

The first wave of Russian emigration as a factor in the spread of Russian (Soviet) musical and educational traditions in the cultural life of North American countries in the 20th century

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Introduction. *Domestic emigration of the first wave (1918–1940) influenced the development of culture, science and education in many countries of the world. Musical culture and music education are no exception, which were diversified in North America thanks to the teaching activities of Russian (Soviet) musicians who were forced to leave their homeland and settled in the USA and Canada. The study of this topic is of interest to science, since it can contribute to the intensification of international cooperation in the field of training music specialists in the 21st century.*

The purpose of the study *is to study the educational and organizational heritage of domestic musicians (emigrants and labor migrants) and to substantiate the usefulness of Russia's cooperation with the countries of North America in the musical-cultural and musical-educational spheres at the present stage in order to preserve and enhance the Russian (Soviet) traditions of training musicians professionals abroad.*

Material and research methods. *The sources of this work were a variety of scientific publications: dissertations, monographs, articles, essays. These are works devoted to the activities of emigrants who remained faithful to the profession after leaving Russia (USSR) after the events of the 1917 revolution and the Civil War. During the study, a number of scientific methods were used: theoretical interdisciplinary analysis and synthesis, systemic and structural-functional analysis, comparative historical, comparative historiographical analysis, historical-typological, etc.*

The results of the study. *The study provides statistics on the number of emigrants (migrant workers) and their social affiliation, updates the names and surnames of Russian teachers - organizers and teachers of music educational institutions in the USA and Canada, examines the features of educational activities and the educational process in musical institutions in the countries of Northern Europe. America. The work determined that the preservation of Russian (Soviet) musical and educational traditions in the countries of North America as a result of emigration (labor*

migration) of the first wave was associated with mass abandonment of the homeland. The study showed that the spread of domestic traditions of professional music education occurred as a result of the activities of the Russian Orthodox Church, the unification of compatriots on the basis of various public associations, the professional activities of certified musicians, and the introduction of domestic traditions of training music specialists into the systems of professional music education in the USA and Canada.

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

Keywords: *emigration, labor migration, traditions of Russian musical professional education, North America, USA, Canada.*

Introduction.

International cooperation contributes to the dissemination and development of domestic traditions of science, education and culture abroad. This interaction was made possible thanks to historical processes of migration. Namely, the professional activities in foreign countries of forced migrants from Russia and the USSR contributed to this. There are a sufficient number of publications by domestic and foreign researchers devoted to the study of the educational and pedagogical heritage of Russian musicians who emigrated to North America during the first wave of Russian emigration in 1918–1940 (I. A. Batozhok, M. A. Burmatov, O. V. Vorobyova, E. Salzberg, L. Z. Karabelnikova, I. K. Okuntsov, A. B. Ruchkin, T. V. Selezneva, A. Tommasini, etc.). With all the substantive merits of these works, it can be noted that to date no attempt has been made to generalize them, which determines the scientific novelty of this article.

As a result of the massive outflow of the population from Russia associated with the 1917 revolution and the Civil War, a significant part of the refugees ended up in European countries (83.4%). However, a significant number of Russian citizens settled in North America (8.9%)¹, in

¹ Sumskaia M. Yu. *Russkaya emigratsiia v 20–30-h godakh XX veka: social'naya, pravovaya i ekonomicheskaya adaptatsiia*. Pyatigorsk: Reklamno-informatsionnoe agentstvo na Kavminvodah, 2011. Pp. 25-26.

particular in the USA and Canada. In the interwar period, from 2,000 to 3,000 Russian nationals arrived in these countries per year, and in total between 1918 and 1945, 30,000–40,000 of them arrived². There is evidence that by the beginning of 1922 there were 360,000 ethnic Russians alone in the United States of America³. According to the Immigration and Naturalization Service of the US Department of Justice, the years 1923–1925 marked the mass arrival of Russian citizens, when, after the opening of the quota, up to 20,000 people arrived in transit from European countries. Newly arrived Russians settled mainly in New York, Boston, Detroit, Philadelphia, San Francisco, and Los Angeles⁴.

Among the first wave of Russian emigrants were representatives of various professions, including the creative and musical intelligentsia, which, according to statistics from 1920, accounted for 1% of the total number of those who left their homeland. It can be assumed that among other categories («no profession specified» – 21%, «teachers» – 4%, «artists» – 1%, «students» – 9%)⁵ there were refugees related to the musical profession (singing teachers general educational institutions, opera artists, students of conservatories and music schools, etc.). In the 1920s and 1930s, the Russian colonies in the United States and Canada were replenished mainly by highly educated emigrants, among whom were music teachers and performing musicians⁶. Composers, conductors, opera performers, instrumentalists, graduates and teachers of domestic conservatories ended up in exile in the countries of North America: L. S. Auer, A. N. Vertinsky, A. K. Glazunov, A. T. Grechaninov, A. I. Ziloti, S. A. Kusevitsky, P. K. Leshchenko, N. K. Medtner, N. V. Plevitskaya, S. S. Prokofiev, S. V. Rachmaninov, I. F. Stravinsky, A. N. and N. N. Cherepnin, F. I. Shalyapin and others⁷. Most emigrant musicians combined creative activity with teaching, so the scale of their influence during this period on the preservation and dissemination of domestic musical and educational traditions in the USA and Canada is obvious.

² Vorob'eva O. V. Sistema obrazovaniya i prosveshcheniya Russkoj Ameriki v 1920–1940-e gody // *Prepodavatel'. XXI v. Filosofiya i istoriya obrazovaniya*. 2009. № 3. P. 141.

³ Batozhok I. A. Russkaya emigraciya iz Kitaya v Kaliforniyu: specifika migracionnogo processa, 1920–1950-e gody : dis. ... kand. ist. nauk. SPb., 1996. P. 37.

⁴ Selezneva T. V. Russkaya emigraciya v Severnoj Amerike (1920–1930) // *Russkoe zarubezh'e : Istoriya i sovremennost' : sb. statej. M.*, 2016. Vypusk 5. P. 162.

⁵ Sumskeya M. Yu. Russkaya emigraciya v 20–30-h godah XX veka: social'naya, pravovaya i ekonomicheskaya adaptaciya. Pyatigorsk: Reklamno-informacionnoe agentstvo na Kavminvodah, 2011. Pp. 24-25.

⁶ Ruchkin A. B. Russkaya immigraciya v SSHA v pervoj polovine XX veka (opyt sociokul'turnoj adaptacii). M. : Izd-vo Nacional'nogo instituta biznesa, 2005. 385 Pp. 4-5.

⁷ Burmatov M. A. Pesennaya estrada russkogo zarubezh'ya v period 1920–1930 godov kak predmet osvoeniya v sisteme muzykal'no-istoricheskogo obrazovaniya // *Vestnik kafedry YUNESKO «Muzykal'noe iskusstvo i obrazovanie»*. 2018. № 4 (24). Pp. 98-99.

The purpose of this study is to study the educational and organizational heritage of domestic musicians (emigrants and labor migrants) and to substantiate the usefulness of cooperation between Russia and the countries of North America in the musical, cultural and musical educational spheres at the present stage to preserve and enhance Russian (Soviet) traditions of training professional musicians abroad.

Material and research methods.

The sources of this work were a variety of scientific publications: dissertations, monographs, articles, essays. These are works devoted to the activities of emigrants who remained faithful to the profession after leaving Russia (USSR) after the events of the 1917 revolution and the Civil War. During the study, a number of scientific methods were used: theoretical interdisciplinary analysis and synthesis, systemic and structural-functional analysis, comparative historical, comparative historiographical analysis, historical-typological, etc.

The results of the study.

Of interest is the experience of preserving and disseminating Russian traditions of church singing education in the United States, since this area was closely connected with the religion of refugees from the Russian Empire and the missionary activities of the Russian Orthodox Church. It is known that in the Russian colonies there were churches in which schools operated to educate the children of emigrants. One of the academic subjects in them was church singing, which in pre-revolutionary Russia was a compulsory discipline in the field of general education⁸. Although we have not identified detailed studies devoted to this problem, the works of O. V. Vorobyeva⁹ и M. A. Burmatov¹⁰ contain references to the fact that an integral attribute of any Orthodox church in the United States during this period was a church choir, the participants of which were: adult

⁸ Suetin I. N. Razvitie rossijskoj muzykal'no-obrazovatel'noj shkoly v stranah Severnoj i Yuzhnoj Ameriki posle revolyucii 1917 goda // *Izvestiya Irkutskogo gosudarstvennogo universiteta. Seriya: Istorija*. T. 30. № 4. Pp. 71-77; Suetin I. N. Sistema muzykal'nogo professional'nogo obrazovaniya v Rossii v XX veke (na primere Simbirskoj gubernii – Ul'yanovskoj oblasti) : avtoref. dis. ... kand. ped. nauk. Ul'yanovsk, 2014. 28 p.; 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.

⁹ Vorob'eva O. V. Sistema obrazovaniya i prosveshcheniya Russkoj Ameriki v 1920–1940-e gody // *Prepodavatel'. XXI v. Filosofiya i istoriya obrazovaniya*. 2009. № 3. P. 142.

¹⁰ Burmatov M. A. Pesennaya estrada russkogo zarubezh'ya v period 1920–1930 godov kak predmet osvoeniya v sisteme muzykal'no-istoricheskogo obrazovaniya // *Vestnik kafedry YUNESKO «Muzykal'noe iskusstvo i obrazovanie»*. 2018. № 4 (24). P. 100.

emigrants and their children. Choral singing in church made it possible to unite Russian refugees with different social status and different levels of musical training. O. V. Vorobyova writes: «In the large centers of Russian America – New York, San Francisco, Chicago, Los Angeles – in the 1920s–1940s there were Russian schools, secular and parochial <...>; An important place in the system of cultural and educational work of the Russian emigration in North America was played by the Orthodox Church and other religious organizations: parochial schools, emigrant Christian centers and clubs...»¹¹. Teaching the basics of musical notation and the culture of choral singing was carried out by Russian regents – emigrants from Russia.

The problem of preserving and disseminating domestic traditions of musical education and general music education abroad during the first wave of Russian emigration is also of interest to modern researchers. The development of this scientific direction has certain prerequisites, since the musical education of Russian refugees was carried out on the basis of Russian public organizations, and similar structures began to appear in the United States and Canada at the turn of the 19th–20th centuries. In particular, I. K. Okuntsov's monograph «Russian Emigration in North and South America» is devoted to this problem. The author notes that in 1900 the Society of Russian Brotherhoods was formed in Philadelphia, and in 1912 – the Russian Independent Mutual Aid Society in Chicago. The researcher points to the existence of schools for children of emigrants from Russia within these organizations, whose curricula, in addition to general education subjects, included musical subjects. In particular, students had the opportunity to master playing various musical instruments under the guidance of professional teachers – emigrants from Russia¹². As I. K. Okuntsov notes, in 1917 a public organization called the «Society of Balalaika Players» appeared in Chicago, which taught children and adults to play the instruments of the Russian folk orchestra and introduced them to the practice of collective music-making¹³. Therefore, the preservation and dissemination of domestic traditions of musical education and general music education during the first wave of Russian emigration is a natural continuation of what began in the pre-revolutionary period. Continuing this topic, I. K. Okuntsov points out that in 1926, Russian emigrants created the Russian United Mutual Aid Society (New York), one of the important activities of which was assistance in the upbringing and education of the children of Russian emigrants. In particular, pupils were taught to sing and play the accordion, balalaika and

¹¹ Vorob'eva O. V. Sistema obrazovaniya i prosveshcheniya Russkoj Ameriki v 1920–1940-e gody // *Prepodavatel'*. XXI v. Filosofiya i istoriya obrazovaniya. 2009. № 3. Pp. 146-147.

¹² Okuncov I. K. *Russkaya emigraciya v Severnoj i Yuzhnoj Amerike*. Buenos-Ajres : Seyatel', 1967. Pp. 288-289.

¹³ *Ibid.* Pp. 356-357.

violin¹⁴. The author notes that in the mid-1920s, under the «Peasant» society (New York), balalaika orchestras were created, the participants of which were immigrants from Russia («Lapotnik» (adult), «Yablochko» (children))¹⁵, and in 1930, under the public organization «Russian Christian People's House», a music school was created for the children of Russian-speaking emigrants, in which there was an orchestra consisting of various musical instruments (domra, guitar, double bass, violin, mandolin, piano, flute)¹⁶. According to Okuntsov's research, in New York at the Society named after Nikolai Chernyshevsky and in Paterson in 1933, orchestras of Russian folk instruments were organized, touring US cities, accompanying the choir and performing instrumental music¹⁷.

The scientific review by M. A. Burmatov contains a mention of the fact that in the 1920s, the public organization «Russian Club» operated in New York, under the auspices of which concerts of outstanding Russian musicians were held, as well as the musical society «Russian Composers»¹⁸. The main mission of these structures was musical education of Russian emigrants.

The article by O. V. Vorobyova «The system of education and enlightenment of Russian America in the 1920s–1940s» is devoted to the development of Russian traditions of musical enlightenment. The author mentions that during the first wave of Russian emigration, under the Enlightenment society in the United States, there was a school for Russian children, which, among other subjects, taught playing string orchestra instruments. This organization organized literary and musical evenings with the participation of famous representatives of the creative intelligentsia, including musicians. O. V. Vorobyova notes that the Russian choirs of S. V. Savitsky and V. I. Kibalchich were founded by the Society's participants¹⁹. The author's publication also contains information that the public organization «Progressive Fellowship» in Philadelphia, on the basis of which there was a literacy school, announced in 1925 its intention to organize singing and music clubs. At the Mutual Aid Society in Baltimore in 1926, it was planned to open a music school, and at the Russian United Mutual Aid Society in America in the early 1930s there was a school, the

¹⁴ Ibid. Pp. 288-289.

¹⁵ Ibid. Pp. 359-360.

¹⁶ Ibid. Pp. 356-357.

¹⁷ Ibid. Pp. 359-360.

¹⁸ Burmatov M. A. Pesennaya estrada russkogo zarubezh'ya v period 1920–1930 godov kak predmet osvoeniya v sisteme muzykal'no-istoricheskogo obrazovaniya // Vestnik kafedry YUNESKO «Muzykal'noe iskusstvo i obrazovanie». 2018. № 4 (24). P. 99.

¹⁹ Vorob'eva O. V. Sistema obrazovaniya i prosveshcheniya Russkoj Ameriki v 1920–1940-e gody // Prepodavatel'. XXI v. Filosofiya i istoriya obrazovaniya. 2009. № 3. P. 145.

educational process of which included mastering the organization of musical performances and concerts²⁰.

The study showed that modern scientists are showing genuine interest in studying the problem of preserving and disseminating Russian traditions of violin education in the countries of North America during the first wave of Russian emigration, in particular, the subject of these studies is the pedagogical legacy of L. S. Auer. There is nothing surprising in addressing this topic, since the uniqueness of this personality is obvious. Professor of the St. Petersburg Conservatory L. S. Auer emigrated to the USA in 1918 (Fig. 1)²¹, and before that he made a significant contribution to the development of the national violin school. While teaching at the conservatory, the musician was less interested in the purely technical side of teaching. According to the teacher, the student had to develop technology independently. Auer considered his main task to be the formation of a creative personality, the transfer to the student of the skills of natural expression and clarity of interpretive intent²².



Figure 1. Russian violinist L. S. Auer during his life in the USA.

²⁰ Ibid. P. 146.

²¹ Sem'ya Leopold'a Auera v vospominaniyah i pis'mah. [Elektronnyj resurs]. Rezhim dostupa: <https://www.classicalmusicnews.ru/articles/leopold-auer-family-letters/> (data obrashcheniya: 08.10.2024).

²² Braudo E. Pervaya russkaya konservatoriya // Front nauki i tekhniki. 1938. № 1. Pp. 112-115.

The American period of the musician's life is reflected in several modern publications. Thus, researcher C. Wang notes that a number of books by L. S. Auer were published in exile. In particular, the scientific publication «My School of Violin Playing» reveals the peculiarities of his understanding of the expressive capabilities of violin playing, which was based on the realistic traditions of Russian musical culture with its approach to the violin as an emotionally expressive instrument, while in foreign schools the dominant trend was purely instrumental interpretation of the violin sound with its characteristic imitation of various musical timbres²³.

In the work of E. Salzberg, you can read that among L. S. Auer's American students there were subsequently famous musicians: F. MacMillan, B. Rabinov, O. Shumsky, S. Dushkin. M. Harrison, D. Hochstein, W. Graffman and others. The author mentions that the Canadian violinist K. Parlow studied with L. S. Auer during her American tour, and after 1926 she settled in California and often visited to his teacher in New York. This student had an extensive repertoire, which mainly included works by Russian composers: P. Tchaikovsky, A. Glazunov, A. Arensky, A. Rubinstein, etc. K. Parlow had a strong sound, unusually melodious and «long» legato, characteristic of L. S. Auer's students. Subsequently, as E. Salzberg writes, K. Parlow devoted herself to teaching in Canada at the Toronto Conservatory (1941–1963), where, like her teacher L. S. Auer, in working with students she focused on the interpretation and style of works, as well as the development of their general musical culture and taste. Among her students were subsequently famous Canadian violinists: C. Dobias, A. Benac, D. Montagu, V. Feldbrill and others²⁴.

A number of works by modern researchers are devoted to the professional activities in the United States of an emigrant from Russia, composer I. M. Schillinger (a graduate of the St. Petersburg Conservatory in the class of N. N. Cherepnin). L.Z. Korabelnikova writes that the musician left for the USA in 1928, where he concentrated his energies mainly on music theory and teaching (Fig. 2)²⁵. The fact that I. M. Schillinger did not forget his roots in emigration is indicated by the title of one of his works of 1931 – «Northern Russian Symphony for Accordion and Orchestra». According to the article by L.Z. Korabelnikova, his teaching activities in the USA

²³ Van Ch. Leopol'd Auer i russkaya skripichnaya shkola // Gumanitarnyj traktat. 2018. № 23. Pp. 11-20.

²⁴ Zal'cberg E. Kanadskaya uchenica Leopol'da Auera // Sem' iskusstv. 2013. № 6 (43). Pp. 356-362.

²⁵ Iosif Shillinger: istoriya uspekha har'kovskogo kompozitora i muzykoveda. [Elektronnyj resurs]. Rezhim dostupa: <https://kharkovskiye.info/ru/eternal-2275-iosif-shillinger-istoriya-uspeha-harkovskogo-kompozitora-i-muzykoveda> (data obrashcheniya: 08.10.2024).

were very fruitful. The author lists his famous students: B. Goodman, G. Miller, J. Gershwin, A. Shaw, etc.²⁶

A. Viktorov notes in his article that the musician devoted the last years of his life to developing a scientific theory of composing music according to strictly calculated methods and mathematical principles. After his death, all the teacher's drafts concerning the foundations of his musical system were published. In 1945, the first composition courses based on the system of I. M. Schillinger were held at the Juilliard School in New York.²⁷ According to a literary note by I. L. Vikentyev, in 1946 the I. M. Schillinger Foundation published several books in the USA entitled «Schillinger System of Musical Composition»²⁸.



Figure 2. Russian composer I. M. Schillinger composing music in exile.

There is significant scientific groundwork on the problem of preserving and disseminating the traditions of the domestic piano school in the countries of North America during the above-

²⁶ Korabel'nikova L. Z. Muzykal'naya kul'tura rossijskoj emigracii, neuslyshannaya i neizuchennaya // Uchenye zapiski Rossijskoj akademii muzyki imeni Gnesinyh. 2013. № 2 (5). P. 60.

²⁷ Genij iz ryadovyh. [Elektronnyj resurs]. // Rezhim dostupa: <https://jewish.ru/ru/people/culture/190745/> (data obrashcheniya: 08.10.2024).

²⁸ Shillinger Iosif Moiseevich (Schillinger Joseph). [Elektronnyj resurs]. Rezhim dostupa: <https://vikent.ru/author/2360/> (data obrashcheniya: 08.10.2024).

mentioned period. Researcher E. Salzberg writes in his article about a graduate of the Moscow Conservatory in piano class R. Ya. Levina (her teachers were S. Remezov and V. Safonov), who emigrated to the USA in 1919. The author notes that from the mid-1920s she taught at the music school founded by A. D. Juilliard (New York). In her pedagogical activities, R. Ya. Levina gave preference to methods of verbal persuasion – when working with students, the goal of the lesson was achieved through explanation, comparative analysis, and figurative interpretation. In 1930, Levina received an invitation to teach at the Austro-American Conservatory in Mondsee (Austria), where she visited for three seasons. Subsequently, as E. Salzberg notes, R. Ya. Levina collaborated with the conservatory in Los Angeles and the summer school in Aspen (Colorado). She has trained many winners and prize-winners of prestigious American and international piano competitions. Students of R. Ya. Levina have worked and are working in leading music universities and conservatories around the world. The author lists her students: W. Cliburn, D. Levine, D. Williams, D. Browning, W. Buczynski, Tong-Il-Han, D. Pollak, M. Dichter, E. Auer, G. Olsson, M. Jablonski, M. Kanin, D. Fennimore, N. Larrabee, D. DAVIS, et al.²⁹

An article by a foreign author A. Tommasini is dedicated to a graduate of the St. Petersburg Conservatory, pianist N. A. Reisenberg, who in exile taught at the Juilliard School, Mannes College of Music (now Mannes College, New School of Music) and other music educational institutions in the USA, whose graduates were world-class musicians: pianist R. Goode, conductors Myung-Woon Chung and E. Litton, etc.³⁰ This researcher's interest in the person of the Russian emigrant can be explained by the fact that Russian musical and educational traditions, passed on to them by N. A. Reisenberg, played an important role in the professional development of the above-mentioned American musicians.

²⁹ Legendarnaya Rozina Levina. [Elektronnyj resurs]. Rezhim dostupa: <http://7iskusstv.com/2015/Nomer7/Zalcborg1.php> (data obrashcheniya: 08.10.2024).

³⁰ Tommasini A. Chopin helps Nadia Reisenberg, a forgotten pianist, come back to life // The New York Times. 2009. January 5.



Figure 3. Russian pianist A.I. Ziloti in exile (USA).

The dissertation of E. G. Maltseva contains information about the professor of the Moscow Conservatory A. I. Ziloti (Fig. 3)³¹, who emigrated to the USA in 1925, and before leaving abroad was a teacher of great Russian performers: S. Rachmaninov, K. Igumnov, A. Goldenweiser, L. Maksimov, M. Blitzstein, E. Istomin and others. According to the author's research, during his stay in the USA (1925–1942), the musician taught at the Juilliard Higher School of Music, where he sought to assert the world priority of the Russian piano pedagogical school. The educational repertoire in the class of A.I. Ziloti was quite diverse and extensive. The classical basis was the works of D. Scarlatti, J. Bach, W. Mozart, L. Beethoven and I. Hummel. The romantic direction was represented by the works of F. Schubert, F. Chopin, F. Mendelssohn, C. Saint-Saëns, R. Schumann, E. Grieg, J. Brahms, F. Liszt. Among the Russian composers, works by A. Arensky, A. Rubinstein and others were also performed. In the pedagogical activities of A. I. Ziloti in the USA, based on the behests of his Russian mentors and teachers (N. Zverev, N. Rubinstein, etc.), originality was traced domestic music pedagogy. In particular, pedagogy for a musician was a direct continuation of performance. Vivid displays of works on the instrument were often accompanied by deep explanations. Considerable attention in the class of A.I. Ziloti was paid to work on the system of musical expressive means of performance: expressive intonation, sound

³¹ Aleksandr Ziloti: fakty pedagogicheskoy biografii. [Elektronnyj resurs]. Rezhim dostupa: <https://pianoforum.ru/obrazovanie/aleksandr-ziloti-fakty-pedagogicheskoy-biografii/> (data obrashcheniya: 08.10.2024).

quality, relief and flexibility of phrasing, pedaling, etc. A lot of time was spent on various exercises (scales, arpeggios) and etudes. The teacher's recommendations regarding students' independent study, his desire to teach them to see the ultimate goal of their work also largely intersect with the pedagogical ideas of his Russian mentors³².

Article by V. E. Khanetsky, included in the encyclopedia «Saratov State Conservatory named after. L.V. Sobinova: 1912–2012», published to mark the centenary of the existence of the Saratov Conservatory, illustrates an example of the emigration of highly professional musicians-teachers from the Volga region provinces. Thus, according to the article, in 1918, A. F. Sklyarevsky, a graduate of the St. Petersburg Conservatory and a teacher at a music university in Saratov, moved to the United States permanently and continued to engage in teaching activities in exile. It is known that from 1923 and for 30 years he was a teacher at the Peabody Conservatory. Among his subsequently famous students are H. McGraw, L. Effenbach and others³³.

Conclusion.

The problem of preserving and developing domestic musical and educational traditions in the countries of North America during the first wave of Russian emigration today interests many domestic and foreign researchers. The analysis of the works of these authors showed that there are several modern scientific trends on this issue: publications addressing the problem of preserving and disseminating domestic traditions of church singing education; works devoted to the development of Russian traditions of musical enlightenment and general music education; research aimed at studying the pedagogical heritage of graduates of domestic conservatories (violinists, composers, pianists).

The activities of domestic emigration after the revolution of 1917 and the Civil War had a significant impact on the development of musical culture and music education in North America. Having received the opportunity to live and work in countries such as the USA and Canada, Russian (Soviet) specialists trained many musicians-performers and musicians-teachers for the vocational education system of these countries. Thus, they contributed to increasing the prestige of the domestic model of professional music education on the world stage.

The possibility of studying this topic allows us to identify several areas of possible modern cooperation between Russia and the countries of North America (USA and Canada) in the field of

³² Mal'ceva E. G. Aleksandr Il'ich Ziloti: pianist, pedagog, organizator koncertnoj zhizni : dis. ... kand. iskusstvovedeniya. Rostov-na-Donu, 2014. 434 p.

³³ Saratovskaya gosudarstvennaya konservatoriya im. L. V. Sobinova: 1912–2012 : Enciklopediya. Saratov : Izd. IP Vezmetinova, 2012. Pp. 317-318.

professional music education: exchange of methodological experience with fellow emigrants; cooperation with American and Canadian music and educational organizations for mutual cultural enrichment; attracting highly educated foreign specialists to advise Russian musicians.

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Braudo E. Pervaya russkaya konservatoriya // Front nauki i tekhniki. 1938. № 1. Pp. 112-115.

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