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The Innovations of the Imperial Russian Musical Society of the Second Half of the 19th Century: The Dialogue between the Government and the Musical Community

The article examines the activities of the Russian Musical Society / Imperial Russian Musical Society (RMS/IRMS) in the context of the innovational transformations in Russia after the reforms of Tsar Alexander II. The private-governmental networking model of the IRMS, formed in many ways due to the tight interaction of the government (the imperial house) and the musical community, became the first national model in Russia which lay the foundations for the country's musical infrastructure. The dialogue between the government and society motivated and united for the sake of solving a relevant problem the capital city and the provinces, the crowned persons, aristocrats and the business elite, professional musicians and amateurs, devotees, enthusiasts and sympathizers, i.e., all those who comprehended the development music not as a commercial affair, but as a service to the good of society. The mechanism of interaction between the government and the artistic community, tested out by the activities of the RMS/IRMS, was brought to an effective result. In the present day the activities of the RMS/IRMS are fairly evaluated in the categories of a socially oriented project. In the conditions when questions are actively raised in the international space about the "decline and degradation of social consciousness" and the transformation of the role of the citizen to the level of a simple consumer of goods and services, the actualization of the historical succession of the experience of the socio-cultural work in the direction of academic classical music becomes especially important.

Keywords: facts from the history of the Russian Musical Society / Imperial Russian Musical Society (RMS/IRMS), innovative activity, dialogue between the government and the musical community, historical succession.

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Иновации Императорского Русского музыкального общества второй половины XIX века: диалог власти и музыкального сообщества

Статья рассматривает деятельность Русского музыкального общества / Императорского Русского музыкального общества (РМО/ИРМО) в контексте инновационных преобразований пореформенной России. Частно-государственная сетевая модель ИРМО, сформированная во многом благодаря тесному взаимодействию власти (императорского дома) и музыкального сообщества, стала первой в истории России национальной моделью, заложившей основы музыкальной инфраструктуры страны. Диалог власти и общества мотивировал и объединил на решение актуальной задачи столицу и провинции, венценосных особ, аристократов и деловую элиту, музыкантов-профессионалов и любителей, ревнителей, подвижников и сочувствующих, то есть всех тех, кто понимал музыкальное развитие не как коммерцию, а как служение общественному делу. Апробированный РМО/ИРМО механизм взаимодействия власти и творческого сообщества привёл к эффективному результату.

Сегодня деятельность РМО/ИРМО справедливо оценивают в категориях социально-ориентированного проекта. В условиях, когда в международном пространстве активно поднимаются вопросы о «деградации общественного сознания» и трансформации роли гражданина до уровня простого потребителя товаров и услуг, особенно важной представляется актуализация исторической преемственности опыта социокультурной работы в направлении академической музыки.

Ключевые слова: музыкальная культура России, история Русского музыкального общества / Императорского Русского музыкального общества (РМО/ИРМО), инновационная деятельность, историческая преемственность.

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The history of the Russian Musical Society / Imperial Russian Musical Society (RMS/IRMS), which had its beginning at the time period after Alexander II's reforms¹ and is comprehended today in categories of a socially oriented project [1; 2; 3], provides great interest to scholars for many reasons. Summarily, expanding to the level of interdisciplinary crossings in the axiological, historical-cultural, musical-historical, international, managerial, and sociological dimensions, they all disclose a unique initial experience of work on “development of musical education and taste towards music in Russia,” as is indicated in Paragraph 1 of the Statute of the Russian Musical Society for 1859².

Among a multitude of narrowly specialized and generally methodological issues of contemporary research of the experience of the RMS/IRMS let us highlight the questions which come into the option of the newest characterizations of innovative activities³. Those activities are those the end result of which is perceived to demonstrate “innovations”⁴. In the interpretation of the present time, they have received manifestation as an implemented new or perfected project or service, a new or perfected technological process used in practical activity, or in a new approach to social services.

Understanding very well that “the development of musical education and taste for music in Russia” in those historical realities was not perceived in categories of merchandise or services, but was rather comprehended as a social-communal good, let us turn our attention particularly on that part of the contemporary formulization which is connected with implementation of the new, perfection of technologies of the process utilized in practical activity, and development of the entire complex of events leading to innovation. This, in particular, is what makes it possible to shift innovations of the RMS/IRMS in the form of the specifics of practical activity into the chronological frames of the era after the reforms.

Turning to the facts of the history of the RMS/IRMS convincingly prove its following goals:

- formation of the “musical infrastructure” of Russia in the second half of the 19th century with its unusually ramified “network of branches, institutions and services satisfying the needs of the population in the art of music” [4, p. 83];

- formation of the first managerial system in Russia purposefully oriented on the advancement of classical academic music [1];

- organization of musical education in Russia, both the mass and the professional varieties [15; 10];

- formation of a private-governmental model of partnership in the solution of the goals set by the epoch [1; 2];

- advancement of Russian music in Europe [1]

all of these were absolute innovations of that time, which essentially modernized the musical life of pre-revolutionary Russia, transforming them not only in the large-scale Russian towns, but also in the provinces. These innovations gave an epochal result – historically the first national model of the development of music in Russia. This model, possessing an adaptive potential, preserved a certain type of stability in Soviet and contemporary Russia, as well.

Today the discipline of history in its aspiration to “span the entire spectrum of the sociocultural peculiarities of Russian civilization” [7, p. 4], along with a rejection of Marxist-Leninist methodology and the removal of the once existent prohibitions on the development of themes objectively revealing the roles of the royal personages in the development of the Russian state, turns our attention more actively to the Imperial Court as a state institution [7]. Our engagement in a dialogue skillfully elaborated between this governmental institution and the musical community presented by active enthusiastic musicians, both professionals and amateurs, is called upon to examine the accomplished dialogue as the most important link in the solution of the sociocultural question posed by time.

Initiated by Grand Duchess Elena Pavlovna [8; 9] and the outstanding musician Anton Rubinstein, the dialogue served as a reliable support in the advancement of a local innovative idea which at first did not have any pretensions of an overall

governmental scope⁵ which during the course of time perfected itself and expanded to a large-scale project dealing with Russia in its entirety. By the start of 1913 it included 44 branches of the IRMS. Implemented into practice on a governmental level, this project became a sort of segment of the emerging cultural polity, having provided a historical continuity of models, forms and methods of organization of musical-managerial, educational and informational-enlightening vectors of work.

Forming and developing itself under the ensign of the royal house, the RMS/IRMS became an integral part of those historical transformations which qualitatively changed not only the country's musical infrastructure, but also the previous mutual relations between the government and society. The later are reflected in the statute documents of the RMS/IRMS, which contain articles foreseeing the participation of the royal personages among the directors and honorary members of the musical society. The project of the Statute of the Russian Musical Society signed on March 5, 1869 by his directors Vassily Kologrivov, Dmitri Stasov, Dmitri Kanshin and Anton Rubinstein in Article 6 states: "The President of the Main Directorate is elected by members of the Directorate for life. *Nota bene*: At present, the Patroness of the Society, Her Imperial Highness, our Lady, Grand Duchess Elena Pavlovna deigned to take upon herself the title of President"⁶. Article 26 of the Statute from 1873 states: "The director of the Society is elected by the Main Directorate for 5 years. The director is at the same time a patron of the conservatory and of the other institutions of Society. *Nota bene*: If a member of the Imperial Family honored the Society to take upon himself or herself the title of Director, he or she shall preserve this title for life"⁷.

From the pre-revolutionary history of the RMS/IRMS it is known that during the course of its entire activity its constant directors were members of the august family – Grand Duke Konstantin Nikolayevich (1873–1892), Grand Duchess Alexandra Iosifovna (1892–1909), and Her Highness Princess Elena Georgievna of Saxe-Altenburg (1909–1917)⁸.

The reports of the RMS/IRMS disclose the parameters of the resultant interaction, which was carried out not only on the level of organizational structures, but on the level of active participation of the royal house, the governmental and financial institutions in the Society's financial-economic activity. Along with the first patroness, Grand

Duchess Elena Pavlovna, among the honorary members of the RMS were: Her Imperial Highness Grand Duchess Ekaterina Mikhailovna, His Grand-Ducal Highness Prince Piotr Georgievich of Oldenburg. Later in the reports of the IRMS the following people were named among the honorary members: His Imperial Highness Grand Duke Konstantin Konstantinovich, Her Grand-Ducal Highness Princess Elena Georgievna of Saxe-Altenburg, His Grand-Ducal Highness Duke Mikhail Georgievich Meklenburg-Strelitsky.

Russian archives store a lot of qualified material about the content of dialogue, which became characterized, on the one hand, the relations of patronage and beneficiary activity of the crowned persons, aristocrats and business elites in the capitals and the provinces, and on the other hand, the reciprocal motivated activity of the artistic community, devotees, enthusiasts and sympathizers of all those who understood the development of music not as a commercial endeavor, but as a service of a communal cause.

The informational openness of the RMS/IRMS reconstituted in annual reports of the respective sections of the musical community, reflected in numerous reference books⁹ and publications in the metropolitan and regional journals and newspapers¹⁰, makes it possible to concretize this mutually reciprocal movement. For example, when turning to the summarizing document of Alexei Puzyrevsky written to the 50th anniversary of the Musical Society, we read: Grand Duchess Elena Pavlovna "lavishly subsidized out of her personal funds the support of the Russian Musical Society, which emerged upon her assistance and patronage, and which she directed during the course of 14 years. She annually gave out considerable sums for various needs of the Society from her own pocket. The St. Petersburg and the Moscow Conservatories received 1000 rubles annually; for supplemental salaries some professors of the St. Petersburg Conservatory she allocated 4,200 rubles a year; she paid 3400 rubles for 34 bursars, from 2 to 3 thousand rubles were granted as allowances to students, 630 rubles were granted for maintenance of the refectory, etc. She did not avoid granting financial assistance to the provincial sections, as well" [8, p. 14]. From the report of the St. Petersburg Section for 1872–1873 we find that for the needs of the IRMS "an allowance of 500 rubles was granted from the Sovereign Emperor and 150 – from the Sovereign Empress"¹¹.

From the Report of the Kharkov Section of the IRMS we learn of allowances for the Musical College from the Ministry of Foreign Affairs, from stipends from the Society for beneficence for the needy students in the Musical College¹². In the Report of the Kherson Section for 1910–1911 we read: “2000 rubles have been submitted from the Kherson Gubernia Committee for Trusteeship and People’s Sobriety, 4500 rubles were received from Comrade Chairman of the Kherson Section of the IRMS O. D. Pugolovko”¹³. The same Report lists amounts of donations from the City of Kherson, from the Kherson Gubernia County, Kherson Municipal County, from the Ts. G. Kaminsky Trading Firm, from the Chairman of the Directorate, Prince Boris Nikolayevich Argutinsky-Dolgorukov¹⁴.

In the “Musical Dictionary” by Polikarp Perepelitsyn there is information cited: from the moment of granting the RMS the status of Imperial Society “the government started granting the directorate 88 thousand rubles, at the same time obliging it to allocate 15 thousand rubles to the account of the St. Petersburg and 20 thousand rubles to the account of the Moscow Conservatory, 3 thousand rubles were assigned for managing the affairs the most main directorate, while 50 thousand rubles it was allowed to distribute according to its own discretion”¹⁵.

It is well known that the Moscow Conservatory, besides its official St. Petersburg benefactors during the period from 1891 to 1905, acquired a supporter in the person of general-gubernator of Moscow, Grand Duke Sergei Alexandrovich [5], whereas Piotr Ilyich Tchaikovsky’s communication with the family of Grand Duke Konstantin Nikolayevich, the august benefactor of the composer, provided for the beginning of Tchaikovsky’s artistic collaboration with Konstantin Konstantinovich, known as K.R. [6].

The numerous documents of the epoch testify decisively that the participation of the government and the business circles in the financial-economic activity of the respective sections of the IRMS and the educational institutions affiliated with them became a sort of social norms providing for the common involvement of all the strata of society into a constructive process.

As for the motivation and involvement of the musical community in the realization of a socially useful idea, let us remember the intensive concert (including the beneficial) activity of the RMS/IRMS, the first gratuitous lessons of the best teachers – “Mrs. Nissen-Saloman, Mr. Piccioli and

Lodiy (voice), Leschetitsky and Bergov (piano), Wieniawski (violin)” [8, p. 9], – as well as the effective experience of massive instruction in playing in Anatoly Erarsky’s Children’s Orchestra¹⁶.

A special study of the historiography of the RMS/IRMS helps reconstruct the curious “mechanism” constructed according to the principle of the cinematic pair. This mechanism affected the patronage relationships based on ideal kinship, protection, and construction of reputation – in other words, everything that could be observed in the system of informal relations in Europe in the 1880s. However, the uniqueness of this mechanism in the world of Russia after the reforms lies in that it was able on the level of civic consciousness to unite and motivate musicians, composers, civil servants, aristocrats and representatives of the artistic world towards concrete actions, thereby bringing in a governmental aspect into the salon system of informal relations.

Presently it is possible to state: the innovations of the second half of the 19th century brought into practice of the most large-scale network artistic union, which the RMS/IRMS became towards beginning of the 20th century, not only possessed a remarkable resilience, but also had a steadfast potential for adaptation to the realities of life. In the overall process of formation of the regional sections, engaging different strata of civic society into its ranks, in the process of the increase of the number of educated people from the lower strata of society, advancement of academic music acquired the features of commonality of all the estates of society, great power statehood, internationalism, sociocultural synthetic character and traditionalism.

The goal-oriented work of the RMS/IRMS helped form in Russian society the demand for the art of academic classical music, helped bring up audiences with artistic perceptivity capable of prizing high art. But, most importantly, it revealed a remarkable example of civic service.

At present, when in the international space questions are raised about “civic recession,” the “degradation of social consciousness” and the transformation of the role of the citizen to the level of a simple consumer of goods and services, when the formation of an active position in the lives of professional communities becomes rising need of higher education [13, p. 24] with a directedness towards models of socially oriented education [14, p. 217], it is deemed especially important to initiated a comprehensive and detailed interdisciplinary

study of this dialogue tested by time. It helps see through the prism of documents a typological commonality of the historical moment, actualize the historical continuity of the Russian experience of sociocultural work, to see perspectives of development. Solving the most innovative tasks

of the musical development of Russian society, it becomes impossible to bypass the effective experience of the past in the advancement and popularization of academic music in Russia, since in the context of civilizational values of the Russian world it becomes a crucial element.

NOTES

¹ The era of the five reforms (the peasant, territorial, judicial, urban and military) connected with the transformative activities of Alexander II (years of reign 1855–1881). “These reforms,” in the opinion of Evgeny Shmurlo, “restructured the lives of the Russian people completely anew, created new relations between the social classes, brought in new perceptions of the mutual relations between society and the state. These relations were built on the fundamental principles of freedom and democratization and highlighted the reign of Emperor Alexander II as a new epoch in Russian life” [11, p. 542].

² See: Statute of the Russian Musical Society from 1859: Russian State Historical Archive. F. 1286. Inv. 27. D. No. 267, p. 4.

³ “Innovative activity is a type of activity connected with the transformation of ideas (usually the results of scientific research and elaborations, or other types of scientific-technical achievements) into technologically new or perfected products or services implemented in the market, into new or perfected technological processes or means of production (transmission) of services used in practical activities. Innovative activity *offers an entire complex* [highlighted by me. – N. E.] of scientific, technological, organizational, financial and commercial events, and particularly in aggregate they lead to innovations” [12, pp. 46–47].

⁴ The term was introduced into scholarly use in 1912 by economist Joseph Schumpeter. Presently, having overstepped the boundaries of the economic category, the concept of innovation became “responsible” for the development practically of all the spheres of life of society.

⁵ The idea of establishment in the European manner of the RMS in St. Petersburg.

⁶ Chairman and patron of the RMS during the years 1859–1873. See: Project of the Statute of Russian Musical Society from 1869: Russian State Historical Archive. F. 1286. Inv. 27. D. 267, p. 8.

⁷ See: Statute of the Imperial Russian Musical Society (consolidated by the Imperial court on July 4 (16) 1873). St. Petersburg: E. Arngold Printers, 1885. 19 p.

⁸ It is interesting to note that during the post-revolutionary history of the Russian Musical Society Outside of Russia (RMSOR) the administrative council of the society in Paris was directed, just like previously the in the RMS, by Princes Elena Saxe-Altenburg.

⁹ See: *Muzykal'nyy kalendar'-al'manakh i spravochnaya knizhka na 1890* [Musical Calendar-Almanac and Reference Book for 1890]. Compiled by N. M. Lisovsky. St. Petersburg, 1889. 128 p.; *Muzykal'nyy slovar'* [Musical Dictionary]. Compiled by P. D. Perepelitsyn. Moscow, 1884. 396 p.; *Imperatorskoe Russkoe muzykal'noe obshchestvo. Istoricheskaya spravka* [The Imperial Russian Musical Society. Historical Reference]. St. Petersburg, 1889. 38 p.

¹⁰ The most fundamental of them were: the musical calendar-almanac “*Vsya teatral'no-muzykal'naya Rossiya*” [“All of Theatrical-Musical Russia”], the popular journal “*Golos i rech*” [“Voice and Speech”], the musical-theatrical journal “*Nuvellist*” [“Novelette Writer”] published by N. Bernard, the monthly journal “*Muzyka i penie*” [“Music and Singing”], “*Muzykal'nyy sovremennik*” [“The Musical Contemporary”] published by Nikolai Rimsky-Korsakov, “*Russkaya muzykal'naya gazeta*” [“Russian Musical Newspaper”] published by Nikolai Findeisen.

¹¹ Otchyot S. Peterburgskogo otdeleniya Imperatorskogo Russkogo muzykal'nogo obshchestva i uchrezhdyonnoy pri onom konservatorii za 1872/1873–1873/1874 gg. [Report of the St. Petersburg Section of the Imperial Russian Musical Society and the Conservatory Established under its Auspices for the 1872–1873 and 1873–1874 Seasons], p. 15.

¹² Otchyot Kharkovskogo otdeleniya Imperatorskogo Russkogo muzykal'nogo obshchestva i sostoyashchego pri nyom Muzykal'nogo uchilishcha za 1889/1899 gg. [Report of the Kharkov Section of the Imperial Russian Musical Society and the Musical College Affiliated with It for the Years 1889–1899], p. 28.

¹³ Otchyot Khersonskogo otdeleniya Imperatorskogo Russkogo muzykal'nogo obshchestva i sostoyashchego pri nyom Muzykal'nogo uchilishcha. Kherson, 1910/1911 gg. [Report of the Kherson Section of the Imperial Russian Musical Society and the Musical College Affiliated with It. Kherson, 1910–1911], p. 90.

¹⁴ *Ibid.*, p. 94.

¹⁵ *Muzykal'nyy slovar'* [Musical Dictionary]. Compiled by P. D. Perepelitsyn. Moscow, 1884, p. 173.

¹⁶ Having attained respect and support from the outstanding musicians of his time: Sergei Taneyev, Piotr Tchaikovsky, Anton Rubinstein, Anton Arensky, and Nikolai Rimsky-Korsakov, Anatoly Erarsky, according to common opinion, created an authorial system of group

instruction of children in orchestras, which “became an excellent school of ensemble and musical taste for children” (see: Sabaneyev, L. L. *Vospominaniya o Rossii* [“Reminiscences of Russia”]. Moscow, 2005, p. 114; “*Russkaya muzykal'naya gazeta*” [“Russian Musical Newspaper”]. 1897. No. 12. Col. 1653).

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