

Teaching and composing activities musician Alexey Vladimirovich Abutkov in Russia and Argentina

I. N. Suetin

*Ulyanovsk State Pedagogical University named after I.N. Ulyanov (Ulyanovsk city, Russia),
e-mail: piazzolla73@gmail.com*

Introduction. *Emigration in the first years of Soviet power was quite massive. The departure of the most educated part of the country's population – engineers, doctors, lawyers, artists, musicians, etc. can be considered an irreparable loss for the state. In this article, it is necessary to consider the life path of the musician Alexey Vladimirovich Abutkov in order to assess the possible consequences of his departure from Russia for domestic professional musical education and music training systems in Argentina.*

The purpose of the study *is to study the compositional and pedagogical heritage of musician A. V. Abutkov and to substantiate the need and usefulness of cooperation between Russia and the states of South America in the musical, cultural and musical educational spheres at the present stage in order to preserve and enhance domestic traditions of training professional instrumentalists and vocalists and composers of music.*

Material and research methods. *The source base for the study was archival materials, periodicals, reference books, and electronic resources. When studying and summarizing scientific sources, methods of theoretical interdisciplinary analysis and synthesis, and methods of comparative historiographic analysis were used. During the study, comparative historical, historical and typological methods were used, as well as general scientific methods of systemic and structural-functional analysis.*

The results of the study. *The work determined that the pedagogical and creative life of musician A. V. Abutkov included several periods, the most striking and fruitful of which were the years of work in Simbirsk (1915-1919) and the foreign stage of his stay in Argentina (1922-1945). The study showed that the main areas of professional activity of the musician were composition and teaching. During his stay in Russia and Argentina, he composed a number of works for piano, symphony orchestra, choir, and ensembles that later became famous. A. V. Abutkov trained several hundred specialist musicians.*

Conclusions. *The possibility of researching this topic allows us to identify several areas of interstate cooperation between Russia and Argentina in the field of professional music education at the present stage: maintaining a dialogue with compatriots – representatives of the musical profession through the exchange of methodological experience; creating conditions for cooperation between Russian specialists and Argentine music and educational organizations; attracting highly educated foreign specialists to work with young musicians in Russia.*

Keywords: *A. V. Abutkov, pedagogical and composer heritage, emigration, training of professional musicians, Argentina.*

Introduction.

Emigration in the first years of Soviet power was quite massive. The departure of the most educated part of the country's population (engineers, doctors, lawyers, artists, etc.) can be considered an irreparable loss for the state. Outstanding musicians also left their homeland (A. Vertinsky, N. Medtner, S. Prokofiev, S. Rachmaninov, I. Stravinsky, F. Chaliapin, etc.)¹. In this article, it is necessary to consider the life path of the musician-teacher of the Simbirsk province Alexey Vladimirovich Abutkov in order to assess the possible consequences of his departure from Russia for domestic musical professional education in the 20th century. This analysis can contribute to the development of an effective personnel strategy for musical educational organizations in the country and abroad in the 21st century.

Material and research methods.

The source base for the study was archival materials, periodicals, reference books, and electronic resources. When studying and summarizing scientific sources, methods of theoretical interdisciplinary analysis and synthesis, and methods of comparative historiographic analysis were used. During the study, comparative historical, historical and typological methods were used, as well as general scientific methods of systemic and structural-functional analysis.

The results of the study.

A. V. Abutkov was born in the Russian Empire into a noble family on February 28, 1875 (Simbirsk province, village of Chebotaevka)². According to other sources – in 1874³. His parents were owners of vast land estates, and his father was also a member of the provincial archival commission⁴.

The young man began studying music (playing the piano) at the age of seven. During his studies at the Faculty of Law of the Imperial Moscow University (1893-1896), A. V. Abutkov

¹ Politicheskaya istoriya russkoj emigracii. 1920-1940 gg.: Dokumenty i materialy: uchebnoe posobie / pod redakciej A. F. Kiseleva. Moscow: VLADOS, 1999. 776 p.; Russkoe zarubezh'e. Zolotaya kniga emigracii. Pervaya tret' XX veka. Enciklopedicheskij biograficheskij slovar'. Moscow: «Rossijskaya politicheskaya enciklopediya» (ROSSPEN), 1997. 742 p.

² Aleksej (Alekho) Vladimirovich Abutkov. [Elektronnyj resurs]. // Rezhim dostupa: <http://kapellanin.ru/names/abutkov/> (data obrashcheniya: 09.10.2023).

³ Prorok ne v Otechestve svoem, a v Argentine. [Elektronnyj resurs]. // Rezhim dostupa: <https://ulpressa.ru/2014/05/30/prorok-ne-v-otechestve-svoem-a-v-argentine/> (data obrashcheniya: 09.10.2023).

⁴ Aleksej (Alekho) Vladimirovich Abutkov. [Elektronnyj resurs]. // Rezhim dostupa: <http://kapellanin.ru/names/abutkov/> (data obrashcheniya: 09.10.2023).

took private lessons from the German-Russian teacher – pianist and composer P. Pabst⁵. In 1899-1907 he received his education at the St. Petersburg Conservatory. It should be emphasized that his teachers were outstanding theorists, performers, and composers (A. Glazunov, A. Lyadov, N. Rimsky-Korsakov, N. Soloviev, etc.). Significant works of A. V. Abutkov of this period include the cantata «Paradise and Peri» (1907)⁶. In 1912 he lived in Germany, where he studied orchestration under the direction of conductor E. Humperdinck⁷.

Subsequently, the musician taught piano, harmony, counterpoint and fugue at the Court Singing Chapel of St. Petersburg. During this period, he prepared and published a textbook «Guide to the study of counterpoint, canon and fugue» (1912-1913) (Figures 1 and 2) and a number of other works, in particular for choir (Figure 3)⁸. Thus, by the time he returned to the Simbirsk province (1915), A. V. Abutkov was a well-trained specialist in the field of composition and music pedagogy.

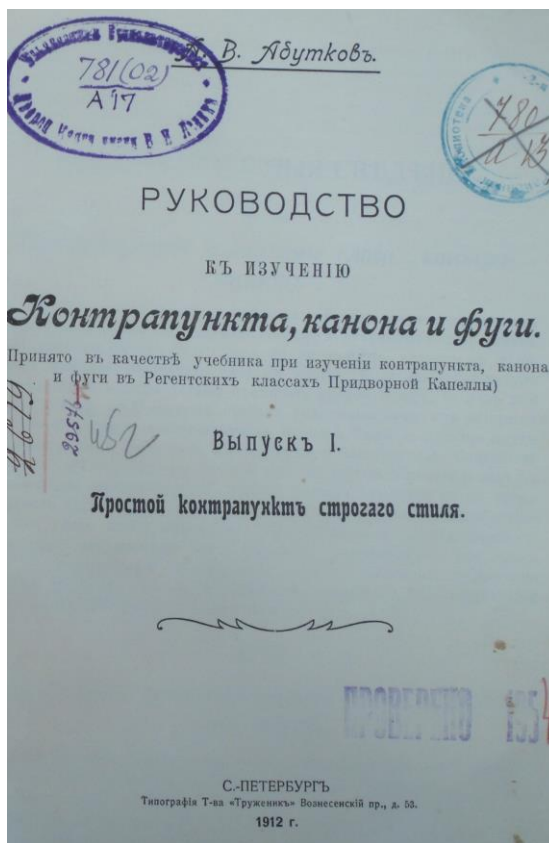


Figure 1. Guide to the study of counterpoint, canon and fugue. Issue I (author A. V. Abutkov, St. Petersburg, 1912).

⁵ Ibid.

⁶ Ul'yanovskaya-Simbirskaya enciklopediya: v 2 tomah / redakcionnyj sovet: N. V. Alekseeva i dr. Ul'yanovsk: Simbirskaya kniga, 2000. 397 p.

⁷ Aleksej (Alekho) Vladimirovich Abutkov. [Elektronnyj resurs]. // Rezhim dostupa: <http://kapellanin.ru/names/abutkov/> (data obrashcheniya: 09.10.2023).

⁸ Ul'yanovskaya-Simbirskaya enciklopediya: v 2 tomah / redakcionnyj sovet: N. V. Alekseeva i dr. Ul'yanovsk: Simbirskaya kniga, 2000. 397 p.

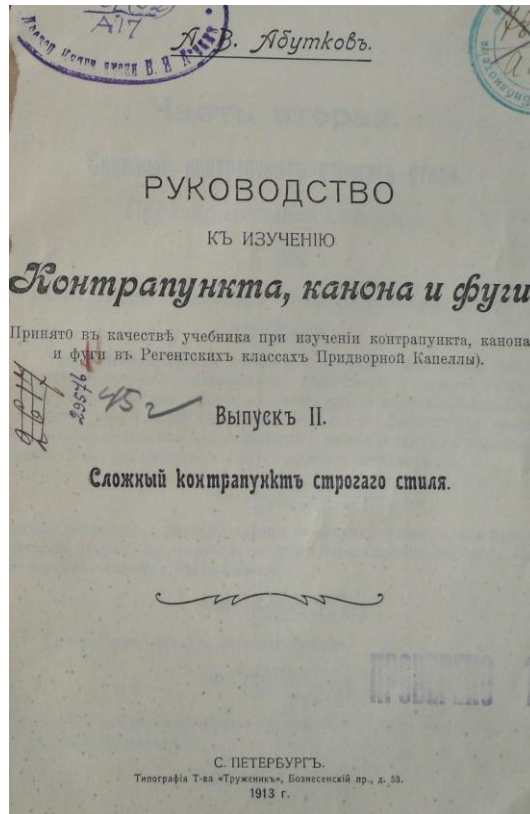


Figure 2. Guide to the study of counterpoint, canon and fugue. Issue II (author A. V. Abutkov, St. Petersburg, 1913).



Figure 3. Works for mixed choir (A.V. Abutkov, collection, Moscow).

The main direction of A. V. Abutkov's work during his life in Simbirsk should include pedagogical activity. On the initiative of the musician, a people's conservatory was opened in the city in May 1918⁹. From the documents of the State Archives of the Ulyanovsk Region it follows that «... by opening the People's Conservatory in Simbirsk, it was intended to provide an opportunity for wide sections of the urban population in general and the proletariat in particular to receive a serious musical education for an affordable fee...; The opening of the People's Conservatory in Simbirsk meets the urgent need for accessible music education»¹⁰. Qualified personnel were required to teach in an educational institution. The first teachers, together with the organizer A. V. Abutkov, were local specialists (instrumentalists, composers and singers): M. F. Belov (clarinet), I. I. Volkov (composition), G. G. Karpova and N. N. Manvelova (vocals), N. S. Kosarin and E. M. Savelova-Sozentovich (piano), N. T. Lybin (cello), S. M. Longer (violin), F. P. Yakovlev (flute), etc.¹¹ It should be noted that the quality of knowledge and level of training of students depended on the correct personnel policy of the head of the educational institution.

The educational process of the Simbirsk People's Conservatory included various types of activities. First of all, the study and mastery of various disciplines (singing, piano, violin, cello, elementary theory, harmony, solfeggio, compulsory piano, music history, aesthetics, wind instruments, etc.). This educational institution also offered classes for playing folk instruments: mandolin, guitar, balalaika, gusli¹². From a document of the State Archive of the Ulyanovsk Region it is known: «... although in the regular type conservatories playing folk instruments is not taught, in the “folk” conservatory it would be desirable to introduce such teaching, because the demand for it from the proletariat is quite high»¹³. The idea of using folk instruments in the

⁹ 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. Pp. 156-161; Yustus I. V. Istoriya obrazovaniya v Simbirskoj gubernii – Ulyanovskoj oblasti. Ulyanovsk : Izdatel'skij centr UIGU, 2014. 530 p.

¹⁰ Perepiska GUBONO s Simbirskoj narodnoj konservatoriej, 1918-1919 gody // Gosudarstvennyj arhiv Ulyanovskoj oblasti. Fond R-190. Opis' 1. Delo 23. P. 2.

¹¹ Katorgina I. A. Muzykal'naya kul'tura Simbirskaja-Ulyanovskaja. XX vek. Ulyanovsk, 2005. 512 p.

¹² Yustus I. V., Suetin I. N. Stanovlenie i razvitie srednej stupeni muzykal'nogo professional'nogo obrazovaniya v Simbirskoj gubernii – Ulyanovskoj oblasti v konce XIX – seredine XX veka // Sibirskij pedagogicheskij zhurnal. 2011. № 8. Pp. 217-224; Yustus I. V., Suetin I. N. Status narodnyh konservatorij nachala XX veka v Rossii (na primere Simbirskoj gubernii) // Srednee professional'noe obrazovanie. 2011. № 8. Pp. 51-53; Yustus I. V., Suetin I. N. Etapy razvitiya muzykal'nogo professional'nogo obrazovaniya v Simbirskoj gubernii – Ulyanovskoj oblasti. Ulyanovsk : Izdatel'stvo «A.V. Kachalin», 2013. 166 p.

¹³ Perepiska GUBONO s Simbirskoj narodnoj konservatoriej, 1918-1919 gody // Gosudarstvennyj arhiv Ulyanovskoj oblasti. Fond R-190. Opis' 1. Delo 23. P. 3.

educational process was caused by an urgent need of society and was innovative for the beginning of the 20th century.

The head of the educational organization, A. V. Abutkov, was active in developing programs, lectures, and methodological literature. His program for a course of lectures with musical illustrations on the history of Russian music has been preserved in the funds of the State Archive of the Ulyanovsk Region¹⁴. The content of the program shows how serious attention was paid to this subject. Lectures are in chronological order. The features of the development of Russian music from ancient times to the present (until 1918) are considered. They study the work of not only the most famous composers (M. Glinka, P. Tchaikovsky, etc.), but also the work of lesser-known musicians (M. Ippolitov-Ivanov, A. Serov, N. Titov, etc.). Conservatory teachers took part in the musical illustrations. Based on the above, we can conclude that the Simbirsk People's Conservatory was a kind of center of musical education and musical culture of the province and the entire Middle Volga region.

The conservatory was closed in 1919. One of the possible reasons for this event is the arrest of A. V. Abutkov for «anti-Soviet activities» and his forced departure first to Europe and subsequently to South America¹⁵. From Simbirsk, the musician, along with other arrested people, was sent to Moscow, where he was placed in prison in 1920. A. V. Abutkov was accused of participating in a religious and ethical social movement called «Tolstoyism», connections with anarchists and White Guards¹⁶. For the sphere of professional music education and musical culture, this was an irreparable loss. Musical educational institutions at the level of the Simbirsk People's Conservatory appeared in this territory only in the second half of the 20th century (Ulyanovsk Music School, 1958). One of the decisive factors in such processes should be the absence of an activist-organizer like A.V. Abutkov, which is especially relevant for the province (shortage of qualified personnel).

The musician managed to escape from prison thanks to the help of his close friend, the leader of the Tolstoy social movement V. Chertkov. In July 1922, A.V. Abutkov moved to Europe (Bulgaria, France), and subsequently, together with the ensemble he created, he went on tour to South America. In March 1923, he arrived in Buenos Aires, where he taught in music schools, gave private lessons, and worked as a pianist in cafes and restaurants¹⁷. In 1924, he bought an estate in San Pedro del Atuel (Carmenza), in the department of General Alvear, in the

¹⁴ Ibid, P. 7.

¹⁵ Tolstovec i kompozitor // Simbirskij kur'er. 2012. 7 april.

¹⁶ Aleksej (Alekho) Vladimirovich Abutkov. [Elektronnyj resurs]. // Rezhim dostupa: <http://kapellanin.ru/names/abutkov/> (data obrashcheniya: 09.10.2023).

¹⁷ Ibid.

south of the province of Mendoza, where he organized the Schubert Conservatory in 1928 (Figures 4-6). The educational institution's subjects included music theory courses, singing, composition, and playing instruments (piano, violin, cello, guitar, trombone, bandoneon). In addition to teaching, A.V. Abutkov was engaged in methodological work and writing. While in exile, he published the «Harmony Guide» in Spanish and composed several hundred symphonic, choral, vocal, chamber and instrumental works. From the moment of opening until the death of A. V. Abutkov (1945), about 200 professional musicians became graduates of this educational¹⁸. It should be noted that the period of emigration occurred in the musician's mature years, when his experience in organizational and teaching activities reached a high quality level. If we assume that all this could be realized in our homeland, we can imagine a completely different course in the history of the development of musical education, enlightenment and culture of the Simbirsk province (Ulyanovsk region) in the 20th century.



Figure 4. A. V. Abutkov with his students (Argentina, 1930s).

¹⁸ Tolstovec i kompozitor // Simbirskij kur'er. 2012. 7 april; Yanushevskaya L. Simbirskij argentinec Alekho Abutkov // Monomah: kraevedcheskij zhurnal. 2012. № 2 (69). Pp. 34-37.

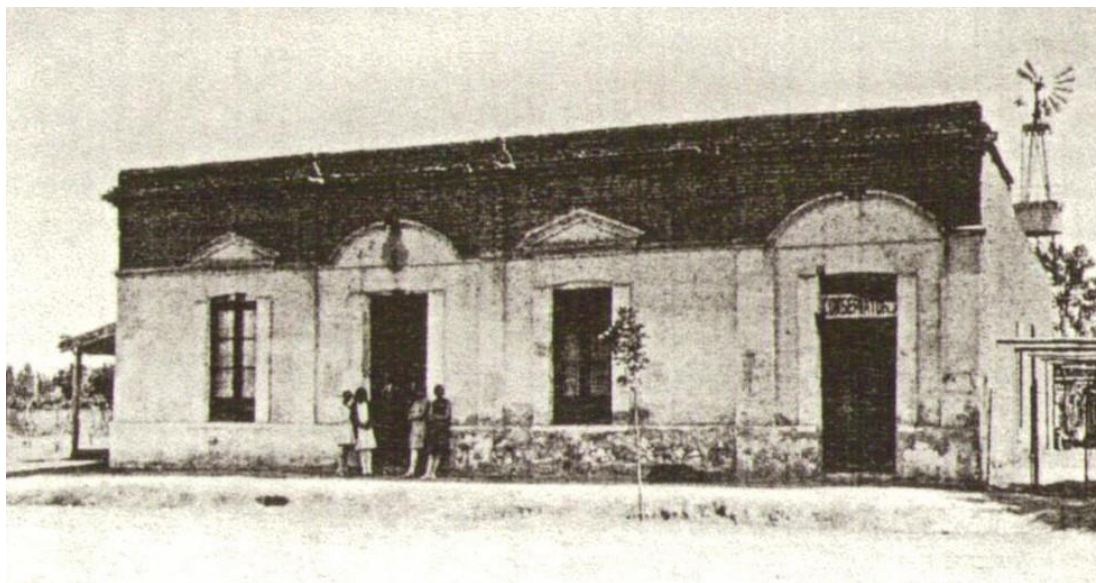


Figure 5. Schubert Conservatory in the province of General Alvear (Mendoza province, Argentina, 1930s).

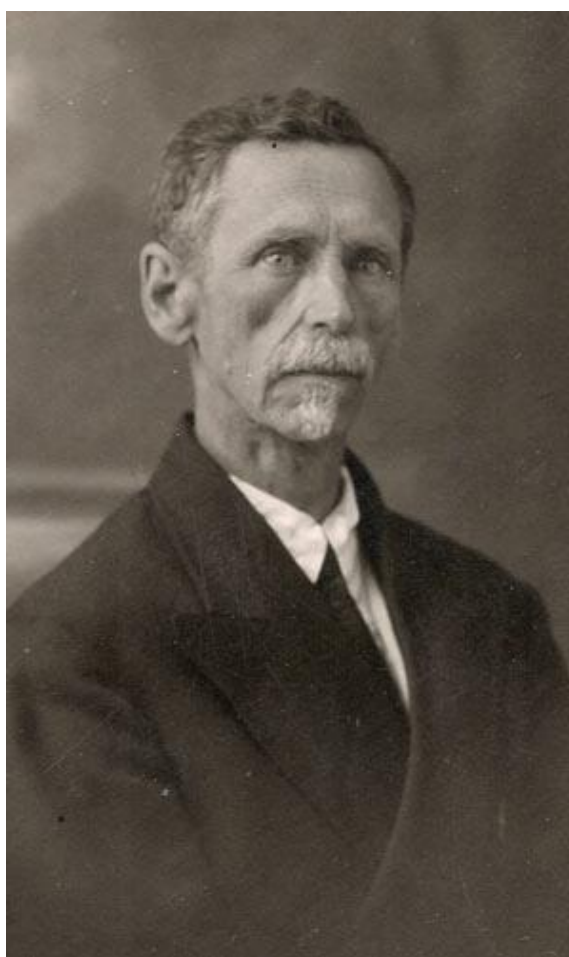


Figure 6. Alexey Vladimirovich Abutkov. Mature years.

Many manuscripts by A. V. Abutkov were found at the end of the 20th century in the city of Carmenzo in the province of Mendoza during construction work. They were discovered by a

worker who was a student at a music college. Subsequently, these notes ended up with Diego Bosquet, a professor-ethnographer at the local university, who handed over copies of the scores to the Russian Embassy in Argentina¹⁹. Thus, unique materials were preserved and perpetuated - the compositional heritage of the Russian musician.

To date, the list of works by composer A. V. Abutkov includes more than 400 titles. These are symphonic, choral and chamber music, vocal and piano works. Some of the manuscripts and published collections are stored in Russian libraries (Moscow, St. Petersburg, Ulyanovsk)²⁰. The composer's music is successfully performed in Russia and other countries of the world. A group of students and graduates of the National University of Cuyo in the province of Mendoza in Argentina created an ensemble called «Abutkov», the repertoire of which consists of works by the Russian musician²¹. The team successfully tours around the world and is very grateful to the Russian school of composition, of which A. V. Abutkov is a representative.

Conclusion.

The work determined that the pedagogical and creative life of musician A. V. Abutkov included several periods: childhood years of life in Simbirsk; years of study at Moscow University and the St. Petersburg Conservatory (1893-1907); years of work in the Court Singing Chapel (1912-1915); years of work in Simbirsk (1915-1919); foreign period of life in Argentina (1922-1945).

The study showed that the main areas of professional activity of the musician were composition and teaching. During his stay in Russia and Argentina, he composed a number of works for piano, symphony orchestra, choir, and ensembles. A. V. Abutkov, being a representative of the Russian school of training musicians, trained many professional musicians.

The possibility of researching this topic allows us to identify several areas of interstate cooperation between Russia and Argentina in the field of professional music education at the present stage: maintaining a dialogue with compatriots – representatives of the musical profession through the exchange of methodological experience; creating conditions for

¹⁹ Aleksej Abutkov. [Elektronnyj resurs]. // Rezhim dostupa: http://www.choirwiki.com/%D0%90%D0%B1%D1%83%D1%82%D0%BA%D0%BE%D0%B2_%D0%90%D0%BB%D0%B5%D0%BA%D1%81%D0%B5%D0%B9 (data obrashcheniya: 09.10.2023).

²⁰ Aleksej (Alekho) Vladimirovich Abutkov. [Elektronnyj resurs]. // Rezhim dostupa: <http://kapellanin.ru/names/abutkov/> (data obrashcheniya: 09.10.2023).

²¹ Prorok ne v Otechestve svoem, a v Argentine. [Elektronnyj resurs]. // Rezhim dostupa: <https://ulpressa.ru/2014/05/30/prorok-ne-v-otechestve-svoem-a-v-argentine/> (data obrashcheniya: 09.10.2023).

cooperation between Russian specialists and Argentine music and educational organizations; attracting highly educated foreign specialists to work with young musicians in Russia.

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Information about author:

SUETIN ILYA NIKOLAEVICH – Doctor of Historical Sciences, Professor of the Department of Theoretical Fundamentals of Economics and Law of «Ulyanovsk State Pedagogical University named after I. N. Ulyanov».

ORCID: <https://orcid.org/0000-0002-2792-9085>

Tel. +7 909 360-08-26

E-mail: piazzolla73@gmail.com