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*m_dubrovskaya53@mail.ru***The Imperial Russian Musical Society in Crimea. Towards Researching its Activities***

The article examines the situation which developed towards the present time in research of the respective Sections of the Imperial Russian Musical Society (IRMS) which emerged in the pre-revolutionary period in Crimea: Yalta (1905), Kerch (1905) and Simferopol (1908). The topicality of setting of the problem connected with the absence of specialized research of the Crimean sections of the IRMS, while the formation of the metropolitan and other regional sections of the Society has been studied in sufficient detail by Russian musicologists, culturologists and local history experts. The author of the article evaluates the contemporary situation: Russian scholars have created an overall methodology of research of such phenomena, having elaborated the necessary approaches towards integral cognition of those significant phenomena of the past as dynamic transition toward professional academic musical life and education within the framework of the entire Russian Empire. The existent results are shown on concrete examples, especially within the sphere of study of the activities of the IRMS in Yalta. However, the reason for the belated establishment in Crimea of the respective sections of the IRMS have not been disclosed. The description of the musical performance life of Simferopol and the utter absence of scholarly information on the Kerch Section of the IRMS calls for an activation of research by representatives of humanitarian knowledge.

Императорское Русское музыкальное общество в Крыму. К изучению деятельности

В статье рассматривается процесс возникновения и развития отделений Императорского Русского музыкального общества (ИРМО) в дореволюционный период в Крыму — Ялте (1905), Керчи (1905) и Симферополе (1908). В то время как становление столичных и других региональных отделений Общества уже было подробно изучено российскими музыковедами, культурологами и краеведами, работа Крымского отделения долгое время оставалась без внимания. Автор статьи оценивает исследовательскую ситуацию следующим образом: российскими учёными создана общая методология исследования подобных феноменов, выработаны подходы к целостному познанию таких знаковых явлений музыкальной культуры прошлого, как динамичный переход к профессиональной академической музыкальной жизни и образованию в рамках всей Российской империи. На конкретных примерах даётся информация об имеющихся разработках и особенно — в сфере изучения деятельности ИРМО в Ялте. Однако исследователями не выявлены причины позднего открытия в Крыму отделений ИРМО. Описание музыкально-исполнительской жизни Симферополя и полное отсутствие научной информации о Керченском отделении ИРМО требуют дальнейшей исследовательской активизации в области гуманитарного знания.

* Translated by Anton Rovner.

**Keywords:**

Imperial Russian Musical Society (IRMS), pre-revolutionary musical life, Crimea, Yalta, Simferopol, Kerch.

Ключевые слова:

ИРМО, дореволюционная музыкальная жизнь, ИРМО в Крыму, Ялте, Симферополе, Керчи.

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The unceasing process of cognition by Russian scholars of the landmarks of the pre-revolutionary history of the Imperial Russian Musical Society (IRMS), which ascertained the dynamic formation of the professional tradition of academic musical education, performance and enlightenment in Russia, has generated towards the present time an impressive mass of research works and publications. Along with the fundamental works in the sphere of musicology, culturology and local musical history, extensive research has been carried out of the historical processes of formation of the IRMS in the two capitals of the country [4; 7], as well as its respective sections in the European part of the Russian Empire [4; 5; 8; 12; 13], in the South of Russia [1], in the Urals region [15], in Siberia [2] and in the Far East [3]. Many important research works have also been completed in recent times, as well [3; 5; 8; 13], which makes the issue particularly relevant. The works by Russian scholars published during the last decade reveal the reasons and methods of rigorous concealment during the Soviet period of facts of unprecedented personal participants of the royal family in the shaping, functioning and financing of the IRMS.

At the same time, analysis of the existent scholarly literature makes it possible to assume that, notwithstanding the apparent reactivation of search in the sphere of history and development of the activities of the IRMS on the boundless expanses of tsarist Russia, there have been plenty of lacunae remaining in the cognition of this phenomenon, which was momentous

not only for the ascent of Russian musical culture of the second half of the 19th century and the beginning of the 20th, but also for its entire subsequent existence. The scholars' immersion into the problem range of study of the subject has revealed that not all of the boundaries, circumstances or results of the historical mission of the IRMS have yet been thoroughly researched and comprehended, especially in the regional aspect.

Thus, among the concrete forms of activities of this musical institute studied and described in insufficient detail we must count its functioning in that part of the territory of the Tauric Gubernia of Russia which was taken up by Crimea. In this connection especially exemplary is the content of the brief article by Krasnodar-based musicologist Sergei V. Anikienko "Krym-Kuban': iz istorii Imperatorskogo Russkogo muzykal'nogo obshchestva" ["Crimea-Kuban: from the History of the Imperial Russian Musical Society"] published in 2017 [2]. In this article the author, a researcher of the multifaceted musical, social and creative activities of Mikhail F. Gnessin in Ekaterinodar, informs of the latter's contact with the regional section of the IRMS. At the same time, Crimean Sevastopol is mentioned only one single time in the context of description of the fruitful activities of Piotr M. Tatarchevsky, who was not only an engineer-constructor, but the director of the Ekaterinodar Section of the IRMS from 1908 to 1912 [1, p. 15].

Attention must be paid to an exemplary fact of the history of the opening of 54 sections of the IRMS in pre-revolutionary



Russia: compared with the Ekaterinodar Section, which was founded in 1900, the Crimean sections in the cities of Yalta of the Yalta District and Kerch of the Kerch-Yenikal Borough were established considerably later — in 1905. And only three years later, in 1908 the IRMS section in Simferopol (the Simferopol District) was founded, which may be perceived to be peculiar, if we consider the latter city's population to exceed that of Yalta four times. The reasons of the relatively belated establishment in Crimea of the sections of the IRMS have not found elucidation or, especially, summarization in research literature up to now. And, after all, we have a historical-cultural paradox before us! All the published sources testify of the fact that the level of musical education and performance in the large-scale Crimean cities has been quite advanced already starting from the second half of the 19th century — the remarkable climatic conditions attracted the greatest activists of art in the capital cities to the peninsula.

The global goal of the IRMS was the furtherance of dissemination of musical education in Russia and the development of all branches of the art of music. The resulting character of its decision became the consequence of the presence in those places of objective premises which stipulated the effectivity of dissemination on the territory of the Russian Empire of these grandiose innovations of musical culture.

This “formula of tri-unity” necessary for the achievement of its success was, to cite one example, constructed in the dissertation for the degree of Doctor of Arts of Tatiana Yu. Zima (2015), in which it is argued that the “sociocultural realities (of the RMS) could emerge and develop only upon three indispensable conditions: 1. When there was a *bearer of ideas* (or enthusiast) present; 2. When there was social commissioning available; and 3. When the idea and the demand for it on the part of society was consolidated by *financial assistance* [italics of the author. — T. Z.]” [3, p. 15]. Similar conclusions are arrived at by Svetlana S. Radchenko, disclosing the

problems of popularization of orchestral music in the gubernia cities of the Central Black Earth Belt, which in her opinion “depended on a set of factors: professionalism and the organizational capabilities of the leaders of the respective sections and educational institutions of the IRMS, the financial opulence of these organizations, the level of education of the auditorium of listeners” [8, p. 156].

The analytical approaches proposed by these authors to a holistic view of the phenomena of the implementation of the IRMS (prior to 1873, as is well-known, indicated as RMS) in the capitals and a number of regions of Russia, undoubtedly, may be conducive to the definition and systematization of the specific circumstances of the appearance and the aspects of the activities of the respective sections of the IRMS in Crimea. This is seen as being especially topical, since in the works of Russian musicologists there has not been any special examination of the given subject.

At the same time, it must be noted that during the course of study of the musical culture of Russia of the late 19th and early 20th century by representatives of Russian musicology, many significant events of the formation of the IRMS in Crimea have, nonetheless, been fixated: they are presented, in particular, in the chronograph of one of the volumes of the fundamental “Istoriya russkoy muzyki” [“History of Russian Music”] (2011) [4]. As an example, in the section “Kontsertnaya zhizn' provintsii” [“The concert life of the Provinces”] prepared by a group of authors (Alexander V. Komarov, Olga P. Kuzina, Svetlana K. Lashchenko, Alexei A. Naumov, Vladimir I. Sorokin, Natalia Yu. Tartakovskaya, Leonid L. Tumarinson), the enumerations of other cultural activists of that time period include several names of the enthusiasts of the professionalization of Crimea's musical life. Their ardent service to their favorite art helped carry out the present project in the county towns and cities. Here the concert actions carried out under the aegis of the IRMS in the aforementioned centers



of the new musical culture of Crimea are mentioned [Ibid.].

In the given chronograph our attention is drawn by the fact that among the performances which took place in Crimea there is a prevalence of concerts which took place in Yalta¹, which was justifiably considered to be the center for musical life on the peninsula already starting from the end of the 19th century. Certain valedictions of this regular occurrence may be drawn from recent Russian publications dedicated to the masters of Russian musical performance of the examined period of time. For example, in the compilation “Nash starik. Aleksandr Goldenveyzer i Moskovskaya konservatoriya” [“Our Old Man’. Alexander Goldenweiser and the Moscow Conservatory”] (2015) [7] for the first time the chronograph of the life and artistic activities of the great pianist, pedagogue and enlightener, which include, among other things, valuable information about Goldenweiser’s concerts in Crimea: Yalta, Kerch, Feodosia and Simferopol. Thus, in December 1912 the pianist presented in the Yalta Health Resort Hall (Kurzal) two sonata evenings with the famous Moscow-based violinist Boris O. Sibor, and on January 3, 1913 he already played a solo concert in the Yalta Public Meeting Hall [Ibid., p. 476]. In March of the same year in Feodosia and Yalta there were two more joint sonata evenings were given by the same ensemble, while on August 19–21, 1913 the musicians performed in Feodosia, Kerch and Simferopol [Ibid., p. 477]. Goldenweiser’s active concert life embraced most of the large-scale cultural center of the European part and the South of Russia (including Ukraine), but in those years his special sympathy for Yalta can be discerned.

Plenty important assertions about the musical life of pre-revolutionary Crimea may also be drawn from publications of Simferopol-based culturologists, who during the last decade began to turn actively to this theme. However, judging by the articles available in free access, the authors are primarily interested by questions of

culturological regional studies, rather than the influence of the IRMS on the musical life of the peninsula. As examples from previous publications we must cite articles of Alexander V. Yatskov (2010) [9] and Karina Rikman (2014) [15].

Alexander V. Yatskov justly asserts that while in the aspect of folk music studies the regional distinctness of the musical heritage of the peoples of Crimea are developed to a certain degree, “musical education and the formation of musical professionalism in Crimea, the functioning of the tradition of concert performance on its territory” presents “a peculiar lacuna” [Ibid., p. 190]. While setting the goal of tracing out “the steady character of development of academic music all over the entire peninsula of Crimea”, the author specifies that its solution becomes more complicated, since “the process of formation of the musical culture of the peninsula of Crimea, if one bears in mind its geographical ‘attractiveness’ and the breadth of the ‘horizon’, was from the start not a single-line entity, but it was to a greater degree characterized by the phenomenon of a peculiar *bicentricity* [italics of the author — A. Ya.]” [Ibid.].

Since in the venues of the rise of “Crimea’s turbulent cultural life”, which began from the second half of the 19th century, “first of all, Yalta and Simferopol demonstrated themselves as peculiar ‘bohemian’ centers of the peninsula”, Alexander V. Yatskov concentrates his attention particularly on them. He asserts that “by that time Yalta became one of the massive inhabited localities on the southern coast of Crimea, the summer residence of the royal family of the Romanovs and the most fashionable resort of the entire Russian empire” [Ibid.], and also lists the names of famous concertizing musicians who performed in that city.

The author devotes only a few lines to the establishment of the regional section of the IRMS in Yalta: “A special role in the city’s musical life was also played by the Russian Musical Society, established due to the initiative and efforts of Anton



Rubinstein. Subsequently it was patronized for a long time by Cesar Cui, and Anton Arensky was also a frequent guest there. The society's main goal was to promote Russian music, which made it possible to demonstrate large-scale concert programs, to invite touring musicians, etc". [Ibid., p. 191]. Next Alexander V. Yatskov turns to the Simferopol Section of the IRMS. Pointing out that "previously established musical classes function on its basis", he accentuates attention that "the swift development of musical education in these first institutions of specialized purpose achieves in short period of time such a level, that soon on its basis the Simferopol Music College emerges", while "with the appearances of task-oriented educational musical classes the center of the academic, purely professional musical tradition gradually begin to shift towards Simferopol" [Ibid.] "Particularly from that period", the author asserts, "Simferopol becomes the main bearer of the idea of the academic trend in music" [Ibid.]. And further on: "From here, virtually, a certain reference point begins in the emergence of the bicentricity in the zone of Crimea's regional culture, where Yalta and Simferopol become the predominating centers and the bearers of the lofty tradition of the art of academic music" [Ibid., p. 192]. Thus, the aforementioned work confirms that particularly Yalta was initially the main phenomenon of the musical life of Crimea and, moreover, contains the substantiation of the high status of musical education enjoyed by Simferopol, which has been preserved up to the present day².

Examining in her article the musical event-related processes of the present-day compositional art of Crimea, Karina Rikman, just as Alexander V. Yatskov, considers that "at present the history and contemporaneity of Crimea's musical culture is illuminated rather sparsely, notwithstanding the fact that Crimea is one of the most complexly cross-connected regions in the sense of history, culture and art" [9, p. 98]. A most precise judgment!

The article of Anna E. Semilet (2014) [11] makes the attempt to uncover the problem range of the formation and development of musical education in Crimea during the denoted period. The author also indicates at the fact that the present situation "had not presented a subject for special research in the Tauric Gubernia, including private educational institutions" [Ibid., p. 185]. And although the questions about the establishment of regional sections of the IRMS on the Crimean peninsula are not touched upon in this work, during the process of analysis of the essence and principles of the activities of these musical educational institutions in Simferopol, Kerch, Livadia, etc. all of the institutions existing under the patronage of the aristocracy, including the members of the imperial family, are examined here. By way of summarization Anna Semilet comes up with the following conclusions: "In the private educational institutions of the Tauric Gubernia, as well as in the institutions administrated by the imperial court, administrated by the institutions subservient to Empress Maria, in the Kerch Kushnikov Institute for Maids musical education and upbringing held and important position and was distinguished by a significantly better organization and financial assistance in comparison with the state-run educational institutions." [Ibid., p. 188].

Popular editions belonging to Crimean authors make their additional contribution to description of the musical situation emerged in the beginning of the 20th century in Crimea. One example which could be cited is the book by Lidia G. Rozanova-Sverdlovskaya "Yalta muzykal'naya. 1888–1920" ["Musical Yalta. 1888–1920"] (2011) [10]. The author of the enlightening sketches compiled in this edition proposes a popular explanation for the special role of Yalta and its significance in the musical life of Crimea of that epoch: not only the members of the imperial family, but all the conspicuous figures of the Russian musical Olympus came here, to the "summer capital of the Empire" to improve their health.

Citing rather well-known facts, enumerating the names of the most significant Russian composers of that time period who came to Yalta and resided there³, Rozanova-Sverdlovskaya also describes lesser-known circumstances: “among the visitors to the city it was possible to meet... N.N. Amani, V.I. Pol”, and she summarizes: “Yalta could not do otherwise than charm, and many activists of the musical culture stayed here for lengthy periods of time, and some remained here for the rest of their lives. For example, such a choice was made by composers A.A. Spendiarov, K.D. Agrenev-Slavyansky, F.M. Blumenfeld, singers D.A. Usatov, E.K. Mravina, as well as the director of the ‘Slavic Cappella’ D.A. Agrenev-Slavyansky” [Ibid., p. 4]. We discover portraits of the most brilliant activists of the Yalta musical culture on the pages of this book.

At the same time more veracious information about many of them may be drawn from other sources, as well. For example, in Sergei K. Makovsky’s fundamental book of memoirs “Na Parnase Serebryanogo veka” [“On the Parnassus of the Silver Age”] (2000) a separate chapter is devoted by the notable pianist, composer and public figure Vladimir I. Pol [6]. Thus, the author informs us about the beginning of his work at the Yalta Section of the IRMS: in 1904 Pol «acquired an illness of his lungs due to over-fatigue and at the insistence of the doctors moved to Crimea, where he became acquainted with the lady friend of the rest of his subsequent life, Anna Mikhailovna Petrunkevich, — she studied singing, residing in the abode of her friends the Vsevolzhsky family in Yalta. His acquaintance with Cesar Cui, which soon

after that evolved into a friendship, pertains to that same time. Having evaluated Vladimir Ivanovich’s giftedness, Cui enabled him to obtain the position of the ‘Crimean Section’ of the Imp[erial] Russian Musical Society. While undergoing medical treatment and giving lessons, V.I. perfected himself in his piano performance, composed art songs» [Ibid., p. 367]. His final activities have also not been forgotten: “Soon after his arrival [to Paris. — *M.D.*] V.I. along with a group of musicians and music lovers organized the ‘Russian Musical Society⁴,’ which was the organization that provided refuge to the ‘Russian Conservatory.’ Its ‘honorary director’ was chosen to be Rachmaninoff, and after his decease — V.I. Pol” [Ibid., p. 384].

Thus, because in the literature familiar to us the authors do not set as the aim of their works to trace out the historical destinies and the IRMO’s functioning on the Crimean land, correspondingly, they do not aim to inquire of the reasons for the belated establishment of the IRMS in Yalta and Kerch and an even belated one in Simferopol. There is an insufficient amount of a similar immersion into the sphere of musical performance in Simferopol in the beginning of the 20th century. However, judging by the published materials, the Kerch Section of the IRMS remained the most problematic and insufficiently studied phenomenon. All the author’s attempts at disclosing and recreation of the paths of its formation and subsequent activities remained futile.

Thereby, there still remains a large number of aspects of regional activities of the IRMS in Crimea in the beginning of the 20th century which preserve prospects of research.

NOTES

¹ It is not by accident that among the documents published at that time — the reports of the respective sections of the IRMS — among the Crimean organizations, only the Yalta Section presented its reports [8, p. 20].

² In view of her own experience of research

in the sphere of musical legacy of one of the indigenous peoples of Crimea, the Karaites, the author of the present article is also ready to concur with another astute observation of Alexander V. Yatskov, who, although he observes that the prioritized position of Yalta



and Simferopol “relegated to the background the formation of academic musical traditions in other Crimean cities, for example, in Yevpatoria, Feodosia, Bakhchisarai, etc.”, but states a productive hypothesis: “At the same time, in view of the formed conditions, the authentic manner of playing and singing of the folk music tradition was preserved there” [15, pp. 191–192].

³ They are Vassily S. Kalinnikov, Vladimir I. Rebikov, Nikolai A. Rimsky-Korsakov, Modest P. Mussorgsky, Sergei V. Rachmaninoff, Anton S. Arensky, Alexander K. Glazunov; we are reminded of the tours of Daria M. Leonova, Feodor I. Shalyapin, Leonid V. Sobinov; the prima donnas for the Mariinsky Theater Evgenia I. Zbruyeva, Maria I. Dolina, Alexandra K. Runge-Semyonova, Marianna B. Cherkasskaya, Natalia S. Yuzhina and David H. Yushin; the artist of the Sergei I. Zimin Theater Maria D. Turchaninova; soloist of the imperial theaters Dmitri A. Smirnov; performers of Gipsy art songs Natalia I. Tamara, Varvara V. Panina, Vera A. Zorina and Maria A. Karinskaya, performer of Russian art songs Anastasia D. Vyaltseva, and performer of folk songs — Nadezhda V. Pletitskaya. “During one season

Yalta transformed itself into the main venues for musical performance in Russia”, Lidia K. Rozanova-Sverdlovskaya observes. — “In the city garden there were symphony orchestras performing under the direction of A.I. Orlov, A.A. Eichenwald, D.A. Shmuklovsky and F.V. Kuchera; the string orchestra under the direction of Frederico and Vincenzo Palladino; the orchestra of Willi Ferrero” [10, p. 4].

⁴ This is how Sergei K. Makovsky describes its constituency: “The first directorate of the R. M. S-ty included: N.A. Konovalov (former Minister of Trade of the ‘Interim Government’ and a pupil of Rachmaninoff), E.L. Rubinstein (legal consultant in Russian affairs at the ‘League of Nations’), N.A. Tcherepnin, F.A. Hartmann, P.Ya. Strimer (composer and pedagogue) and V.I. Pol. The first chairman of the Society was chosen to be I.A. Konovalov, then — Princess Elena Altenburg and, finally, V.S. Naryshkina (née Lisanevich). Prince Sergei Mikhailovich Volkonsky was chosen as the first director of the Conservatory. He was followed by N.I. Tcherepnin, I.A. Kovalev, A.K. Terebinsky (composer) and V.I. Pol (successively elected in that order)” [6, p. 284].

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