



HISTORY OF CULTURE AND ITS REFLECTION IN THE PRESS
ИСТОРИЯ КУЛЬТУРЫ И ЕЕ ОТРАЖЕНИЕ В ПЕРИОДИЧЕСКОЙ ПЕЧАТИ

<https://doi.org/10.22363/2312-8674-2023-22-2-263-274>

EDN: HMCSQF

Research article / Научная статья

The Newspaper *Ruskaia Muzykal'naiia Gazeta's* Publishing Activities during World War I

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Abstract: Through their work, the author conducts a content analysis of the materials of the “*Ruskaia muzykal'naiia gazeta*” between 1914–1918, a newspaper which served as the mouthpiece of Russian cultural figures in the early 20th century, and a periodical which reflected the events of World War I both in military territories on the frontline and in the rear. The article shows from various points the development of musical culture during the First World War, not only in the two capitals – St. Petersburg and Moscow, but also in the provinces. The attitude of the Russian musical intelligentsia to the war is analyzed in the text. Specific examples provided by the author show the high level of patriotism of Russian musicians and the attitude of Western European musicians to the events of the period. In addition, there is emphasis on the influence of patriotic sentiments on the work of Russian musicians including their awareness of the role of musical culture in uniting the people and providing spiritual support to the Russian army.

Keywords: N.F. Findeisen, musical art, periodicals, public mood, mass consciousness

Acknowledgements and Funding: I would like to thank the journal’s editors, for their editing and helpful comments and the two anonymous peer-reviewers for their input and comments.

For citation: Logacheva, Natalia. “The Newspaper *Ruskaia Muzykal'naiia Gazeta's* Publishing Activities during World War I.” *RUDN Journal of Russian History* 22, no. 2 (May 2023): 263–274. <https://doi.org/10.22363/2312-8674-2023-22-2-263-274>

Публикационная деятельность «Русской музыкальной газеты» в годы Первой мировой войны

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Аннотация: Проведен анализ содержания публикаций «Русской музыкальной газеты» за 1914–1918 гг., издававшейся в Петрограде и служившей рупором деятелей культуры России начала XX в. Особое внимание обращено на восприятие газетой событий Первой мировой войны. Раскрывается влияние военного лихолетья на развитие музыкальной культуры не только в двух столицах – Санкт-Петербурге и Москве, но и в провинции. Проанализировано отношение русской музыкальной интеллигенции к войне. На конкретных примерах выявляется, с одной стороны, уровень патриотизма российских музыкантов, с другой – их отношение к немецкой культуре. Подчеркивается воздействие патриотических настроений на творчество русских музыкантов, на их осознание роли музыкальной культуры в деле сплочения народа и оказания духовной поддержки русской армии.

Ключевые слова: Н.Ф. Финдейзен, музыкальное искусство, периодическая печать, общественные настроения, массовое сознание

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Благодарности и финансирование: Автор выражает благодарность редакторам за работу с текстом рукописи, а также двум анонимным рецензентам за их вклад и комментарии.

Для цитирования: *Логачёва Н.В.* Русская музыкальная газета: публикационная деятельность в годы Первой мировой войны // *Вестник Российского университета дружбы народов. Серия: История России.* 2023. Т. 22. № 2. С. 263–274. <https://doi.org/10.22363/2312-8674-2023-22-2-263-274>

Introduction

Presently, there is a growing interest in studying the place and role of Russia in world history, and its participation in international global conflicts, including the First World War. Of particular significance is the reflection of war-related events in the media,¹ as well as in various types of ego-documents.²

The public sentiments in Russia during the period of the war and revolution were comprehensively analyzed in the works of O.S. Porshneva,³ V.B. Aksenov⁴ and a number of other authors. There are other works devoted to the development of national culture and the life of the Russian intelligentsia during the First World War,⁵ to the perception of military events by Russian writers, artists, publicists.⁶ Among them are also publications regarding the activities of musical societies during the war years.⁷

¹ D.G. Guzhva, “Russkaia voennaia pechat' v gody Pervoi mirovoi voiny [Russian military press during the First World War],” *Voенно-istoricheskii zhurnal*, no. 12 (2007): 37–41; Idem. “Informatsionnoe protivoborstvo za vliianie v russkoi armii. Po materialam voennoi pechati 1917–1918 gg. [Information confrontation for influence in the Russian army. According to the materials of the military press 1917–1918],” *Voенно-istoricheskii zhurnal*, no. 1 (2008): 47–50; Idem. “Russkaia voennaia periodicheskaiia pechat' v gody Pervoi mirovoi voiny [Russian military periodicals during the First World War],” *Makushinskie chteniia*, no. 8 (2009): 140–142; Idem. *Voennaia periodicheskaiia pechat' russkoi armii v gody pervoi mirovoi voiny 1914–1918 gg.* [Military periodical press of the Russian army during the First World War 1914–1918] (Novosibirsk: Novosibirskoye vysshee komandnoe uchilishche Publ., 2009); Iu.P. Nadyokhina, “Sobytiia Pervoi mirovoi voiny v osveshchenii moskovskikh zhurnalov [Events of the First World War in the coverage of Moscow magazines],” *Vestnik universiteta*, no. 7 (2014): 285–288; V.S. Cherepenchuk, “Rossiiskaia periodicheskaiia pechat' vremen Pervoi mirovoi voiny kak istoricheskii istochnik [Russian periodical press during the First World War as a historical source],” *Vestnik Russkoi khristianskoi gumanitarnoi akademii* 16, no. 1 (2015): 169–177, etc.

² See more: V.B. Aksenov, S.V. Zhuravlev, “Archives Between ‘Historical Trauma’ Therapy and ‘Memory Wars’,” *Russian history*, no. 2 (2022): 218–222.

³ O.S. Porshneva, “The concept of a just war in Russian socio-political discourse (1914–1916),” *Ural'skij istoricheskij vestnik*, no. 3 (2022): 112–120, [https://doi.org/10.30759/1728-9718-2022-3\(76\)-112-120](https://doi.org/10.30759/1728-9718-2022-3(76)-112-120)

⁴ V.B. Aksenov, “Voина i vlast' v massovom soznanii krest'ian v 1914–1917 godakh: arkhetyipy, slukhi, interpretatsii [War and Power in the Mass Consciousness of Peasants in 1914–1917: Archetypes, Rumors, Interpretations],” *Rossiiskaia istoriia*, no. 4 (2012): 137–145; Idem. “Sotsial'no-psikhologicheskaiia atmosfera rossiiskogo obshchestva v 1914–1917 godakh: k prirode slukhov i fobii [Socio-Psychological Atmosphere of Russian Society in 1914–1917: On the Nature of Rumors and Phobias],” *Vestnik Novosibirskogo Gosudarstvennogo Universiteta, Seriya: Istoriiya, Filologiya* 14, no. 1 (2015): 119–133, etc.

⁵ A.I. Ivanov, “Pervaia mirovaia voina i rossiiskaia khudozhestvennaia intelligentsiia: sovremennye problemy izucheniia [World War I and the Russian artistic intelligentsia: modern problems of study],” *Vestnik Tambovskogo gosudarstvennogo tekhnicheskogo universiteta* 10, no. 3 (2004): 860–869; I.V. Kuptsova, *Khudozhestvennaia zhizn' Moskvy i Petrograda v gody Pervoi mirovoi voiny (iiul' 1914 – fevral' 1917 g.)*. [Artistic life of Moscow and Petrograd during the First World War (July 1914 – February 1917)] (St. Petersburg: Nestor Publ., 2004); E.Iu. Semenova, “Kul'tura Srednego Povolzh'ia v gody Pervoi mirovoi voiny, 1914 – nachalo 1918 gg.: Po materialam Samarskoi i Simbirskoi gubernii [Culture of the Middle Volga region during the First World War, 1914 – early 1918: Based on materials from the Samara and Simbirsk provinces],” PhD dis., Samarskii gosudarstvennyi pedagogicheskii universitet, 2001, etc.

⁶ V.V. Polonskii, ed. *Russkaia publitsistika i periodika ehpkhi Pervoi mirovoi voiny: politika i poehtika. Issledovaniia i materialy* [Russian Publicism and Periodicals of the First World War: Politics and Poetics. Research and materials] (Moscow: IMLI RAN Publ., 2013).

⁷ T.Iu. Zima, “Rossiiskaia periodicheskaiia pechat' kak zerkalo deiatel'nosti otdelenii Imperatorskogo russkogo muzykal'nogo obshchestva vo vtoroi polovine XIX – nachale XX veka [Russian periodical press as a mirror of the activities of the departments of the Imperial Russian Musical Society in the second half of the 19th – early 20th centuries],” *Vestnik Moskovskogo universiteta kul'tury i iskusstv*, no. 3 (2014): 75–83; Idem. “Imperatorskoe russkoe muzykal'noe obshchestvo v gody Pervoi mirovoi voiny [Imperial Russian Musical Society during the First World War],” *Vestnik Moskovskogo universiteta kul'tury i iskusstv*, no. 5 (2014): 80–87.

The events of the First World War were covered by various periodicals of the Russian Empire. The theme of the war occupied a prominent place in the “*Russkaia muzykal'naia gazeta*” as well in the coverage of specific events of the period. Within the content of its materials, the newspaper not only refuted the famous saying: “when guns speak, the muses are silent,” but also testified to the fact that during the war years, public culture became one of the instruments of the broader struggle. The musicians provided humanitarian aid to the soldiers, held charity concerts, collected military and folk songs, and thereby contributed to the rise of the country’s national spirit. The newspaper even organized a competition to create a new national anthem.

It should be noted that the history of the “*Russkaia muzykal'naia gazeta*” has not been thoroughly covered in the scientific literature, although the activities of its editor-in-chief aroused some interest among culture researchers.⁸

Thus, despite the fact that there are works devoted to the coverage of the First World War in the periodical press, the problem of its perception by the figures of the musical culture of that time has not yet received sufficient coverage in recent historiography, a factor which makes the current consideration of this subject relevant.

The study of the publications that appeared in the “*Russkaia muzykal'naia gazeta*” during the First World War allows us to consider the activities of the representatives of musical culture in Russia during this period, and to analyze their views on the wartime events. As a result, the analysis of this topic makes it possible to identify and comprehend the whole range of sentiments of those people, who, on the one hand, most acutely felt the tragedy of the war, and on the other hand, tried to support the army with the help of the musical arts. The relevance of the problem posed also lies in determining the degree of influence of the war on the creative activity and public position of musicians, and their understanding of the tasks that the musical art faced during the years of the ordeal of the war.

Russian Musicians in the Service of Culture and People

The cultural and educational media outlet “*Russkaya muzykal'naya gazeta*” founded by Russian musicologist, music critic and public figure N.F. Findeisen in St. Petersburg in January 1894 was published until December 1918.

The first issue was opened by the article “A Few Words on the Russian Musical Journal” which proclaimed the dissemination of musical art as the main task of the media outlet. The editor-in-chief wrote:

The Russian musical art (besides folk music) already has its own history, but it does not yet have a chronicle in which all the outstanding phenomena of Russian creative work and Russian art would be noted. <...> in Russia there are journals devoted even to chess, various technical and craft newspapers, there are media outlets devoted to animals, but nowadays in Russia there is not a single journal devoted to music!⁹

Various sections of the newspaper such as “Chronicle,” “Miscellaneous News,” “Periodical Press on Music” acquainted readers with musical news not only of the two capitals, but also of other Russian cities. By that point, the Imperial Russian Musical Society had already opened in 1868 in St. Petersburg under the auspices of Grand Duchess Elena Pavlovna and headed by composer and musician A.G. Rubinstein. In addition, the newspaper published articles on music, previously unpublished letters of composers, announced the sale of musical instruments, etc. In 1915, there appeared a separate section

⁸ See: M.L. Kosmovaika, “‘*Russkaia muzykal'naia gazeta*’ i arkhiv N.F. Findeizena o deiatel'nosti A.N. Skriabina [‘Russian musical newspaper’ and the archive of N.F. Findeisen on the activities of A.N. Scriabin],” *Uchenye zapiski. Elektronnyi nauchnyi zhurnal Kurskogo gosudarstvennogo universiteta*, no. 2 (2008): 181–184.

⁹ Neskol'ko slov o russkom muzykal'nom zhurnale [A few words about the Russian music journal],” *Russkaia muzykal'naia gazeta*, no. 1 (1894): 1–3.

“Music and War” which covered various military events, as well as published announcements about holding concerts for Russian soldiers and allies.

At the same time, Russian musicians brought up in the spirit of humanism and recognition of the values of world culture, emphasized in every possible way that:

We are at war with German militarism and German barbarians, but we should remember that German scientists, philosophers, poets and composers are not guilty of this barbarism.¹⁰

This idea arose not by chance and, to a certain extent, it was in tune with the sentiments of the European cultural elite. Thus, whereas official Germany called for a boycott of Russian music, German composer Richard Strauss claimed that:

It is states that are at war, but science and art must stand outside of politics, outside of war, and we, representatives of art, should not become the laughing stock of the whole world. After all, it is ridiculous and stupid to boycott Shakespeare, Victor Hugo, Darwin, Leo Tolstoy, Dostoevsky, Glazunov, Rachmaninoff, Scriabin, Antokolsky, etc.¹¹

These words are quite relevant in the light of the modern “call-out culture” that European states have proclaimed in relation to present day Russia.

The “*Russkaya muzykal'naya gazeta*” condemned the destruction of cultural monuments of German origin. For example, the newspaper reported on the actions of the temperance society of Ivan Churikov in Vyritsa, who publicly burned gramophones and records and condemned those who bought and kept this “German nasty stuff.”¹² The “Chronicle” section reported on the protests against traditions that had German roots:

The Kiev educational district ordered that Christmas celebrations should not be arranged in rural schools for the upcoming Christmas holidays. It was motivated by the fact that it would be more rational to use the funds allocated for Christmas celebrations for treating the wounded.¹³

There was also information that in just one day in Kiev, as part of the “artists for soldiers” events, 17,482 rubles were raised, and a lot of items were collected.¹⁴ Thus, the anti-German context of the event was also associated with humanitarian assistance. There is no doubt that the music to celebrate Christmas, especially in the villages, would still have been arranged as Christmas and Easter remained the main Orthodox holidays in the provinces. Funds raised from these concerts were necessary to assist soldiers.

According to the newspaper, in Russia during the war there were held concerts organized by the Imperial Russian Musical Society:

There is gun roar, blood, horror, war; here life goes on as usual, here people are engaged, as before, in science, art and trade; here we have peace.¹⁵

At the same time, the newspaper perceived the events at the front as the confrontation not only between armies, but also cultures: “The strength of our national spirit” collided on the battlefield with:

the strength of the spirit of our opponents, and on the battle fields there will be settled the dispute not on the tactical superiority of the armies, but on the place of the two races in the history of mankind and culture.¹⁶

¹⁰ N.N. Fatov, “Iskusstvo vragov [More about the ‘art of enemies’],” *Russkaia muzykal'naia gazeta*, no. 38–39 (1914): 728.

¹¹ Ibid.

¹² “Khronika [Chronicle],” *Russkaia muzykal'naia gazeta*, no. 3 (1916): 78.

¹³ Ibid., no. 51–52 (1914): 977.

¹⁴ Ibid.

¹⁵ Fatov, N.N. “Iskusstvo vragov,” 728.

¹⁶ L. I-ov, “Po povodu stat'i ‘Ob iskusstve vragov’ [Concerning the article ‘On the Art of Enemies’].” *Russkaia muzykal'naia gazeta*, no. 4774 (1914): 783.

Such a perception of the essence of the clash between the two countries prompted the author of the article to the call:

during the war to refrain from the apotheosis of some, even brilliant, German creative works, because in them, in addition to the personality of the creator, (is content) that belongs to all mankind, there is also the very spirit of his people, which these days mysteriously inspires hostile regiments in their bloody struggle against us.¹⁷

In response to this appeal, the newspaper also voiced another “only acceptable” opinion for the Russian intelligentsia:

Why should we embark on the path of “spiritual struggle?” The struggle should be waged exclusively against the extremes of material German culture, and in no way against spiritual values. We should not forget the ultimate goals of this war. It should bring us closer to the future brotherhood of peoples, rather than to separation <...>, but is there anything that could unite people other than the fruits of spiritual culture, philosophical ideas, scientific discoveries, works of art?¹⁸

It seems that it was this general humanistic approach that dominated among the musical figures of Russia. This is evidenced by the analysis of the program of wartime symphony concerts. During that period, the music of various composers, including German ones, continued to be performed. But still, understandably Russian music prevailed. For example, in November 1914 the concert program consisted only of Russian composers’ works.¹⁹

The newspaper published materials about the victims of the war, the death of “the greatest monuments of art.”²⁰ At the same time, in the paper, they compared the attitude of the two warring parties toward cultural values: “self-blinding and stupid contempt for everything non-German” – in Germany, and “genuine admiration, recognition of the achievements of German art” – on the part of the allies.²¹ Music of great German composers J.S. Bach, L. Beethoven, especially his Symphony № 3 “Heroic,” J. Brahms continued to be performed at concerts in various parts of the Russian Empire during the wartime as well. The authors of the newspaper repeatedly emphasized the incompatibility of the spiritual values cultivated by great musicians with the warmongering of their descendants. In one of the articles it was said with journalistic pathos:

how far from the high ideals outlined by them (i.e. German musicians. – author’s note) are the modern Huns ... (italics by F. Akimenko).²²

In various cities of Russia, conservatories organized concerts on their own, in which teachers, students, and artists took part. For example, a number of concerts were organized in Nizhny Novgorod, the proceeds from which were donated to the needs of the wounded. Concerts were also given in hospitals:

In the silence of the hospital wards <...> great work is being done requiring extraordinary energy and effort. <...> in the days of the war, a concert as pleasure and enjoyment probably in a certain way affects the morale, and therefore all Nizhny Novgorod public organizations directed their activities to the benefit of the victims of the war. Thus, music pays its tribute as well.²³

¹⁷ L. I-ov, “Po povodu stat’i ‘Ob iskusstve vragov’ [Concerning the article ‘On the Art of Enemies’].” *Russkaia muzykal’naia gazeta*, no. 4774 (1914): 784.

¹⁸ N.N. Fatov, “Eshche po povodu ‘iskusstva vragov’ [More about the ‘art of enemies’].” *Russkaia muzykal’naia gazeta*, no. 46 (1914): 843–845.

¹⁹ “Khronika,” 846.

²⁰ F. Akimenko, “Iskusstvo i voina [Art and war].” *Russkaia muzykal’naia gazeta*, no. 46 (1914): 835.

²¹ *Ibid.*, 836.

²² *Ibid.*, 837.

²³ N. S-v, “Khronika. Nizhniy Novgorod [Chronicle. Nizhny Novgorod].” *Russkaia muzykal’naia gazeta*, no. 6–7 (1915): 146.

Similar concerts were held in Yekaterinoslavl, Tambov, Tomsk and other major cities of the empire.

Naturally, some of the artists were called up for military service. At the beginning of 1917, it was confirmed they did not have a protected status to perform in theaters at that time. An exception was made only for the actors of the Imperial Theaters and a number of Petrograd theaters – the theater of A.V. Suvorin, Opera and Drama Theaters of the People's House, Theater of Musical Drama.²⁴

Against the backdrop of anti-German sentiments prevailing in the country, in August 1914, by the decree of Emperor Nicholas II, St. Petersburg was changed to Petrograd. Almost immediately, on September 1, at the insistence of the City Council, due to a large number of musicians who were part of the staff and not firefighters, the Petrograd Fire Guard Orchestra which had existed for 38 years, was disbanded. However, as was reported by the “*Russkaia muzykal'naia gazeta*,” in November of that year, thanks to the head of the orchestra, as well as the chairman of the commission on public education, P.A. Potekhin, Mayor A.N. Obolensky and members of the City Duma, a new city orchestra was created and the Duma considered a new proposal on:

the need to start arranging useful entertainment for the people at the expense of the city, in order to accustom the people to the perception of healthy spiritual food instead of the food that they ate in the form of a “monopolka” (state liquor store. – *Author's note*).²⁵

This proposal indicates that the city government was keen to provide workers with accessible forms of entertainment that could enhance their culture²⁶.

In general, it can be concluded that the “*Russkaia muzykal'naia gazeta*” paid considerable attention to the development of musical culture among the people of the city. Thus, the aforementioned orchestra was to participate in public events in the hall of the City Duma at least two or three times a week; to hold concerts performing the best classical works; to arrange public musical events for citizens. At the same time, the entrance fee was set at a minimum. These events contributed to the involvement of the general public in the musical arts during the war.

“Music and War”

Russian composers of the second half of the 19th century often organized expeditions to remote regions to collect musical material, folklore, etc. During the First World War, this work continued. Thus, in June 1915 on the front page of the newspaper, an article appeared calling for the collection of folk and soldier's songs. This was motivated by the fact that a song:

is a living witness to the feelings of a people or a well-known group, <...> is an indicator of its artistic level.²⁷

The war was reflected in songs and ditties, the lyrics of which began to appear in the periodical press. The newspaper called for sending not only lyrics, but also a recorded melody in order to:

preserve a soldier's song - the song of the participants in the great war of peoples.²⁸

²⁴ “*Khronika. Raznye izvestiia* [Chronicle. Miscellaneous news],” *Russkaia muzykal'naia gazeta*, no. 5 (1917): 143.

²⁵ M. Vladimirov, “*O formirovani v Petrograde gorodskogo orkestra* [On the formation of the city orchestra in Petrograd],” *Russkaia muzykal'naia gazeta*, no. 46 (1914): 842.

²⁶ “*Raznye izvestiia* [Miscellaneous news],” *Russkaia muzykal'naia gazeta*, no. 46 (1914): 976.

²⁷ “*Sobiraite narodnye i soldatskie pesni* [Collect folk and soldier songs],” *Russkaia muzykal'naia gazeta*, no. 23–24 (1915): 393.

²⁸ *Ibid.*, 394.

It seems that in these proposals of the publishers of newspaper that there was a desire not only to reflect and preserve the memory of the people about the war, but also to combine the patriotic impulse with cultural education.

In the newspaper one could also come across utopian proposals regarding the composition of new songs for the front. Referring to the article published in “Birzhevye Novosti,” in which there was a proposed to send a quartet of instructors-singers to the front to teach soldiers how to sing correctly, and famous writer and publicist V.E. Cheshikhin suggested “creating a *repertoire* <...> before improving the *performance*”.²⁹ Then he put forward the idea of holding a double competition – in poetry and music – with the subsequent publication of the most successful songs. He planned to entrust the organization of these competitions to the Military Ministry and the Ministry of the Imperial Court. According to him,

The event (competition. – author’s note) should be organized by the efforts of two ministries and have state funds.

The author also hoped that,

the population will support the state initiative with private donations. A lot of funds will be required for: awards for songs, publishing them (in the form of printed music) and distributing the awarded songs among the troops. Then the time will come for sending instructor quartets to the front.³⁰

Neither proposal was approved in the ministries or in the musical community. Certainly, soldiers needed good songs, but they were composed and distributed differently.

For example, in the article “Modern War and Folk Song” for 1915, it was reported:

Over the year of the war, the city of Vyatka, situated on the way from Siberia to the combat positions in the west of Russia, witnessed countless brave Russian troops. According to the established custom, almost all military units pass through the city with their brave songs. The content of these songs and their melodies make a deep impression. Now not only adults, but also children know them. But hopefully the war will be over, years will pass, and these songs may be forgotten over time; however, they are of great importance for characterizing the events of the era.³¹

Responding to its own appeal, in subsequent issues the “*Ruskaia muzykal'naia gazeta*” began to publish lyrics. Then through gramophone records there appeared with such songs as “Galician Fields,” “It is cold, damp in the trenches,” “The mortar roars and groans in the distance,” etc. The record “The Tale of the Young Ensign” was in great demand, and 70 thousand copies were sold.³² Songs created by the participants in the war, enlisted composers and poets, who perceived the military events like soldiers did at the front, and became popular not only among the military, but also among the civilian population.

The new column, “Music and War,” which appeared in 1915 reported on concerts held for the wounded. Along with a variety of information, this column reported that the Ministry of the Interior and recommended that artists of the troupe that had German or Austrian citizenship should be sent to remote provinces as prisoners of war.³³

In addition to cultural and political news, the newspaper published articles reflecting the faith of Russian people in the spiritual power of music. Thus, the lower ranks of

²⁹ V. Cheshikhin, “K voprosu o pesne na fronte [On the question of the song at the front],” *Ruskaia muzykal'naia gazeta*, no. 34–35 (1916): 624; Vasily Evgrafovich Cheshikhin (pseudonym Ch. Vetrinsky) – historian of Russian literature, social thought, music critic).

³⁰ Ibid.

³¹ Ignat'ev, A. “Sovremennaia voina i narodnaia pesnia [Modern war and folk song],” *Ruskaia muzykal'naia gazeta*, no. 37–38 (1915): 555.

³² “Soldatskie pesni vremen Pervoy mirovoi voiny [Soldiers' songs from World War I],” *Podmoskovnyy kraeved. Internet-zhurnal*, August 22, 2022, https://trojza.blogspot.com/2014/01/blog-post_11.html

³³ “Muzyka i voina [Music and war],” *Ruskaia muzykal'naia gazeta*, no. 2 (1915): 44.

the Zakatalsky regiment turned to the residents of Simbirsk with a request to send a button accordion with two rows of keys for Easter.

The one that can be heard far away, so that the Germans and Austrians can hear Russian soldiers having fun. They should know that the Russian soldiers are still spiritually strong, – the petitioners wrote.³⁴

Or

I humbly ask you not to refuse my request to send to our Cossack company one button accordion with one row of keys. Since we are at the German front and we have to tirelessly beat our enemy, we beat them every day sparing no effort, but there are respites after the battles which we spend in various entertainments. But, since we don't have any music, it's not all that fun.³⁵

These letters reflecting the mood of the soldiers and testified to the reverent attitude of the people to music, an attitude which only strengthened during the harsh years of the war.

The “*Russkaia muzykal'naia gazeta*” paid attention not only to the content, but also to the quality of the performance of musical works. Thus, the newspaper published articles that noted the paucity of repertoire and the low level of professional performance in some towns. Thus, noting “world military events” it was reported from Saratov that:

the current musical season of our city <...> turned out to be extremely poor and somewhat monotonous. In the wartime there were quite a few different kinds of concerts and musical events which had neither well-chosen programs nor good artists.³⁶

The news from Kharkov was similar: “Recently, musical life has stopped completely...”³⁷ News also came from Perm that:

The second half of the past year was unprecedentedly dull in musical terms for our city <...> It is difficult to say how one can explain such a decline in musical life in Perm which is quite far from the warfare...³⁸

These disturbing articles testified to desire in society, despite the hard times of war, for talented and professionally performed musical works.

In several issues of the newspaper for 1917, an essay by V. Cheshikhin was published, in which the author focused on the theme of combining revolution and patriotism in music. In particular, he emphasized that “the music of democratic composers became definitely revolutionary, perhaps not always in terms of music, but necessarily in terms of lyrics, only from the era of the great French revolution, from 1789 – more precisely, 1792 (the date of the Marseillaise “onward.”)³⁹ Analyzing the works of composers of that time, V. Cheshikhin came to the conclusion that in 1789–1827 in Europe there was only one convinced republican composer and revolutionary in music, like I. Schiller in poetry, L. van Beethoven.⁴⁰

By the end of the war, the topic of creating a new anthem occupied a special place in the newspaper. Naturally, after the abdication of Emperor Nicholas II, the official anthem of the Russian Empire “God Save the Tsar”⁴¹ lost its relevance. Therefore, due to the desire of “the population to have a new anthem,” the editor of the newspaper proposed to send “at least temporary versions of the lyrics, until the form of government was

³⁴ “Muzyka i voina [Music and war],” *Russkaia muzykal'naia gazeta*, no. 14 (1915): 268.

³⁵ *Ibid.*

³⁶ I. Lipaev, “Khronika. Saratov [Chronicle. Saratov],” *Russkaia muzykal'naia gazeta*, no. 1 (1915): 26.

³⁷ B. Tiup'ev, “Khronika. Khar'kov [Chronicle. Kharkov],” *Russkaia muzykal'naia gazeta*, no. 2 (1915): 41.

³⁸ B. Popov, “Khronika. Perm' [Chronicle. Perm],” *Russkaia muzykal'naia gazeta*, no. 5 (1915): 116.

³⁹ V. Cheshikhin, “Kompozitory i revoliutsii [Composers and revolutions],” *Russkaia muzykal'naia gazeta*, no. 13–14 (1917): 285.

⁴⁰ *Ibid.*, 289.

⁴¹ The official anthem since 1833, to the music of A.F. Lvov, text by V.A. Zhukovsky.

established by the Constituent Assembly.”⁴² There were given recommendations which the authors of the lyrics were to adhere to:

1. The anthem is not to exceed 8 verses. 2. In terms of the lyrics, it should be patriotic and non-partisan; any indication of the form of government is unacceptable. 3. The lyrics of the anthem should match some melody of a solemn nature popular in Russia (maestoso); the choice of the melody of the old Lvov anthem, which in its form resembles a German chant, is out of the question. The most famous melodies suitable for the purpose are, for example, the ancient Russian “Glory” and the choir “Slavsya” by Glinka. Secondary lyrics to the melody indicated by the author of the lyrics published in the “Russkaya muzykal'naya gazeta” are not allowed.⁴³

In these wishes, they stipulated their main desires for lyrics of the anthem as a whole. It should be noted that in the context of the activities of various parties in the country, the author of the proposals advocated the creation of lyrics glorifying the state as a whole. Immediately, there was the publication of a variant of the lyrics to the melody of D. Bortnyansky “How glorious is our Lord in Zion” – “You will conquer the whole world, Russia!”:

Russia, you will conquer the whole world!
You are the third and last Rome.
Shepherd, love the flocks of the earth
As the last shepherd of the earth.
Then the world will exclaim: Messiah!
Millennium of the Church with Him!
The earth will merge with the sky
And Russian Rome will become Zion!⁴⁴

Naturally, such lyrics could not be accepted in a new Russia which was looking for lyrics and music corresponding closer to the previous era of revolutionary upheaval.

In the subsequent issues of the newspaper, the discussion of the draft anthem continued. Thus, in № 11–12 in 1917, the author discussed which of the already written melodies might be worthy to become an anthem. In his opinion, the melody by D. Bortnyansky “How glorious is our Lord in Zion” was the best suited:

on solemn occasions that should evoke a reverent mood, rather than an impulse, a passion of the crowd <...> Moreover, it was created, thank God, by a Russian composer.⁴⁵

The author assumed that someday, by inspiration rather than by order, that a new Russian national anthem should be created. Further, he pointed out that “Song of the Volga Boatmen” (the “popular Marseillaise”) arranged for the orchestra by A. Glazunov would be suitable for it. In his opinion,

the people themselves, in a moment of severe adversity, overwork created this gloomy, but very colorful melody. The soul of the people lives in it and, perhaps, in moments of struggle, in the darkness of the night, this melody surprisingly beautifully and eerily conveys the full power of the people's feelings.⁴⁶

At the same time, this melody did not correspond to the nature of an anthem. There were proposals for Old Russian “Glory” in various arrangements, and the choir “Slavsya” by M. Glinka, whose triumphantly solemn melody with marching rhythm may have been appropriate for anthem. In addition, there was another proposal – to use the Berendey hymn from the opera “The Snow Maiden” by N.A. Rimsky-Korsakov:

⁴² “Anketa o novom narodnom gimne [Questionnaire about the new national anthem],” *Russkaia muzykal'naya gazeta*, no. 10 (1917): 227–228.

⁴³ Ibid.

⁴⁴ V. Cheshikhin, “Ty pobedish' ves' mir, Rossiia! [You will win the world, Russia!],” *Russkaia muzykal'naya gazeta*, no. 10 (1917): 228.

⁴⁵ Petronii. “Po povodu ankety o narodnom gimne [Regarding the questionnaire about the national anthem],” *Russkaia muzykal'naya gazeta*, no. 11–12 (1917): 259.

⁴⁶ Ibid., 260.

the wonderful, quite popular music of Rimsky-Korsakov is certainly worthy of becoming the Russian anthem⁴⁷.

However, the author concludes his reflections as follows: “Aren’t we capable of creating an “anthem of freedom?””⁴⁸

In No. 15–16, another version of the lyrics to the Old Russian “Glory” was published, which, in the opinion of the editors, was “quite relevant”:

Glory, glory, glory to God in heaven, glory!
Glory, glory to the Russian holy land, glory!
Glory to our God-protected state, glory!
Glory to all the peoples of fraternal free Russia! Glory!⁴⁹

But this version was not approved either. Ultimately, in January 1918, the “Internationale” was approved as the national anthem by a new revolutionary government, its lyrics were written by Frenchman E. Pottier during the days of the Paris Commune in 1871, and its melody was written by P. De Geyster in 1888. At the same time, it should be noted, there was a continued desire of the editorial staff of the newspaper to assist in the process of creating the new national anthem of Russia.

In 1918, the year of its 25th anniversary, for obvious reasons, the newspaper's publication became more irregular. Each issue began with the words: temporarily published non-periodically. At the end of the last issue, an announcement was placed in the “Editor’s note” section:

In issues 5–6 of the “*Russkaia muzykal'naia gazeta*,” the editors announced a temporary suspension of the media outlet’s work. Nevertheless, since then we have managed to release 3 more issues of the “*Russkaia muzykal'naia gazeta*,” despite all the material and technical difficulties. <...> in view of the circumstances, the editors are not able to foresee the date for the resumption of releasing further issues and the continuation of the media outlet’s work...⁵⁰

Thus, the “*Russkaia muzykal'naia gazeta*” became a hostage to the changes not only in music, but also in the country’s political situation.

By the 20th anniversary of the “*Russkaia muzykal'naia gazeta*,” a large number of congratulations were received. One of them said that:

to be at the head of the musical press for 20 years, to welcome and note all the best and loftiest manifestations of musical art, to fight harmful phenomena that hinder the flourishing of culture is truly a glorious and great activity.⁵¹

It was this direction that was chosen at the time of the newspaper's foundation by its editor-publisher N.F. Findeisen who preserved it to the last issue, despite the difficult wartime conditions.

Conclusions

As the study shows, the publishing activity of the editorial office and the nature of the publications of the “*Russkaia muzykal'naia gazeta*” during the First World War documented the striving of cultural figures to introduce a broader strata of society to the musical arts. With the help of music, they hoped to enhance the morale of the Russian people, and to capture patriotic sentiments. In turn, records of soldiers' songs, which reflected

⁴⁷ Petronii. “Po povodu ankety o narodnom gimne [Regarding the questionnaire about the national anthem],” *Russkaia muzykal'naia gazeta*, no. 11–12 (1917): 261.

⁴⁸ Ibid.

⁴⁹ “Slava [Glory],” *Russkaia muzykal'naia gazeta*, no. 15–16 (1917): 313.

⁵⁰ “Ot redaktsii [Editorial],” *Russkaia muzykal'naia gazeta*, no. 11–12 (1918): 191–192.

⁵¹ “K 20-letiiu ‘Russkoi muzykal'noi gazety (1894–1914) [To the 20th anniversary of the Russian Musical Newspaper],” *Russkaia muzykal'naia gazeta*, no. 1 (1914): 17.

the soul of the people during the years of the ordeal, served to retain the nation's musical heritage. At the same time, the newspaper condemned those who evaluated musical works through the prism of the nationality of their authors. The media outlet continued announce and review concerts of the works of composers from various European countries, including Germany.

Under conditions of the war and the revolutionary changes that had begun, “Russkaia muzykal'naia gazeta” tried to contribute to the process of national consolidation. It was the creation of a new anthem particular that was considered to be one of the chief means of overcoming the growing split that had arose in society. However, all the proposed versions were rejected by the revolutionary era, which put an end to the “Russkaia muzykal'naia gazeta.” Yet, it seems that its “Kulturtraeger” activity during the war years was extremely important; it contributed to the familiarization of the people with Russian art and the assisted preservation of a number of musical compositions in the country.

Submitted / Поступила в редакцию: 12.10.2022

Approved after reviewing / Одобрена после рецензирования: 15.01.2023

Accepted for publication / Принята к публикации: 18.01.2023

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