno-muzyikalnyie proizvedeniya. M. : tip. Mosk. unta, 1911. 162 p.

¹² Smolenskiy S. V. Musikiyskaya grammatika Nikolaya Diletskogo. SPb., 1910. 174 p.

An extensive thematic area for Russian researchers in the second half of the 19th – early 20th centuries was the study of the characteristics of the creativity and pedagogical activity of Russian secular composers. Thus, the Russian music critic and composer G. A. Laroche (professor at the St. Petersburg and Moscow Conservatories) in 1867 published in Moscow a collection of articles entitled «Glinka and its significance in the history of music»¹³. In this study, the author, speaking about the importance of the personality of the Russian composer M. I. Glinka for the formation of the primordially Russian, distinctive school of composition, describes the state of musical culture and music education in Russia in the middle of the 19th century. In his articles, G. A. Laroche states the fact that the entire history of Russian musical professional education is almost exclusively associated with the activities in Russia of foreign immigrant musicians (most of them Germans), who have occupied all the niches of the musical, cultural and musical educational spheres and set the vector for the development of the practice of training a practicing musician in Russia.

The Russian musicologist and music critic A. N. Serov, being a propagandist of the work of Russian composers (M. I. Glinka, A. S. Dargomyzhsky, etc.), in the second half of the 19th century wrote many articles for Russian magazines («Sovremennik», «Muscovite», «Son of the Fatherland», «Library for Reading», «Pantheon», etc.), which were later systematized into a collection called «Critical Articles» and published in 4 volumes in St. Petersburg (1892-1895)¹⁴. In particular, in his works, the author admired the heritage of Russian composers and their desire to create a national compositional style, different from the style of European composers, whose propagandists were numerous practicing musicians who came to Russia from Germany, Italy, England and other countries.

Domestic historian and music critic V. V. Stasov was the author of biographical studies devoted to the works of M. P. Mussorgsky, A. P. Borodin, A. S. Dargomyzhsky, M. I. Glinka and other Russian composers. So, in the journal «Historical Bulletin» were published his articles «In memory of Mussorgsky» (1886)¹⁵, «Portrait of Glinka, made in Paris» (1892)¹⁶, etc. In 1949, many of the author's works were systematized into a collection «Selected articles on music»¹⁷ (after the death of the researcher). In his works, V. V. Stasov assesses Russian composers as the creators of a new national school for training musicians, which differs from European schools in

¹³ Larosh G. A. Glinka i ego znachenie v istorii muzyiki. M. : Universitetskaya tipografiya na Strastnom bulvare, 1867. 193 p.

¹⁴ Serov A. N. Kriticheskie stati : v 4 t. T. 1. SPb. : Tip. Departamenta udelov, 1892. 716 p.; ego zhe. Kriticheskie stati : v 4 t. T. 1. SPb. : Tip. Departamenta udelov, 1892. 459 p.; ego zhe . Kriticheskie stati : v 4 t. T. 3. SPb. : Tip. Departamenta udelov, 1895. 375 p.; ego zhe. Kriticheskie stati : v 4 t. T. 4. SPb. : Tip. Departamenta udelov, 1895. 614 p.

¹⁵ Stasov V. V. Pamyati Musorgskogo // Istoricheskiy vestnik, 1886. T. 23. №3. P. 644-656.

¹⁶ Stasov V. V. Portret Glinki, delannyiy v Parizhe // Istoricheskiy vestnik, 1892. T. 47. №3. P. 867-870.

¹⁷ Stasov V. V. Izbrannyye stati o muzyike. M. - L. : gos. muzykalnoe izdatelstvo, 1949. 328 p.

its nationality and independence. Thus, the author confirms the fact that in the second half of the 19th century a gradual process of replacing those niches in the musical professional education of Russia, which were once chosen by musicians-immigrants from European countries, began.

Significant trends in the development of domestic musical culture at the beginning of the 20th century include the process of revising musical traditions in the work of domestic classical composers, which consisted in a departure from social issues, an increase in interest in the inner world of a person, and an increase in the lyrical principle in music. Against this background, domestic researchers are increasingly turning to the works of composers of the 19th century and contemporary composers, updating it. Music critic Yu. D. Engel (a graduate of the Moscow Conservatory) gained fame as the author of articles about S. I. Taneev, P. I. Tchaikovsky, N. A. Rimsky-Korsakov, and others. Numerous essays were systematized in the Soviet period and published in collection «Through the eyes of a contemporary (Selected articles on Russian music (1898-1918))»¹⁸. The author's works included in it are devoted to Russian music and reflect the peculiarities of the musical and cultural life of Moscow at the beginning of the 20th century.

In the works of S. V. Smolensky («In memory of D. S. Bortnyansky» (1901)¹⁹), V. G. Karatygin («Young Russian Composers» (1910)²⁰, «M. A. Balakirev» (1910)²¹, «Scriabin and young Moscow composers»²² (1912), «In memory of A. K. Lyadov» (1914)²³), N. D. Kashkin («From the memoirs of A. N. Scriabin» (1916)²⁴) and others, many of which were published in the newspapers «Russian Musical Gazette», «Apollo», «Musical Contemporary» and others, contains voluminous information on the creative and professional path of composers, composer heritage , the national school for training composers. The author of essays on Russian composers was the musicologist B. L. Yavorsky. The book «Notes on the Creative Thinking of Russian Composers from Glinka to Scriabin (1825-1915)»²⁵ summarized the scientific research of the researcher of the pre-revolutionary period and was published and reprinted several times after his death already in the Soviet period.

A significant trend in the development of domestic musical professional education in the second half of the 19th – early 20th centuries can be considered the general rise of the performing arts, which became possible thanks to the activities of various musical public organizations and the functioning of the system for training professional musicians in Russia.

¹⁸ Engel Yu. D. Glazami sovremennika (Izbrannye stati o russkoy muzyike (1898-1918). M. : Sovetskiy kompozitor, 1971. 524 p.

¹⁹ Smolenskiy S. V. Pamyati D. S. Bortnyanskogo // Russkaya muzyikalnaya gazeta. 1901, №39. P. 917-925.

²⁰ Karatyigin V. G. Molodyie russkie kompozitoryi // Apollon. 1910. №11. P. 30-42.

²¹ Karatyigin V. G. M. A. Balakirev // Apollon. 1910. №10. P. 48-70.

²² Karatyigin V. G. Skryabin i molodyie moskovskie kompozitoryi // Apollon. 1912. №5. P. 25-38.

²³ Karatyigin V. G. Pamyati A. K. Lyadova // Apollon. 1914. №6-7. P. 93-102.

²⁴ Kashkin N. D. Iz vospominaniy o A. N. Skryabine // Muzyikalnyiy sovremennik. 1916. Vyip. 4-5. P. 111-118.

²⁵ Yavorskiy B. L. Zametki o tvorcheskom myishlenii russkih kompozitorov ot Glinki do Skryabina (1825-1915). Izbr. tr. Ch. 1. T. 2. M. : Sov. kompozitor, 1987. P. 41-235.

Publications of contemporaries were a response to these processes. Thus, the violinist and teacher E. K. Albrecht (a graduate of the Leipzig Conservatory), being the organizer and participant of various musical societies in St. Petersburg (St. Petersburg Chamber Music Society, St. Petersburg Philharmonic Society), in his writings drew attention to the need to improve the national system musical vocational education. The researcher pointed to the need to reform it, since, in his opinion, she suffered from the dominance of musicians of foreign origin. The author presented his critical remarks and wishes in such works as «General overview of the activities of the highest approved Philharmonic Society with appendices and with a draft change of its charter» (1884)²⁶, «St. Petersburg Conservatory» (1891)²⁷, etc. G. A. Laroche's publications (mentioned earlier) are devoted to the problem of the formation and development of the national musical educational system. So, in the journal «Russian Bulletin» was published his article «Thoughts on musical education in Russia» (1869)²⁸, and later the author continued his reflections on the pages of the collection «Musical-critical articles» (1894)²⁹. Yu. D. Engel's essay «The People's Conservatory» (1908)³⁰ contains information about the organization of the People's Conservatory in Moscow and the importance of this educational institution for the development of the national system of musical enlightenment and education.

Cellist V. P. Gutor (a graduate of the St. Petersburg Conservatory) wrote in his works about the need to improve the national system of professional music education, in particular about the importance of effective personnel distribution between the levels of professional musician training (music classes – music school – conservatory). The main views of the researcher were outlined in the brochure «Waiting for Reform. Thoughts on the tasks of music education» (1891)³¹. According to his concept, the state should have a certain network of educational institutions, including schools for musical literacy (general music education), general music schools, secondary music schools, higher educational and musical institutions, exemplary schools at conservatories. The author spoke in favor of separating the functions of the conservatory and the school, arguing that one educational institution cannot combine several levels of education necessary to train a professional musician.

Considering that a significant role in the development of the domestic system of training professional musicians belonged to the Imperial Russian Musical Society (IRMS) and the musical educational institutions created on its basis, many studies of this period are devoted to

²⁶ Albreht E. K. Obschiy obzor deyatelnosti vyisochayshe utverzhdennogo S.-Peterburgskogo Filarmonicheskogo obschestva s prilozheniyami i s proektom izmeneniya ego ustava. SPb. : Tip. Goppe, 1884. 119 p.

²⁷ Albreht E. K. Sankt-Peterburgskaya konservatoriya. SPb. : Tip. Goppe, 1891. 59 p.

²⁸ Larosh G. A. Myisli o muzykalnom obrazovanii v Rossii // Russkiy vestnik: Zhurnal literaturnyy i politicheskyy, izdavaemyy M. Katkovym, 1869. P. 44-74.

²⁹ Larosh G. A. Muzyikalno-kriticheskie stati. SPb. : V. Bessel i K°, 1894. 160 p.

³⁰ Engel Yu. D. Narodnaya konservatoriya : Ocherk. M. : t-vo skoropech. A. A. Levenson, 1908. 15 p.

³¹ Gutor V. P. V ozhidanii reformyi. Myisli o zadachah muzyikalnogo obrazovaniya. SPb., 1891. 56 p.

the problem of the development of these structures. So, in the scientific works of the Russian theorist and historian, teacher of the St. Petersburg Conservatory A. I. Puzyrevsky («IRMS in the first 50 years of its activity (1859-1909)» (1909)³², «Essay on the fiftieth anniversary of the St. Petersburg Conservatory» (1914)³³) reflects the details of the functioning of the educational institutions of the IRMS for 50 years of the existence of this society, in particular, the specifics of the work of the conservatory in St. Petersburg (the last work was done in co-authorship with the music critic L. A. Sakchetti). The peculiarities of the activities of the Moscow Conservatory and other educational institutions of the Moscow branch of the IRMS are reflected in the works of Professor of the Moscow Conservatory N. D. Kashkin. First of all, these are the books «The First Twenty-fifth Anniversary of the Moscow Conservatory: Historical Sketch of the Conservatory Professor N. Kashkin» (1891)³⁴ and «The Moscow Branch of the Russian Musical Society: Sketch of the Fiftieth Anniversary of 1860-1910» (1910)³⁵. The results of the work of the departments of the IRMS in 1899-1915 in Poltava³⁶ and in 1859-1909 in St. Petersburg³⁷ are presented in the essays of the Russian musicologist-historian N. F. Findeizen.

Conclusion.

Let's summarize. Scientific works of a number of Russian researchers of the second half of the 19th – early 20th centuries are devoted to the study of the problem of the development of domestic musical professional education. Historiographic analysis made it possible to identify several scientific trends of the indicated period. A significant group of publications consists of the works of musicologists of religious orientation, whose scientific interests included issues of preservation and development of domestic church singing educational traditions. The key thematic areas of these works include: the problem of the influence of foreign musical and educational traditions on church singing education in Russia; creativity and pedagogical activity of domestic spiritual composers. Significant scientific groundwork was made by pre-revolutionary researchers on the problem of the development of domestic musical vocational education with a secular orientation. The basis of these works are books, articles and essays

³² Puzyrevskiy A. I. IRMO v pervye 50 let ego deyatelnosti (1859-1909 g.). SPb.: Tipografiya V.Ya. Milshteyna. 1909. 47 p.

³³ Puzyrevskiy A. I., Sakhetti L. A. Ocherk pyatidesyatiletiiya deyatelnosti S.-Peterburgskoy konservatorii. Petrograd: Russko-frantsuzskaya tipografiya, 1914. 191 p.

³⁴ Kashkin N. D. Pervoe dvadtsatipyatiletie Moskovskoy konservatorii: istoricheskiy ocherk professora konservatorii N. Kashkina. M., 1891. 81 p.

³⁵ Kashkin N. D. Moskovskoe otdelenie russkogo muzyikalnogo obschestva: ocherk deyatelnosti za pyatidesyatiletie 1860-1910 g. M., 1910. 69 p.

³⁶ Findeyzen N. F. Ocherk deyatelnosti Poltavskogo otdeleniya Imperatorskogo Russkogo muzyikalnogo obschestva, za 1899-1915 gg. Poltava : T-vo pech. dela (tip. B.i.A. Dohmana), 1916. 56 p.

³⁷ Findeyzen N. F. Ocherk deyatelnosti S.-Peterburgskogo otdeleniya Imperatorskogo Russkogo muzyikalnogo obschestva (1859-1909). SPb. : Tip. Gl. Upravleniya Udelov, 1909. 112 p.

devoted to the creative and pedagogical heritage of Russian classical composers, the peculiarities of the formation and development of the system of training professional musicians in Russia.

This study does not exhaust all aspects related to the historiography of the problem of the development of Russian musical vocational education before the 1917 revolution. Many areas of this topic have prospects for further research.

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