

SPECIFIC FEATURES OF THE DEVELOPMENT OF MUSICAL CULTURE AND EDUCATION IN SOUTHERN UKRAINE IN THE 2ND HALF OF THE 19TH – BEGINNING OF THE 20TH CENTURY

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Summary

The article considers the development of musical and cultural life in the largest centres of Southern Ukraine in the late 19th – early 20th century: Kherson, Nikolaev and Odessa.

The author pays special attention to the specific features of the region determined by its geographical location and multi-ethnic population. In many provincial and district centres of Southern Ukraine, cultural life developed due in no small way to the involvement of musically gifted foreigners: Czech and German colonists and also the guests from the modern Czech Republic, Germany, Austria, Italy etc.

The author provides evidence that almost every department of the Imperial Russian Musical Society (IRMS) of the southern region of that historical period engaged foreign specialists. Moreover, many domestic music teachers received musical education in European conservatories (Leipzig, Warsaw, Brussels, Vienna and others). All of the aforesaid illustrates the implementation of European pedagogical and methodological principles in music education in Southern Ukraine. In many educational institutions (especially women’s institutions), foreigners made up the majority of teachers.

Having analyzed the cultural life in Southern Ukraine in the 2nd half of the 19th – early 20th century, the author concludes that the increasing demand for a diverse and comprehensive cultural life in local communities back at that time determined the development of musical courses and educational institutions (both public and private), the IRMS local branches, performing schools and groups etc. General trends in the development of music, musical pedagogy and other areas of musical activity were rooted in Western European traditions. Thus, interethnic musical contacts carried out on the territory of Southern Ukraine and its cultural and economic centre – Odessa, contributed to the formation of a unique multi-dimensional culture of this region by the end of the 19th – beginning of the 20th century.

Keywords: Kherson, Nikolaev, Odessa, Western European musicians, professional music activities.

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Problem statement

Education in Ukraine is currently undergoing significant changes, and this is due to the search for new forms and methods that facilitate the alignment of Ukraine with the global educational process. Studying the history of the ethnic culture and the specifics of the formation and development of regions of the state becomes essential in the educational process as part of the universal culture.

The specific interest for scientific research resides between the second half of the 19th – early 20th century, the times of progressive changes and shifts in the public life of Ukraine, which could not but affect the development of musical culture as well. This period in Southern Ukraine is indicative of a gradual, increasingly intense professionalization of all spheres of musical life. This process is typical for musical pedagogy, solo, chamber, choral and orchestral performance, composing, musical and theoretical activities, musical and theatrical sphere, etc. General musical education acquires the status of an integral component of the universal culture formation starting from as early as the 19th century. This idea reflects in the educational content of all educational institutions, from the complex network of primary education and secondary schools to the higher-level institutions, where music is considered an essential element in the syllabus.

The issues of the development of music education in Southern Ukraine are considered in the researches of S. Bakhmatov, L. Bashirova, A. Gotsdiner, E. Dagilaiskaia, L. Dolgikh, Ya. Katsanov, A. Kovaleva, S. Mirosnichenko, A. Petrenko, A. Poliachok, R. Rozenberg, N. Smoliaga, O. Stanko, A. Toporov, E. Fishov, V. Shchepakina and others.

The cultural history of Southern Ukraine studied K. Shamaeva, A. Zinkevich, A. Koreniuk, L. Mazepa, M. Cherepanin, T. Starukh, M. Zagaikovich, L. Kiianovskaia, Z. Iuferova, R. Miulberg, L. Kaufman, M. Slabchenko, A. Zhelan and others.

The history of Ukrainian musical pedagogy is described in the works of A. Mikhailichenko, A. Kononova, V. Lapsiuk, V. Mironov and others.

The issues of the functioning of local branches of the Imperial Russian Musical Society (IRMS) and music classes – music schools in Ukraine are described in the publications of L. Bogdanova, N. Evchenko, L. Ershova, O. Zinkevich, O. Kononova, I. Kopot, V. Kravets, N. Kuvshinova, I. Riabtseva and others.

Despite a large number of scientific publications on the history of the musical culture of Southern Ukraine, the study of the main trends in the musical life of this region in the second half of the 19th – early 20th century has not lost its relevance and requires further investigations.

The purpose of the article is to highlight the main features of the musical culture of Southern Ukraine in the 2nd half of the 19th – early 20th century.

1. Introduction

The musical culture of Southern Ukraine during the 19th – in the early 20th century reflects the specific features of the regional development manifested through the activities of Western European musicians since as early as the middle – the end of the 18th century. The large centres of that period – Kherson, Nikolaev and Odessa – were under the cultural influence of both Western European and Russian (St. Petersburg and Moscow) cities. Step by step, the forward-thinking local aristocracy, arts patrons, officials and intellectuals realized the necessity to shape professional musical and cultural life in the region.

The Odessa Herald bulletin published starting from 1827 has reflected the main processes and trends in the formation and development of the provincial (by status) southern city of the Russian Empire, the epitome of crossroads of Western and Eastern cultures. Moreover, Odessa reflected the culture of the Slavs and many other nationalities and ethnic groups that inhabited the region or resided here in the second half of the 19th century (*Maliutina, 2018: 94*).

By the second half of the 19th century, professional music activities have already been a centuries-old tradition in Western European countries, such as modern Italy, France, the Czech Republic, Austria, Germany and others. There have been established and operated successfully

various music conservatories, numerous church-run and secular private music educational institutions. European people engaged actively in concerts, guest performances, theatrical and musical activities, and almost every cultural centre has been hometown to dozens of professional and amateur music associations. Meanwhile, the only two centres in the Russian Empire that could – to a certain degree – boast a similar level of an advanced musical and cultural life were the two capitals: St.Petersburg and – to a lesser extent – Moscow. Nevertheless, ever since the reign of Catherine the Great, the key positions in different musical areas in these two cities have been occupied mainly by foreigners and Ukrainians as well (those relocated by the Russian aristocracy or those who have willingly moved to the Russian metropolis from their homeland). They had been successfully incorporating Western European musical traditions into the Russian cultural background (*Shchepakina, 2017*).

In Southern Ukraine, during the 2nd half of the 19th – early 20th century, there was formed an authentic system of music talent development. It became possible due to holding musical classes in many institutions of general education (boarding schools, gymnasiums, secondary schools, privileged boarding school for noble young ladies), activities of national and specialized art societies along with associated music schools (classes), as well as specialized music institutions (music classes), music academies, conservatories etc. Another important thing was the opening of specialized private music educational institutions (musical courses and music schools). Most of the classes were held by representatives of Western European music schools.

2. Music life in Kherson

In this historical period, Kherson was a centre of a large province populated with 70.000 people. Nevertheless, the cultural life of the city was poor. The turning point was the arrival in Kherson of the famous musician and orchestral conductor Ya. Dyumin. Under his guidance, there was opened the Kherson branch of the IRMS with associated music classes that were launched on October 16, 1905. The teaching staff was distinct at a high professional level: there were graduates from the Moscow, St.Petersburg, Prague, Leipzig, Vienna, Brussels conservatories. In 1908, the music classes were reorganized into a music school, which distinctive feature was the preceptor class and the organization of preceptorship-teaching and bandmaster summer courses that trained conductors and facilitators of orchestras and choirs in the military, schools and rural areas. They also trained the singing teachers. In Kherson, there was also a private music school named after I. Kharlamov (*Zhelan, 2016: 28-29*).

3. Music culture in Nikolaev

The musical life of Nikolaev had its own specifics, as the city was the military-strategic centre of Southern Ukraine. Harbour choirs and military brass bands have functioned there since the very founding of the city. At the end of the 19th century, various public organizations emerged. They aimed at improving the cultural level of citizens. A significant event in the musical life of Nikolaev was the arrival of M. Rimsky-Korsakov in 1874 with an intent to reform the harbour choir and the orchestra. That year the Society of Choral Singing Lovers was established, and in 1877 the Nikolaev Club of Music Lovers opened its doors. Vigorous activity of the Club members resulted in establishing the Nikolaev branch of the IRMS in 1891 and a music school with music classes in 1900. Owing to the efforts of L. Shchedrin, a talented pianist and orchestral conductor, Nikolaev symphony orchestra came into existence. Also, a significant role in the development of musical education belonged to

private music schools of D. Kozakov, D. Popov, A. Fersteter and A. Gurovich (*Yakymenko & Zhelan, 2014:122-128*).

4. Odessa as a centre of cultural life in the region

In the late 60s – early 70s of the 19th century, Odessa came to the fore in several social and cultural indicators (*Maliutina, 2018:97*) turning into an economically prosperous centre of Southern Ukraine with a vibrant social and cultural life. It became a regional centre for music publishing, the manufacture of various musical instruments and musical trade. The active cultural life of the city was associated with the activities of foreign specialists, mainly Germans and Czechs. According to documents, by the end of the 19th century, Germans were the fourth largest ethnic group in the city after Little Russians (Ukrainians), Jews and Greeks (*Maliutina, 2018: 98*). The provincial socio-cultural environment, as noted by Nikolai Nesterov, often tends to a strong interrelation of an individual and society with local ethnocultural traditions, with the natural and geographical conditions in the region (*Nesterov, 2011*). The specific geographical location of Odessa and the multi-ethnicity of its population could not but impact the general cultural level of the citizens.

In terms of the intensity of concert and touring activities, the professional level of local musicians, the quality and quantity of educational institutions teaching music, Odessa in the 2nd half of the 19th – early 20th century was ahead of almost all other cities that were part of the Russian Empire at that time. And in some aspects – such as perfect performances of chamber ensembles, the only city orchestra among all the provincial cities of the Russian Empire and, almost a hundred years of Italian opera functioning in the city – even became unrivalled.

By 1870, even though the city was considered provincial, in terms of cultural level it was widely recognized as the fourth in the Russian Empire after Moscow, St. Petersburg and Warsaw. Its special cultural significance was repeatedly highlighted in newspaper articles of that time (*Maliutina, 2018:95*). It should be emphasized that back in 1830 in Odessa there was opened the second public library in Russia and the first one in its southern region. In 1866 the third (after Moscow and St. Petersburg) music school opened its doors in Odessa (*Maliutina, 2018:97*). The establishing in 1894 and active further functioning of the first and the only City Symphony Orchestra in the Russian Empire (*Findeizen, 1908*) became an essential indicator of the approach of Odessa at the end of the 19th century to musical and cultural standards of Western Europe. A specific feature of musical culture development in the city was the functioning of Italian opera house during almost the entire 19th century. The Italian opera shaped the musical tastes and preferences of several generations of Odessa citizens, with few interruptions starting from the 1810s until the outbreak of the First World War. The hall of the first city opera house accommodated 800 spectators with a total population of Odessa of 12.500 people. That is, the entire city population could theoretically visit this temple of art in as little as fifteen days (*Shchepakina, 2017:34-35*).

Owing to a famous Ukrainian pianist and composer P. Sokalsky, the Society of Music Lovers was established in Odessa in 1864 and launched music classes thereupon. In 1888 an outstanding Russian pianist and orchestral conductor D. Klimov has been invited to the post of director of these classes. The opening of music classes and a music school under the auspices of the Society of Fine Arts has played a large part in improving the level of musical education in the city (*Dahilaiska, 1994:98*). In 1884 the recently opened Odessa branch of the IRMS launched its own music classes, which in 1897 got reorganized into a music school. Most of the school teachers were graduates of the St. Petersburg, German and Austrian conservatories.

A similar situation was in numerous Odessa gymnasiums and academies, public and private educational institutions (mostly those intended for women), the privileged boarding school for noble young ladies. Due to the lack of the required number of domestic specialists, the percentage of foreign music teachers was quite high.

In addition to the music school, music education was also provided by private educational institutions (in 1900, there became available courses held by A. Feldman, P. Stolyarsky and others). The opening of the Odessa Conservatory on September 8, 1913, has become a milestone of great importance in the musical life of Southern Ukraine (*Shchepakina, 2017: 30-31*).

An essential factor in the musical culture development was the fact that Odessa in the middle – the 2nd half of the 19th century more often than other Ukrainian cities became included in the touring route of the vast majority of outstanding Western European and Russian musicians. Starting from the end of the 19th century, performances of garden orchestras became a distinctive phenomenon of cultural leisure in Odessa almost every summer. In addition to the regular concerts of light and popular music, the citizens enjoyed symphonic performances featuring the works of musical classics, romantics, contemporary Western European, Russian and local composers.

5. Conclusions

Thus, after having analyzed the main musical and cultural processes that took place at the end of the 19th – beginning of the 20th century in Southern Ukraine, it should be noted that a distinctive feature of this region was the vigorous activity of Western European musicians, which began in the 1860s and manifested itself in the following:

- face-to-face contacts and collaboration of musicians (ensembles, orchestras, choirs etc.);
- the training system in many general educational institutions, the activities of societies with associated music schools (classes), as well as specialized and private music institutions, music schools, conservatories;
- professional musical activities: musical pedagogy, solo, ensemble, choral, orchestral, opera performances, etc.;
- activities of folk musicians (professionals and amateurs);
- specifics of concerts: amateur, charitable, spiritual, academic, orchestral, garden (summer) etc.;
- concert and musical-pedagogical repertoire (*Shchepakina, 2017:38-39*).

All of the above contributed to the fact that musicians of Southern Ukraine appreciated, adopted and creatively assimilated at the local background the advanced Western European achievements in almost every area of the musical and cultural life of that epoch. It testified to the high general cultural level of the society of this region, grown upon on the most prominent musical traditions of Western Europe.

The diversity of the ethnocultural development of Southern Ukraine and the specific features of the musical life in this region spark the profound interest of researchers and are worth further studying.

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