

Lyubov I. Bushueva

Musicological Issues in the Research Works of Mikhail Kondratyev

Musicologist Mikhail Grigoryevich Kondratyev is known in the scholarly circles of Russia as the author of over five hundred publications, as well as a number of monographs. In his research of Chuvash folk music, he developed an original methodology and brought numerous categories into scholarly circulation of Chuvash and regional musicology, such as quantitative rhythm, aphoristic song plot line, musical dialects, polysyllabic form and the Volga-Urals musical civilization. The monographs and articles devoted to professional art examine the musical legacy of the Chuvash composers of various generations – from the founders to contemporaries, and elaborate on questions of style, genre, form, thematicism and musical language. Mikhail Kondratyev is not only an authoritative scholar, but also the creator of the academic school of Chuvash musicology. The author of the article presents the main problem range of his research, also touching upon pedagogical and social activities, along with the scholarly component.

Keywords: musicologist Mikhail Kondratyev, Chuvash musicology, regional ethnomusicology, the art of traditional and professional music, the Volga-Urals musical civilization.

Vladislav E. Devutsky

The Emotional Palette of Music as a Semantic System

The article examines the mechanisms of transmission of emotive information in the European musical tradition. The author highlights two cardinaly different processes of formation of emotions in music. They are: the *generation* of emotional response in the sensorial system of a concrete listener directed by the impact on “the strings of his heart,” and the actual *transmission* of emotive information, the conductor of which was the ramified system of *attributes of emotions*. In the most distinct artistic form the attributes of emotions have manifested themselves in the art of the theater, presenting the main expressive instrument of the group of actors. Music is devoid of the possibility of making *direct* use of human emotions and acts in this direction by means of a special set of special means of musical expressivity, which in many ways is equivalent to the actors’ palette. Specifically, the attributes of emotions functioning in music may be classified in two groups: the *mimetic*, in which the connections of the universal attributes of emotion are discernible, and the *symbolic*. The latter may be transmitted only by means of the *musical equivalents of the attributes of emotions*. For the comprehension of the means of the first group, the universal and generally artistic experience suffices for the listener. At the same time, possession of the means of the second group is achieved only by means of long-term specialized musical education. Thereby, the transmission listeners a longstanding accumulation of musical experience.

Keywords: emotive information in music, attributes of emotions, musical equivalents of attributes of emotions.

Amina I. Asfandyarova

Images of the String Quartet in the Thematicism of Haydn's Clavier Sonatas

The article presents semantic deciphering of fragments of thematicism of Joseph Haydn's clavier sonatas from the point of view of the reduced score, reflecting the attributes of acoustic images of musical instruments and their diverse ensemble combinations. The deciphering presents the key towards performance of *intonational etudes* – artistic assignments dealing with articulation and transformation of clavier texts into an ensemble score in concordance with the traditions of 18th century salon music-making. The performer's artistic work with the music in a piano score may be carried out with the active use of synthesizers. The two-staff keyboard graphics of the thematic development of Haydn's sonatas reflects a large number of other, *non-keyboard musical* texts existing in a concealed form of a reduced score. The author presents a semantic deciphering of images of string quartets. The ability to see in the graphics of the music their most important artistic components is conducive to leading towards a delicate semantic deciphering of the composition for clavier from the perspective of a concealed score. This is exceedingly important for a sensible interpretation and stylistic articulation of Haydn's sonatas.

Keywords: Joseph Haydn, Haydn's clavier sonatas, musical thematicism, acoustic images in Haydn's sonatas, keyboard synthesizer.

Marina A. Sidorova

The Spatial-Temporal Organization of the Text of the Introduction to Mikhail Glinka's Opera "A Life for the Tsar" in the Context of Russian History

Research of the spatial-temporal organization of a musical composition brings in the necessary condition of its comprehension as the artistic whole. Due to its multicomponent structure and narrative specifics, the genre of the opera makes it possible to line up the artistically capacious system of spatial-temporal coordinates. An important sense-making element of this system is the opera's verbal-scenic text. The aim of the present article is to analyze the spatial-temporal structure of the verbal-scenic text of the introduction to Mikhail Glinka's opera "A Life for the Tsar." The author relies on methods of research practiced in various fields of humanitarian knowledge (literary studies, art studies, semiology). She traces out the historical and folkloristic-mythological genesis of the leading narrative motives of the introduction involved in a "convolved" way and undergoing further elaboration in the semantic space of the opera. The types of spatial-temporal relations and interactions are established, and the semantic functions of the spatial-temporal objects of the introduction are defined. A demonstration is made of the ideal-artistic commonness of the verbal text of the introduction with early Russian literary sources on the basis of the revealed intertextual connections. The author comes to the conclusion about the integrated quality of the text of the introduction into the unified cultural space of national history.

Keywords: Mikhail Glinka, the opera "A Life for the Tsar," spatial-temporal organization, folkloristic-mythological images, early Russian literature.

Lyubov I. Bushueva

A Thousand Years of Ethnocultural Space

The author of the article presents the main problem range of research by Mikhail Kondratyev: Chuvashskaya muzyka v zerkale paralleley: k probleme Volgo-Ural'skoy muzykal'noy tsivilizatsii [Chuvash Music in a Mirror of Parallels: Concerning the Issue of the Volga-Urals Musical Civilization]. Cheboksary: Chuvashskoe kn. izd-vo, 2018. 447 p. ISBN 978-5-7670-2701-9. Mikhail Kondratyev is not only an authoritative scholar, but also the creator of the academic school of Chuvash musicology.

Keywords: musicologist Mikhail Kondratyev, Chuvash musicology, the Volga-Urals musical civilization.

Polina S. Volkova

A New View of Opera

The author of the article presents the main problem range of research by Irina N. Naletova: Opera kak tseloe: sistemnyy podkhod. Kniga 2: Teoriya i praktika. Zhanr psikhologicheskoy dramy v russkoy opere XIX veka: monografiya [Opera as a Whole: a Systematic Approach. Book 2: Theory and Practice. Psychological Genre Drama in Russian Opera 19th Century: Monograph]. St. Petersburg: Kompozitor, 2018. 352 p. ISBN 978-5-8064-2550-9. The work of the domestic scientist is undeniable cultural feat.

Keywords: Russian music science, musicology, Russian opera.

Gemma Ruiz Varela, Fidel Rodríguez Legendre

Music as a Tool for Integral Formation in the University. A Proposal of Education in the Meeting

INTRODUCTION. The most recent research carried out by psychology, pedagogy and philosophy has established that the contribution provided by musical training for an integral and harmonious development of the human being is of paramount importance due to the uniqueness and specific results it offers. The present work takes as an initial reference the poetics of musical structures for the sake of developing methodologies of training focused on the human being. The essence of this proposal underlies an authentic dialogue between different areas of knowledge and the structuring of strategies centered on the human being. **OBJECTIVES.** The main objective of this study is to propose from the position of a dialogical vision of university education the experience of a methodology centered on music as a means of provoking and arousing the dynamics of encounter, which provides the student with a comprehensive training experience. The secondary objective is to analyze the internal consistency and the validity of the construct “Music for Encounters” (ME), and the satisfaction of the students with implemented Methodology. **METHOD.** The activity is carried out in the manner typical of the university students for the Master’s Degree in Teaching at the Francisco de Vitoria University. The data are processed based on indicators of reliability, such as Alpha de Cronbach, as well as descriptive analysis, correlational analysis and exploratory factor analysis (AFE). **RESULTS.** The results show more satisfactory internal consistency indices (a general reliability of 0.886). The correlations between the factors of the instruments are significant and high. The AFE seems to indicate the presence of a single construct based on two correlated

factors. The satisfaction of the students is very high ($M = 5.6$, $SD = 0.6$ out of 6). **DISCUSSION.** These results seem to show the adequate measurement of the ME construct in university students, based on the instrument of measurement developed for this purpose and their satisfaction with the methodology implemented.

Keywords: innovation, dialogical practices, teaching methodology, music, education.

Irina B. Gorbunova, Mikhail S. Zalivadny

The Integrative Model for the Semantic Space of Music: Perspectives of Unifying Musicology and Musical Education

The authors analyze the possibilities of examining the logical regularities in music by means of mathematical methods which have been formed for the most part in the 20th century. The proposed integrative model for the semantic space of music originated as a generalization of some analogous theoretical results obtained earlier by other researchers. The methods discussed in the article including, in particular, the basic ideas of such fields of research as set theory, the theory of probabilities and the theory of information, as well as the principles of soft computing, make it possible to elicit the premises of these scholarly branches in more traditional manifestations of music theory. The considered theoretical ideas and generalizations are remarkable as a basis for the precise study of various components of the system of musical thinking, including its synaesthetic area. The last of these aspects is important in the modeling of synaesthesia as a special case of virtual reality by means of computer technology and, thus, the use of music as a source of such realities. In connection with the ideas of direct inclusion of the visual range in music by computer means, such modeling becomes important not only for the synthetic forms of artistic activity with the participation of music, but also for the art of music itself. The authors of the article also touch upon some aspects of application of mathematical approaches to music in the sphere of musical education.

Keywords: mathematics and music, musical semantic space, music theory, musical education, music computer technologies.

Elena E. Polotskaya

Towards the 160th Anniversary of the Russian Musical Society

In 2019, the 160th anniversary of the Russian Musical Society (RMS) is celebrated - a public-state organization that laid the foundation for professional music, education and enlightenment in Russia. The holding on October 15–19, 2018 at the Urals State M. P. Mussorgsky Conservatory (Yekaterinburg, Russia) International Conference “The Imperial Russian Musical Society: at the Turning Points of History” became a very timely and urgent event. This issue of the journal publishes selected articles of conference participants based on read reports.

Keywords: Russian Musical Society, Urals State M. P. Mussorgsky Conservatory, international conference.

Grigory A. Moiseev

The Russian Musical Society under Royal Patronage

The patronage of the Russian Musical Society from the Romanov imperial family presents an important but insufficiently studied cultural-historical phenomenon. In pre-revolutionary

historiography the picture of royal patronage was demonstrated in an idealized vein, while all the negative sides were suppressed. During the Soviet period as the result of the ideological orientations the attitudes toward this phenomenon were entirely negative and biased: its role in the support and development of professional musical education in Russia was totally ignored. At the present time, along with the disclosure of previously inaccessible archival sources, there appeared the opportunity to reveal in new light the role of the royal patrons in the formation and development of the Russian Musical Society, its concert and musical enlightening activities, personal aid to separate performers and composers and to musical ensembles. The main aim of the present article consists in a complex characterization of the activities of the representatives of the grand-ducal family of the Konstantinoviches, who during the course of thirty-six years fulfilled the functions of patrons and took up the post of chairmen at the Russian Musical Society. The author analyzes the mechanisms of transmission of the full commanding powers from one member of the family to another, and examines various administrative styles. Methods of comparative source study are applied. The conclusion is arrived at that, depending on the situation and on the conditions of affairs at the Russian Musical Society and the conservatories, the patronage tended to acquire unexpected means of inactivation.

Keywords: Imperial Russian Musical Society (IRMS), royal patronage, the St. Petersburg Conservatory, the Moscow Conservatory, Grand Duke Konstantin Nikolayevich, Grand Duchess Alexandra Iosifovna, Grand Duke Konstantin Konstantinovich.

Oksana E. Sheludyakova

The Musical Pages of the Archives of the Family of Emperor Nicholas II

The article analyzes musical compositions dedicated to Emperor Nicholas II and his family and dated towards the day of his coronation, the 300th jubilee of the Romanov dynasty, as well as the birth of Tsarevich Alexei. The sources for the present publication are formed by materials from the funds of the State Archive of the Russian Federation (the funds of Emperor Nicholas II, Empress Alexandra Feodorovna, Tsesarevich Alexei and others), which up till now have not come into the view of scholars. A working typology of the archival material is proposed. The object of study is: the composers of the musical works (sacred and secular, professional and amateur); the type of documentation of the composition (publication or manuscript); the means of financing engaged (by the composer or by the publisher). The conclusion is arrived at about the predominance of amateur secular compositions, which were published at the expense of the publishing house. Analysis is made of the genres of the compositions and the ensembles of the works. It is noted that the compositions that were popularized the most were the vocal-choral and instrumental oeuvres, most frequently, cantatas and marches, performed by choruses a cappella, accompanied choruses, military bands or ensembles of various instruments. The article contains brief biographical information about some of the musicians, as well as analytical examples from various compositions. Conclusions are arrived at the saturating and symbolic character of the musical language of the compositions, where the words, intonation and genre preserve the centuries-old stratification of meanings and demand not merely simple perception, but solutions and deciphering. Analysis is made of the availability of signs present on the textual, intonational, compositional, genre-related and stylistic levels of the compositions. Examples of quotations in their various artistic functions are applied.

Keywords: funds of the State Archive of the Russian Federation, Emperor Nicholas II, coronation cantatas, ceremonial compositions.

Elena E. Polotskaya

**Piotr Ilyich Tchaikovsky and the Russian Musical Society.
A Sociocultural Aspect of Interaction**

The article examines the multifaceted relations between Piotr Ilyich Tchaikovsky and the Russian Musical Society (RMS) in the aspect of their interaction and mutual influence. This relationship began during the period of Tchaikovsky's studies at the Musical Classes affiliated with the RMS, and then at the St. Petersburg Conservatory, which presented a structural component of the RMS. It was particularly to the directorate of the RMS that in 1862 Tchaikovsky wrote his request about his enrollment at the Conservatory, and particularly the concerts organized by the RMS shaped the foundation of his compositional talent. Having become a professor of music theory at the Moscow Conservatory, Tchaikovsky entered into titular relations with the RMS as the superior organization: he signed official contracts, presented himself for rewards, and received material assistance. As a music critic Tchaikovsky illuminated the Society's activities in the press for almost ten years. The creative path of Tchaikovsky the composer is connected in the closest manner with the RMS: he received commissions from the Society to write compositions; various regional sections of the Society (primarily, the Moscow and St. Petersburg Sections) presented concert venues to him; many premieres of Tchaikovsky's works took place at the orchestral and chamber assemblies of the RMS.

The rise in the number of concerts of the RMS with Tchaikovsky's music towards the second half of the 1880s, and then the loss of this precedence indicates at the tendency of the decrease of the prestige of the RMS and the increase of the authority of other concert organizations in the early 1890s. An aspiration to halt the decline in the RMS was what in many ways stipulated Tchaikovsky's activities as the director of the Moscow Section of the RMS, his work on inviting outstanding musicians for participation in the Society's concerts, as well as the activities of Tchaikovsky the conductor during the period of his directorship. No less significant from the historical perspective the endeavors of Tchaikovsky the director were connected with his aspiration to uphold the high tradition of the Moscow Conservatory, in light of which we may view his initiatives of confirming Sergei Taneyev on the post of the director of the conservatory and inviting Vassily Safonov. In this manner the article traces the mutual advantage of Tchaikovsky's interactions with the RMS on a historical-cultural scale.

Keywords: Piotr I. Tchaikovsky, the Russian Musical Society, the first conservatories in Russia, concert life in Russia of the 2nd half of the 19th century, performances of Tchaikovsky's music during his lifetime.

Alexander V. Komarov

**Piotr Ilyich Tchaikovsky and the Russian Musical Society.
The Creative Aspect of Interaction**

The present work is devoted to the little researched influence of the Russian Musical Society (RMS) on the artistic activities of Piotr Ilyich Tchaikovsky. Examination is made of composer's original musical works performed in the concerts of the Russian Musical Society, as well as his orchestrations, which are viewed for the first time in the historical realities of the life of the Society and the artistic priorities of this organization. The fact of regular performances of the composer's music in the Society's concerts is presented as a manifestation of the realization of one of the crucial positions of the Statute of the RMS. The other position of this document substantiates the monetary payments to Tchaikovsky for the first performances of his compositions in the Society's concerts. The special attention which the RMS gave to the composers' works in the orchestral genre is highlighted and explained. Four compositions by Tchaikovsky connected with orchestrations of

works by other composers are illuminated in detail. It is demonstrated on the basis of analysis of these works that by means of the choice of a particular instrumental range of the orchestra and the use of particular techniques of orchestration, in each of the four cases the composer made attempts to reconstruct the absent scores. The article is concluded of a brief generalization of Tchaikovsky's contribution to the activities of the RMS and the role of the Society in the composer's creative development.

Keywords: Russian Musical Society (RMS), musical education, concert life, orchestration, Piotr Tchaikovsky.

Elena S. Zinkevich

“One-Man-Orchestra” Alexander Nikolayevich Vinogradsky (1855–1912)

The personality of the outstanding musician, Alexander Nikolayevich Vinogradsky, chairman (1888–1912) and irreplaceable conductor of orchestral concerts of the Kiev Section of the Russian Musical Society (RMS), is presented within the broad spectrum of opinions of his contemporaries. It was particularly during those years in the content and amplitude of its concert activities, Kiev could be compared with such musical centers as Moscow and St. Petersburg. Examination is made of the components of Vinogradsky's concert programs, which included the music of the most diverse epochs and schools. His role in popularizing the musical legacy of Beethoven and Tchaikovsky is emphasized. All of Beethoven's symphonies received performances under the direction of Vinogradsky: thus, in Kiev he performed the First, Third, Fourth and Sixth Symphony, as well as “Manfred,” “Francesco da Rimini,” and other works by Tchaikovsky. The peculiarities of the conducting style of Vinogradsky are examined in this article for the first time not only in the aspect of interpretation, but also in the plan of the visual manner of his performances. Numerous opinions of the critics are cited, both the Russian critics (St. Petersburg, Moscow, Kiev, Odessa, Kharkov) and those from other countries – including those in which Vinogradsky toured numerous times (Germany, France). Emphasis is made of Vinogradsky's role in the formation of musical education in Kiev, particularly, the establishment of the Kiev Conservatory. The basis of the article is formed by the Russian press during the period of the years 1880–1912.

Keywords: Alexander Vinogradsky, orchestral conductor, Kiev, Beethoven, Tchaikovsky.

Irina P. Dabayeva

The Role of the Imperial Russian Musical Society in the Development of the Choral Culture of the Turn of the 19th and 20th Centuries

The article is devoted to disclosing the role of the Imperial Russian Musical Society (IRMS) in the apex of Russian choral culture at the turn of the 19th and the 20th centuries. Attention of the researchers is directed for the most part on comprehending the significance of the IRMS in organizing concerts of orchestral and chamber instrumental music, whereas its participation in the advancement of the choral culture has remained for the most part unstudied. Unlike the instrumental culture, which received substantial development in Russia in the 19th century, Russian choral performance has had a centuries-old history and established traditions connected with church singing. In the process of evolution of the activities of the Russian choruses, in the 19th a secular concert variety of it was formed. On the example of the Court Church Singers' Cappella, the author makes a study of the organization of concerts by the Philharmonic Society, starting from 1802, as well as the founding of the Concert Society in 1850. Characterization is given of the programs in which an immense role is played by large-scale compositions, as well as works by contemporary composers, and thereby this determines the succession in the activities of the indicated societies and

the IRMS. The merit of the IRMS consists in its perfection of concert programs, the formation of the historical concert, its active advancement of musical culture, not only in the metropolitan cities, but on the territory of the entire country, perfection of musical education, and opening Music Colleges. Emphasis is made on the tendencies of development of choral art at the contemporary stage connected with musical societies which continue the traditions of the IRMS.

Keywords: Russian Musical Society (RMS), choral culture, Russian sacred concerts, programs of choral concerts, choral education.

Elena M. Shabshaevich

The Moscow Section of the Imperial Russian Musical Society and the Concert Agencies Outside of Russia

The article poses a scholarly issue, which has not yet found reflection in musicology in Russia and in other countries: the issue of the interaction of Russian and Western European musical culture in the focus of the collaboration of the Moscow Section of the Imperial Russian Musical Society (IRMS) with concert agencies in other countries. A broad overview of the present phenomenon, based on study of printed and manuscript documents from the funds of the Russian National Museum of Music and the Russian State Archive of Literature and Art is offered. The emergence of the phenomenon of specialized concert agencies in Europe dates back to the 1870s and the 1880s. The period of the most fruitful interaction between the Moscow Section of the IRMS and concert directorates in other countries, especially, the most large-scale concert agency of the final fourth of the 19th and the first third of the 20th centuries, the Concert Directorate of Hermann Wolff, occurred during the years 1890–1913. In connection with the toughening competition between the orchestral assemblies of the RMS in Moscow and concerts of other philharmonic organizations, the head of the Moscow directorate Vassily Safonov established a stable business relationship with his partners in concert management abroad, which subsequently expanded and solidified, which eventually led to the intensification of connections between Russian musicians and those of other countries. The outlined scholarly direction discloses new perspectives for study of the phenomenon of the musical culture of the Silver Age.

Keywords: Imperial Russian Musical Society (IRMS), the musical life of Moscow, concert management, Vassily Safonov, the Concert Direction of Hermann Wolff.

Alexandra V. Krylova

Practical Music Making in the Context of the Educational Process of the Musical Classes of the Imperial Russian Musical Society in the South of Russia

The article examines the activities of the Musical Classes of the Rostov and Novocherkassk Sections of the Imperial Russian Musical Society (IRMS) from the perspective of the role of practical music-making in acquiring knowledge of the art of music. The statistics of the student concerts is brought in, the consistency in their organization is marked, on the basis of which the conclusion is arrived at that the main particular feature of the Musical Classes affiliated with the IRMS was the practical orientation of the instruction. Various forms of music-making are examined: solo performances, as well as those as part of ensembles and symphony orchestras. The repertoires of the student concerts were comprised predominantly of works by the composers of the Classical-Romantic period. The program of the student chamber ensemble morning and evening concerts were distinguished by the diversity of their programming, their cognitive constituent, as a rule, was connected with a panorama of names, genres and forms. The programs of the student

orchestral concerts are perceived to have been more organic in their constituency. They were also frequently comprised according to the principle of contrast. Of great significance were the student opera productions. As the result of active work of the Opera Classes of the IRMS, the students mastered in a practical way large strata of Western European and Russian opera classics. In the general educational process a significant role was also played by the “adult” concerts, especially in such formats as monographic and historical concerts, as well as concert-lectures.

Keywords: musical education, the musical life of Rostov, the musical life of Novocherkassk, student concerts.

Tatiana M. Kaplun

The Odessa Section of the Imperial Russian Musical Society: Formation and Summation

The activities of the Odessa Section of the Imperial Russian Musical Society (IRMS) during the years 1884–1917 comprises a special page of the musical history of Odessa. Relying on anterior experience of the Odessa musical traditions of the first half of the 19th century, during a short period of time the Odessa Section brought out the musical life of the city onto a higher degree on all levels (the concert-enlightening and entertaining), which made it possible for Odessa to take up a significant position not only in the social-cultural life, but also in the sphere of musical culture. As the result of the active efforts of the Odessa Section of the IRMS and the Musical Classes opened under its auspices, the Musical College was opened (1897) and, later, the Conservatory (1913), – the latter being the fourth in Russia and the first in Ukraine. The altruistic help, enthusiasm and self-sacrifice of the Odessa cultural activists, aristocracy and patrons, as well as the help of the metropolitan section of the IRMS and the most significant musicians of St. Petersburg and Moscow (the brothers Anton and Nikolai Rubinstein, Nikolai Rimsky-Korsakov, Piotr Tchaikovsky, Eduard Napravnik, Alexander Glazunov and others) made it possible to create a highly professional level of the musical life of the city. The traditions laid by the activities of the Odessa Section have been actively developed since that time (the ten-year Piotr Stolyarsky School, the concert life of the Philharmonic Society and the Opera Theater, the “Two Days and Two Nights of New Music” International Festival for Contemporary Music).

Keywords: The Odessa Section of the Imperial Russian Musical Society (IRMS), the Odessa Musical College, the Odessa Conservatory, the Musical Classes, Piotr Sokalsky, Odessa patrons.

Liudmila K. Shabalina

The Yekaterinburg Section of the Imperial Russian Musical Society / Russian Musical Society (1912–1919)

The article sets the goal of ascertainment of the results of the activities in Yekaterinburg of the local section of the Imperial Russian Musical Society (IRMS), which existed in the city for seven years, part of which passed during the years of the revolution and the Civil War. The favorable conditions accompanying the emergence of the local section of the IRMS, stipulated by the longstanding activities of amateur musical-enlightening societies. The establishment of the first professional musical educational institution in the Urals region – the Musical College affiliated with the local section of the IRMS – is highlighted as the greatest achievement of the Society. The hardships of its functioning during the crossover period of Russian history (1917–1919) and the moments of critical situations brought in the danger of the shutting down of the Musical College. The merits of the members of the local section of the IRMS, who were able to establish and

preserve this Musical College in Yekaterinburg, as well as the professional musicians, graduates of conservatories, who performed in concerts and were engaged in pedagogical work are disclosed. An evaluation is made of the College, created under the auspices of the IRMS, as the foundation for the establishment in Yekaterinburg (during the Soviet period – Sverdlovsk) of a higher musical educational institution – the Urals State M. P. Mussorgsky Conservatory.

Keywords: the musical culture of the Urals, musical education, the Yekaterinburg Section of the Imperial Russian Musical Society (IRMS), the activists of the IRMS.

Vera B. Valkova

Provincial Conflicts: Concerning the Issue of “the Center vs the Periphery” in the Activities of the Imperial Russian Musical Society

The article examines two particularly exemplary episodes in the development of the relations between the center and the periphery of the Imperial Russian Musical Society (IRMS) at the turn of the 19th and 20th centuries – the conflicts involving the personalities of the directors of the Musical Colleges of the Tambov and Rostov-on-Don affiliated with the IRMS: Solomon Starikov and Matvey Pressman. On the basis of archival sources, the similarities and differences of both conflicting situations, as well as the role in them of the St. Petersburg Main Directorate of the IRMS, are traced out. Special attention is allocated to the “Jewish question,” which turned out to be important in both of the conflicts.

The article comes to the conclusion that the mutual relations of the Main Directorate and the representatives of regional authorities (including the sections of the IRMS) uncover a deep mental and moral fissure: justice and delicacy on the part of the enlightened metropolitan directorate, as opposed to the petty interests of provincial society, remote from genuine creative goals. It is presumed that the reason for this was the gulf on the level of cultural development between the capital cities characteristic for Russian culture, as well as an insufficiently effectiveness of the organizational structure of the IRMS.

Keywords: The Imperial Russian Musical Society, Tambov, Rostov-on-Don, Solomon Starikov, Matvey Pressman.

Vladimir I. Adishchev

The Moscow Conservatory: From the Russian Musical Society to the People’s Commissariat of Enlightenment

The history of the Moscow Conservatory has been actively researched, however, many themes and subjects from its past have remained insufficiently studied up to the present time. Among them are the activities of the Conservatory during its first post-revolutionary years, in particular, the procedure of its nationalization and transferal from subservience to the Russian Musical Society (RMS) to the jurisdiction of the People’s Commissariat of Enlightenment (Narkompros). It becomes possible to fill in the indicated gap by means of turning to archival sources, which bear witness that in mid-1918 the Narkompros prepared the project of a special decree about the separation of the conservatories of the two capital cities from the RMS and their transferal to the Narkompros. This project was examined and affirmed with a few minor changes at the session of the Council of People’s Commissars of the RSFSR on July 12, 1918. The “Decree Concerning the Moscow and Petrograd Conservatories” proclaimed these educational institutions as belonging to the state, equal in their status to institutions of higher education. After this decree was issued, a specially created commission of representatives of the RMS, the Narkompros, its Music Section and the Moscow Conservatory carried out the acceptance and transferal of the Conservatory

from one department to the other. The Narkompros, and from it the Conservatory, received from the RMS financial means, the building with the concert halls, the musical instruments present in it, various other property and the inventory. From the 1918–1919 academic year the Conservatory gradually began to witness transformations taking place in it along the vein of establishment of the cultural and educational polity of the Soviet regime.

Keywords: Russian Musical Society (RMS), People's Commissariat of Enlightenment, the Moscow Conservatory.

Natalia I. Efimova

**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.

Elena V. Porfirieva

**The Kazan Section of the Imperial Russian Musical Society and its Role
in the Development of the Musical Culture of the Volga-Kama Region**

The author analyzes the significance of the Kazan Section of the Imperial Russian Musical Society (IRMS) for the development of musical education and the musical life of the Volga-Kama region of the first decades of the 20th century. The question is set about the impact of the Kazan Section of the Society on the musical life of the provincial cities and towns and the musical enlightenment of the indigenous peoples of the Mid-Volga Region. The role of the significant musical public figure Rudolf Gummert in the organization of musical educational institutions under the aegis of the IRMS is highlighted. Not only was he the coordinator of all the events taking place in the concert life, musical education and enlightenment of Kazan, but he also aspired to the expansion of the boundaries of the influence of the IRMS on the adjacent cultural space, which was revealed first of all on the creation of musical educational institutions of the academic type. The

examined material of archival documents demonstrates activities of the educational institutions opened under the auspices of the Kazan Section of the IRMS – the Musical Classes in Sarapul and the Gratuitous Church Choirmaster Class in Kazan – as well as the history of the founding of the Society’s Sarapul Section. The cited data testify of the Kazan Section’s serious contribution to the development of musical life in the region, and the formation of the basics of professional musical cultures of the Volga region’s national republics.

Keywords: The Kazan Section of the Imperial Russian Musical Society, musical education, the Sarapul Musical Classes, the Gratuitous Church Choirmaster Class affiliated with the Kazan Section of the IRMS, Rudolf Gummert.

Irina V. Polozova

The History of the Formation and Development of the Saratov Section of the Imperial Russian Musical Society

The article is devoted to the functioning of the section of the Imperial Russian Musical Society (IRMS) in the Saratov Gubernia in the second half of the 19th century. On the basis of study of documental materials preserved in the funds of the State Archive of the Saratov Region, as well as the regional literature the history of the formation and development of the art of professional music in Saratov. The author characterizes the general cultural processes typical for the beginning stage of musical education and enlightenment in Russia. Analysis is made of the premises for the development of musical culture in Saratov (the creation of theaters, symphony and chamber orchestras, closed concerts, etc.), which are conditioned by the cultural traditions established in the aristocratic milieu. The traditions of household music-making and the practice of concert performance were actively developed during the period of creation of the Saratov Section of the IRMS. The gubernias witness the formation of the foundations of professional musical education (Musical Classes – the Musical College – the Saratov Conservatory); concert practice acquires a systematic character; the repertoire of performed musical compositions expands and enriches substantially. The significance is shown of the important cultural public figures of the Saratov gubernia actively aiding the establishment of the Saratov Section of the IRMS and, consequently, the development and flourishing of musical culture in the region and in the country, in general (Mikhail Galkin-Vraskoy, Yuri Obolensky, Nikolai Bakhmetev).

Keywords: The Saratov Section of the Imperial Russian Musical Society, provincial musical culture, Mikhail Galkin-Vraskoy, Nikolai Bakhmetev.

Tatiana B. Sidneva, Andrey V. Kuklev

From the Regional Section of the Imperial Russian Musical Society to the Conservatory: the Formation of Professional Musical Education in Nizhny Novgorod

The article is devoted to study of the main stages of formation of the tradition of professional musical education in Nizhny Novgorod. Definition is given to the key factors which conditioned the establishment in 1873 of the Nizhny Novgorod Section of the Imperial Russian Musical Society (IRMS) and specified the directions of its activities. The essential specific features of the founding in 1907 of a Musical College in the city and the enlightening activities of its employees and students are demonstrated. The most significant premises are brought to light, as is the argumentation of the necessity of the establishment in 1946 of the Conservatory, which has become a contemporary center of academic musical culture in the region. Basing themselves on

archival sources, as well as on publications of recent years, the authors come to conclusions about the connection of recurrent and random factors, which determined the particularities of the formation of the Nizhny Novgorod musical enlightenment. Argumentation is given to the decisive significance in the given process of collaboration of professional musicians, musically gifted Nizhny Novgorod residents, as well as patrons. The present unity turned out to be decisive not only in the strengthening of positions in education, but also in the activation of the spheres of concert enlightenment, musical criticism and musical scholarship. In conclusion, substantiation is given to the necessity of further search for historical testimonies and their description with the aim of reconstruction of an integral model of development of musical education in Nizhny Novgorod.

Keywords: The Nizhny Novgorod Section of the Imperial Russian Musical Society, Musical College, conservatory, professional musical education, musical enlightenment.

Lada L. Pylneva

**The Imperial Russian Musical Society in Siberian Cities
at the End of the 19th and the Beginning of the 20th Century:
Problems and Achievements**

The work of the Imperial Russian Musical Society (IRMS) in the cities of Siberia is examined in the article. Two main directions of activity – performance and education. The success of the work on organizing concerts was connected with the cities of Tomsk, Tobolsk, Omsk and Irkutsk, where professional musicians performed, efforts were undertaken in creation of orchestral and choral ensembles, and tours were organized by European performers. The programs included compositions by European and Russian classics, contemporary works, including little known oeuvres. By the efforts of the members of the organization, numerous thematic concerts devoted to the musical legacy (Mikhail Glinka, Anton Rubinstein, Piotr Tchaikovsky) were arranged. The genre scope of the compositions was quite broad – from songs and art songs to string quartets and symphonies. Outstanding performers took part in the concerts. Graduates of the Musical Classes of the IRMS had the opportunity to continue their education in conservatories, some of them became professional artists. The work of the Society was widely covered in the Siberian press, including the publications “Sibirskaya zhizn” [“Siberian Life”], “Tomskiy listok” [“The Tomsk Leaf”], “Vostochnoe obozrenie” [“The Eastern Overview”], and “Sibirskiy vestnik” [“The Siberian Herald”]. The reported study was funded by Russian Foundation for Basic Research: Grant No. 17-04-00443 a.

Keywords: Russian Musical Society (RMO), the musical culture of Siberia, Musical Classes, the Siberian press, musical performance.

Yulia L. Fidenko

**The Musical Life of Vladivostok and the Regional Section
of the Imperial Russian Musical Society (1909–1920)**

The article examines the ten-year-long activities of the Vladivostok Section of the Imperial Russian Musical Society (IRMS) in the context of the cultural life of the city. The administrative and economic status of the main outpost of the Russian Far East made it possible to accumulate towards the early 20th century a cultural potential necessary for the formation of a cultural milieu. In 1909 upon the initiative of the local intelligentsia a new musical infrastructure with governmental subsidy was created – a section of the IRMS. The local section immediately took the leading position in the musical life of Vladivostok and the Primorsky Region, while the coordinating and material assistance of the center were conducive to a purposeful preparation of musical personnel for teaching and concertizing activities. Emphasis is made that among the cities of the Russian Far

East Vladivostok possessed the most developed and diverse organizational structure in the sphere of musical enlightenment and performance. A substantial influence on the effective work of the local section of the IRMS was exerted by the directorship of the musical Society, which in many ways determined the sociocultural field of the capital of the Primorsky Region of those years. The activities of the Vladivostok Section were carried out as the result of the synthesis of the sociocultural processes of the Russian Empire and the regional characteristic features and served as a foundation for musical-educational and cultural-enlightening system within the country up to the present day.

Keywords: the musical culture of Russia, the Imperial Russian Musical Society (IRMS), professional musical education, the musical life of Vladivostok.

Elena V. Smagina

About the Activities of the Tsaritsyn Section of the Imperial Russian Musical Society and the “Cultural Revolution” in Pre-Revolutionary Tsaritsyn

The article is devoted to analysis of the activities of the Tsaritsyn Section of the Imperial Russian Musical Society (IRMS) and an evaluation of its influence on the musical culture of pre-revolutionary Tsaritsyn (presently Volgograd). The author examines the history of the emergence of this Section (a circle of music lovers – the local section of the IRMS – Musical Classes affiliated with it – a Musical College), as well as the main direction of its educational and concert-enlightening work (emphasis is made on chamber music and orchestral concerts, as well as concert performances of opera scenes). Some of the prominent public figures of the Tsaritsyn Section are also presented, including enlightened merchants-patrons (Alexander Repnikov, Alexander Lapshin), instructors of Musical Classes (Anatoly Orlov – the first director, Alexei Serebryakov, Ivan Peregudov), and the most talented graduates of the Classes (Pavel Serebryakov); their merits are highlighted. For the first time in regional music research the achievements of the Tsaritsyn Section are presented in the context of the complex historical path of Tsaritsyn, which for a lengthy time (for nearly three centuries: from the 17th to the first half of the 19th century) has been in a situation of economic and cultural stagnation. On the basis of the data brought in the article (including those from archival sources) the author formulates a conclusion about the historical role of Tsaritsyn Section of the IRMS as a social force, which carried out a truly revolutionary change in the musical culture of pre-revolutionary Tsaritsyn.

Keywords: musical culture of Tsaritsyn, the Tsaritsyn Section of the Imperial Russian Musical Society, the merchant patrons Alexander Lapshin and Alexander Repnikov, Pavel Serebryakov.