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Piotr Ilyich Tchaikovsky and the Russian Musical Society. A Sociocultural Aspect of Interaction

The article examines the multifaceted relations between Piotr Ilyich Tchaikovsky and the Russian Musical Society (RMS) in the aspect of their interaction and mutual influence. This relationship began during the period of Tchaikovsky's studies at the Musical Classes affiliated with the RMS, and then at the St. Petersburg Conservatory, which presented a structural component of the RMS. It was particularly to the directorate of the RMS that in 1862 Tchaikovsky wrote his request about his enrollment at the Conservatory, and particularly the concerts organized by the RMS shaped the foundation of his compositional talent. Having become a professor of music theory at the Moscow Conservatory, Tchaikovsky entered into titular relations with the RMS as the superior organization: he signed official contracts, presented himself for rewards, and received material assistant. As a music critic Tchaikovsky illuminated the Society's activities in the press for almost ten years. The creative path of Tchaikovsky the composer is connected in the closest manner with the RMS: he received commissions from the Society to write compositions; various regional sections of the Society (primarily, the Moscow and St. Petersburg Sections) presented concert venues to him; many premieres of Tchaikovsky's works took place at the orchestral and chamber assemblies of the RMS.

The rise in the number of concerts of the RMS with Tchaikovsky's music towards the second half of the 1880s, and then the loss of this precedence indicates at the tendency of the decrease of the prestige of the RMS and the increase of the authority of other concert organizations in the early 1890s. An aspiration to halt the decline in the RMS was what in many ways stipulated Tchaikovsky's activities as the director of the Moscow Section of the RMS, his work on inviting outstanding musicians for participation in the Society's concerts, as well as the activities of Tchaikovsky the conductor during the period of his directorship. No less significant from the historical perspective the endeavors of Tchaikovsky the director were connected with his aspiration to uphold the high tradition of the Moscow Conservatory, in light of which we may view his initiatives of confirming Sergei Taneyev on the post of the director of the conservatory and inviting Vassily Safonov. In this manner the article traces the mutual advantage of Tchaikovsky's interactions with the RMS on a historical-cultural scale.

Keywords: Piotr I. Tchaikovsky, the Russian Musical Society, the first conservatories in Russia, concert life in Russia of the 2nd half of the 19th century, performances of Tchaikovsky's music during his lifetime.

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П. И. Чайковский и Русское музыкальное общество. Социокультурный аспект взаимодействия

В статье рассматриваются многогранные отношения между Петром Ильичом Чайковским и Русским музыкальным обществом (РМО) в аспекте их взаимодействия и взаимовлияния. Эти отношения начались в период учёбы Чайковского в Музыкальных классах при РМО, затем в Санкт-Петербургской консерватории, являющейся структурным компонентом РМО. Именно в дирекцию РМО Чайковский писал в 1862 году прошение о зачислении его в консерваторию, именно концерты РМО формировали фундамент его композиторства. Став профессором теории музыки в Московской консерватории, Чайковский вступил в должностные отношения с РМО как вышестоящей организацией: заключал служебные договоры, представлялся к награде, получал материальное вспомоществование. В качестве музыкального критика Чайковский почти десять лет освещал концертную

деятельность Общества в прессе. Теснейшим образом связан с РМО творческий путь Чайковского-композитора: он получал от Общества заказы на создание сочинений, местные отделения Общества (прежде всего Московское и Петербургское) предоставляли ему концертные площадки, многие премьеры произведений Чайковского прошли в симфонических и камерных собраниях РМО. Рост количества концертов РМО с музыкой Чайковского ко второй половине 1880-х годов, а затем утрата этого первенства указывают на тенденцию снижения престижа Общества и возрастание авторитета иных концертных организаций в начале 1890-х. Стремлением остановить регресс РМО во многом обусловлена деятельность Чайковского как директора Московского отделения РМО, его участие в концертах Общества по приглашению выдающихся зарубежных музыкантов, а также деятельность Чайковского-дирижёра в период директорства. Столь же исторически значимые предприятия Чайковского-директора связаны со стремлением к поддержанию высокого уровня Московской консерватории, в свете которых рассматриваются его инициативы по утверждению на пост директора консерватории Сергея Ивановича Танеева и приглашению Василия Ильича Сафонова. Таким образом, в статье прослеживается обоюдная значимость взаимодействия Чайковского и РМО в историко-культурном масштабе.

Ключевые слова: Пётр Чайковский, Русское музыкальное общество (РМО), первые консерватории в России, концертная жизнь России второй половины XIX века, прижизненные исполнения музыки Чайковского.

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The artistic path of Piotr Ilyich Tchaikovsky from the beginning of his musical career until its end was closely connected with the most large-scale musical educational organization of the second half of the 19th century – the Russian Musical Society¹, which combined in itself two interdependent structures – musical education and concert activities. In the history of Tchaikovsky’s interaction with the Russian Musical Society we must highlight a number of stages, which are presented in this article, with varied degrees of specification.

The RMS and Tchaikovsky as a student of the St. Petersburg Conservatory. Since the Conservatory was a constituent element of the RMS, it was particularly to the directorate of the Society that Tchaikovsky wrote his request for admission into the Musical College² (which was the initial name of the Conservatory, to which the indication “Higher” had frequently been added) (see: [14]). The formation of the future composer’s professional thesaurus was undoubtedly influenced by the concerts organized by the RMS: their systematic attendance by him during his student years, along with attendance of musical theaters, was conducive to the occurrence that “during the four and a half years of his studies,” as Herman Laroche wrote, “he was able to transform himself entirely, having grown from a musical child into an adult, having acquired, along with technical knowledge, the acquaintance with classical music” [5, p. 186].

The RMS and Tchaikovsky as a professor of the Moscow Conservatory. Tchaikovsky’s interaction with the RMS during the stage of his employment at the Moscow Conservatory (1866–1878) was within the limits of the subordinate relations of a professor of the Conservatory with the superior organization. Thus, four times, with intervals of three years (1886, 1869, 1872, 1875) Tchaikovsky drew “provisos” (service contracts) in which he pledged to “engage in teaching classes in music theory at the Conservatory as an acting Professor... <...> without any subterfuges, if there would be a sufficient number of students for these classes”³. Among the other statutory interrelations of the Society with Tchaikovsky during the time of his work as a professor, mention must be made of the intercession of the direction of the Moscow Section of the RMS before the Main Directorate of the Society on April 17, 1876 for a resolution of endowing Tchaikovsky with an award for “his services to the Musical endeavors in our native land”⁴; a resolution of the directory of the Moscow Section from October 2, 1877 of granting Tchaikovsky a non-recurrent allowance “...in light of his immense services to the Musical Society and the Conservatory” [2, p. 153]; the gratification by the Moscow Section of the RMS of Tchaikovsky’s notice from October 9, 1878 about his departure from the Moscow Conservatory [11, VII, p. 583]⁵.

The RMS and Tchaikovsky as a music critic. Over two thirds of all the articles written by

Tchaikovsky during the period of his activities as a musical critic (1867–1876) are devoted to the concerts of the RMS, while there is significantly more mention of him in other critical works. If one is to consider that Piotr Ilyich frequently put into a single article overviews of not merely one but several musical events of the society, then the fullness of the acquaintance of the public with the activities of the Society from Tchaikovsky's articles becomes apparent.

The most significant of Tchaikovsky's connections with the RMS from the perspectives of history and culture are his activities as a composer and a conductor, as well as his work as a director at the Moscow Section of the Russian Musical Society from 1885 to 1890.

The RMS and Tchaikovsky as a composer.

The RMS became for Tchaikovsky an organization which was conducive to a considerable degree to his compositional activities: the Society commissioned musical works from Tchaikovsky and provided him with concert venues, professional performers and interested listeners.

The main concert venues for performance of Tchaikovsky's compositions during the years 1866–1893 were provided by the Moscow and St. Petersburg Sections of the Society. During Tchaikovsky's life his compositions were also performed in the Tifliss, Kiev, Odessa, Kharkov and Saratov sections. All of these, put together, comprised about 25% of all the concerts of the Society which included Tchaikovsky's music. Over 75% of all the concerts conducted during the composer's lifetime featuring the composer's music were split up between Moscow and St. Petersburg: 117 and 112 concerts respectively (Table 1).

The comparison between the histograms of performances of compositions by Tchaikovsky in concerts of the Moscow and St. Petersburg sections of the Russian Musical Society is very exemplary (Picture 1). This kind of juxtaposition, first of all, visualizes the undoubted increase of the number of concerts in each one of them towards the mid-1870s; second, it demonstrates the predominant quantity of concerts at the Moscow section of the RMS from the 1860s to 1880 (50 in Moscow and 35 in St. Petersburg); third, it indicates the decade of the 1880s as a time of active interest in the performance of works by Tchaikovsky and the peculiar type of competitiveness of the various sections of the RMS in terms of performances of his compositions; fourth, it fixates a certain decrease

of the quantity of concerts in both sections in the early 1890s. The tracing of the total change of concerts a year in the Moscow and St. Petersburg sections from 1866 to 1893⁶ discloses the *general tendency of the growth of the quantity of concerts with Tchaikovsky's music towards the second half of the 1880s*. From the one hand, this is connected with the increased fame of the composer and with his intensive activities as a conductor during that period. On the other hand, one can clearly discern in this tendency the "lifeline" of the RMS, which had achieved its height towards the second half of the 1880s and having gradually began to cede ground in the 1890s.

In this connection, let us demonstrate in a summary table the number of the Society's concerts where Tchaikovsky's music was performed with the quantity of such concerts in other concert organizations, including those in other countries (Table 2). As we can see, the priority of the RMS in performing Tchaikovsky's music was implicit – 305 concerts of the Society, as opposed to 118 of other concert organizations in Russia and 71 in other countries, which comprises about 62% as opposed to almost 24% and 14% correspondingly. The analysis of the number of concerts in temporal dynamics, once again with the help of histograms (Picture 2) discloses the historically indicative *tendency of a gradual increase of the authority of other concert organizations which performed Tchaikovsky and a gradual decrease of the prestige of the RMS in the 1890s*⁷. Altogether, by the year of the composer's death the situation of the performance of his music in concerts held by various organizations, including and primarily the RMS, must be evaluated as a very propitious one.

The great interest of the Society in performing Tchaikovsky's music is emblematic: a number of compositions was commissioned of the composer by both the Moscow and the St. Petersburg Sections of the RMS especially with the aim of being performed at their concerts. Let us cite a few examples⁸. In 1867 Tchaikovsky orchestrated the "Entracte and Dance of the Maids" from Act II of "Voyevoda" for performance at the concerts of the RMS. He wrote the "Marche Slave" especially for the Assembly of November 5, 1876 in favor of the Society of the Red Cross upon commission of the direction of the Moscow Section of the RMS. Three string quartets and the piano trio "In Memory of a Great Artist" were written by Tchaikovsky on the expectation of performances in RMS concerts or by his permanent

performers in other auditoriums (see: [7, pp. 70, 83, 107]). The directory of the St. Petersburg section of the RMS initiated the suite from the “Nutmacker” ballet.

In Moscow such initiatives were also originated personally by the founder and director of the Moscow section of the RMS Nikolai Rubinstein. In particular, he suggested the young composer to revise his pupillary Overture in F major and conducted its revised version at a concert of the Moscow Section of the RMS on March 4, 1866. Upon Rubinstein’s request, presumably, for the concerts of the RMS, Tchaikovsky orchestrate Christoph Willibald Gluck’s aria “O del mio dolce ardor”⁹ and the Trio from Domenico Cimarosa’s opera “Il Matrimonio Secreto.”

The character of Tchaikovsky’s interaction with the RMS was defined not only by the commissions, but also by the composer’s dedications of his compositions, which spoke for themselves. Thus, he dedicated his Second Symphony to the Moscow Section of the RMS, his opera “Oprichnik” and the Second String Quartet to Prince Konstantin Nikolayevich, and the opera “The Blacksmith Vakula” – to the memory of Grand Duchess Elena Pavlovna.

Tchaikovsky’s compositions premiered at the concerts of the RMS numbered about fifty. In terms of genres they featured symphonies, orchestral suites and programmatic works, choral, chamber instrumental and chamber vocal oeuvres, transcriptions, orchestrations and redactions of works by other composers. It is impressive that even those works by the composer the premieres of which took place in other venues besides the assemblies of the Society had also become repertoire compositions for the concert practice of the RMS. Such are, for example, the Fifth Symphony and the Second Piano Concerto. As a result, *all* the symphonies, *all* the orchestral suites, *all* the programmatic compositions, *all* the concertos¹⁰ and all the opus-numbered string quartets were performed during Tchaikovsky’s lifetime in the concerts of the RMS. The choral and symphonic fragments from operas which were performed in the assemblies of the Society added to this list the finishing touches to the picture of the interaction of the composer Tchaikovsky with the RMS. All of this makes it possible to come to the conclusion that in Society’s assemblies featured performances of compositions practically of all genres in which Tchaikovsky worked, including arrangements of works by other composers.

It must be noted that almost half of the premieres of Tchaikovsky’s music in the symphonic assemblies of the RMS took place at concerts directed by Nikolai Rubinstein: without including repeat performances, they account for 48% of all the performances. The second place is taken by Tchaikovsky: the premieres of his symphonies under his direction are concentrated in the time period starting with the second half of the 1880s and ending in the beginning of the year 1893, when the composer was engaged in intensive conducting activities. The other premieres were split up between Eduard Napravnik, Max Erdmannsdörfer, Kark Sicke, Ippolit Altani, Sergei Taneyev, Mikhail Ippolitov-Ivanov and Hans von Bülow.

Tchaikovsky – the director of the Moscow section of the RMS. With all the systematically active interaction of the composer with many of the local sections of the RMS, nonetheless, the contacts between Tchaikovsky and the Moscow section must be especially highlighted, since these were extremely important for both sides (see: [1]). Tchaikovsky was connected to the Moscow Section of the RMS not only by artistic projects, but also his directorship in it from 1885 to 1890. During that period the composer reveals himself in a new light – as a public figure actively influencing the processes of musical education and concert life in Moscow.

The interaction of the director of the local section of the RMS with the Moscow Conservatory was based on the right of the recommending voice in the solution of the questions of a tutorial-administrative character and included in itself inspection of the musical-pedagogical process. Tchaikovsky was compelled to make use of this right already from the moment of his assumption of office. The beginning of activities coincided with the period of “stagnation” in the direction of the Moscow Conservatory: after the death of Nikolai Rubinstein in 1881 neither Nikolai Gubert, nor Karl Albrecht, professors who consistently accepted upon themselves the responsibilities of the director of the conservatory, were able to preserve the affair of directing it at an adequate level, which made it possible for Tchaikovsky in May 1885 to state the fact: “The conservatory is in a stage of utter decline and degeneration” [11, XIII, p. 89]. In search for a way out from the current situation Tchaikovsky offered the directorship to Nikolai Rimsky-Korsakov, but the latter declined the offer [Ibid., pp. 58, 86]. Another candidate Piotr Ilyich

considered to be Sergei Taneyev – “a person of flawless moral purity and an admirable musician” [Ibid., p. 89], the sole shortcoming of which, in the ironic words of Piotr Ilyich, was merely his youth – at the described moment Taneyev was 28 years old. Nonetheless, Tchaikovsky was able to convince both the directors of the Moscow Section of the RMS and Sergei Ivanovich himself of the necessity of this step, and on May 30, 1885 Taneyev was chosen as director of the conservatory. For the sake of supporting Taneyev in his new position Tchaikovsky intended to join the faculty of professors, to teach free composition classes “gratuitously” [Ibid., p. 93]. However, the combination of the positions of a professor and a member of the direction of the RMS was not admissible according to the Statute of the Society, and so Tchaikovsky, having discussed with Taneyev a possible alternative [10, pp. 124–125], remained in the position of a director, more significant from the position of influence on the affairs of the conservatory and the RMS in whole.

Acting in the name of the directory of the Moscow Section of the RMS, Tchaikovsky carried out a number of important undertakings, among which was the invitation of Vasily Safonov to the position of professor of the Conservatory (see: [6, pp. 81–85]), the return to the Conservatory of Nikolai Gubert¹¹, who gave up his pedagogical position, after having resigned from his position of director of the Conservatory.

The period of Tchaikovsky’s directorship happened at the time of the highest peak of the Society’s concert activities and the beginning of its decline. The latter motivated the most important direction of the composer’s activities in the sphere of organization of the concert life of the Moscow Section connected with the search for the possibilities of the Society’s survival in the conditions of growing competition on the part of other concert organizations and maintenance of a high professional level of its concerts.

One of the means of interruption of the emerging regression could have been the material assistance to the Society. In September 1885 the Russian Accessorial Musical Society in the activities of which Tchaikovsky participated, most likely, as a member-institutor was created. “The Commitment of P. I. Tchaikovsky” from November 15, 1886 has been preserved, in which he obligates himself “to contribute in favor of the Russian Accessorial [Musical] Society in Moscow a hundred rubles in

silver currency annually in four installments” [11, XIII, p. 545]. However, this palliative measure could not provide perceivable results.

Having a good knowledge of the demands of the audiences attending concerts of the Society, Tchaikovsky saw the way out of the situation, first of all, in invitation for participation in the concerts of the RMS of outstanding musicians from other countries: “If for the sake of flourishing of the Mus[ical] Soc[iety], for the upholding of the prestige and influx of members it is necessary to invite foreign artists..., why should we not invite them?” [11, XIII, p. 106]. Exerting great hopes on the “allurement of soloists” (in the expression of Piotr Ilyich), in 1889 he takes upon himself the initiative of inviting performers from other countries for taking part in concerts of Society, actively communicates with European musicians concerning this matter (see: [15, pp. 156–167]) and on October 12, 1889 he summarizes the situation in his letter to Nadezhda von Meck: “...if the upcoming season is successful, I would be very proud, since I thought and by means of personal and epistolary relations arranged that in every concert an authoritative Kapellmeister would appear” [11, XV-a, p. 197].

Thereby, because of Tchaikovsky’s efforts the concerts of the Society¹² included the participation of the following famous musicians: Adolf Brodsky, Claude Taffanel, Antonin Dvořák, Edouard Colonne, Karl Klindworth, Johannes Wolf, and the Leipzig String Quartet. There were more invitations from Piotr Ilyich, but for various reasons not all those invited were able to attend (Table 3). Tchaikovsky invited not only musicians from other countries, but also Russian musicians well-known by their merits and showing promise to participate in the concerts of the Moscow Section of the RMS. Thus, the symphonic concert season of 1889/90 was opened by Rimsky-Korsakov, who was invited by Piotr Ilyich [11, XV-a, p. 115], and Anton Rubinstein performed as a conductor and a soloist on January 6, 1890 at the Sixth Symphonic Assembly [Ibid.], the Tenth Symphonic Assembly was conducted by Mikhail Ippolitov-Ivanov, invited from Tiflis together with singer Varvara Zarudnaya for a collaborative participation at a concert of the Society [Ibid., pp. 113, 129, 168, 176–177]. In February 1890, having informed of his decision to leave them from the board of directors of the Moscow Section of the RMS and of his refusal to conduct the concerts of the Society, Tchaikovsky offers the directory

his replacement at the conductor's podium with Alexander Siloti, a talented conductor "who lacks only experience. Where else should he be given the means to obtain his experience, if not the Mus[ical] Society?" [11, XV-b, p. 56].

Likewise, of no less importance is the position of Piotr Ilyich's refusal to receive honorariums from participating in the Society's concerts: "If we take into consideration," he wrote to Alexander Siloti, "that the Mus[ical] Soc[iety] in Moscow is very poor and that we must further its prosperity to the best of ability, it is very desirable that henceforth too we would content ourselves with merely the honor of conducting in these concerts, or with the smallest honorarium" [11, XV-b, p. 36].

Tchaikovsky's departure from the board of directors was accompanied by a conflict with the director of the Conservatory and the conductor of the Moscow Section of the RMS Vasily Safonov, who neglected Tchaikovsky's recommendation, as the director of the Moscow Section of the RMS, to accept graduate of the Conservatory and talented Anatoly Brandukov in place of the deceased cello professor of the Moscow Conservatory Wilhelm Fitzenhagen [Ibid., pp. 55–56, 60–61, 134]. In all possibility, this conflict served as the cause for Tchaikovsky's withdrawal from the rather strenuous responsibilities which had demanded intensive communication with people and distracted from his compositional work: "...to the best of my abilities I proved my committal to the Mosc[ow] Musi[cal] Soc[iety] by taking part in its activities for many years..., sometimes quite to the disadvantage of my own personal interests," – Tchaikovsky wrote in 1890 [Ibid., p. 54].

Having withdrawn from his activities as a director, the composer continued to carry out the same functions, but from his own personal initiative. His attention was now turned to the greatest degree to the sections of the RMS in Kiev, Odessa and Kharkov, where in 1890–1893 he presented himself as a composer and conductor.

Most importantly of all, Tchaikovsky collaborates closely with the St. Petersburg Section of the RMS. As previously in Moscow, Piotr Ilyich continued to provide assistance to musicians in need¹³, took upon himself the "role of the interceder for the Kharkov Section" [11, XVII, p. 188], turning to the St. Petersburg Section with the request for assistance for inviting Herman Laroche to the position of professor of the St. Petersburg Conservatory [3, p. 55]; continued to be

concerned with inviting "names" for participation in the concerts of the Society. For example, he planned to invite singer Eugene Ouden for participation in concerts of the St. Petersburg and Moscow Sections of the Society in the 1893/94 Season [11, XVII, p. 160], and also recommended Franz Liszt's pupil Adele Aus der Ohe to the directory of the St. Petersburg Section [3, p. 55; 11, XVII, pp. 134, 161–162], who performed Tchaikovsky's First Piano Concerto under the direction of the composer in his last appearance before the public in a concert organized by the St. Petersburg Section of the RMS on October 16, 1893.

The RMS and Tchaikovsky the conductor. Tchaikovsky began engaging in intensive conducting practice particularly during the period of his directorship at the Moscow Section of the RMS. The first such performance for Tchaikovsky took place at the Second Symphonic Assembly of the Moscow Section on November 14, 1887, and the last – at the First Symphonic Assembly of the St. Petersburg Section on October 16, 1893. Altogether from 1887 to 1893 he conducted RMS concert programs twenty times. The period of the composer's directorial activities witnessed seven performances of Tchaikovsky as a conductor in Moscow from 1887 to early 1890. During the same period Tchaikovsky presented himself as a Kapellmeister in concerts of the St. Petersburg Section only four times.

It must be noted that Tchaikovsky's withdrawal from regular performances as a conductor in the Moscow Section in 1890, due to his resignation from the board of directors, practically did not affect the intensity of his activities as a Kapellmeister. Only the geography of Tchaikovsky's conducting of the concerts of the Society: only once, on February 14, 1893 the composer performed at the Moscow Section; the other concerts of Tchaikovsky as a conductor in the 1890s took place once each at the Tiflis, Kiev and Kharkov Sections of the RMS, three times in the Odessa Section and twice in the St. Petersburg Section.

It would be proper to classify the concerts conducted under the direction of Tchaikovsky as authorial, in which only his own compositions were performed (such concerts were in the majority), concerts of works by other composers, and combined concerts, in which the programs included compositions by Tchaikovsky and by other composers, and Piotr Ilyich conducted either parts of the programs, or the entire concerts.

The repertoire of the authorial concerts of the RMS under the direction of Tchaikovsky in many coincides with the concerts which he conducted in other countries at the same period from 1887 to 1893. Both types of concerts featured numerous performances of the following compositions: the Fifth Symphony, the First and Third Suites, “Romeo and Juliet,” the Solemn Overture “1812,” “The Tempest,” “Francesca da Rimini,” Andante cantabile from the First String Quartet (in the composer’s orchestration), the First and Second Piano Concertos and the Concerto for Violin and Orchestra. Judging from the repertoire, when choosing the compositions for RMS concerts and for tour performances Tchaikovsky oriented himself on compositions which were able to create a brightly expressed emotional-pictorial impact on the listener.

In the orchestral concerts of the RMS under the direction of the composer the first performances of

his works created during the years 1887–1893: the “Mozartiana” Suite, the Overture-Fantasy “Hamlet,” the suite from the “Nutcracker” ballet and the Sixth Symphony. In the combined concert directed by Tchaikovsky Sergei Taneyev’s trilogy “Oresteia” was performed the conductor for the first time. In the RMS concerts Tchaikovsky also conducted such large-scale works as Ludwig van Beethoven’s Ninth Symphony and Anton Rubinstein’s Fifth Symphony¹⁴.

What the RMS was for Tchaikovsky was expressed best of all by himself, addressing to the Moscow Section: “...no matter how long I would live, nobody would ever eradicate from my heart the deepest and warmest love for the Moscow Musical Society and the Conservatory and... their well-being remains, notwithstanding any changes, very close to my heart until the very last minute of my life” [11, XV-b, p. 56].

NOTES

¹ The Russian Musical Society (RMS) appeared in St. Petersburg in 1859 and existed until 1918. From 1873 to 1917 it held the status on an Imperial Society. Further in the article: RMS or Society.

² The State Memorial Musical Museum-Reserve of P. I. Tchaikovsky, Klin (GMZTch), a12 No. 4/2. The text of Piotr Tchaikovsky’s request for enrollment at the Music College affiliated with the RMS; see: [13, p. 309].

³ The Russian State Archive of Literature and Art (RGALI). F. 2099. Inv. 2. Unit. 27, pp. 2–3. Text of the “Conditions” from 1866; see: [13, pp. 312–313].

⁴ RGALI. F. 2099. Inv. 1. Unit. 26, pp. 1–1 backside. Up to the present it has not been established whether or not the petition was granted.

⁵ Upon citation [11] the source number is followed by the volume and page numbers.

⁶ With the help of the polynomial trend of the 4th degree. Polynomial trends (math.) are applied for the description of the significance of temporal sets, which alternately increase and decrease.

⁷ The increase or decrease of the quantity of concerts with Tchaikovsky’s music outside of Russia occurred in direct dependence on Tchaikovsky’s foreign tours as a conductor, which deters us from regarding performances of Tchaikovsky’s music outside of Russia during his lifetime as a tendency.

⁸ Here and onwards the information is given as: [8].

⁹ During the 19th century this aria was erroneously considered to be the composition of Alessandro Stradella. See: [4, pp. 296–314].

¹⁰ Except for the Third Piano Concerto, which was not performed during Tchaikovsky’s lifetime.

¹¹ RGALI. F. 2099. Inv. 1. Unit. 33, p. 117.

¹² Tchaikovsky also helped organize performances of musicians from other countries in other concert organizations as well.

¹³ See Examples of Tchaikovsky’s petitions to the Directorate of the Moscow Section of the RMS on behalf of clarinetist V. Ya. Frolov: [11, XV-a, p. 214], to the Directorate of the St. Petersburg Section of the RMS on behalf of former orchestral musician E. V. Mirchke: [11, XVI-a, pp. 250–251].

¹⁴ It must be added here that at other concert venues Tchaikovsky also conducted such works as Anton Rubinstein’s oratorio “The Babylonian Pandemonium,” Alexander Glazounov’s “Spanish Serenade,” and Edvard Grieg’s Concerto for Piano and Orchestra. Besides this, Tchaikovsky’s talent as a Kapellmeister also revealed itself in his directing operatic productions (of his own operas, as well as those by other composers), which demanded the highest level of mastery of the conductor.

Table 1
Performance of Piotr Ilyich Tchaikovsky's Compositions
in Concerts of Regional Sections of the RMS

Year	Moscow	St. Petersburg	Kharkov	Kiev	Tiflis	Odessa	Saratov	Per Year	
1865									
1866	2	1						3	
1867	2	1						3	
1868	2							2	
1869	1	2						3	
1870	3	1						4	
1871									
1872	2	2						4	
1873	3	2	1					6	
1874	5	5		2				12	
1875	4	1		2				7	
1876	5	6						11	
1877	6	2						8	
1878	5	2						7	
1879	3	2						5	
1880	7	8						15	
1881	2	7			2			11	
1882	6	2			3			11	
1883	4	6						10	
1884	3	3			4			10	
1885	7	7		2	2			18	
1886	6	5		1	5			17	
1887	9	8			1			18	
1888	5	4		1	4			14	
1889	4	7		6	3	1		21	
1890	5	13	1	3	3	1		26	
1891	7	6	2	4	4	2		25	
1892	5	6	3	3		1	1	19	
1893	5	3	1	1		5		15	
Total	117	112	8	25	31	10	1	305	
%	38.7	36.7	2.6	8.2	10.2	3.3	0.3	100	
%	75.4		24.6						100

Picture 1

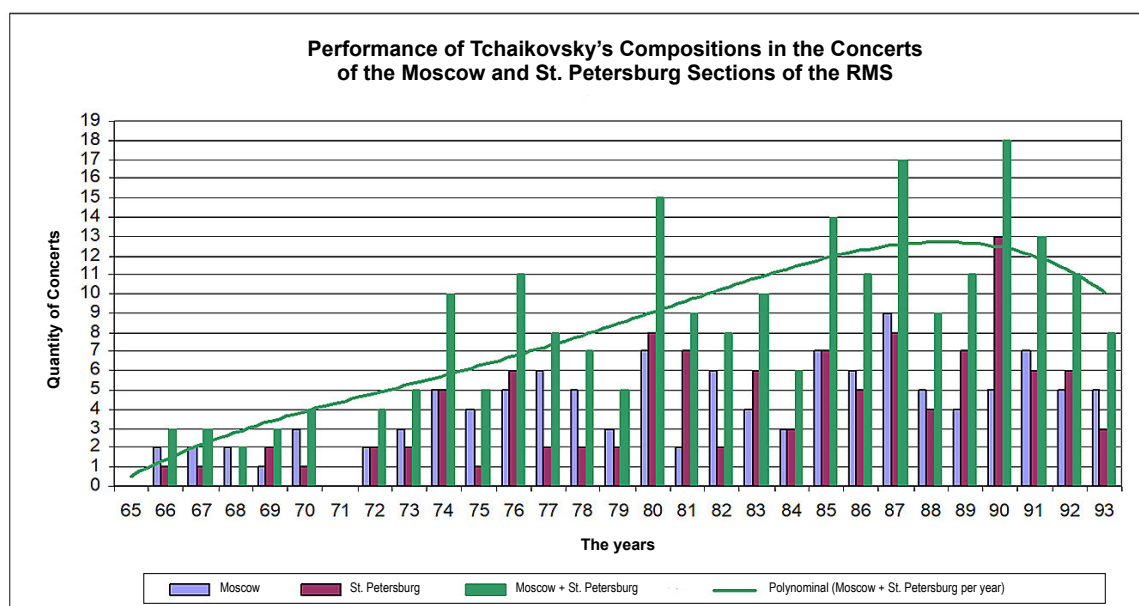


Table 2
Performance of Piotr Ilyich Tchaikovsky’s Music in Concerts of Regional Sections of the RMS and Other Concert Organizations in Russia and Other Countries

Year	RMS	The Rest of Russia	Other Countries	Altogether per Year
1865		1		1
1866	3			3
1867	3	1		4
1868	2	2		4
1869	3	1		4
1870	4	1		5
1871		2		2
1872	4	1		5
1873	6	2		8
1874	12	1		13
1875	7			7
1876	11	7	4	22
1877	8	1	1	10
1878	7		5	12
1879	5	1	2	8
1880	15	6	1	22
1881	11	4	1	16
1882	11	3	4	18
1883	10	4	1	15
1884	10	3	3	16
1885	18	3		21
1886	17	6	2	25
1887	18	4	3	25
1888	14	5	15	34
1889	21	9	14	44
1890	26	9	1	36
1891	25	10	9	44
1892	19	16	1	36
1893	15	15	4	34
Total	305	118	71	494
%	61.7	23.9	14.4	100.0

Picture 2

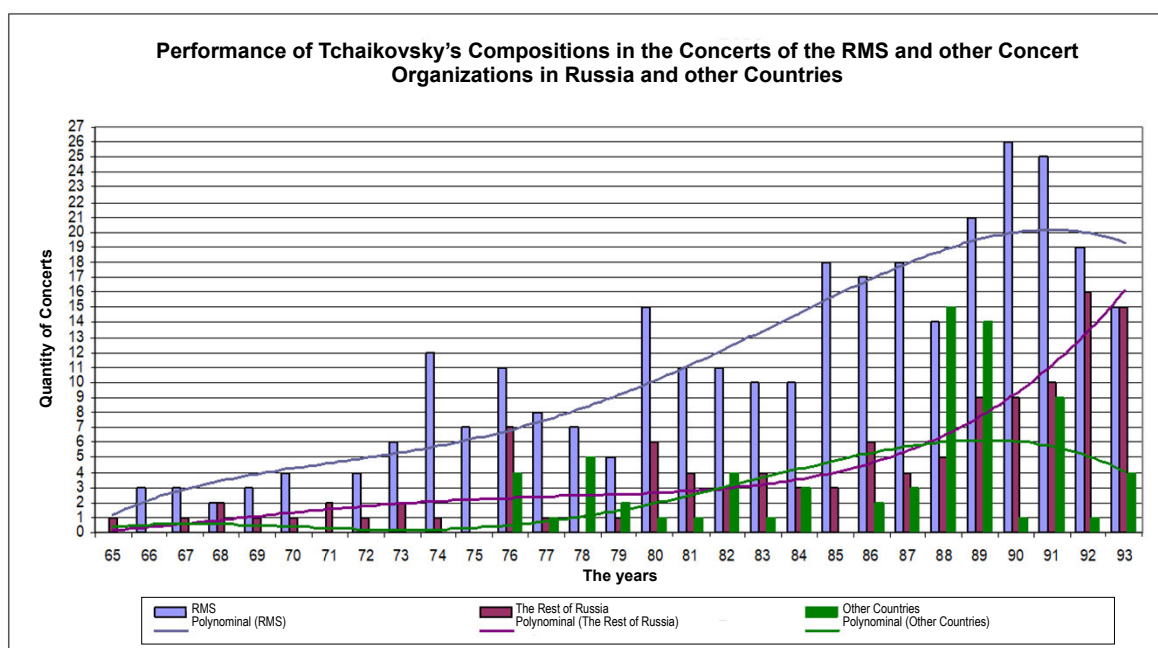


Table 3

Musicians from Other Countries Invited by Piotr Ilyich Tchaikovsky for Participation in Concerts of the RMS

Performer	Concert Season	Document
Adolf Brodsky, violinist	1889/90	[11, XV-a, pp. 122–123]
The Leipzig String Quartet (Adolf Brodsky, Hans Becker, Ottokar Novaček, Julius Klengel)	1889/90	[11, XV-a, pp. 122–123]
Edvard Grieg, composer, pianist, conductor	the trip did not occur	[11, XIV, pp. 519–520]
Claude Taffanel, Flutist	1888/89	[11, XIV, p. 602–603]; [9, pp. 75, 126–127]
Louis Diémer, pianist	the trip did not occur	[9, pp. 126–127]
Johannes Brahms, composer, conductor	the trip did not occur	[12, pp. 188]
Antonin Dvořák, composer, conductor	1889/90	[11, XV-a, pp. 22–24, 32, 53–56, 67]; [12, pp. 181–183, 192, 227, 238, 243, 246, 247]
Jules Massenet, composer, conductor	the trip did not occur	[12, pp. 183–184]
Edouard Colonne, conductor	1889/90	[11, XV-b, p. 100]; [12, pp. 228, 264, 349, 570]
Karl Klindworth, conductor	1889/90	[11, XV-a, pp. 35–36]; [9, pp. 66–67]
Ignazy Paderewski, pianist	the trip did not occur	[12, p. 200]
Johannes Wolf, violinist	1891/92	[9, p. 75]


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