

## FEATURES OF MUSICAL ENLIGHTENMENT ACTIVITY IN RUSSIA IN THE 30-IES OF XX CENTURY

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### ABSTRACT

The 30-ies of XX century are the time of a fundamental turning point, which has reflected the complex and contradictory processes in the Russia's history during the Soviet period. In development of the musical enlightenment, dissemination of knowledge about music to a wider audience, this period was crucial. The study used theoretical methods: analysis of art and pedagogical literature, regulatory documents, education programs and teaching aids on music education; generalization of historical data on the musical and educational institutions' activities; systematization of the musical ensembles' repertoire. In the period under study a cultural development policy was enforced, flourishing of amateur performance and festival movement was celebrated, strategy for development of national cultures was defined, network of musical educational institutions was expanded, and professional creative teams were developed. Various forms of musical enlightenment covering wider population were used: organized processions, musical and literary lectures, national art decades, amateur arts festivals, radio broadcasts and others. Significant achievements were made in the development of music in the autonomous republics and regional centers of the Volga Region: first musical ensembles were created, music schools were organized, collections of folk songs were recorded. The system of national general and special music education was established; music lesson as a mandatory one was introduced in the program of general education schools.

**Keywords:** *musical enlightenment, national musical culture, musical enlightenment organizations, musical ensembles, forms of musical enlightenment activity.*

### INTRODUCTION

Musical enlightenment represents an activity that promotes the dissemination of knowledge about music to a wider audience, acquaintance with the best samples of world music art, development of artistic needs. The 30-ies of XX century marked the most important stage in the Russia's musical enlightenment development.

### METHOD

The study used theoretical methods: analysis of art and pedagogical literature, regulatory documents, education programs and teaching aids on music education; generalization of historical data on the musical and educational institutions' activities; systematization of the musical ensembles' repertoire.

### RESULTS

The 30-ies of XX century are the time of a fundamental turning point, which has reflected the complex and contradictory processes in the Russia's history during the Soviet period. On one hand, the citizens' musical enlightenment gained an unprecedented scale, and citizens were familiarized with musical art within the state policy. On the other hand, formation of the administrative-command management system resulted in strengthened control over the development of the society's spiritual life, there was a trend towards unification of artistic activity, the art was seen as a means of communist enlightenment and education of the masses.

Directive management of artistic activities in the musical culture caused a number of negative trends, which were expressed in prosecution of some composers, artists and educators in the formalism, intervention in theatrical repertoire policy, restrictions on concert tours of foreign artists and performance of a number of works by Russian composers (including S.Prokofiev and D.Shostakovich's works).

Despite the obvious progress in development of the national and regional musical cultures, the scientists have observed an artificial "boost", hastiness of a natural process in development of national operas, leveling of national characteristics, genres of oral tradition.

Some reforms in general music education system did not have a positive result, which subsequently led to the gap between high-level professional musical achievements and low musical culture of the general population.

## **DISCUSSION**

In 1932, following the Central Committee Resolution of the Russian Communist Party of Bolsheviks, the Union of Soviet Composers was created instead of the many literary and artistic associations. According to regulatory documents, the main tasks of the organization were: consolidation of artists of the Soviet musical culture; development of traditions of the world, national classical and folk music; assertion of the socialist realism principles in the Soviet musical art, development of national cultures; improvement of living and working conditions of the Composers Union members, copyright protection and others.

In the 30-ies, various professional ensembles were established in the Union of Soviet Socialist Republics (USSR): USSR State Symphony Orchestra, State Choir Chapel, State Orchestra of Folk Instruments, State Brass Band, State Jazz Orchestra. These artistic associations not only spread the musical culture among the population, but also represented the domestic art in the world. In particular, the Red Banner Song and Dance Ensemble of the Soviet Army was awarded with the Grand Gold Medal at the World Exhibition in Paris in 1937.

One of the means of raising the country's international prestige and spreading the domestic musical compositions were all-union competitions conducted in the USSR: the first All-Union competition of performing musicians (1933); All-Union competitions of violinists and cellists (1937), pianists (1938), conductors (1938).

Along with the professional, the amateur art developed. By the end of the 30-ies, there were about 95,000 amateur groups in the country, which included more than two million people [Tarakanova, 2005].

The folk performance has got a big boost to its development: All-Union festival of performers on folk instruments (1939) has been held for the first time, departments of folk instruments have been opened at the major higher music education institutions, studio of folk instruments has been created on the initiative of the ethnographer, domrist G. Lyubimov.

The studied period marks an important stage in the development of playing bayan and accordion. The concert activity of I.Malanin, soloist of the Novosibirsk Philharmonia, P.Gvozdev, graduate of the Kazan Music College, Saratov Trio Bach, Krasnoyarsk Quartet Onegin, accordionists of the State Symphony Orchestra conducted by L.Banovich [Tarakanova, 2005] contributes to the global reach of the instruments.

Festival movement of the amateur musical arts, which included decades, contests, competitions and shows, reached its full flowering. The Voronezh Amateur Arts Festival evidenced high cultural growth of the population. Folk song ensembles of the collective farm (kolkhoz) "January Breakthrough" of Chigolskiy District and collective farm "Morning Dawn" of Vorontsovskiy District, folk instruments ensemble and "Grain Grower" (Khleborob) collective farm chorus of Mikhailovskiy District, chorus of old folk songs of the collective farm "Free May" of Gremyachenskiy District and others showed a high-level performing art [Kuzmina, 2008].

Having brought together nationalities with different cultural heritage, the Soviet state sought to establish itself as a national cultural equality phenomenon. In the national republics, the musical art had different levels of development. In some of them there were schools of composers (Armenia, Azerbaijan, Georgia, Ukraine), while oral traditions of professional creativity dominated in the republics of Central Asia and in a number of peoples of the Volga and Ural regions [Nikitina, 1991].

Two primary tasks were set in the sphere of the national musical culture: studying folklore heritage and building a foundation for development of national schools of composers. The leading role of Russian culture should be noted in formation and development of national musical cultures. Thus, the first national musical theatre stage works were created under the stimulus of Russian composers. Among them, the opera "The Golden Girl" (Kyrgyz SSR), "Gulsara", "Leyli and Majnun", "Buran" (Uzbek SSR), "Natalka Poltavka" (Ukrainian SSR), the ballets "Aichurek", "Anar" (Kyrgyz SSR), "Happiness" (Armenian SSR) and others. [Rumyantsev, 1996].

Since 1936, a form of artistic experience exchange between the national republics were the national art decades. These activities were aimed at strengthening cultural relations, possibility to show certain national art achievements in various parts of the Soviet Union, introducing the best national art works in the musical theatrical scene and concert repertoire. The decades involved cultural figures, composers, music ensembles, avocational musicians; exhibitions and creative meetings were held with the workers in factories, collective farms, in the Soviet Army military units.

Significant achievements were made in the development of music in the autonomous republics and regional centers of the Volga Region: first musical ensembles were created, music schools were organized, and collections of folk songs were recorded.

The Tatar ASSR music established itself as a leading among the national music cultures of the autonomous republics of the RSFSR. By 1930, many regional centers had public music schools, and an educational institution for training of professional musicians - Eastern Music College with its own musical ensembles (Symphony Orchestra conducted by A. Litvinov, Russian Chorus conducted by I. Morev, Tatar Chorus conducted by S. Gabyashi) - has been established in Kazan. The educational institution prepared artists and instructors for the cultural work among the masses. In 1934-1938, the Tatar Opera Studio functioned at the Moscow Conservatory to prepare national cadres. Studying there resulted in the operas "Goldilocks", "Freedom" and "The Fugitive" by N. Zhiganov, "Galiyabanu" by M. Muzafarov, ballet "Shurale" by F. Yarullin [A. Valiakhmetova, L. Kamalova, E. Dyganova, 2015].

Opening of the Institute of National Culture (1932), Opera and Ballet Theatre (1938) and Philharmonia (1939) was an important stimulus for development of the national musical culture in the Bashkir

Autonomous Soviet Socialist Republic. The composers G. Almukhametov, S. Gabyashi, H. Ibragimov, A. Klyucharev, K. Rakhimov, I. Saltykov and others made a significant contribution to the study of folklore and music of the people living in the republic. The Bashkir State Opera and Ballet Theatre's repertoire included, together with the masterpieces of Russian and foreign classics, the first Bashkir opera "Mergen" by A. Eichenwald. The masterly performance of national cadres, among them - B. Valeeva, Sh. Valiakhmetova, H. Galimov, Z. Ilbaeva, G. Khabibullin and others – was growing [Yamalova, Almaeva, 2007].

Creative activity of the first national composers V. Vorobyev, S. Maksimov, F. Pavlov was an important factor in the dissemination of the Chuvash ASSR musical art. The Chuvash folk songs adapted by them were included in the music school choral program, and author's compositions – in the repertoire of instrumental ensembles. The Head Teacher of the Cheboksary Music School S. Maksimov initiated weekly lessons with concerts, known as "intermediate lessons"; he mobilized teachers in search of talented Chuvash children from villages; published song collections for the Chuvash school pupils and a "Musical literacy tutorial" in Chuvash [Vakku, 2008].

The Choral Chapel founded in 1933 by the composer A. Iskandarov facilitated the Mari ASSR national art development. The team demonstrated achievements of the Mari musical culture, performed at the Russian Choir Games and a concert dedicated to the 15th anniversary of the Mari autonomy in Moscow, it also made phonograph records of Mari choral songs, I. Palantay's adapted versions of folk songs for voice, violin and piano [Tsykina, 2013].

The leading musical centers of the Volga Region during the studied period were the city of Gorkiy (Nizhniy Novgorod) and Kuibyshev (Samara). The Musical College was of great importance in the Gorkiy city's musical life. Since 1931, the classical music masterpieces have been regularly broadcasted on the radio; they have been performed by the College teachers: violinists S. Afanasyev and P. Milenin, pianists F. Fondaminskaya and G. Shprits, cellist N. Glasson, singers P. Kemenev and N. Urvilov. The concert organization Operkonans (opera and concert ensemble) led by N. Sokolova-Mshanskaya paved the way for opening of the Opera and Ballet Theatre (1935) and Philharmonia (1937) in the city. The Music College, Middle Volga Regional Opera (1931), People's Pushkin House functioned in Kuibyshev. The chamber orchestra music playing in the theatrical foyers of the city created the basis for opening of the Kuibyshev Philharmonia with its own symphony orchestra. Student brigades, public and demonstration concerts with programs were also the case.

This period was characterized by appearance of new forms of citizens' musical enlightenment - musical and literary lectures; onsite concerts for workers, military personnel and students; organized processions of people columns at demonstrations. The obligatory participant of such ceremonies and musical performances were brass orchestras, which have made a significant contribution to promotion of serious creative work. The brass orchestras' performances in gardens and parks during entertainment evenings carried a theatrical element, and they added grandeur and stateliness to such events.

The musical propaganda should be credited to the musicologists A. Alshvang, B. Asafyev, V. Vasina-Grossman, L. Mazel, V. Muzalevskiy, I. Sollertinskiy, A. Solovtsov and others.

In changing the musical thinking of millions of people, radio and cinema were of paramount importance. The radio regularly broadcasted musical enlightenment programs "In working midday", "On the listeners' request", "Musicians smile", "Theater at the microphone", but their content was fragmented, there was no systematization by the period, country or national schools.

In the 30-ies, the following cinema music hits were created: "Trilogy about Maxim" by D. Shostakovich, "The Storm" by V. Shcherbachev, "Lieutenant Kijé" and "Alexander Nevskiy" by S. Prokofiev, as well as musical comedies "Jolly Fellows" and "Circus" by I. Dunayevskiy.

The children's musical enlightenment gained breadth. Children's sections were arranged in the Composers Union, and interest increased in composing children's music. At the initiative of N. Gilyarevskaya, the City's Competition for Musically Gifted Children was organized in Vladimir. In 1930, the First Pupils' Music Conference was held in Moscow, and it was attended by more than 500 children.

By the end of 30-ies, a special national music education system developed; it assumed a successive link of the primary, secondary and higher levels. Doctor of Pedagogical Science A. Arakelova argues that "in the country, a comprehensively grounded and integrated system of music education has been established, which successful functioning was capable of providing progressive development of the national musical art and culture, as well as raising the necessary social layer of competent music lovers – those who listen to music and play musical instruments - for many years to come" [Arakelova, 2012].

In 1933, the People's Commissariat approved the Regulation on the Seven-Year Children's Music School; the main purpose of this stage of music education was seen in preparation of pupils to training in a musical college. The state program on preparation of pedagogical staff for massive music education has led to introduction of a variety of instructor pedagogical disciplines in the conservatory curricula. In addition, at the initiative of pianist A. Goldenweiser, at the Moscow Conservatory the Central Music School was created in 1935, in which the future outstanding musicians studied - I. Bezrodny, T. Nikolaeva, G. Rozhdestvenskiy, M. Rostropovich, R. Tamarkina and others.

## **SUMMARY**

The Resolution On Primary and Secondary Schools (1931) caused important reforms in the general music education. Music lesson as a mandatory was introduced in the general education school's curriculum; a music lesson included diverse activities - singing, rudiments of music, listening to music. Along with the basic form of musical education – a music lesson, various kinds of extracurricular activities were widespread, among which the musical enlightenment activities had a special place.

## **CONCLUSION**

Thus, the study of musical education, education, activities of music ensembles and academic institutions revealed the following features of the national musical enlightenment activities in the 30-ies of XX century: establishment of the USSR Composers Union competent for the citizens' musical education; enforcement of a cultural development policy; development of professional creative teams; flowering of amateur arts; formation of national musical cultures. Various forms of musical enlightenment covering wider population were used: organized processions, musical and literary lectures, national art decades, amateur arts festivals, radio broadcasts and others.

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