

## **The role of domestic musical and educational traditions in the cultural life of European countries during the first wave of Russian emigration**

Роль отечественных музыкально-образовательных традиций в культурной жизни европейских стран в период первой волны русской эмиграции

El papel de las tradiciones musicales y educativas nacionales en la vida cultural de los países europeos durante la primera ola de emigración rusa

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**Introduction.** Various factors contributed to the dissemination and preservation of national traditions of culture, education and science outside the state territory of Russia, in particular, emigration. The study of the history of «Russian abroad» is today a promising scientific direction not only for Russian researchers, but also scientists of near and far abroad.

**The purpose of the study** is to identify the role of Russian (Soviet) musical and educational traditions in the cultural life of European countries in 1918-1940.

**Material and research methods.** Sources of this work performed a variety of scientific publications - dissertations, monographs, articles, essays. The following scientific methods were used during the study: theoretical interdisciplinary analysis and synthesis, systemic and structural and functional analysis, comparative historical, comparative historiographic analysis, historical and typological.

**The results of the study.** The names of immigrants - public figures and professional musicians are updated (A. D. Aleksandrovich, P. F. Voloshin, E. Ya. Ghack, A. K. Glazunov, A. T. Grechaninov, L. V. Ivanova, S. P. Orlov, S. V. Rakhmaninov, S. A. Trialin, M. V. Chernovavitova, F. I. Shalyapin, S. K. Exner, etc.) and their contribution to the musical culture of European states. The article reflects the specifics of educational activities and the educational process in the educational institutions of the musical profile in Poland, Germany, France, the Czechoslovak Republic, Bulgaria, Belgium, Italy, Yugoslavia, and others, the organizers and teachers of which were emigrant musicians from Russia (USSR). The work contains information about creative teams created by domestic musicians in European countries.

**Conclusions.** The study showed that the creative and professional activities of Russian emigration in 1918-1940 had a significant impact on the development of musical education and musical culture of Europe. Carrying out

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*pedagogical activities in these states in the above period, Russian (Soviet) musicians contributed to an increase in the prestige of the domestic model of musical vocational education in the international arena in the XX century.*

**Keywords:** *the history of Russian emigration, musical and cultural life in Europe, the traditions of domestic musical vocational education abroad.*

## **Introduction.**

Modern global processes of globalization contribute to the integration and unification of economic and technological processes, world migration, standardization of legislation, rapprochement and merger of cultures of different countries, etc. Culture in general, and musical culture, in particular, as nothing else can act as an effective unifying means in global space. . In the context of the development of information systems for achieving world music, everyone is available regardless of origin, nationality, race, gender, language, place of residence, confessional affiliation, social, property or official position, belief, etc. International musical and cultural cooperation creates favorable soil and for interstate interaction in other fields: political, economic, religious, etc.

Among other states of the world, Russia traditionally allocated and continues to stand out by their unique musical and cultural reservoir, which connects the cultural and spiritual values of art, education and public institutions. Famous names of composers, conductor, instrumentalists and singers (M. Glinka, P. Tchaikovsky, N. Rimsky-Korsakov, F. Shalyapin, S. Rakhmaninov, D. Shostakovich, S. Prokofiev, M. Rostropovich, D. Khvorostovsky, etc.) Support about the significant contribution of our country to the world cultural heritage.

The development of musical culture would be impossible without the development of such a branch as a musical vocational education. The long-term path of formation and development, the Russian (Soviet) musical vocational education, on the one hand, has absorbed advanced foreign achievements in this area, on the other, has retained its uniqueness and originality. The peak of the development of the domestic music and educational system is the period of the 20th century. It is in this century that Russian (Soviet) specialists - graduates of domestic music and educational institutions, represented the greatest value in the international arena and personified our country as the advanced state in the field. In this context, we can lead the statement of the President of the Russian Federation V. V. Putin: «The old and rich traditions

of creativity, great theatrical, artistic, ballet and music schools are definitely our national heritage. Here Russia invariably occupies durable, if not to say the leading, positions»<sup>2</sup>.

The cooperation of Russia in the field of musical culture with European countries is currently at a fairly high level. To establish the robust traditions of interaction in this area was possible, including, thanks to Russian (Soviet), professional musicians who emigrated to European states during the first wave of Russian emigration (1918-1940). The study of the historical experience of musical and cultural and musical and educational cooperation can contribute to mutual enrichment and integration in these areas at the present stage.

The purpose of this article is to study the organizational and pedagogical heritage of the Russian (Soviet) emigrant musicians of 1918-1940, and the substantiation of the importance of cooperation between Russia with Europe in the musical and cultural and musical and educational spheres in the present and future.

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

The source base of the study performed a variety of sources – books, monographs, articles, dissertations, etc., in the study and synthesis of which the following scientific methods were used: theoretical interdisciplinary analysis and synthesis, comparative historical analysis, comparative historical, historical and typological methods, systemic and structurally-functional analysis.

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

The first wave of Russian emigration (1918-1940) was large-scale. This refers to the geography of resettlement, demographic and socio-cultural consequences, political and ideological transformation. Thanks to domestic and foreign statistics, it is possible to make an idea of the mass of these processes. According to Russian data by the beginning of the 1920s, Fatherland leaves 2000000 to 3000000 people<sup>3</sup>. It is known that from the regions of the former Russian empire who did not enter into Soviet Russia in these years, 2250000 people emigrated<sup>4</sup>. According to foreign data (the information of the American Red Cross, compiled on the basis of reports of state and public organizations) at the beginning of November 1920, about 2000000

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<sup>2</sup> Slova Putina o kul'ture vyzvali aplodismenty tvorcheskih deyatelej. [Elektronnyj resurs]. // URL: <https://www.ridus.ru/news/265713> (data obrashcheniya: 28.11.2019).

<sup>3</sup> Politicheskaya istoriya russkoj emigracii. 1920-1940 gg. Dokumenty i materialy: Ucheb. posobie / Pod red. A. F. Kiseleva. – M.: Gumanit. izd. centr VLADOS, 1999. P. 3.

<sup>4</sup> Pronin A. A. Rossijskaya emigraciya v otechestvennyh dissertacionnyh issledovaniyah 1980-2005 gg. Ekaterinburg: Izd-vo GOU VPO «Ros. gos. prof.-ped. un-t», 2009. 360 P. 16.

nationals of Russia turned out abroad, and after the flight of the Weekgelevian army, their number increased to 2100000<sup>5</sup>.

Table 1.

**Statistical information about the possible ways of resettlement of Russian refugees  
in 1920 (survey data)**

Continent where refugees wanted to leave	Number of man	% of the total
Europe	11911	83,4
North America	1275	8,9
South America	148	1,1
Asia and Africa	275	1,9
Difficult to answer	667	4,7

The most popular was emigration to European countries. First, it confirms the statistics of the Russian Committee settlement department in Constantinople, compiled on the basis of a survey of Russian emigrants (table 1.)<sup>6</sup>. Secondly, such statistics is given in domestic and foreign studies. According to the dissertation N. P. Mamaeva number of distribution of Russian refugees in the initial period of emigration on the countries of the world was as follows: Turkey – 100000 people, China – 200000, European countries (Germany, Poland, France, Yugoslavia, Bulgaria, Czechoslovak Republic, Romania, Greece, Baltic States, Finland) – 1287000-1392000<sup>7</sup>.

According to the research of the Frenchwoman, K. Guseff, the most massive in 1921 was emigration to Poland – 39,3%, Germany – 36,3% and France – 9,0%. A much smaller number of refugees from Russia found a refugee in Italy – 0,6%, Austria – 3%, Finland – 1,5%, the Kingdom of Serbs, Croats and Slovenians – 2,1%, Czechoslovak Republic – 1,2%, Bulgaria – 1,8%, Great Britain – 0,9%, Romania – 0,5%, Greece – 0,4%, Hungary – 0,3%, Scandinavia – 0,3%, Estonia – 1,2%, Latvia – 0,9%, Lithuania – 0,2%, Belgium – 0,5%<sup>8</sup>. At the same time, throughout the entire period of the first wave of Russian emigration (1918-1940), there was a gradual decline in the flow of Russian refugees to European countries, until the end of the 1930s, their number continued to remain significant, which confirm the data of the British Royal

<sup>5</sup> Sumskaya M. YU. Russkaya emigraciya v 20-30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya. Rossijskij gosudarstvennyj torgovo-ekonomicheskij universitet (Pyatigorskij filial). Pyatigorsk, 2011. P. 23.

<sup>6</sup> Ibid. P. 25-26.

<sup>7</sup> Mamaeva N. P. Muzykal'noe obrazovanie detej v shkolah i vneshkol'nyh uchrezhdeniyah russkogo zarubezh'ya (1920-1930-e gody) : dis. ... kand. ped. nauk. – Perm', 2018. P. 23.

<sup>8</sup> Guseff K. Russkaya emigraciya vo Francii: social'naya istoriya (1920-1939 gody) (per. s fr. E. Kustovoj) // Novoe literaturnoe obozrenie. 2014. P. 63.

Institute of International Studies of 1939 (1922 – 718000 people, 1930 – 503000, 1937 – 355000)<sup>9</sup>.

Post-revolutionary emigration is considered not only mass, but also intellectual emigration. For most part, Russia left high and highly educated citizens who did not reject their roots in emigration. In an effort to emphasize their Russian origin, the emigrants created their communities and tried to preserve the domestic traditions of culture, science and education. This describes Russian refugees researcher S. Y. Nechaev: «These were the people of various social and professional layers of overthrown royal regime: students, writers, musicians, scientists, landowners, clergy, military, etc.»<sup>10</sup>. M. Yu. Sumskaya notes: «Foreign Russia has become a near-doitorial state of Russian refugees. There they tried to keep the usual instrument, culture, education... The influx of faculty personnel, scientists and engineers played a prominent role in the revitalization of the scientific and cultural life of many European countries»<sup>11</sup>. K. Guseff in his memoirs writes that the social composition of immigrants was quite diverse (bourgeoisie, intelligentsia, workers, military, peasants, etc.), while a significant percentage of them had higher (15%) and average (66%) education<sup>12</sup>. According to the Ministry of Foreign Affairs of Czechoslovakia, for 1921 hundred professors from Russia drove into the territory of the country<sup>13</sup>. There were immigrants and representatives of creative professions, in particular musicians. There is information that 1% of refugees pointed out a musical specialty as their main profession, and among those who indicated other belongings («Teacher» – 4%, «Artist» – 1%, «Educational» – 9%, «did not indicate the profession» – 21 %) There were also emigrants related to the profession of a musician (opera singers, teachers of singing, students and students of music and educational institutions, etc.)<sup>14</sup>.

The preservation and distribution of Russian musical and educational traditions in Europe in 1918-1940 was carried out in several directions. First, the broadcast and popularization of the

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<sup>9</sup> Sumskaya M. YU. Russkaya emigraciya v 20-30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya. Rossijskij gosudarstvennyj torgovo-ekonomicheskij universitet (Pyatigorskij filial). Pyatigorsk, 2011. P. 20.

<sup>10</sup> Nechaev S. YU. Russkie v Latinskoj Amerike. – M.: Veche, 2010. P. 48.

<sup>11</sup> Sumskaya M. YU. Russkaya emigraciya v 20-30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya. Rossijskij gosudarstvennyj torgovo-ekonomicheskij universitet (Pyatigorskij filial). Pyatigorsk, 2011. P. 4, 180.

<sup>12</sup> Guseff K. Russkaya emigraciya vo Francii: social'naya istoriya (1920-1939 gody) (per. s fr. E. Kustovoj) // Novoe literaturnoe obozrenie. 2014. P. 48.

<sup>13</sup> Anikina T. E. Dom v izgnanii: ocherki o russkoj emigracii v CHekhoslovakii, 1918-1945. – Praga : Russkaya tradiciya : RT+RS Servis , 2008. P. 27.

<sup>14</sup> Sumskaya M. YU. Russkaya emigraciya v 20-30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya. Rossijskij gosudarstvennyj torgovo-ekonomicheskij universitet (Pyatigorskij filial). Pyatigorsk, 2011. P. 24-26.

musical culture and musical education of Russia was associated with the functioning of Russian public organizations.

At the initiative of the emigrant from Russia's opera singer A. D. Alexandrovich (left his homeland in 1919), Franco-Russian society was opened in Paris. The main mission of this organization was the propaganda of Russian musical art among Russian emigrants and the French population. Considerable attention was paid to, in particular, working with the younger generation of emigrants – the admission of the children's audience to choral singing. The main musical and educational contribution A. D. Alexandrovich was to organize and conduct concert programs aimed at acquaintance of the European public with the achievements of Russian musical arts, as well as in writing articles on topical issues of musical education and education<sup>15</sup>.

A number of Russian public organizations were opened in Europe in the 1930s. Russian music society was established in Paris in 1931. The objectives of this structure were: Association of emigrant musicians and lovers of Russian music to improve the moral, legal and material living conditions abroad; Development, support and strengthening of Russian musical traditions and culture outside of Russia<sup>16</sup>. According to the book B. R. Brezhgo «Russian museums and archives outside of Russia» (1932), a Russian music historical museum was created in Paris in Paris, which kept: manuscripts of the works of outstanding Russian composers and their letters, autographs of Russian artists, opera singers, instrumentalists, conductor, opera directors; Programs of speeches of musicians from Russia, etc.<sup>17</sup>

In 1932, the Charter of the Russian Music Society in Prague (Czechoslovak Republic) was approved. The head of the organization was an emigrant S. A. Trialin. The main task of the Company was to promote the formulation of the musical and aesthetic development of children and the youth. The organization contributed to the device of music festivals, concerts, music evenings, lectures, etc. Society collaborated with general educational organizations (real gymnasium in Prague, gymnasium in the Moravian Třebov, etc.) – published musicians and distributed them among teachers of kindergartens, teachers of singing, managers choral circles<sup>18</sup>.

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<sup>15</sup> Mamaeva N. P. Muzykal'noe obrazovanie detej v shkolah i vneshkol'nyh uchrezhdeniyah russkogo zarubezh'ya (1920-1930-e gody) : dis. ... kand. ped. nauk. – Perm', 2018. 161 p.

<sup>16</sup> Ibid.

<sup>17</sup> Brezhgo B. R. Russkie muzei i arhivy vne Rossii. – Daugava, 1932. 17 p.

<sup>18</sup> Mamaeva N. P. Muzykal'noe obrazovanie detej v shkolah i vneshkol'nyh uchrezhdeniyah russkogo zarubezh'ya (1920-1930-e gody) : dis. ... kand. ped. nauk. – Perm', 2018. 161 p.

Russian music society existed during these years in Berlin (Germany). This organization conducted an active work on the device of student concerts, the publication of musical literature, etc.<sup>19</sup>

In Bulgaria, at the music section of the Society of Unity of the Russians, there were musical courses named after A. K. Glazunov, who were taken by young people from 8 to 30 years old, who wish to learn singing, playing the piano, violin, cello. The theoretical items (solfege, harmony, theory of music, encyclopedia, music history) were also included in the courses program<sup>20</sup>.

Another direction of the musical and cultural and musical and educational integration of Russia with European countries during the first wave of Russian emigration was associated with professional activities abroad emigrants-musicians - in the past graduates and teachers of musical and educational institutions of the Imperial Russian Music Society (IRMS). Thanks to their initiative, music schools were created and organized, music courses, private music studios, in which you could get a profession of a musician.

Many professionals from Russia were related to musical education in France. At the initiative of the graduates of the Conservatories of Moscow and St. Petersburg, Moscow and St. Petersburg Conservatory (S. V. Rakhmaninova, A. K. Glazunova, A. T. Grechaninova, F. I. Shalyapin et al.) In Paris, the Russian Conservatory named was created and operated Sergey Rakhmaninova (1923-1931). Since 1932, this educational institution has passed into the management of Russian music society and existed in France the entire XX century<sup>21</sup>. Training at the university was carried out both in Russian and in French in the following specialties: harp, alto, balalaika, vocals, cello, guitar, piano, violin, saxophone, bagpipe, clarinet, flute. Russian specialists laid the robust basics of teaching harmony, solfege, theory of music, compositions, the history of Russian and foreign music.

High-quality musical education could be obtained in the boarding school for children «Saint Georgy» (Belgium), which was originally opened in 1921 in Constantinople when the Committee on the upbringing of Russian children. In 1923-1940, this organization was located in Namur. An important role of boarding schools took the musical and aesthetic development of children. At its base, a mixed chorus was functioning, orchestra of Russian folk instruments, a

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<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Lyudi i sud'by Russkogo zarubezh'ya. Sb. statej / pod red. A. B. Efimova, E. M. Mironovoj. M., Rossijskaya akad. nauk, In-t vseobshchej istorii, Pravoslavnyj Svyato-Tihonovskij gumanitarnyj un-t, 2011. 275 p.

dance-vocal ensemble. The artistic director and conductor of the Balalak Orchestra was a graduate and in the past Lecturer of the music school of IRMS P. F. Voloshin<sup>22</sup>.

Features of the spread of Russian musical and educational traditions in Italy can be considered on the example of a professional and creative path of emigrants from Russia, composer and teacher L. V. Ivanova. Since 1924, she settled in Rome. Ivanova is a graduate of domestic conservatories (Moscow (class Piano A. B. Goldenveyuizer) and Baku (class of composition M. E. Popova)). In 1927-1928, an internship was internship in Italy (Santa Cecilia Conservatory (Class of the composition of O. Respigi) and the Roman Conservatory (body class)). In 1937, Ivanova graduated from another university – Accademia Chigi in Siena (class F. Jermeni). The pedagogical work of the musician was associated with several musical educational institutions of Italy: an institution of primary musical training (school in the city hall of Rome (Guide to the Choir)); Higher educational institutions (Santa Cecilia Conservatory (organ, Gregorian singing)), Conservatory Cagliari (Harmony, History of Musical Culture)). It is impossible not to mention the composer heritage of Ivanova created in Italy. This is a concert for piano with the orchestra, the symphonic poem «Cloud», Cantata «Prayer of St. Bernard» (for Metzo-Soprano, Chora and Big Orchestra), Romances to the poems of Russian poets (A. S. Pushkin, F. I. Tyutchev, and others). L. V. Ivanova was also a full-time employee of the Roman newspaper «Presence» and the Weekly «Music World» and repeatedly published critical articles in these publications on the problems of musical education and education<sup>23</sup>.

Some Russian emigrants-musicians chose to settle in the Czechoslovak Republic. In the study of T. E. Anikina, it is noted that a number of musicians and singers of the National Theater had Russian roots: Artist V. Aseev (Double Basin), L. Balabina (Soprano), B. Horovich (Bas), A. Prisheh (conductor), N. Malko (conductor and pianist), etc.<sup>24</sup> These specialists not only participated in the formulation of the operator, but also taught in the music and educational institutions of the Czechoslovak Republic, thereby promoting the Russian (Soviet) school of training a musician in a given country.

From 1922 he was in emigration in the Czechoslovak Republic, a graduate of the Yaroslavl Music School of IRMS S. P. Orlov. Before departure from Russia, the musician was collecting Russian folklore, the preparation and publication of musical and methodical works.

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<sup>22</sup> Anikina T. E. Dom v izgnanii: ocherki o russkoj emigracii v CHekhoslovakii, 1918-1945. – Praga : Russkaya tradiciya : RT+RS Servis , 2008. 511 p.

<sup>23</sup> Vostkova N. S. Lidiya Vyacheslavovna Ivanova / Rossiya i Italiya / In-t vseobshchej istorii RAN. M.: Nauka, Vyp. 5. Russkaya emigraciya v Italii v HKH veke. 2003. P. 207-218.

<sup>24</sup> Anikina T. E. Dom v izgnanii: ocherki o russkoj emigracii v CHekhoslovakii, 1918-1945. – Praga : Russkaya tradiciya : RT+RS Servis , 2008. 511 p.



Emigration was mainly engaged in pedagogical activities in the Russian real gymnasium and the Russian Pedagogical Institute. Ya. A. Komensesky. In addition to working with student and student choral groups, the musician wrote scientific articles on the method of singing<sup>25</sup>.

The graduate of the Moscow Conservatory (class of singing professor V. M. Zrudechnaya-Ivanova) and the Rhythm Institute in Petrograd M. V. Chernosvitov settled in Emigration in Prague. Initially, she taught singing in Russian courses under the Russian Academic Group in the Czechoslovak Republic. Since 1926, the main place of work, the Russian pedagogical institute has been the main place of work. Ya. A. Komensesky, where she led the course of the singing and musical letter. N. P. Mamaeva notes: «The lesson of musical development in the interpretation of the mannevitite was a set of elements, each of which was aimed at the development of certain musical sides of the students: musical hearing, a singing voice, a rhythmic feeling, music listening skills, to acquire knowledge about this art . Thus, the occupations of the singing activities in the lessons of musical development were designed to teach children to own the voice, perform simple works. The teacher was convinced that «you can teach sing to some extent possible». When listening to music, according to her representation, not only the skill of its perception should be formed, but also the ability to analyze the musical works. A special meaning of the teacher attached to the development of a rhythmic sense of students, which, in her opinion, on the one hand, contributes to the education of the discipline, and on the other – the development of the coordination of movements»<sup>26</sup>.

Since 1921, the teacher was engaged in musical and educational activities in Poland, and in the past, director of the Saratov Conservatory S. K. Exner. This musician was a graduate of two conservatories (St. Petersburg (class L. Bresen) and Leipzig (class I. Mossels)). Thanks to his initiative in 1912, the third domestic conservatory (Saratovskaya) was opened in Russia and the professional pedagogical team was considered: Pianists I. Slovinsky, M. L. Presman, I. A. Rosenberg, A. F. Sklyling, E. Ya.; G. G. Brantt, I. V. Lipaev; Theorists of the city of E. Zonus, L. M. Rudolf; Vocalist M. E. Medvedev; Strings S. M. Kozolupeov, Ya. Ya. Gaek, V. V. Zaitz<sup>27</sup>. There are no reliable and detailed information about the professional activities of Exner in emigration.

The dissemination of domestic music and educational traditions abroad is involved by Professor of the Saratov Conservatory E. Ya. Gaek. In 1921, he emigrated from Russia. Since

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<sup>25</sup> Mamaeva N. P. Muzykal'noe obrazovanie detej v shkolah i vneshkol'nyh uchrezhdeniyah russkogo zarubezh'ya (1920-1930-e gody) : dis. ... kand. ped. nauk. – Perm', 2018. 161 p.

<sup>26</sup> Ibid. P. 59-60.

<sup>27</sup> Iz istorii Saratovskoj konservatorii / M-vo kul'tury Sarat. obl.; Sarat. gos. konservatoriya im. L. V. Sobinova. – Saratov: Izd-vo Sarat. konservatorii, 2004. 180 p.

1928, the musician has firmly settled in the Kingdom of Serbs, Croats and Slovenians (since 1929 – the Kingdom of Yugoslavia). Originally, the emigrant was led by the Music School «Stankovich» (Belgrade), and since 1937 he taught in the Belgrade Music Academy. Working at the university, Professor E. Ya. Ghaek brought up a whole poprayard of professional instruments and conductors – many of his students became winners of international competitions. Due to the high qualification, the emigrant musician from Russia brought the piano classes of the Belgrade Music Academy to the global level. The authority of E. Ya. Gaek is also confirmed by the fact that he was systematically invited as a jury of international competitions in Bucharest, Warsaw and Prague<sup>28</sup>.

### **Conclusion.**

The preservation and distribution of Russian musical and educational traditions in Europe in 1918-1940 was carried out in the following areas: the activities of Russian public organizations to promote domestic musical art and introduce to domestic musical culture and creativity; The organizational and teaching work of professional emigrant musicians from Russia – graduates and teachers of musical and educational institutions of the Imperial Russian Music Society.

Thanks to the lasting traditions of the musical and cultural and music and educational cooperation of Russia with European states established during the first wave of Russian emigration, there are currently significant potential for interstate interaction in these areas: the organization and conduct of master classes with the participation of Russian musical art figures in European countries; cooperation with representatives of the music profession of Europe through the exchange of methodological experience; creating conditions for the internship of Russian specialists in leading European musical and educational organizations for professional mutual enrichment; Attracting successors of domestic musical and educational traditions in Europe to work with young musicians in Russia.

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<sup>28</sup> Saratovskaya gosudarstvennaya konservatoriya im. L.V. Sobinova : 1912-2012 : Enciklopediya. – Saratov.: Izd. IP Vezmetinova, 2012. 444 p.

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