
TENDENCIES IN THE DEVELOPMENT OF RUSSIAN MUSICAL CULTURE AT THE BEGINNING OF THE XX CENTURY

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The article describes the main tendencies in the development of musical life and culture in Russia at the end of the XIX-beginning of the XX centuries. This period symbolized the establishing of new cultural trends and influences in musical culture that have not suited classical academic canons. New forms of musical activity found their practical realization in creation of people's instrument orchestras and choirs and changing of students' composition at the higher institutions of musical education and politization of musical culture.

Key words: Russia, revolution, musical culture, musical education, communism and culture, cultural policy.

Introduction

Research subject. Music and musical creativity as an abstract expression of reality were important in determining the character of cultural life in Russia at the beginning of the XX century and especially after the Bolshevik revolution of 1917. In this connection one should notice that music's appeals to the emotions of the audience cannot be overestimated and at the same time, ideological "content" of music can be hardly defined.

Literature review. Analysis of the problem of the influence of such important social event as the Bolshevik revolution upon cultural life in general and the place of musical culture in particular deserves a serious comparative approach. Most of the works of the Western researches usually put an emphasize on particular trends in the development of the Russian post-revolutionary musical culture or personalities, such as famous musicians and composers [1]. Some works tries to include the musical culture of the post-revolutionary Russia into the global concept of avant-garde [2]. Russian researches devote their research to the general tendencies in the development of the Russian musical culture from the beginning of the XXth cen-

tury till late 1920s' and the establishment of the socialist realism concept [3]. Special attention deserves the work of A. Nelson, who tries to apply comparative analysis to the history of the development of the Russian music after the Bolshevik Revolution. The book based on the wide circle of primary and secondary sources and archival materials [4].

Brief analysis of the existing researches shows that the problem of trends and tendencies in Soviet musical culture in first post-revolutionary years deserves deep and constructive approach. This constructive approach should combine efforts of the researchers from the different research fields such as cultural studies, musicology and history.

Research aim and tasks. The present article concentrates on the first years in the musical life of the young Soviet republic after the Bolshevik revolution. The struggle with the representatives of the old academic musical culture on the one hand and the ultra left-revolutionaries on the other, were in the center of this unique cultural experiment.

Discussion

The peculiarity and nature of the musical expression are opposed to that of literature and the visual arts. Before the Bolshevik 1917 revolution, it was widely recognized that music did mean something, but its abstract, non-representational character made extraordinarily difficult to define its ideological or social meaning. The audience may like or dislike the music, it can affect one's nerves and feelings, cause positive or negative emotions, but doubtfully that music can affect someone's political views or affiliation [5]. Abstract character of music and the difficulty of its interpretation resulted in less attention to activity of musicians on the side of the Soviet authorities compared to areas where political messages were more visible. The first years after the Revolution music and musical life seemed only superficially changed by the new political realities. The challenge of building a new musical culture stayed in the hands of professional musicians who can understand and refill the music with a proper ideological content. Low political priority on the side of the Party officials provided musicians with relative freedom in regulating their affairs. In numerous issues that dominated musical life and culture at the beginning of the XXth century, pre-revolutionary concerns and dynamics played a prominent role.

During 1920s' Bolshevik and Soviet officials pointed out that the Revolution brought only cosmetic changes to music and musical life [6]. On the other hand, such indifference on the side of the new officials provided musicians and musical organizations with considerable degree of professional independence. In music, similar to other spheres of professional activity, helps of experts and authority in matters concerning their art was necessary in order to control and to grade its structure and ideological content as a proper expression of revolutionary ideas. Soviet power in its first years simply did not have enough professional musical

experts of appropriate political background. Professional musicians of peasant or proletarian origin were not found easily and cooperation with pre-revolutionary musical community was inevitable. Low ideological importance of music and strong necessity in professional expertise resulted in the relative freedom of musical life in Soviet Russia, freedom in implementation of new musical forms and their presentations in front of different audiences [7].

A Soviet musical community of early twentieth was characterized by considerable aesthetic and political diversity. The building of a new musical culture supposed to be a duty of musicians themselves, they tried to express their political vision in every available way and form. In the many issues that dominated musical life in the 1920s' – from debates about the objectives of professional conservatory training to efforts to change the musical priorities of vast Russia's masses – pre-revolutionary musical tradition played a dominant role. Pre-revolutionary cultural traditions, creative elites and political dynamics took a necessary participation in creating of a new proletarian culture [8].

Important to notice that the social contradictions and new political reality that characterized the development of the Russian Empire, found their practical realization in musical culture. The Russian school of music composition that was crystallized in the works of the "Mighty Five" (M.A. Balakirev, A.P. Borodin, C.A. Cui, M.P. Mussorgsky and N.A. Rimsky-Korsakov) together with P.I Tchaikovsky, the first Russian professional composer who deserved international recognition, confronted new influences from the West, such as the radical modernism of Richard Strauss and Arnold Schoenberg and the musical impressionism of Maurice Ravel and Claude Debussy. At that time the adherents of Russian "authentic" musical tradition held all the major conservatory posts in Moscow (S.I. Taneev) and Saint Petersburg (N.A. Rimsky-Korsakov), acquaintance with new Western musical trends was available in limited amounts via Sergei Diaghilev and his "Word of Art". In both Russian capitals were organized "Evenings of Contemporary Music" there Russian public was introduced to modern music from the West and to the compositions of young Russian music radicals such as S.S. Prokofiev and I.F. Stravinsky [9].

Due to the relative conservatism of Russian music at the beginning of the XXth century, Russia's educated classes remained conservative in their aesthetic preferences and preferred the traditional conservatories and concert halls to new futurist and symbolists artistic experiments of N.A. Roslavets, A.S. Lur'e, A.N. Scriabin and others [10].

Compared to classical music of Russia's educated classes, popular music was flourishing and reflected the change in ideological and economic realities of the new society. In working-class neighborhoods began to spread short, rhymed ditties called *chastushki* and other song genres popular among such social group as peddlers, migrant workers and criminals. The spread of the phonograph and cheap sheet music resulted in the popularization of the "gypsy genre" (so called *tsygan-shchina*) that was a kind of mixture of sentimental salon romance with the authen-

tic songs of gypsies. The proliferation of cafes, restaurants and variety of theaters provided additional concert venues for public entertainment, as did numerous movie houses (cinema), where pianists or small instrumental ensembles provided live accompaniment for silent films [11].

New Western dance music such as ragtime, the cakewalk, and the fox-trot became liberating alternatives to the formal ballroom dancing with its traditional music and established order. The new dance trends made a challenge to traditional values and attracted middle class, women and studying youth by their openness and easy access. The arrival and the vast spreading of tango became the symbol of erotic and exotic dance. Its defiant and hypnotic movements caused public scandals and debates. New dance deserved unbelievable popularity and soon original Russian tango interpretations such as "Tangos of Death" were created [12].

Traditional peasant culture and music provided inspiration for new kinds of urban entertainment. Traditional peasant culture inspired the work of Russia's musical classicists such as N.A. Rimsky-Korsakov (*Snegurochka*) and I.F. Stravinsky (*Petrushka*). Sentimental stereotypes of the peasantry with its folk songs found their paths in establishment of the huge Orchestra of People's Instruments by V.V. Andreev and People's choir of M.E. Piatnitsky [13].

The tensions between the society and a regime and demand for political reform found their expression in 1905 Revolution with its "Bloody Sunday" and the Bolshevik revolution later. Russian musicians did not take a particularly active role in politics during these chaotic years. On the opposite, many tried to abstract from the changing social and political realm as having nothing in common with the nature of their creative work. Other musicians identified themselves with the reform agenda of the liberal movement and demands for professional and institutional autonomy instead of the heavy-handed administration of the Imperial Russian Musical Society. Faculty at both the Moscow and Saint Petersburg conservatories signed open letters denouncing the Bloody Sunday massacre and calling for basic democratic reforms such as academic freedom and an easing of censorship. As a result N.A. Rimsky-Korsakov was dismissed from his post of the director of the conservatory for supporting the demands of striking students. Several of his colleagues resigned in protest and solidarity. N.A. Rimsky-Korsakov returned only when the conservatories were granted limited autonomy and had chosen two of his star pupils, A.K. Glazunov and M.M. Ippolitov-Ivanov as their first democratically elected directors. Along with their students such as A.B. Gol'denveizer and K.N. Igunov, they create the faculty that would shape the trends of musical life in Russia in 1920s' [14].

After the 1905 Revolution many musicians devoted themselves to education activities and popularization of musical education among vast groups of population. The most significant example was the People's Conservatory organized in Moscow by S.I. Taneev and other prominent Moscow musicians. They were inspired by the model of the Free Music School of the 1860s'. The People's Conservatory offered courses in choral singing and elementary music theory to petty

clerks, factory workers and university students. Like many popular educational initiatives that appeared in this period, the People's Conservatory continued the long-standing tradition of the intelligentsia to promote education and enlightenment of the unprivileged people. Education and enlightenment considered as the foundation of the truly democratic society and the cultural unity of the nation. Adherents of the vast people's education often complained on inequality and oppression on the side of the existing political system, but at the same time did not consider the People's Conservatory and other similar institutions as a proper venue for political activity and agitation. They sincerely believed in the power of classical music and literature to educate and improve the individual and transform society as a whole [15].

The eve of the World War I found the Russian musical culture and society on the threshold of the new and expanding aesthetic trend that would remain prominent after the Bolshevik revolution of 1917 and the first years of the Soviet power. These tendencies included the growing tension between progressive, internationally-oriented modernism and supporters of the classic tradition of the Russian school, as well as concerns about the commercialism, vulgarity and increasing prominence of urban popular music.

Intelligentsia, religious officials, revolutionaries and supporters and practitioners of classical music, all lamented the degenerative influence of the "gypsy genre" (*tsyganshchina*) and jazz. Even the peasant "folklorism", promoted by V.V. Andreev and M.E. Piatnitsky deserved strong criticism for overwhelming romanticizing and idealization of the plain peasant's life and its culture, that in practice have nothing to do with the primitiveness and hard character of Russian peasant life. The Revolution also concerned the problems of professional and creative identity, particularly questions of academic freedom and the place of the artist in society [16].

Conclusions

The Bolshevik Revolution of 1917 despite its anti-capitalist efforts and desire to establish the dictatorship of the proletariat, could not leave aside the necessity of cultural transformation of the broadest kind, a vision for the new ideological consciousness shaped as much by culture and education of the new type. Culture in the sense of artistic creativity and higher learning, would be central to this new way of life. But the vision of the Soviet authorities was complex and contested. After an initial period of confusion, the new regime's attitudes toward the pre-revolutionary intelligentsia was ambivalent. On the one hand, it was a desire to control ideologically and eventually replaced old cultural elites by the new ones. On the other side, new Bolshevik authorities were in need for professional expertise necessary to run a vast uneducated country and an appreciation of the "cultural capital" represented by "specialists" such as scientists, engineers, accountants, as well as artists, writers and musicians. All available creative potential should be

used in order to create the new "Soviet man" [17]. Although they knew that this would take time, the Bolsheviks firmly believed that the liberating potential of the revolution would only be achieved with the evolution of a new level consciousness that involved changes in everything from morality, hygiene, and forms of personal address to education, the use of technology, and new modes of artistic expression. Music and musicians became prominent in various components of the revolutionary transformation of society.

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ТЕНДЕНЦИИ МУЗЫКАЛЬНОЙ ЖИЗНИ РОССИИ В НАЧАЛЕ XX В.

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В статье исследуются основные направления русской музыкальной культуры Российской империи конца XIX – начала XX вв. В ее истории это было временем появления новых веяний и течений далеко не всегда соответствующих классическим академическим канонам музыкального творчества. В работе анализируются предпосылки новых форм музыки, таких как народные хоры, народные оркестры и др. В результате музыкальные жанры обогащаются и становятся понятными широкой аудитории слушателей. Одновременно, как показано в статье, меняется контингент студентов высших и средних учебных музыкальных заведений, что, к сожалению, повлекло за собой политизацию музыкального творчества, что было связано с общим политическим подъемом российского общества в этот сложный исторический период.

Ключевые слова: Россия, музыка, музыкальное творчество, идеология, народная культура, музыкальные жанры, музыкальное образование, революция.