

Vocal Education in Kazan: From Amateur Music Playing to Professional Training

Educación vocal en Kazán: de la reproducción de música amateur a la formación profesional

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Received 09-08-20 Revised 10-10-20

Accepted 20-12-21 On line 03-02-21

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Citation:

Martynova Yulia Aleksandrovna, Martynov Dmitry Yevgenyevich, Sukhova Alina Mikhailovna, Nurgalieva Leila Aivazovna. (2021). Vocal Education in Kazan: From Amateur Music Playing to Professional Training. *Propósitos y Representaciones*, 9(SPE2), e1075. <http://dx.doi.org/10.20511/pyr2021.v9nSPE2.1075>

Abstract

The article is devoted to vocal education in Kazan as part of a general cultural process. Kazan as “a gathering place of two worlds – the Western and the Eastern”, was the leading music and cultural center. This city was simultaneously one of the largest provincial centers of Russian culture, and Muslim Tatar’s. During the XIX century in Kazan not only amateur music-making was actively developed but also were created music-public associations and private music teachers became widespread. The concert and performance in Kazan inevitably went through single phases and stages of development common to the whole country. Over time, amateur performance gives way to professional performance. The article is used a set of humanitarian and historical methods. The materials may be interesting for researchers of music education in Russia, as well as Russian provincial culture.

Key words: History, Cultural studies, Vocal education, Russian Empire, Kazan, Rudolf Gummert, Ethno-Confessional Relations.

Resumen

El artículo está dedicado a la educación vocal en Kazán como parte de un proceso cultural general. Kazán, como "un lugar de encuentro de dos mundos, el occidental y el oriental", era el principal centro musical y cultural. Esta ciudad fue simultáneamente uno de los centros provinciales más grandes de la cultura rusa y de los tártaros musulmanes. Durante el siglo XIX en Kazán no solo se desarrolló activamente la creación de música amateur, sino que también se crearon asociaciones público-musicales y se generalizaron los profesores de música privados. El concierto y la actuación en Kazán pasaron inevitablemente por fases únicas y etapas de desarrollo comunes a todo el país. Con el tiempo, el desempeño amateur da paso al desempeño profesional. El artículo utiliza un conjunto de métodos humanitarios e históricos. Los materiales pueden ser interesantes para los investigadores de la educación musical en Rusia, así como para la cultura provincial rusa.

Palabras clave: Historia, Estudios culturales, Educación vocal, Imperio ruso, Kazán, Rudolf Gummert, Relaciones etnoconfesionales.

Introduction

The current situation in historical science in the field of historical and cultural research is characterized not only by intensive analytical work, but also by the process of fulfilling the “white” or “black spots” of history and a deeper rethinking of the past experience. Without this knowledge it is difficult to analyze the sociocultural phenomena, the most complex phenomena and processes that arise in the era of social transformation (Shadrina, 2016).

The history of music education in this context plays a special role: musical art is basically internationally and at the same time, multicultural. Teaching vocal skills is the process of transferring the achievements, experience and skills of previous generations of music teachers who have created them for decades and sometimes centuries. In the context of a revolutionary reconstruction of the education system, its approximation to Western standards, the experience of the oldest educational institutions and their founders will save future generations from the mistakes of the recent past, and also put into practice that domestic positive experience that has been forgotten for several reasons. This is closely connected with the problems of historical memory, its preservation and transmission.

An analysis of the history of the development of vocal education in Russia allows us to conclude that breakthroughs in this area did not occur only in the capital. In regions where large centers of musical culture were concentrated, the processes of creative search, ascent to "heights", went in parallel with the capital. Kazan as “a gathering place of two worlds - the western and the eastern”, remained the leading musical and cultural center throughout the entire study period. This city was simultaneously one of the largest provincial centers of Russian culture, and Muslim Tatar’s. The attention of researchers to domestic roots (including Kazan) of culture is determined

by the challenges of the era of globalization, threatening to bring the person to the "disastrous lack of order" (M. Heidegger). A successful response to this threat will depend on the degree of "arming" of the historical experience of the creation of culture, the revival of due respect for cultural diversity and identity .

Methods

The study is based on general scientific principles:

- historicism, which, within the framework of a systematic approach, allows to use the source study, chronological and musicological research methods;
- systematic, allowing to consider the phenomenon of a single musical and educational space, to complete the elements of the musical and pedagogical system in the process of its reconstruction with a lack of historical data.

Research methods: identification, collection and decoding of archival documents; theoretical synthesis of research results. Also in the work was used the critical method, the theoretical analysis of archival sources and pedagogical ideas and approaches; historical genetic and biographical methods. The latter should be mentioned in more detail: a historical biography is a historical study presented through a historical person; this person is not interesting in itself, but depending on the status and position in the socio-cultural environment of the relevant era.

Results

Interest in professional singing in Kazan arose regardless of the emergence of special music schools. The origins of vocal education in Kazan date back to the 18th century. For example, in the Kazan Slavic-Latin School at the Fedorovsky Monastery, opened in 1722 and transformed into a seminary in 1732, they were taught both church and secular singing, as well as playing musical instruments. In the same school the first public performances took place. In 1804, Kazan University was founded on the basis of the First Kazan Male Gymnasium. They were in conjunction with until 1814. Since its foundation until 1863 at the University of Regular Lessons held "pleasant arts", such as music, dancing, drawing and painting. These six decades (from 1804 to 1863) of the existence of the university music class were an important stage in the development of not only music education in the region, but also concert life, important for any large city. Due to the music classes, the regular audience grew. They were good at music, had their passion and maintained a strong interest in the art of music. Kazan concert life of the first half of XIX century., as well as Russia as a whole, distinguished by a close relationship of professional and amateur performance, moreover during this period amateur concerting dominated (Karpova, 1986). At the end of the XIX century a lot of private music teachers appeared in Kazan. The trend of the time were private music classes and schools. The vocal classes of K.I. Grinyasky and S. Gilyov, as well as private singing classes of the St. Petersburg Conservatory graduate M. L. Genzhian, Yu. J. Zakrzhevsky, F. A. Valiera, A. P. Ukhtomskaya-Baronelli, M. I. Dolina, E. G. Tigerstedt. We should also mention L.A. Fullon - a graduate of the St. Petersburg Conservatory, a student of Nissen-Saloman.

At the origins of vocal education in Kazan was K.I. Grinyaski. At the end of the Milan Conservatory in the class of Lamperti and Bon, she was a prima donna in the Italian opera troupe of Kazan entrepreneur N.N. Dmitriev. As a part of troupe K.I. Grinyaski arrived in Kazan in 1865. She sang with great success the leading parts of the soprano repertoire in operas by Rossini, Bellini, G. Verdi. Pedagogical activity of K.I. The Greenaski lasted for more than forty years (*The Kazan Telegraph newspaper*, March 31, 1902).

Many students followed in K.I. Grinyaski's footsteps, for example, S.Z. Onikhimovskaya-Borzhimovskaya. After graduating from the Warsaw Conservatory in the specialty of solo singing, S. Z. Onikhimovskaya-Borzhimovskaya returned to Kazan. She sang in the Kazan Opera and performed in concerts. After that for many years she was engaged in teaching work. A great contribution to vocal education in Kazan in the last quarter of the XIX century was made by singer and teacher Sergei Vasilyevich Gilev (1854 - 1933), who had gone through vocal school with the

masters of the Moscow Conservatory I. Miller and J. Galvani. S.V. Gilev became famous in his youth as a performer of the part of Eugene Onegin in the first production of the opera of the same name by P.I. Tchaikovsky on the stage of the Maly Theater under the direction of N. G. Rubinstein (1879). In 1879, Gilev opened singing classes in Yekaterinburg and organized there the Singing Chapel. In subsequent years, S. V. Gilev successfully toured in Kazan as part of the opera enterprise M. P. Medvedev together with the Yekaterinburg choral choir organized by him. Since 1884 he decides to cast in his lot with Kazan. conducts a variety of teaching and musical education activities. He led a variety of teaching and musical education activities. The gathered experience required generalization, so he created methodical work. The vocal classes opened by him in the fall of 1884 were very popular. The class program was extensive: in addition to solo singing, it contained such subjects as the elementary theory of music, solfeggio, playing the piano, and choral singing (Kazan provincial Gazette. - 1884. - July 10). We have restored the list of students who attended the vocal classes of S. V. Gilev in 1889. They were V.S. Ermolaeva, M.P. Kohl, A.K. Klevezal, V.V. Monaseina, E.A. Platovskaya, V.I. Sergeeva, A.P. Khotskevich, G.A. Sheets, G.Yu. Rotberg, V.N. Chirikov, A.V. Shvedenberg (*Volzhsky Vestnik*. 1889, № 74). The results of the ten-year teaching and educational activities of S. V. Gilev were taken for granted in Kazan. His work as a teacher was of great importance for the development of vocal culture and pedagogy in the Volga region. In the 1890s – 1900s Yu.F. Zakrzhevsk acquires the greatest authority in the field of vocal pedagogy. In 1970 - 80s he sang brilliantly opera parts on the stage of the Kazan Opera Theater, in other cities of Russia and on the imperial stage. His art was highly appreciated by F.I. Shalyapin. Having completed his stage activity, Yu.F. Zakrzhevsky from 1898 devoted himself to vocal pedagogy (*Kazan Telegraph*. 1902. May 18).

Yu.F. Zakrzhevsky's student E.G. Shcherbakov-Kostina in 1909, received permission to open training courses for opera chorists in Kazan. As noted in his dissertation research E.K. Karpov, "unfortunately, nothing is known about the fate of this very valuable undertaking" (Karpova, 1986). The singing courses of M.L. Gendzhian in 1890s – 1900s were very popular. Since 1902, its graduates have performed on the stage of the City Theater.

It is worth noting the school of singing L.N. Lutsenko. Her student E.G. Kovelkova, who possessed a rare timbre of contralto, sang in the Kazan Opera House. She toured in Russia. Subsequently, E.G. Kovelkova improved her skills in Moscow with the famous Italian singer L. Giraldoni. In Soviet times, E.G. Kovelkova conducted an enormous pedagogical work at the Kazan Musical College and the Kazan State Conservatory. She brought up a whole galaxy of outstanding singers: M. Rakhmankulov, G. Kaybitskaya, Z. Bairasheva, K. Militsina, U. Almeyev, and others (Marabayeva, 2011). Also among the students of the L.N. Lyutsenko's school can be mentioned singer Kassilov, who performed on the professional stage in Moscow.

Thus, the development of private vocal pedagogy has contributed to the interest in professional vocal performance in Kazan. Amateur opera performances, organized by students teachers enriched the musical life of the city. The amateur scene helped to identify and educate young talents. It is not surprising that quite a few solo performers and choir artists continued their journey on the professional stage.

It should be noted that private music schools in Kazan were both free and paid. They were organized by outstanding musicians and teachers of that time: L. K. Novitsky, V. N. Paskhalov, and A. A. Orlov-Sokolovsky. Two schools were focused on the initial stage of music education - L. K. Novitsky and A. A. Orlova-Sokolovsky. In the school of L. K. Novitsky, was popular the vocal class of K. P. Sokolov (Salitova, 2014).

In the "Free Music School" opened by V.N. Paskhalov in Kazan in 1882, lessons were taught by Paskhalov himself. He became famous not only as a chamber singer, but also as a pianist. Among Paskhalov's pupils in the class of solo singing, we can mention E.F. Petropavlovskaya, E.N. Tille, A.I. Pechenkin, who successfully performed concerts in Kazan.

Alexander Alexandrovich Orlov-Sokolovsky (1855-1892) tried to carry out the synthesis of the school with the opera theater in 1886. A graduate of the Moscow Conservatory, composer,

conductor and teacher Alexander Alexandrovich Orlov-Sokolovsky since 1886 led a versatile creative activity in Kazan, primarily as the conductor of the opera in the enterprise Medvedev (Randel, 1996). In 1886 in Kazan, they opened the "First Public Music School". The famous baritone soloist N.V. Unkovsky was invited as the main teacher of solo singing. Director N. Bogolyubov noted that N.V. Unkovsky "was one of the few singers who in the opera claimed the art of the dramatic scene" (Bogolyubov, 1967). The vocal classes were also conducted by a graduate of the Warsaw Conservatory, S. E. Onikhimovskaya-Borzhimovskaya, and the actress of the Kazan Opera, E.S. Sonky.

The forthcoming of special music schools in Kazan dates back to the end of the XIX century. Rudolf Avgustovich Gummert, the largest teacher, musical and public figure, is rightfully considered the founder of professional music education in the Kazan region. In 1891 R. Gummert opened his own music school and 1898 he opened "Children's Music Garden". In the class of solo singing taught E.P. Tinkova graduate of the St. Petersburg Conservatory, from 1898 to 1899 taught Yu.F. Zakrzhevsky, from 1901 also E.A. Smagina. She was a graduate of the Moscow Philharmonic School.

In 1891 P.I. Jurgens began his work in the school of R.A. Gummert. In 1894, after leaving the school of R.A. Gummert, P.I. Yurgens found his own school and invited L.N. Lutsenko as a teacher of solo singing. P.I. Yurgens' school could not stand the competition with the school of R.A. Gummert and closed, having existed for only one year.

In 1904, Gummert's school was waiting for a transformation: it turned into a music school at the Imperial Russian Musical Society. They continued the tradition of forming a strong teaching staff, and graduates of the Moscow Conservatories increased the number of teachers. The training years took to nine years. An innovation was the discovery of new classes, such as the class of opera and dramatic art (1906), the class of the orchestral game. Still great attention was paid to the solo singing department.

The class of solo singing was taught by E. A. Smagina, M. I. Mikhailov, S. A. Gepner, F. A. Oshustovich. The work of M. I. Mikhailov, a former soloist of the Mariinsky Theater, who taught at the music school from 1904 to 1910, deserves special attention. According to the memoirs of contemporaries, his performances were very popular; the public called him "Russian Mazini". In addition to individual lessons with singers, M. I. Mikhailov also led the opera class. However, he did not work for long, and after him a famous singer in the province began his work at the school. At one time he performed at the Moscow private opera by F.A. Oshustovich. For some time the future People's Artist of the USSR, the soloist of the Bolshoi Theater, M.I. Mikhailov learned the ropes for a while.

The existence of a music school in Kazan was a decisive factor in the development of vocal education in the Volga region. Teacher vocalists who worked in the school, created their own artistic traditions. The working methods of such teachers as F.A. Oshustovich, S.A. Hepner received wide development in Soviet times. Among the graduates of the school should be noted O.V. Zambelli-Molotkova, who fruitfully worked during the Soviet era at the Eastern Music College and the Eastern Conservatory.

Discussions

An array of studies on musical culture, the formation and development of vocal education in Kazan, can be classified into several positions. From a chronological point of view, in the pre-revolutionary period there were only reviews, commemorative books and guidebooks, from which a modern researcher can judge the forms of development of the cultural life of Kazan and the province. In Soviet times, studies directly devoted to music education in Kazan began to appear in the 1970s. The school of Kazan musical study of local lore was laid by G.M. Cantor, his articles have been published since the 1970s.

In the post-Soviet period, the number of studies has increased. In 1993 E.K. Karpova published an article on the development of the Kazan Music School in 1904-1917. In collaboration with G.M. Kantor E.K. Karpova published an article about music education in Kazan in the XIX century. In the works of F.Sh. Salitova is given a complete essay on the functioning of the Kazan musical school in the pre-revolutionary period (Salitova, 2014).

The entire array of studies created in the Soviet and post-Soviet periods is clearly divided into three streams according to the methodology used by their authors: works of a purely historical nature, musicological and musical pedagogical.

Several dissertation studies of followers of the Kazan school of local history were devoted to this (or related) problem. One of the first was the study of E.K. Karpova for the degree of candidate of art history, defended in 1986 (Karpova, 1986) The first chapter was characterized by a concert-performing practice in educational institutions, musical societies of Kazan from the second half of the XVIII to 1917. In the second chapter were described the functioning of music schools and the Music School of the Imperial Russian Musical Society during the same chronological period.

In 2002, in the Kazan State Conservatory E.V. Porfireva defended dissertation dedicated to music education in Kazan at the turn of the XIX – XX centuries. The third chapter dealt with the organization of academic music education, and was characterized by the activity of R.A. Gummert and the music school of the Kazan branch of the IRME until 1917. Currently there are no historical studies devoted to the analysis of the development of vocal education in Kazan in the period of the 18th – 19th centuries.

Summary

In the 1880s – 1890s Opera theater artists took an active part in the concert life. They performed in front of young students, in numerous charity concerts. Kazan demonstrated good taste, because their favorites were known not only in the province, but also in the capital, Yu.F. Zakrzhevsky, A.N. Kruglov. Concerts of chamber vocal music were performed by such singers as S.E. Onikhimovskaya-Borzhimovskaya, K.I. Grinyaski. At the end of the 19th century such talented singers as D. A. Usatov, N.V. Unkovsky, A.P. Ukhtomskaya-Baronelli, E.G. Kovelkova found their place on the Kazan stage. At various times in the Kazan Theater worked not only the largest conductor V.I. Souk but also such prominent musicians as I.O. Palitsyn, Ya.A. Pozen. The growth of the performing culture of musicians in the region mostly depended on touring. Famous singers as E.A. Lavrovskaya, A. Fostrem, A.V. Sekar-Rozhansky, F.I. Shalyapin came to Kazan on tour. Already having acquired world fame, Shalyapin for the first time came to Kazan with concerts in 1897, along with singers V.A. Eberle and A.V. Sekar-Rozhansky. Concerts with his participation, held on March 15 and 17 at the City Theater, created a furor (Russian Musical Gazette. - 1897. - March - May. - St. 834 - 836).

September 15, 1909 in the hall of the Noble Assembly held the second concert of F.I. Shalyapin. The concert was attended by singers L.V. Sobinov, N.N. Figner, A.V. Nezhdanova, D.A. Smirnov. Famous singer M.A. Olenina d'Algeym. performed the works of Russian vocal classics. In 1906 in Kazan sang A.G. Zherebtsova-Andreeva, who performed the works of such Western European and Russian composers as M. Reger, G. Wolf, R. Strauss, Glazunova, S.V. Rachmaninov, Arensky. Concerts of prominent singers introduced the public with the latest works of world-class composers. All this significantly influenced the development of Kazan vocal performing culture.

Conclusions

In the 19th century Kazan's educational institutions were embodied various forms of musical activity. Children of all ages and adults, wealthy or poor, had an opportunity to study there (in paid music schools for especially gifted students, instruction was preferential or free). In the music schools of L. K. Novitsky and A. A. Orlov-Sokolovsky, invaluable experience of pedagogical and

methodical work was accumulated: admission tests were introduced and worked out; the structure of learning was settled; the programs and curricula of metropolitan conservatories were modified and adapted for local needs, which all music schools in Russia of that time were inevitably oriented on; there was a practice of public speaking.

The influx of graduates of the Moscow conservatories in Kazan played a positive role (Faizrakhmanova & Kovrikova, 2017; Khurmatullina, 2018; Salitova, 2014; Shadrina, 2016). An important mission of conservatories was the systematic provision of qualified personnel formed in the second half of the XIX - early XX in the system of Russian musical education in the provinces. During this period, graduates of metropolitan conservatories conducted diverse educational and creative activities in a number of provinces, created music classes, courses, schools.

Acknowledgements

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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