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About the Educational-Pedagogical Work of the Moscow Conservatory in the Pre-Revolutionary Period*

The educational activities of the Imperial Russian Musical Society (IRMS) were of indelible significance in the formation of the Russian musical enlightening and educational system. The Moscow Conservatory became one of the greatest achievements of the IRMS, since it concentrated in its image — its spiritual and artistic orientations, administrative and tutorial structure, and pedagogical — the characteristic particularities the development of which subsequently consolidated and elevated its significance in music history.

The article examines the questions of the establishment of the tutorial-pedagogical work of the Moscow Conservatory during the pre-revolutionary period: the formation of the managerial apparatus, its evolution (depending on the quantity of students), a perception is provided about the makeup of the pedagogical faculty.

The peculiarities of the pre-revolutionary organization of tutorial courses of the Conservatory are briefly illuminated as being accessible (for involvement in it at any stage) and as being compound, comprised of several interconnected steps: from the elementary to the artisanal-professional and to the advanced

Об учебно-педагогической работе Московской консерватории в дореволюционный период

Образовательная деятельность Императорского Русского музыкального общества (ИРМО) имела непреходящее значение в становлении российской музыкальной просветительской и образовательной системы. Московская консерватория явилась одним из главных достижений ИРМО, сосредоточив в своём облике — духовных и художественных ориентирах, административной и учебной структуре, педагогических традициях — характерные особенности, развитие которых в дальнейшем упрочило и возвысило её значение в музыкальной истории.

В статье рассматривается вопрос становления учебно-педагогической работы Московской консерватории в дореволюционный период: формирование управленческого аппарата, его эволюция (зависящая от численности учащихся), даётся представление о составе педагогического контингента. Кратко освещаются особенности дореволюционного устройства учебного курса консерватории, имевшего несколько взаимосвязанных ступеней (от начальной к ремесленно-профессиональной

* Translated by Anton Rovner.



level. The latter also provided the possibilities to acquire indispensable knowledge in the humanitarian sphere for those who wished it.

On the example of the Moscow Conservatory the achievements of the educational activities of the IRMS are demonstrated, which during the Soviet period led to the three-level system of national musical education in Russia (school — college — higher educational institution), which exists up to the present day.

Keywords:

Imperial Russian Musical Society, the Moscow Conservatory, musical educational activities.

и до высшей), а так же предоставлявшего учащимся возможность приобретать знания в гуманитарной области.

На примере Московской консерватории показаны достижения образовательной деятельности ИРМО, ставшей основой трёхступенной системы национального музыкального образования России (школа — училище — вуз).

Ключевые слова:

Императорское Русское музыкальное общество, Московская консерватория, музыкально-образовательная деятельность.

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During the time of its existence (1859–1918), the Russian Musical Society (RMS, from 1873 to 1917 — the IRMS) created a cardinal, if not a revolutionary breakthrough towards a tradition of instruction of secular music existent in Russia in the 19th century.¹

Instead of the established form of private lessons (singing, playing on instruments, music theory) among the Russian and, for the most part, foreign pedagogues, which frequently was connected with trips to other countries, the Society created an entirely new centralized educational structure consisting of specialized musical educational institutions affiliated with its regional sections. Conservatories were opened in the capitals, and musical classes and colleges were opened in the gubernias and counties.

The network of specialized musical educational institutions of the IRMS was quite broad, spanning over fifty cities of the Russian Empire. In what connection, all those who had the urge (who possessed musical gift) were invited to attend the classes of the Society's musical institutions, without limitations of age or class association. Neither

was there any limitation of acceptance of the students based on number of attendees.

The quantity of the youth introduced to the art of music (including by the means of organization of the concert and enlightening direction of the activities of the IRMS) increased from year to year throughout the entire country. This may be proven by the figures presented in the annual Reports of the Sections of the IRMS made for its administrative authority — the Main Directorate in St. Petersburg. And although there was a relatively small number of credentialed specialists in comparison with the overall number of students (for various reasons, the overwhelming majority of them completed studies at the Conservatory without receiving a diploma), it is possible to assume that the educational institutions of the IRMS paved the way to massive musical education.

Some of the trainees of the conservatories already from the period from the mid-1860s to the early 1870s became the first Russian musicians endowed with official documents testifying of their specialized education. It was either a diploma of conferment of the



title of free-lance artist, or an attestation of their completion of the course. During the comparatively short period of time a pleiad of composers, performers, theorists and pedagogues appeared in Russia, which meant their emergence and affirmation in society.

The establishment of the Moscow Conservatory (1866) was the result of activities of many people of their time period (engaged in various kinds of activities and holding different social positions: statesmen, musicians, merchants, landowners and simple laymen) during the time of the formation of the musical life of Moscow, in the name of the idea of development of Russian music.

Many things which comprised the Conservatory's tutorial process — the organization of the administrative-tutorial apparatus, the peculiarities of formation of the faculty, the arrangement of the tutorial courses, — as the future showed, contained in themselves a great potential for development.

According to the Statute of the Music College² from 1861, which had to be followed by the Moscow Conservatory, the managerial functions were carried out by the director (who was engaged in assembling the faculty, organizing and controlling the tutorial process), the College Council (admission and distribution according to classes, as well as solving various tutorial problems) and the custodian³, while there was no position of an inspector available.

In the first Report to the Moscow Conservatory, the personnel of the administration had not yet been differentiated: it was called "staff". And starting from the following academic year, the second position in rank after that of the director was that of inspector with his assistants (after which came the school dame and the tuner). This type of "infringement", which the Moscow Conservatory carried out, could be explained by the appearance of what was for it a new legal orientation in terms of the project of a second Statute of the St.

Petersburg Conservatory in the mid-1860s⁴, which contained a number of substantial solutions in regard to the development of the Society's structure (the formation of the Main Directory) and the educational system. As one example, one of its most important positions was that of the inspector. This is why it appeared (the first inspector, as is well-known, was Karl K. Albrecht) in the "newly established" conservatory.

By the Statute of the Conservatories from 1878 the list of administrative officials was consolidated, and there became more of them in number. The main "white collar workers" were: "...the director, <...> the inspector of the Conservatory, and the inspector of the academic classes, <...> the business administrator, the head of the museum, the treasurer, the caretaker and the correspondence clerk."⁵ The other available positions — those of assistant inspectors, school dames, and doctors — were not mentioned at all, and their duties were not disclosed.

The subsequent evolution of the managerial apparatus of the Moscow Conservatory took place reflecting the development of its educational activities (the increase of the number of its students and of the disciplines taught), and new job positions were added to those established by the Statute of 1878: assistants to the Conservatory's inspectors, inspectors of the academic classes, the head of the library, and the copyist. In the 1860s and later the number of the administrators comprised 6 people (measured against the numbers of 150-200 students and 30 faculty members), in the late 1870s and early 1880s there were 8 people (for 250–350 students and 40 faculty members). In the beginning of the 20th century the number of students increased to 600-700, and the number of the faculty members doubled. In the immediate pre-revolutionary years there were 5 times more young people studying at the Conservatory than before (during the 1910–1911 academic year there were 750 people; in 1911–1912 there were 830; in 1913–1914 —



890; in 1914–1915 — 938)⁶, the number of professors and faculty members increased 3 times, and the white collar workers in the administration increased only 2.5 times, moreover, by means of second-rate personnel (doctors and assistant inspectors). In the 1910–1912 academic years 15 people served in the administration; in 1913–1915 there were 17).

In this manner, the presented numbers reflect the effective work of the directorate of the expanding and developing educational institution.

The members of the Directorate of the Moscow RMS, when establishing the Conservatory, were advocating for inviting famous Russian and foreign musicians and scholars to work in it.

The international pedagogical contingent of the Conservatory established in Moscow consisted of artists who were formerly at the center of the audiences' attention. Their talent and skills of performance presented an example for future alumni of the Conservatory. Some of the artists from others (such as Anton K. Door, Karl Klindworth, Ferdinand Laub, Wilhelm Fitzenhagen, etc.) brought the best features of their schools of performance into the establishment of the traditions of Russian musical pedagogy, and gave a stimulus for the development of Russian musicians.

During the first years the faculty was complemented by former pedagogues of the Musical Classes of the Moscow Section⁷, Berta O. Walseck and Adolf R. Osberg (singing), Karl A. Klamroth and Vissily V. Bezikirsky (violin), Heinrich K. Eser (cello, Ferdinand F. Büchner (flute), Feodor (Theodor) B. Richter (trumpet), Karl K. Albrecht (choral studies), Joseph (Jozef) F. Wieniawski, Eduard L. Langer and Nikolai D. Kashkin (piano); the artists of the Imperial Theaters — Alexandra D. Alexandrova-Kochetova (singing), besides the aforementioned Büchner and Richter — Eduard K. Meder (oboe), Woldemar Gut (clarinet), Maximilian Barthold (horn); the well-known Moscow-based instructors and

foreign musicians — Alexander I. Dubuk, Anton K. Door, Iosif Ya. Setov (piano), Ferdinand Laub (violin), Bernhard Kosman (cello)⁸, Vladimir N. Kashperov (singing). A special place in the history of the Moscow Conservatory was taken by the young alumni of the St. Petersburg Conservatory, P.I. Tchaikovsky [4, pp. 141–176] and Hermann A. Larosh, “giving tone” to the teaching of the subjects related to music theory and music history.

A landmark figure of the Moscow Conservatory was the religion teacher and professor of the “Department”, in the expression of Prince Vladimir F. Odoyevsky, of the History of Russian Church Singing, the priest of the Church of St. George on the Vspolye, Archpriest Dmitri V. Razumovsky, who was well known as a scientist and a research in various fields of knowledge [5, pp. 377–392], who was on friendly footing and had good business relationships with Prince Vladimir F. Odoyevsky, Vladimir V. Stasov, Archimandrite Antonin (Kapustin)⁹, Piotr I. Tchaikovsky and others.

Many musicians who gave private lessons (Alexander I. Dubuk, Vladimir N. Kashperov, Adolf R. Osberg, etc.), having begun teaching at the Conservatory, obtained the possibility of advancing a degree higher, of taking their place in their service, having obtained the titles professors, (which, nevertheless, did not rekindle their paid lessons, which merely became regulated by the corresponding article of the contract with the Moscow Section of the RMS. For example, in the agreement of Alexandra D. Alexandrova-Kochetova it was indicated: “<...> 6) I promise not to hold any other classes, besides those in the Conservatory, while I am entitled to give lessons in my house only under the following conditions: a) not to publicize them openly, b) to charge the students no less than five rubles in silver for every hour of instruction”) [2, pp. 19–22].

Let us note that although the contracts were typical in their forms, still in their content some of the articles differed: in terms of the duration of engagement (from



one to three years), pedagogical assignment, amount of salary, established fee for the private lessons, etc.¹⁰ (for example, in the contract of Alexandra I. Gubert — the first and sole woman-inspector of the Moscow Conservatory — the sum of the fee assigned by her for her private lesson was determined at three rubles¹¹).

The assignation of the status of professors to the pedagogues of the Moscow Conservatory, undoubtedly, bore witness to the definite exceptionalism of its position (obviously, as in the case of the St. Petersburg Conservatory) among the other educational institutions of the Empire. This was so, since the position of Professor could be assigned only to persons of high scholarly or artistic achievements, acknowledged by the corresponding ministries. Perhaps, only Dmitri V. Razumovsky, as a Doctor of Theology, and professor of the Moscow University Karl K. Herz¹² corresponded in full measure to this title. If the Moscow Conservatory were compared with other higher educational institutions, then, for example, according to the Statute of Universities of 1863, the status of professor always presumed the bearer to hold an academic degree¹³ and, according to the Statute of the Imperial Academy of the Arts, the position of professor could be substituted by a person holding the degree of Academician (the status of Professor was conferred by the Council of the Academy for outstanding work; moreover it was affirmed by the president of the Academy¹⁴).

The conservatories of the RMS, presumably due to their private position and patronage by elevated persons, had the right of assigning the positions of professors to persons without doctoral degrees or diplomas of academicians for the sake of achieving the main goals of the Society — preparation of qualified Russian musicians in all the “branches” of the art of music.

It must be noted that as far back as 1852, i.e., long before the founding not only of the conservatories, but of the RMS itself, Anton G. Rubinstein wrote that “it is necessary to

assign a corresponding professor among the instructors of each instrument” [6, pp. 40–42]. And this is, indeed, what happened upon the establishment of the music colleges in the capital cities: notwithstanding the positions of the affirmed Statute of the Musical College from October 17, 1861, the senior faculty members began to be called professors (see the aforementioned contract of Alexandrova from 1866, concluded prior to the founding of the Moscow Conservatory), in spite of the positions of the Statute on the basis of which the educational institution was required to function. Officially, the assignment of the position of professors (on-staff, privileged, or ordinary, as in universities) was affirmed solely by the Statute of the Conservatories from 1878.¹⁵

Following the traditions of that time, the faculty members of the Moscow Conservatory had the opportunities of “external secondary jobs.” Such were the instructors of performance on wind instruments, who were artists of the orchestra of the Bolshoi Theater, as well as instructors of scholarly disciplines, who also taught in other educational institutions. For example, the aforementioned Karl K. Herz read lectures on aesthetics at the Conservatory (1866–1881).

Nikolai D. Kashkin was the first faculty member, who began to combine his work at the Conservatory with his teaching at the Synod College of Church Singing. In both institutions he taught the same discipline, — namely, music theory (1870–1873).

A peculiarity of the work of the faculty members of the Moscow Conservatory was their “inner” combined work. Nikolai D. Kashkin taught both piano for majors and minors, was a professor in (specialized), as well as elementary music theory. Pianist Kirill (Karl) K. Weber was both an adjunct assistant¹⁶ (of professor Anton K. Door), and an independent instructor in a piano minor class. Eduard L. Langer was an adjunct assistant to Nikolai G. Rubinstein and at the same time a professor of specialized and elementary music theory.¹⁷



Many branches of musical educations were set up at the Moscow Conservatory: performance, composition, music theory and history, including a course of Russian church singing, folk music singing and pedagogy. Starting from 1885 diplomas and attestations started being given out by the Pedagogy Department. For example, in 1888 the Pedagogy section of the piano classes of Vassily I. Safonov and Pavel A. Pabst awarded attestations, respectively, to Anna Andreyeva and Ekaterina Blum; in 1890 an attestation in pedagogy from the class of Vassily I. Safonov was received by the student Alexander Grechaninov; in 1905 pedagogical diplomas were awarded “by the pedagogical section of the music theory class, in the classes of musical form of Sergei I. Taneyev”¹⁸ to the students Lubov Berestneva, Pelageya Kupriyanova and Victor Nagibin.

Although the method of instruction was not taught specially, numerous practical skills were acquired by the students of the Pedagogy Department in the instruction (“pedagogical exercises”) they gave to the younger students of the Conservatory.

During their work of organizing the educational activities of the Moscow Conservatory, the Directorate of the Moscow Section and the council of Professors were impelled by a patriotic aspiration to turn the Conservatory into a significant musical center of national art, not only in Moscow, but in the country. Priority in the educational work was given to high demands on the level of instruction of young musicians, which was testified by the invitations well-known artists, composers and music scholars to teach at the Conservatory, the systematic and consistent quality of holding the educational course, constant control of academic progress (appliance of current and annual trial examinations upon transferal from class to class, or from course to course), combination of musical and general education, development of refined taste, disclosing and development of creative and artistic skills, etc. The Conservatory’s educational plan was distinct for its flexibility, since it provided the

student who managed the respective exam with the right to enroll into any available subject or course.

In this manner, on the one hand, great efforts were exerted for the creation of particular conditions for educational work, and, on the other hand — a comprehensive selection was made of the most talented musicians deserving the rank of free-lance as a professional deserving a socially significant level.

The greatest achievement of the IRMS, realized, among other places, at the Moscow Conservatory, was the creation of a compound course, which served as a foundation of the two and three-step (specialized music school — institute of higher education, or school — college — institute of higher education) system of professional musical education.

Initially the conservatories, though officially being institutions of higher education, nonetheless, included all the levels of study of the art of music, beginning the education with an artistic (i.e. musical) subject on the elementary, and then the advanced departments, including the preparation to the decisive examination for the pursuit of the high calling of a free-lance artist. In addition, the diversified upbringing of a musician passed within the context of a conjunct humanitarian general-cultural education (preparatory class and upper secondary course).

In this manner, the years of study at the Conservatory presented a path of the formation of the musician from the years of childhood and adolescence to youth and artistic maturity. Moreover, one particular feature of the Conservatory education was the provision of the opportunity to all the trainees to engage in studies for a lengthier period of time than was prescribed by the educational programs. In other words, they were encouraged to stay back for a second year in one class, to pass exams with delay. Or, on the contrary, they were told to go out to the diploma exam, without studying at the Conservatory at all.

During the epoch of the IRMS the classes, colleges and conservatories did not form successive degrees of education. They were not united by a single educational program, but reflected only the material possibilities of the local sections for sustaining them and their pedagogical level. This demonstrates the “transformation” of some of the successfully developing musical classes into colleges, which had absorbed them as institutions that were higher in their

status. And, respectively, the colleges were transformed into conservatories.

In our days, oversaturated by complex processes in the spheres of education and pedagogy, it is particularly relevant for the musical pedagogical community not to forget about the values of accumulated experience in musical enlightenment of the people. In the sphere of musical education, this is demonstrated by the imperishable achievements of the Imperial Russian Music



NOTES



¹ The centuries-old history of the national spiritual-musical education is not examined in this article.

² It is known that the first of the Society’s institutes of higher education (the St. Petersburg and the Moscow Conservatories) initially, according to the Statute of 1861 were called Colleges. On the other hand, according to the Statute of the Conservatories of 1878, the higher institutions of the IRMS were called conservatories.

³ Statute of the Music College affiliated with the RMS (1861) // Complete Collection of Laws of the Russian Empire, Law 37491. pp. 358–360. URL: http://www.nlr.ru/e-res/law_r/search.php.

⁴ The Russian National Museum of Music. F. 80. No. 3569, p. 85.

⁵ Statute of the Conservatories of the Imperial Russian Musical Society. St. Petersburg. Arngold Printing Office, 1878. § 15.

⁶ Russian State Archive for Literature and Art (RGALI). F. 2099. Inv. 1. Item. 340, pp. 1, 9.

⁷ In all likelihood, the traditional indication «students of the class of such a professor or faculty member» has existed since that time.

⁸ About the details of communication of pedagogues from abroad with one of the founders of the Moscow Section and the Conservatory Nikolai P. Trubetskoy see. [7, pp. 227–234].

⁹ Antonin (Kapustin) (1817–1894), significant ecclesiastical activist, Byzantine scholar in charge of the affairs of the Russian Sacred Mission in Jerusalem.

¹⁰ RGALI. F. 2099. Inv. 2. Unit. 6, pp. 74–76.

¹¹ Archive of the Moscow State P.I. Tchaikovsky Conservatory. F. 1. Unit. 914, pp. 57, 57 back side. For more details of the activities of Alexandra I. and Nikolai A. Gubert see [1, pp. 482–493].

¹² Herz, Karl Karlovich (1820–1883), archeologist and art historian, Master of History, Doctor of the Theory and History of the Arts. He defended his Doctoral dissertation on the subject: “O sostoyanii zhivopisi v Severnoy Yevrope ot Karla Velikogo do nachala Romanskoy epokhi (IX i X stoletiya)” [“On the Condition of Painting in Northern Europe from Charles the Great to the Beginning of the Romanesque Period (the 9th and 10th Centuries)”].

¹³ Statute of the Imperial Universities (June 18, 1863). URL: <http://letopis.msu.ru/documents/2760>.

¹⁴ Kondakov, Sergei N. Statute of the Imperial Academy of the Beaux-Arts // Yubileyniy spravochnik Imperatorskoy akademii khudozhestv [Jubilee Guidebook of the Imperial Academy of the Beaux-Arts]. 1764–1914 / Compiled by S.N. Kondakov. In 2 volumes. Vol. 2. Chast’ istoricheskaya [Historical Part]. St. Petersburg: Tovarishchestvo Romana Golike i Artura Vilborga, 1914. 343 p.

¹⁵ Statute of the Conservatories of the Imperial Russian Musical Society. St. Petersburg. Arngold Printing Office, 1878. § 37.

¹⁶ An adjunct in the contemporary understanding is the assistant to a professor, who teaches the younger students.

¹⁷ For comparison: in the Statute of the Imperial Academy of the Beaux-Arts from 1859 it was determined that “...the instructor in the classes of the arts or sciences may not simultaneously hold positions for two subjects of teaching” (see footnote 12, § 105). On the other hand, at the Conservatory such facts may be explained by a shortage of pedagogues and a shortage of monetary means, as well as an insufficiently high work load for the teachers.



¹⁸ Report of the Moscow Section of the Russian Musical Society. 1904–1905. Moscow:

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