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The Academic Activities of the Gnesins' State Musical-Pedagogical Institute During the First Ten Years of its Work*

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Abstract. On the basis of the documents preserved at the Russian State Archive for Literature and Art, the author of the article illuminates the historical context of the inauguration in 1944 of a musical institution of higher education of a scholarly-methodological profile, and also provides her evaluation of the first decade of its functioning. As a characteristic feature, the absence of a strongly pronounced "formative period" is noted, since the activities of the Gnesins' State Musical-Pedagogical Institute relied on the half-a-century old experience of the functioning of the other educational institutions founded by the Gnesins'. The article examines questions of the active development of the music theory education of a three-level system (from the school to the college, and then to the higher educational institution), of the formation of the genres of musicological literature, the collaboration of the faculty of the new musical education with the Moscow Conservatory, etc. The author of the article emphasizes that the constructive scholarly-methodological work under the guidance of Elena Fabianovna Gnesina was of an expedient character. During the course of a decade the tutorial-methodological basis of the professional musical education of the whole country was formed. During the course of a short period of time, the activities of the institute acquired a national scale, thereby, the Gnesins' State Musical-Pedagogical Institutes became an outstanding project of time.

Keywords: Gnesins' State Musical-Pedagogical Institute, musical education in the Soviet Union, Elena Fabianovna Gnesina, musicological research, professional musical education

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Научная статья

Научная деятельность Государственного музыкально-педагогического института имени Гнесиных в первое десятилетие его работы**

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Аннотация. На основе документов, хранящихся в Российском государственном архиве литературы и искусства, автор статьи освещает исторический контекст открытия в 1944 году музыкального вуза научно-методического профиля, а также даёт оценку первому десятилетию его работы. Как характерная особенность отмечается отсутствие ярко выраженного «периода становления», поскольку деятельность Государственного музыкально-педагогического института (ГМПИ) имени Гнесиных опиралась на полувековой опыт функционирования гнесинских учебных заведений. Рассматриваются вопросы активного развития музыкальнотеоретического образования трёхуровневой системы (от школы до училища и вуза), формирования жанров музыковедческой литературы, сотрудничества коллектива нового учебного заведения с Московской консерваторией и др. Автор статьи подчёркивает, что созидательная научно-методическая работа под руководством Елены Фабиановны Гнесиной носила целенаправленный характер. На протяжении десятилетия сложилась учебно-методическая база профессионального музыкального образования всей страны. За короткое время деятельность института приобрела всесоюзный масштаб, тем самым ГМПИ имени Гнесиных стал выдающимся проектом времени.

Ключевые слова: Государственный музыкально-педагогический институт имени Гнесиных, музыкальное образование в Советском Союзе, Елена Фабиановна Гнесина, музыковедческие исследования, профессиональное музыкальное образование

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ne of the phenomenal peculiarities of the Gnesins' Institute from the first day of its existence was the absence of any kind of acutely expressed "formative period" — from the first days of its existence, the educational institution began to work in such a natural manner, as if it were continuing a process begun earlier. For that matter, that was precisely what it was doing: by that time Elena Fabianovna Gnesina had already a half-a-century-long experience of directing the Gnesins' educational institutions; moreover, in Moscow there turned out to be a fair share of good musicians, who subsequently became the first professors of the new institute. As her contemporaries observed, Elena Gnesina possessed the rare talent of attracting the best specialists to work, of "drawing together like-minded people." [1, p. 201]

Of course, first of all, it becomes necessary to mark the contribution of the Moscow Conservatory, which generously shared everything it could with the newly established institute. This was realized by Elena Fabianovna in full. In 1946, in connection with the Conservatory's 80th anniversary, Gnesina sent a "filial greeting" from the "firstlinginstitute."1 Twenty years later, she already addressed her Alma mater in the following manner, in connection with its centennial: "Dear Moscow Conservatory! Our mother and grandmother!"² And these were more than simple words pronounced in honor of a jubilee. The new institute accepted wholeheartedly the Conservatory's academic traditions, which in the conditions of the second half of the 1940s demanded a considerably greater input into

the elaboration of the tutorial literature for all the levels of musical education than was necessary during the prewar decade. [2] It is not by chance that at that time critical evaluation of textbooks became a separate form of expert activities for musicologists. [3, pp. 32–33]

By that same time, the particular views regarding higher musical education had already been formed; it was seen as an integration of its most important constituent parts: musical performance, musical pedagogy, and activities related to scholarly research. This influenced to a considerable degree the subsequent activities of the graduates from the Gnesins' Institute: some of them became significant researchers in various fields of musicology, including the history and theory of the performing arts (such as Gnesina's pupil Avgusta Malinkovskaya [4]), folk music studies (Mikhail Fikhtengolts's violin student Tatiana Kazantseva [5]), and fundamental musicological research (Yuri Tyulin's student Natalia Gulyanitskaya [6; 7]).

In order to understand how the foundations of the Gnesins' Institute were laid and how their diversity was expressed, it is important to turn to documents—a considerable portion of them was passed on to the Russian State Archive of Literature and Art (RSALA). The documents preserved there demonstrate what was the real role of art during the first decade of the Institute's existence, i.e., the second half of the 1940s and the first half of the 1950s; why the scholarlymethodological conception turned out to be more convincing for the opening of a new musical institution of higher

¹ Gnesina E. "Ya privykla dolgo zhit'…". Vospominaniya, pis'ma, stat'i, vystupleniya ["I Have Become Used to Live Long…". Memoirs, Letters, Articles, Presentations]. Comp. by V. V. Tropp. Moscow: Kompozitor, 2008. P. 218.

² Op. cit. P. 221.

education in the capital city that already possessed a Conservatory; finally, whether there did, indeed, occur such a harsh differentiation of scholarly obligations between the new institute and the Moscow Conservatory, the former of which being assigned with the task of creating tutorial literature, and the other — having set up the priority of work with fundamental scholarly research works. It must also not be forgotten that simultaneously with the Gnesins' State Musical-Pedagogical Institute, the All-Union Scholarly-Research Institute for the History of the Arts affiliated with the Academy of Sciences of the USSR (presently — the State Institute for Art Studies) was established, which also took upon itself a significant part of the scholarly research work in the field of music carried out in the country.

The documents pertaining to the prewar five-year-plan, up to the evacuation of the Moscow Conservatory to Saratov in the autumn of 1941, testify that during this period the professors of the Conservatory had created a whole set of works, among which absolute precedence was held not by the monographs, and definitely not by dissertations, which were virtually in the single digits in number, but particularly by textbooks. Among the most significant of the latter, presented during the final prewar year, was Istoriya russkoi muzyki [A History of Russian Music], published under the editorship of Mikhail Pekelis (1940), Istoriya zapadnoevropeiskoi muzyki do 1789 goda [A History of Western European Music before 1789] written by Tamara Livanova (1940) and Istoriya novoi vevropeiskoi muzyki ot Frantsuzskoi revolyutsii 1789 g. do Vagnera [A History of New European Music from the French Revolution of 1789 to Wagner] written by Valentin Ferman (1940). The simultaneous

publication of three textbooks on music history had its reasons. Beyond the facade of this significant event there were hidden processes present, including those bearing a political character. A certain part of them were directed against musical academic education: this was the same old story, practically simultaneously generated with the Conservatory musicology itself. Both in the prewar and in the postwar periods, there was a sense of skepticism present in regard to the expediency of a specialized musicology department, and the affair became aggravated, compelling the musicologists to search for various forms of "vindication" for their profession.

Yet another "anti-musicological" initiative emerged in 1936, when the Committee for the Affairs, created shortly before that, declared war against "formalism." This struggle also reached the Conservatory, to which the recommendation had been sent to increase the number of student groups learning music history disciplines up to 100 people by means of amalgamation with the other departments. Due to a lack of textbooks, there arose the danger of unification of the tutorial programs, for which music history was included among the special disciplines. In April, the session of the Historical Commission of the Moscow Conservatory was visited by acting director Valentina Shatskaya. The historians of the section expressed their unanimous disapproval with the proposal of the Committee, having called it "methodologically unmotivated." It was decided that the strengthening of the status of the profession demands the swiftest elaboration of textbook for the entire spectrum of music history. Shatskaya concluded the session with the words: "This year, we shall inform the Committee that we shall engage in the specification of each major field of studies and the creation of methodological materials for music history."³

Immediately after the publication of the set of the aforementioned textbooks, a thematic number of the journal *Sovetskaya muzyka* [*Soviet Music*] was published (No. 12 from 1940), consisting almost entirely of reviews: one by Sollertinsky on Ferman's textbook; one by Kuznetsov on Livanova's textbook; while the textbook published under Pekelis' editorship received three reviews at once — respectively, by Alshvang, Belyayev and Rabinovich.

These facts show that on the state level, priority was given particularly to textbook literature among all the other genres ofmuscologicalwriting.Wecouldalsoconsider the circumstance a weighty vindication of this that the tutorial-methodological literature became a constant theme of the publications in the journal *Sovetskaya muzyka*, in which, moreover, not only the materials already written and published were discussed, but also future, projected ones.

Since the middle of the 1940s, the publication of each textbook was accompanied by the many-day-long discussion at the Musicological Section of the Soviet Composers' Union and at open intercollegiate and interdepartmental conferences in musical educational institutions... In themselves, such discussions presented a special phenomenon, which it is necessary to comment. Thus, Volume 1 of Yuri Keldysh's essays Istoriva sovetskogo muzykal'nogo tvorchestva [The History of Soviet Musical Creativity] was discussed at a session of the Musicological Commission of the Soviet Composers' Union during the course of two days, October 22 and 23, 1947,⁴ and this was only the beginning of a lengthy cycle of open thematic meetings. Another textbook by Keldysh — Istoriya russkoi muzyki [A History of Russian Music] - was discussed on an open session of the Theory and Composition Department of the Moscow Conservatory collaboratively with the Musicological Section of the Soviet Composers' Union; the session lasted with interruptions from November 30 to December 17, 1948.5 The music theory works were discussed no less exhaustively. A sort of record was the discussion of Alexei Ogolevets' textbook Osnovy garmonicheskogo yazyka [The Foundations of Harmonic Language] and the tutorial Vvedenie v muzvkal'noe mvshlenie [Introduction] to Musical completed in 1936, Thinking], albeit. placed into the plan of discussions only in 1946. These works were examined

³ Proceedings of the Session of the Department of History and Theory of the Moscow State Conservatory. RSALA. Fund. 658, List 14, Portfolio 612. P. 906.

⁴ Stenographs of Discussing the Essays of *History of Soviet Music* [Vol. 1]. October 22–23, 1947. RSALA. Fund. 2077, List 1, Portfolio 201. 151 p.

⁵ Stenographs of the general sessions of the department for discussing Yuri Keldysh's textbook *History* of *Russian Music*. Proceedings of Discussions of Yuri Keldysh's Textbook *History of Russian Music* at the Open Meeting of the Theory and Composition Department of the Moscow State Conservatory in Combination with the Musicological Section of the Soviet Composers' Union on November 30 — December 6, 1948, Vol. 1. RSALA. Fund. 658, List 18, Portfolio 508. 97 p.; Proceedings of Discussions of Yuri Keldysh's Textbook *History of Russian Music* at the Open Meeting of the Theory and Composition Department of the Moscow State Conservatory in Combination with the Musicological Section of *Russian Music* at the Open Meeting of the Theory and Composition Department of the Moscow State Conservatory in Combination with the Musicological Section of the Soviet Composers' Union on December 10–17, 1948, Vol. 2. RSALA. Fund. 658, List 18, Portfolio 509. 133 p.

by the musicological commission of the Composers' Union during the course of 14 days. The overall capacity of proceedings comprised 1273 pages.⁶

In such a historical context marked excessively steadfast by attention to tutorial literature, which only continued to accumulate each year, Elena Gnesina conceived of a musical higher educational institution of a scholarly-methodological profile. The Institute was created, as it is well known, in 1944, and at that same time the first plan for scholarly research work was implemented. In it the activities of each of the departments, including the performances, were indicated.

Three main committals were taken in regard to the Music Theory Department, directed by Sergei Skrebkov: the first consisted in elaborating a coordinated plan of education in the field of music theory oriented on its three-level character, since the system of the educational institutions founded by the Gnesin family at that time presented a comprehensive school comprised of all the levels of musical education — from the school to the higher educational institution. On the very first conference of the Music History, Theory and Composition Section of the Gnesins' Musical Pedagogical State Institute, College and School, which took place on September 30, 1944, Skrebkov emphasized particularly this circumstance: "The securing of knowledge must be in the form of textbooks, and here the question is brought out of creating it in our own conglomeration

of schools (since the goal of the department is in directing methodological questions of musical education not only in the institute, but in the college, and the school").⁷

The second committal was accepted by Olga Skrebkova, which engaged in elaborating a plan for new harmony textbooks and subsequently carried it out in two forms: Khrestomatiya po garmonicheskomu analizu [Chrestomathy of Harmonic Analysis] (1948) and Prakticheskii kurs garmonii dlya studentov-vokalistov [A Practical Harmony Course for Vocalist Students] (1952), which became the first specialized textbook after the publication of the Conservatory's "Brigade harmony textbook". Finally, the third committal provided for a creation of a textbook of musical grammar for children's music schools. This particular committal was taken upon herself by Elena Davydova, who subsequently created all the first textbooks and became the author of a methodology for teaching solfege.

The Music History Department in its full complement began working on textbooks for music literature for music colleges and a number of elaborations on music outside of Russia, including the musical culture of the USA — this subject matter was taken up by Valentina Konen, who was accepted to the department in 1944.

Just as at the Music Theory Department, a coordinated plan for music history education in the conglomeration of the Gnesins' musical institutions which was elaborated by the head of the department Valentin Ferman. The academic committals were

⁶ Stenographs of discussion of Alexei Ogolevets' works *Fondations of the Harmonic Language and Introduction to Contemporary Musical Thinking*. RSALA. Fund. 2077, List 1, Portfolio 174–200.

⁷ Proceeding No. 1 of the Conference of the History, Theory and Composition Department of the Gnesins' State Musical-Pedagogical Institute, the Gnesins' College and the Gnesins' School, which took place on November 30, 1944. RSALA. Fund. 2927, List 1, Portfolio 194. P. 3.

taken upon themselves by the other departments, as well. For example, the Department for Wind Instruments brought into their yearly plan the creation of three textbooks at once: Mikhail Tabakov's School of Trumpet Performance, Jan Schubert's School of Bassoon Performance and Nikolai Platonov's School of Flute Performance. Even the Military Department took upon itself the elaboration of three tutorial manuals for the higher educational institutions: for a course of tactical preparation, for a course of firearms training and for the major field of studies of "a nurse from the reserves of the Red Army."8

A truly innovative project was the elaboration of a complex of tutorial materials for the Department for Distance Learning proposed on the department meeting of the Music Theory Department by the associate director Yuri Muromtsev on September 7, 1949.⁹ This complex merits special study as a large-scale tutorialmethodological achievement of its time.

A noteworthy peculiarity of the Institute's academic activities from the first days of its work was the correlation of the tutorialmethodological and the research activities. Whereas the subject matter of the planned literature was predominantly methodological, in the dissertations, the affairs stood somewhat differently. The pedagogues who stated the work on dissertations before 1948 (when there was a post-graduate program opened in the Institute), brought in their themes into the committals of the department. Thus, the plan of the Music History Department

for 1944–1945 included two dissertations written for the degree of Candidate of Arts: Bokshchanina's Evgeniya Russkava opera XVIII veka [18th Century Russian and Konstantin Rosenschild's Opera] Fortepiannye sonaty Betkhovena [Beethoven's Piano Sonatas]. Prior to the defenses of the dissertations, both of the themes were substantially changed, but the works were brought to their conclusive states: in 1955 Bokshchanina defended her dissertation for the degree of Candidate of Arts 'Sankt-Peterburgskii gostinyi dvor' Matinskogo-Pashkevicha i russkaya opera XVIII veka [Matinsky-Pashkevich's 'The St. Petersburg Merchant Court' and 18th Century Russian while Rosenschild Opera]. became a Candidate of Sciences in 1946 after the defense of his dissertation on the theme of Voprosy estetiki betkhovenskikh sonat [Questions of the Aesthetics of Beethoven's Sonatas].

By 1952, the post-graduate program had 15 aspirants, and they included future faculty members of the Academy of various major fields of study: Feodor Arzamanov, Valentin Berlinsky, Oleg Boshnyakovich, Dmitriev, Irina Prokhorova, Leonid Boris Ionin, and Ivan Mozgovenko. It became apparent almost immediately that the post-graduate program turned out to be one of the most important means for preparation of full-time faculty members of the Institute. Under the conditions of this type of instruction, it was already mandatory to write dissertations by aspirants pursuing all the major fields

⁸ The Plan of the Scholarly-Methodological Work of the Gnesins' State Musical-Pedagogical Institute for 1944–1945. RSALA. Fund. 2927, List 1, Portfolio 190, pp. 2, 3, 6, 7.

⁹ Proceeding No. 1 of the Conference of the History, Theory and Composition Department of the Gnesins' State Musical-Pedagogical Institute, the Gnesins' College and the Gnesins' School, which took place on September 7, 1949. RSALA. Fund. 2927, List 1, Portfolio 271. P. 9.

of study, although, naturally, just as in our time, this did not always turn out to be successful.

The themes of the dissertations confirmed by the Music Theory Department were primarily connected with the general academic problem range of musicology of that time, or with issues of musical performance. Examples of those include: Zapadnoyevropeiskii romantizm v kriticheskoi otsenke A. N. Serova [Western European Romanticism in Alexander Serov's Critical *Evaluation*] by Iraida Smirnova, *Printsipy* vospitaniya muzykantov u Chaikovskogo i Rimskogo-Korsakova [The Principles of Bringing Up Musicians, According to *Tchaikovsky and Rimsky-Korsakov*] by Boris Ionin, Russkie sovetskie pianisty ispolniteli sonat Shopena [Russian Soviet *Pianists* — *Performers of Chopin's Sonatas*] byOlegBoshnyakovich, Ispolnenie kvartetov Chaikovsogo [Performances of Quartets by Tchaikovsky] by Valentin Berlinsky, and Taneyev kak pedagog [Taneyev as *a Pedagogue*] by Feodor Arzamanov.¹⁰

It is noteworthy that it was not the aspirant who chose the theme of the future dissertation, but the department. Thus, Ionin and Smirnova, who enrolled in 1948, simultaneously with the confirmation of their academic advisor as Tamara Livanova, were assigned the following themes: Smirnova was assigned the theme: *About the Russian Classical Quartet*, while Ionin was assigned the theme: *Russian Piano Music from the Late 19th and 20th Centuries*.¹¹ However, in 1949 Livanova left the Institute, and the aspirants passed into Konstantn Rosenschild's class, having also changed the themes of their dissertations.¹²

If we are to compare the themes of the aspirants from the Gnesins' Institute with the dissertations discussed at that same period, carried out at the Moscow Conservatory, the differences between them may appear to us as not being very substantial. No special "connection" to the methodological profile of the musical institution is perceptible, in total, although diploma theses and dissertations on methodological themes were carried out during the course of the entire history of the Institute. Also noteworthy is the assemblage of the professors who took upon themselves the academic guidance of the first aspirants from the Gnesins' Institute. In a special table bearing information about additional places of employment, all of the academic advisors, almost without exceptions, have the Moscow State Conservatory indicated as this additional place.¹³ In all probability, this circumstance impacted to a certain extent the formation of the academic image of the new institute's first dissertational research works.

¹⁰ List of Aspirants of the Gnesins' State Musical-Pedagogical Institute. RSALA. Fund. 2927, List 1, Portfolio 710, pp. 2, 3.

¹¹ Proceedings of the Department Meetings of the Music History Department of the Gnesins' State Musical-Pedagogical Institute from December 2, 1948. RSALA. Fund. 2927, List 1, Portfolio 263. P. 30.

¹² The change of the academic advisor for both of the aspirants in the middle of the academic year was recorded in the proceedings of the Music History Department. See: Proceedings of the Department Meetings of the Music History Department of the Gnesins' State Musical-Pedagogical Institute from February 24, 1949. RSALA. Fund. 2927, List 1, Portfolio 263. P. 72.

¹³ List of Aspirants of the Gnesins' State Musical-Pedagogical Institute. RSALA. Fund. 2927, List 1, Portfolio 710, pp. 2, 3.

At the same time, we must also note the practice of the joint departmental meetings of the Musicology Departments of the Conservatory and the Gnesins' State Musical-Pedagogical Institute devoted to academic and tutorial literature created in both musical institutions. This was in part promoted by the mutual reviewing of the works — such as, for instance, Alexander Alexeyev's work Russkie pianisty [Russian Pianists] (the discussion the Moscow Conservatory with at the participation of the Music History Department of the Gnesins' State Musical-Pedagogical Institute),¹⁴ or the programs of a set of tutorial courses. Especially distinctly standing out in this context is the discussion of certain Masters' works, first of all, the aforementioned textbooks by Yuri Keldysh Istoriya russkoi muzyki [A History of Russian Music] and Ocherki sovetskoi muzykal'noi kul'tury [Essays on Soviet Musical Culture], which were musicologists participated by from the Moscow Conservatory, the Gnesins' Musical-Pedagogical State Institute, the All-Union Scholarly-Research Institute for the History of the Arts affiliated with the Academy of Sciences of the USSR, as well as musicologists and composers who

were members of the Musicological Section of the Soviet Composers' Union.¹⁵

The events of 1948–1949 did not bypass the Institute. In particular, in connection to the tutorial-methodological activities, they were expressed in the reevaluation of all the large-scale results achieved during the previous years. One of the characteristic actions of the time directed against "cosmopolitanism" and "anti-patriotism," there was a demand of a reevaluation and the elimination from the tutorial process of the aforementioned music history textbooks, — first of all, the textbooks written by Pekelis and Livanova in 1940.

On February 24, 1949, Konstantin Rosenschild carried out a departmental meeting of the Music History Department resorting to rhetorics, which up to that time had never been encountered in the Institute's documents. Standing into notice was the discussion of the results of the first semester in light of the instructions of the article in the Pravda newspaper from January 28 *Ob odnoi antipatrioticheskoi* gruppe teatral'nykh kritikov [About Once Antipatriotic Group of Theatrical Critics]. Sessions devoted to discussions of a series of denouncing articles against "antipatriots" and "cosmopolitans" took place in many

¹⁴ The fact is mentioned by Konstantin Rosenschild during the course of the departmental meeting of the Music History Department. See: Proceedings of the Department Meetings of the Music History Department of the Gnesins' State Musical-Pedagogical Institute from December 2, 1948. RSALA. Fund. 2927, List 1, Portfolio 263. P. 31.

¹⁵ See, for example: Stenographs of Unified Departmental Meetings of World Music History and Marxism-Leninism of the Moscow Conservatory and the Music History Department of the Gnesins' Institute for the Discussion of the Project of the Program for the Course of World Music History for Performance Departments on May 11–18, 1954. RSALA. Fund. 658, List 18, Portfolio 596. 61 p.; Stenographs of the general meetings of the Department concerning discussions of Professor Yuri Keldysh's textbook *History of Russian Music* on November 30 — December 6, 1948, Vol. 1. RSALA. Fund. 658, List 18, Portfolio 508. 97 p.; Stenographs of the general meetings of the Department concerning discussions of Professor Yuri Keldysh's textbook *History of Russian Music* on December 10–17, 1948, Vol. II. RSALA. Fund. 658, List 18, Portfolio 509. 133 p.; Stenograph of the discussions of *Essays of Soviet Musical Creativity*. RSALA. Fund. 2077, List 1, Portfolio 202. 178 p.

of the country's institutions.¹⁶ I shall quote a small fragment from this session, once again, drawing attention to the fact that in the context of Soviet musicology, tutorial literature was situated in the sphere of special risk — this was discovered in every one of the tense periods of Soviet history:

Wherein lie the determining deficiencies and mistakes in our work? Having unfolded a struggle with aestheticized formalism in music and musicology, we, nonetheless, have overlooked the most important — its anti-patriotic substance... We did not take well-timed and energetic measures towards the withdrawal of detrimental antipatriotic, cosmopolitan books permeated with subservience towards foreign subject matter and attempting to dispute against our native priority in the most precious and leading acquisitions of the art of music in the 19th century... I have in mind, from the first, such nefarious works as the textbook in the history of Russian music under the editorship of professor Pekelis and the "Essays" by Professor Livanova... It is particularly our department, along with the department of Marxism-Leninism of our Institute, had to make a presentation in due time before the directory of the Institute and the GUUZ¹⁷ with the demand of the withdrawal of these harmful books.¹⁸

It is noteworthy that two years earlier Rosenschild presented himself as an editor of materials of a scholarly session devoted, among others, to Livanova's books. Then he placed her works on a par with the works of academician Boris Asafiev, which meant the highest recognition of their merits, and then, remembering his comment, repented publicly and rejected his former words. This example is one of many that demonstrate the uncertainty and fluctuation of the judgments in everything that was connected with the evaluation not only of Soviet music, but also Soviet musicology. This especially pertained to those research works that were carried out in the vein of state commission and was situated under a special control of the state.

In all fairness, it must be said that this would be the sole document of this type coming from the Department. In no other proceedings of the History, Theory and Composition Department pertaining to the years 1948–1949, there is not the least insinuation of condemnation, or even any critical reevaluation of any book, textbook or program. Thus, despite the circumstances, which were hardly always favorable in the way of creation of tutorialmethodological literature, the first decade turned out to be one of the most productive

¹⁶ See: Documents of the Moscow Conservatory and the Gnesins' State Musical-Pedagogical Institute: Stenograph of the general meeting of the department to discuss the article *About One Antipatriotic Group of Theater Critics*, published in the newspapers *Pravda* and *Kultura i zhizn'* [*Culture and Life*]. March 15–17, 1949. RSALA. Fund. 658, List 18, Portfolio 513. 229 p.; Stenograph of the session of the Council of the Institute for the discussion of Yu. V. Muromtsev's presentation *The Struggle for the Routing of the Anti-Party Group of Cosmopolitan Musicologists and Our Tasks*. March 9 and 10, 1949. RSALA. Fund. 2077, List 1, Portfolio 44, 45. 76 p.; 96 p. See also: Vlasova E. S. Delo muzykovedov [The Musicologists' Affair]. *1948 god v sovetskoi muzyke. Dokumentirovannoe issledovanie [The Year 1948 in Soviet Music. A Documented Research*]. Moscow: Klassika-XXI, 2010, pp. 360–400.

¹⁷ Main Directorate of Educational Institutions.

¹⁸ Proceedings of the departmental meeting of the Music History Department of the Gnesins' State Musical-Pedagogical Institute from February 24, 1949. RSALA. Fund. 2927, List 1, Portfolio 263. P. 30.

during the entire history of the institute. Approximate statistics show that the absolute leader among all the methodological genres was the "program": from 40 to 50 of them were created annually, moreover, a certain part of them were aimed for schools and colleges. This was a wonderful genre of methodological literature published, as a rule, by the Ministry of Culture in the form of separate brochures in each discipline. Some of the programs were of such a detailed character that they reminded synopses of lectures.

Another genre must be noted, which at that period were considerably significant. Against the background of the existent textbooks, numerous monographic sketches with the subtitles "Manual," the tasks of which consisted in supplementing and absorption of the corresponding chapters of textbooks in music history, whether foreign, Russian or Soviet. Only Boris Levik single-handedly elaborated such manuals on the themes of J. S. Bach, Gluck's opera reform, W. A. Mozart, Ferenc Liszt, Maurice Ravel, A Criticism of French Musical Impressionism. Debussy, Nikolai Myaskovsky, Aram and V. P. Khachaturian, Solovvov-Sedoi... Such a type of work at times reminded of Asafiev's academic activities in the first post-revolutionary decade, when the future academician published signed research essays one after another, filling out yet another scholarly field, that was uncultivated at that time: Tchaikovsky: *Opyt* kharakteristiki [Tchaikovsky:

an Attempt of Characterization] (1921), Skryabin: Opyt kharakteristiki [Scriabin: an Attempt of Characterization] (1921), List: Opyt kharakteristiki [Liszt: an Attempt of Characterization] (1922), Shopen: Opyt kharakteristiki [Chopin: an Attempt of Characterization] (1922), Glazunov: Opyt kharakteristiki [Glazunov: an Attempt of Characterization] (1924), etc.

This way, the constructive scholarlymethodological work, the plan of which was confirmed each year and signed personally by Elena Gnesina, was endowed with a purposeful character, similar to the way the Gnesins' conglomeration of educational institutions was built step by step. Requests for the creation of programs and tutorial manuals were unfailingly carried out, forming the tutorial-methodological basis of the country's professional musical education. During a short period of time, the activities of the Institute assumed a national scale. An intensive written correspondence was maintained with the Committee for the Affairs of Art, the Ministry of the Higher Education of the USSR, and from 1953 with the Ministry of Culture of the USSR about the creation of textbooks, not only for the schools, colleges and institutions of higher education of the RSFSR, but also for those of a number of other republics of the USSR. Simultaneously, the Institute carried out other task orders for reviewing scholarly-methodological production created throughout the entire territory of the USSR.¹⁹

¹⁹ See, for example: Correspondence with the Chief Directory of Educational Institutions of the Committee for the Afairs of Art affiliated with the Council of Ministers of the USSR about the Plan-Prospect of the Program of the History of Ukrainian Music, V. S. Galatskaya's Academic Work *Essays* on *Musical Literature*. September 22 — December 6, 1950. RSALA. Fund. 2927, List 1, Portfolio 9. 37 p.; Correspondence with the Chief Directory of Educational Institutions of the Committee for the Afairs of Art affiliated with the Council of Ministers of the USSR about the Plan-

From the position of the present day, we see that the Gnesins' State Musical-Pedagogical Institution became a great project of time. It met its main demand, the moment of which can be defined quite well by using Sergei Averintsev's words — "the universal apotheosis of the school." Whereas Soviet history itself was perceived as a ceaseless pedagogical process, how uniquely high must have been the role of the educational institution and the educational book!

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