



**Principles Of Classification Of Musical Enlightenment In Russia In
The Second Part Of 19th Century-Early 20th Century**

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**Principles Of Classification Of Musical Enlightenment In Russia In The Second
Part Of 19th Century-Early 20th Century**

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ABSTRACT

In the second half of the XIX century Russia was one of the centers of European musical art, but the music existed only in small halls and living rooms, the audience of the concerts was limited to fans of music, mostly of the nobility. The situation began to change since the 1860s, when the leading musicians, composers have set a goal of artistic education of students, development of music education and professional musical culture in Russia. This was facilitated by the activities of the Russian musical society, the St Petersburg Philharmonic society, teaching activity of the Commonwealth of composers of the "Mighty handful", publishing in print materials about the art of music, opening of music oriented institutions at various levels, the inclusion of music education in the school system.

In the studied period, different forms of musical enlightenment are given the proliferation, however, due to the complexity and multiplicity of the types of educational activities the need in their classification arise.

The theoretical methods are used in the study: analysis of the artistic, pedagogical literature, normative documents, educational programs and handbooks for music teaching and education; a synthesis of historical data on the activities of musical and educational organizations; the systematization of a repertoire of musical groups, classification, synthesis, analogy and abstraction.

Study of music education, activities of musical groups and institutions helped to identify a variety of types of music education (concerts, lectures, student musical evenings, Quartet evenings, historical concerts, public lectures, etc.) and to classify them according



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to the following criteria: form, quantity, audience, socio-economic status, music performance cast.

Keywords: musical enlightenment, the musical enlightenment organizations, forms of musical enlightenment, principles of classification.

1. INTRODUCTION

Dissemination of knowledge on music among a wider audience, raising the general level of culture, development of artistic taste and interest in music, art, and music activities are the task of the musical enlightenment. Russian scientists are exploring various aspects of this problem: bringing up national culture, moral orientation of young people (Arakelova,2012; Dyganova ET AL, 2016 ; Yavgildina ET AL, 2016).

In the second half of the XIX century Russia was one of the centers of European musical art, but the music existed only in small halls and living rooms, the audience of the concerts was limited to fans of music, mostly of the nobility. The situation began to change with the end of the 1850s, when the leading musicians, composers have set a goal of artistic education of students, development of music education and professional musical culture in Russia. This was facilitated by the activities of the Russian musical society, the St Petersburg Philharmonic society, teaching activity of the Commonwealth of composers of the "Mighty handful", publishing in print materials about the art of music, opening of music oriented institutions at various levels, the inclusion of music education in the school system.

In the studied period, of different forms of musical enlightenment are given the proliferation, however, due to the complexity and multiplicity of the types of educational activities the necessity in their classification appeared. In this article, we relied on "The Principles of classification of musical enlightenment," developed by the candidate of pedagogical Sciences E. Yakovleva (Yakovleva,2016).

2. METHODS

The theoretical methods were used in the study: analysis of the artistic, pedagogical literature, normative documents, educational programs and handbooks for music teaching and education; synthesis of historical data on the activities of musical and educational organizations; systematization of a repertoire of musical groups, classification, synthesis, analogy and abstraction.



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3. RESULTS

Various forms of musical enlightenment, which were in Russia in the second half of XIX - early XX centuries can be classified:

according to the form,

according to the volume,

according to the audience,

according to the socio-economic status,

according to the music performing cast.

Thus, the classification according to **the form** includes lectures- concerts, concerts-conversations, educational concerts, lectures, literary-musical evening parties, "live" pictures.

The lecture-concerts were held at the Mariinsky school, the teacher D. Shore, together with the pianists I. Hoffmann, S. Rachmaninoff, opera singers N. Battistini and A. Mazini systematically familiarized pupils with the history of musical art.

The musical lectures were held in Moscow Orphan Institute, which were preceded by introductory remarks of A. Goldenweiser. (Adishev,2007).

In the Perm province, literary and musical evening parties were widespread, the heads of which were graduates of the singing education courses. For example, on one of the evening parties, followed by fragments from the poem by N. Nekrasov "Whom in Russia to live well", read by rural students, the choir sang the folk songs "Hey, uhnem", "Under the oak", choirs by A. Dargomyzhsky "Ravens", "Out of the country, a distant country" (Enlightenment as a form of exploration of the musical heritage: past, present, future: Materials of international scientific-practical conference. – Kursk, 2011).

A special form of musical education are "living pictures" that represent a kind of improvised performance with music, pantomime, staging light, pre-prepared costumes. In Yekaterinburg traditionally, the demonstration of "live pictures" was preceded by a dramatic play or concert. So, one of the concerts was preceded by a special introduction of four paintings: "In a balloon during the directory", "Bogatyr Dobrynya Nikitich", "On the lists" and "Dance of the Rome women".



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According to **the audience** musical enlightenment can be classified into musical-professional and amateur, and also into **age groups** (children, youth, middle aged and elderly).

At the turn of XIX-XX centuries the original form of introducing children to music and arts in the capital became the performances of children's operas in the context of a family theater. So, one of the first examples of the genre were the opera by N. Bryansky "The Cat, the Goat, the Sheep, or trickery of the Cat Vaska," the libretto of which was published in the magazine "The spring" in 1886. Children's Operas (Repka by V. Sokolsky, "The Tale of the Tsar Saltan" by A. Nikolsky, "The Sleeping Princess" by P. Grigoriev) were written for the amateur level of performance and represented dramatic plays, interspersed with some musical parts (Enlightenment as a form of exploration of the musical heritage: past, present, future: Materials of international scientific-practical conference. – Kursk, 2011).

In Vladimir, a special form of the organization of musical education was the children's summer Playgrounds in the park of Pushkin, which were visited by 150 to 350 people, teachers- organizers taught the children folk songs, games, dances (Ermakov,2010).

For young students within the walls of the Moscow Conservatory the evening parties were organized, they were held from 1867 twice a month. In addition, students and teachers staged operas of Russian and foreign composers - "Ivan Susanin" by M. I. Glinka (1869), "Orpheus and Eurydice" by H. W. Gluck (1872), etc.

As an evidence of the great interest of the educated part of the youth in the city of Saratov to the performance of artistic music were "The University concerts", where the student orchestra and invited musicians under the leadership of A. Grechaninov, Ippolitov-Ivanov and K. Saradzheva performed symphonic music.

The students of Kazan University during the extracurricular activities conducted "Quartet evening parties", visited music clubs of N. Sorokin and R. Gummert.

It should be noted that in the period under study, musical education in privileged institutions was in the focus of attention, because the music was an integral element of noble education and social life. Despite the fact that gymnasiums and cadet institutions hadn't as their objective the training of professional musicians, the collective lessons in



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the orchestra and the choir contributed to impart to pupils the skills of making music, expanded knowledge of musical literature.

In female educational institutions (high schools, institutes for noble maidens) mass musical education was part of the overall humanitarian program. All pupils studied religious and secular singing, playing the piano, so that the presence of a good music learning results provided a perspective for the future work of graduates (Yavgildina,2007).

According to **the socio-economic status** the music education can be classified for charitable, public, and public concerts.

The concerts of the St. Petersburg Philharmonic society (1802-1917) combined an educational purpose with the charity. So, fees from events went to helping the families of the deceased musicians of the Imperial theatres (The box office of musician's widows). The concerts of the symphonic and oratorio music were attended by the Court Capella, outstanding instrumentalists, singers; the orchestra was conducted by K. Albrecht, X. Bulow, R. Wagner, K. Lyadov, E. Napravnik, A. Paris, A. Rubinstein and others.

The Yekaterinburg city Committee of the Red Cross held a charity ball in January 1904 in the building of Public Assembly, in which "live pictures" were shown on the theme "The Revival of the Urals by the genius of Peter", the action was accompanied by the music of Charles Gounod and a number of Russian composers.

The task of propaganda of the masterpieces of classical music through public symphony and chamber concerts, lectures on the history of piano music was solved by the Russian musical society (1859-1917), created on the initiative of A. Rubinstein. In 1860, in the rooms of the Mikhailovsky Palace the public music classes were opened. The program included vocal training, the basics of choir conducting, music theory. The teachers of music classes were outstanding musicians of that time F. Beggrov, G.Wieniawski, T. Leshetitsky, G. Nissen-Saloman, K. Schuber, etc.

The center of musical and educational activities of the art Union of Russian composers "The Mighty handful" was the Free music school (1862-1917), created on the initiative of M. Balakirev, and G. Lomakin. The activity of the School was based on the ideas of access to education, lack of social and age restrictions. The works of the members of the



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"Mighty handful" and of Russian and foreign composers, close to them in the music direction were performed in the educational concerts of the School.

In the wake of the enlightenment movement in Russia in the 1860-1870-ies public lectures or "explanatory reading" were widespread. In particular, the music critic Alexander Serov (1820-1871) lectured since 1858 and sought to teach "not to compose, not to perform but to listen to music really, to learn to understand all of the organic laws of musical art,- to learn all this, to give means to enjoy art better and to judge about it sensibly."

Organizer and leader of the "Public concerts" (1912-1917) and the "People's free concerts" (1915-1917) for the low-income audience and young people was an outstanding pianist and conductor A. Ziloti. His organization "The Concerts of A. Ziloti" occupied an important place in the musical culture of St. Petersburg in the beginning of the twentieth century. An important place in the programs was given to solo performances (L. Auer, I. Hoffman, A. Izai, P. Casals, A. Cortot, J. Thibaud) and to new symphonic works (C. Debussy, S. Prokofiev, S. Rachmaninov, A. Scriabin)(Gorobets Et Al, 2013).

According to **the music performing**, the various types of educational concerts are presented: solo (vocal, instrumental), chamber- ensemble (vocal and instrumental, instrumental), symphony (vocal-symphonic), choir, etc.

In The Seasons of 1887-1889 at the St. Petersburg Conservatoire, A. Rubinstein held a cycle of concerts-lectures "The history of literature of piano music", covering a wide range of composers and works. Later the "Historical concerts" were successfully held in many cities of Europe and America.

The St. Petersburg Court Capella, which is considered the first professional choir of Russia which has obtained a European fame, was engaged in introducing the choral music to Russian audience. The outstanding foreign composers A. Adam, H. Berlioz, F. Liszt raved about the level of professional skills of the Capella. The traditions of Russian vocal art evolved on the samples of the Choir performance. At different time outstanding musicians, composers and educators: A. Arensky, M. Balakirev, D. Bortniansky, M.Glinka, G. Lomakin, A. Lvov, N. Rimsky-Korsakov, etc, worked on improvement of professional skill of the chief choir of Russia. The Choir regularly participated in all the



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concerts of the Philharmonic society. In 1850 A. Lvov organized a Concert society, composed of 70 singers and the orchestra of the Imperial Opera on the basis of the Court capella.

With the aim of returning to the temple of ancestral Orthodox singing and raising the professional level of the Choir, in 1895 the Moscow Synodal choir under the direction of S. Smolensky made a musical-educational project "Historical choral concerts". The program of the first concert was performed by the works of Russian composers of the late XVII - early XVIII centuries (N. Bavykin, V. Titov, etc.). The repertoire of the second concert consisted of the arrangements of ancient chants by Y. Arnold, N. Potulov, P. Turchaninov, and the original works of N. Rimsky-Korsakov and P. Tchaikovsky.

4. DISCUSSION

Modern researchers (V. Adishev, A. Arakelova, L. Melnikov, E. Yakovlev and others) have noted that the tradition of the musical enlightenment, founded in the second half of the XIX century, determined the vector of development of concert life and musical education in the country for the coming years. However, despite active outreach of musicians-enthusiasts, a diverse palette of forms of musical and educational activities, attempted of introduction of music lessons in the curricula of training institutions, the problem of introducing a wide audience to the musical art has not been solved.

5. CONCLUSION

Thus, in the second half of XIX-early XX centuries in Russia there were the backgrounds to the musical and educational activities, musical and educational organizations worked (the Russian music society, Free music school, St. Petersburg Philharmonic society), and professional music school appeared (the Conservatory, the Singing capella, the Synod school), musical training has been included in the process of education and upbringing. The study of music teaching, education, activities of musical groups and institutions helped to identify a variety of types of music education (concerts, lectures, student musical evening parties, Quartet evenings, historical concerts, public lectures, etc.) and to classify them according to the following criteria: form, quantity, audience, socio-economic status, music performance cast.

6. THANKS



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