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ORCID: 0000-0002-8080-6068, maiburova.e@gmail.com***“One-Man-Orchestra” Alexander Nikolayevich Vinogradsky
(1855–1912)**

The personality of the outstanding musician, Alexander Nikolayevich Vinogradsky, chairman (1888–1912) and irreplaceable conductor of orchestral concerts of the Kiev Section of the Russian Musical Society (RMS), is presented within the broad spectrum of opinions of his contemporaries. It was particularly during those years in the content and amplitude of its concert activities, Kiev could be compared with such musical centers as Moscow and St. Petersburg. Examination is made of the components of Vinogradsky's concert programs, which included the music of the most diverse epochs and schools. His role in popularizing the musical legacy of Beethoven and Tchaikovsky is emphasized. All of Beethoven's symphonies received performances under the direction of Vinogradsky: thus, in Kiev he performed the First, Third, Fourth and Sixth Symphony, as well as “Manfred,” “Francesco da Rimini,” and other works by Tchaikovsky. The peculiarities of the conducting style of Vinogradsky are examined in this article for the first time not only in the aspect of interpretation, but also in the plan of the visual manner of his performances. Numerous opinions of the critics are cited, both the Russian critics (St. Petersburg, Moscow, Kiev, Odessa, Kharkov) and those from other countries – including those in which Vinogradsky toured numerous times (Germany, France). Emphasis is made of Vinogradsky's role in the formation of musical education in Kiev, particularly, the establishment of the Kiev Conservatory. The basis of the article is formed by the Russian press during the period of the years 1880–1912.

Keywords: Alexander Vinogradsky, orchestral conductor, Kiev, Beethoven, Tchaikovsky.

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ORCID: 0000-0002-8080-6080, maiburova.e@gmail.com***«Человек-оркестр» Александр Николаевич Виноградский
(1855–1912)**

В широком спектре мнений современников представлена личность выдающегося музыканта – Александра Николаевича Виноградского, председателя (1888–1912) и бессменного дирижёра симфонических концертов Киевского отделения Русского музыкального общества (РМО). Именно в эти годы по содержанию и размаху концертной деятельности Киев можно сравнивать с такими музыкальными центрами, как Москва и Петербург. Рассмотрен состав концертных программ Виноградского, включавших музыку самых разных эпох и школ. Подчёркнута его роль в популяризации творчества Бетховена и Чайковского. Под управлением Виноградского прозвучали все симфонии Бетховена, впервые в Киеве он исполнил Первую, Третью, Четвёртую и Шестую симфонии, а также «Манфред», «Франческа да Римини» и другие произведения Чайковского. В статье рассмотрены особенности дирижёрского стиля Виноградского не только в аспекте интерпретации, но и в плане визуальной манеры его выступлений. Приведены мнения критиков – как отечественных (Петербург, Москва, Киев, Одесса, Харьков), так и зарубежных – из числа стран, где Виноградский неоднократно гастролировал (Германия, Франция). Подчёркнута роль Виноградского в становлении музыкального образования в Киеве, в частности, в организации Киевской консерватории. В основе статьи – российская пресса 1880–1912 годов.

Ключевые слова: Александр Виноградский, симфонический дирижёр, Киев, Бетховен, Чайковский.

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He was called a “one-man-orchestra,” and his concerts were perceived as extraordinary events¹, he was applauded in the European capitals, the press wrote about his rare talent of a conductor and about the amazing success of his concerts. Such is the truncated portrait of the outstanding Ukrainian conductor who during the course of a quarter of a century of his service to art transformed Kiev into the third musical capital of the empire – Alexander Nikolayevich Vinogradsky (1855–1912).

A member of well-known Ukrainian family² and a native inhabitant of Kiev, a trainee of the best Kiev educational institutions³, Vinogradsky, nonetheless, did not connect his professional life with his native city at the beginning. His return to Kiev, which extended for the time period of almost 12 years, lay through his studies at the Moscow Conservatory (1876–1877, the class of Nikolai Rubinstein), then at the St. Petersburg Conservatory (1877–1882, the class of Nikolai Soloviev), after graduating from the latter – the year-long “master-class” of Mily Balakirev; then – his work at organizing orchestral seasons in Saratov (1884–1886), in substance – the creation of the orchestra of the local section of the Imperial Russian Musical Society (IRMS) and directorship of its Musical College⁴. As the result, Vinogradsky upon his return to his native city had a solid and diverse experience of musical activities behind him.

Having been chosen in 1888 as the chairman of the Kiev Section of the IRMS, the 33-year-old Alexander Vinogradsky became the *first professional* musician at this position⁵. And from 1889 until his death he was the irreplaceable conductor of the Section’s orchestral concerts.

Vinogradsky’s activities swiftly brought desired results. Already after two years the number of the concerts rose to six, and then to eight or nine per season, and their popularity was so great, that many programs had to be repeated, since the hall could not admit all those who wished to attend⁶. The newspaper “Kievlyanin” [“Kiev Resident”] wrote: “The tickets to the symphonic assemblies are immediately bought up, and within a few days the ticket office already becomes empty. There is no doubt that the symphonic assemblies owe such brilliant success to the present director of the musical society A. N. Vinogradsky. His great talent of a conductor was able to improve beyond recognition the performance of our orchestra”⁷.

The arrival of Vinogradsky marked the advent in Kiev of the time of the symphonic Beethoveniana.

He set out to perform *all* of Beethoven’s symphonies, and he fulfilled this aim brilliantly. Presenting one Beethoven premiere each season (and sometimes even two), by 1898 he performed *all* of the Beethoven symphonies, of which the Fourth, Seventh and Eighth sounded in Kiev *for the first time*. This grandiose Beethovenian “marathon” was complete with the First Symphony (February 1, 1898). Having been sounded for the first time in Kiev in 1869⁸, it finally lived up to the hour of its meeting with the residents of Kiev (albeit, already with another generation) on the very eve of its hundredth anniversary. But, as the reviewers wrote, “this elderly lady, nonetheless, preserved her freshness well-becoming of carefree merry youth”⁹.

Vinogradsky’s greatest success is connected with his performance of the Ninth Symphony (the concert from February 23, 1893). Its premiere in Kiev took place two years prior to that (March 6, 1889) under the direction of Evgeny Ryb. The performance was unsuccessful and received scorching editorial reviews. Vinogradsky expanded the staff of the orchestra, having introduced several choral ensembles into its constituency¹⁰ – altogether up to 350 people were involved.

“Such a truly colossal task (especially for the province),” it was noted in the press; “was in need particularly for such an activist, when Vinogradsky, who took on the task of fulfilling his thought in full possession of his knowledge, talent, outstanding energy and love for his work. These qualities... brought our enterprise full triumph”¹¹. Tickets for the concert were sold out in advance. The public was admitted (for half price) to the dress rehearsal, and during the concert the theater hall was overcrowded, and the entire concert was repeated after two days. “The performance was worthy of an ingenuous composer and his great work,” as the newspaper “Kievskoye slovo” [“The Kiev Word”] noted. “Such powerful, harmonious choral and orchestral masses were not available for Kiev to hear prior”¹². One critic from the newspaper “Kievlyanin” also asserted that “the performance was exemplary – better than anything that had been heard many times in St. Petersburg,” therewith referring to concerts under the direction of Anton Rubinstein, Eduard Napravnik, Mily Balakirev and Leopold Auer. Citing as an example Francois Gabenec, who prepared his performance of the Ninth Symphony for four years, he concludes: “Vinogradsky can repeat the words of Gabenec: ‘Diable, j’ai couché long temps avec la partition’”¹³.

Of course, Beethoven in Vinogradsky's concerts was represented not only by his symphonies, but by the entire spectrum of his orchestral output. Among the works performed was the Third Overture to "Leonora," the Overture to "Coriolan," the Violin Concerto, the piano concertos¹⁴ and "Egmont" (and not only the overture, but the entire incidental music). Also performed were scenes from "Fidelio" and "Prometheus," the Overtures to "The Consecration of the House" and "The Ruins of Athens," in which special affinity from the audiences was felt by the Dervishes' Chorus and the March of the Janissaries¹⁵. This is the impression of critic Victor Chechott of their performance: "The Janissaries approach us in ranks with such an amazing *crescendo*, with which we could barely restrain the attempt to rise from our places and clear the way before the approaching crowd"¹⁶.

Vinogradsky was an ardent promoter of the music of Tchaikovsky, performing his compositions at almost each assembly. For the first time in Kiev under his direction the First, Third, Fourth, Sixth, "Manfred," "Francesca da Rimini" Fantasy, 1812 Overture, Third Suite, Violin Concerto, Variations on a Rococo Theme and Elegy were performed. The Sixth Symphony aroused such great interest that it was performed five times in a row during a short period of time (between March 18 and April 8, including the dress rehearsals taking place in an overcrowded hall, in which the public was admitted for half price).

Among the compositions heard by the residents of Kiev due to the efforts of Vinogradsky was Hector Berlioz's "Symphonie fantastique," Robert Schumann's "Manfred" overture, Camille Saint-Saens' oratorio "The Flood," Luigi Cherubini's "Requiem," Wolfgang Amadeus Mozart's "Requiem," Ludwig van Beethoven's Mass, as well as the first performance of Mikhail Glinka's "Kamarinskaya" and his music to the tragedy of Nestor Kukolnik "Prince Kholmisky."

Vinogradsky's concert programs included not only the eminent composers (both deceased and then living), but also a broad circle of participants of the musical process contemporary to it, among which was Emil Sauer, Karl Goldmark, Christian Sinding, Juhan Halvorsen, Vincent d'Indy and many others. There were also performances of works by Kiev-based composers: Genrikh Bobinsky, Vladimir Pukhalsky, Grigoriy Fistulari and Victor Chechott¹⁷.

The critics attribute to the singleness of Vinogradsky's style of conducting his deviations of tempo from the composers' indications. "In the Finale [of Beethoven's Third Symphony. – E. Z.]

Vinogradsky boldly deviated from the concluding presto prescribed by the composer. The entire structure of this music, filled with complex pictures in all orchestral groups, makes it possible to presume a simple misapprehension in the indication of the tempo: examples of such misconceptions sometimes appear in Beethoven's music. The famous *Allegretto* of the Seventh Symphony is never performed according to such an indication of the composer. It is always taken more broadly"¹⁸. Or – in the response to the premiere of the Eighth Symphony: "In order to achieve a brilliant result, the conductor had to forego once again a few established traditions: the *Allegretto* was taken for the most part considerably faster, while the *Menuetto*, on the other hand, much slower"¹⁹. However, Vinogradsky's predilections of tempo change were not always treated favorably by the press. Here is a passage from the response to the frequently performed Fifth Symphony: "Before Vinogradsky sharply accentuated the eighth notes of the famous theme and slowed down the tempo; now he has rejected this method and performs these introductory five measures in the same tempo as the entire first movement (*Allegro con brio*)"²⁰.

Having greatly esteemed the artistic level of Vinogradsky's art of performance, the critics diverged in their opinions about the *visual* side of his work with the orchestra. "A mass of manifold bodily movements which the conductor has to do so that it would be possible to transmit in a demonstrable manner to the performers their intentions, unwittingly diverts the listener, distracts his attention, bars him from indulging tranquilly in perception of the artistic work in a remarkable artistic performance"²¹. There were some objections to this: "We come not to look at Vinogradsky, we come to listen to him," signaling that he "is able to electrify the orchestra" and achieve "an ideal *pianissimo*, in which he can be compared only to von Bülow"²².

Vinogradsky's conducting manner was also marked by critics from other countries as well. He frequently toured in Europe: upon invitation from Édouard Colonne, he conducted his orchestra at Chatelet in Paris (1894, 1896, 1900 – at the time of the World Exhibition), performed in Antwerp (1894, World Exhibition), Munich (1896), Vienna (1899), and Prague (1902), and also conducted the Berlin Symphony Orchestra (1899).

Here are extracts from French reviews cited by the Kiev press²³:

"*Figaro*" calls his concerts "a spectacle which Mr. Vinogradsky gives, depicting by mimicry, with

his hands, legs, head and other parts of his body some simple musical score, which, as the result of the talented interpreter's enthusiasm, turns into a drama or a merry farce. But the force of his talent and conviction are such that... <...> soon inculcates respect and captivates our attention."

"*La Press*": «The real triumph undoubtedly belonged to Mr. Vinogradsky. <...> his entire figure beat out the measure: we saw how he danced, wreathed, played with his shoulders, described circles with his legs, tickling unseen objects with his fingers in the air. This 'devilish' person brings a remarkable fervor and passion into the service of his art. I shall define him with three words: this is a one-man-orchestra".

"*Le Jour*": "Mr. Vinogradsky is a remarkable conductor. If his mimicry sometimes strikes the listener at first – especially, us, who are not used to conductors of orchestra freezing motionless, smiling, chafing, – in short, passing successively, through an array of all the joys, tumults, and diverse impressions of musical inspiration, – then, undoubtedly, Mr. Vinogradsky with rare confidence and a peculiar charm directs an orchestra, communicating to it his warm faith, which inspires himself."

The German critics evaluated Vinogradsky's performing art highly, having unanimously decided that even though "his manners at first somewhat astound, from lack of habit, but then... <...> you begin following them with sympathy, moreover, because such effusiveness was, as many still remember, inherent to Hans von Bülow and, as lore has it, to Beethoven himself"²⁴.

The visual picture of Vinogradsky's performances is colorfully characterized in the reviews of his Russian tours"²⁵:

"Under his chisel-baton or paintbrush-baton even such still-born and absolutely pale compositions as Raff's "Specters' Dance" or the "Dmitri Donskoy" overture by Rubinstein suddenly come alive"²⁶;

"A. N. Vinogradsky combines the tranquil proficiency of an elderly gentleman with the hot fervor of a 20-year-old youth. Everything lives and breathes in his performance..."²⁷;

"Every conductor possesses his own individual techniques with the aid of which he gives his instructions to the orchestra. In A. N. Vinogradsky's performance these techniques are very diverse; he indicates not only the entries, but, most importantly, the very character of the performance. His gestures of all sorts foresee all sorts of small particularities: for example, a lengthy, plangent chord is needed –

the hands are strongly drawn forth and gradually bend; the *pizzicatos* are indicated by short gestures of the left hand, etc. The movement of his lips and the expression of his face also come to his assistance. A. N. Vinogradsky takes possession of the orchestra's attention quite well, seeming to hypnotize it, at the same time, not bereaving it of a well-known measure of freedom: at times, his baton becomes lowered completely"²⁸.

And here are the opinions of the leading critics of Kharkov and Odessa:

Rostislav Genika: "...I understood, what an important and knowledgeable artist stands before me. With extraordinary interest I observed, with what proficiency, insistence, patience and, at the same time, with what tact and charming affability (which is, unfortunately, such a rare quality for a conductor towards the orchestral musician!) Mr. Vinogradsky strove for precise performance of the minutest nuances conceived by him (or, for instance, the clearness and brilliance of the violin passages), what meaningful and witty remarks were made by him during that time! And, indeed, he was successful at drawing an artistic sparkle into the gray handicraft mass of dejected, impassive, soporific, disinterested and grumbling orchestral musicians. <...> I was told so much about Mr. Vinogradsky's comic gestures, but I had not seen a single unshapely motion. <...> These are simply unfair admonitions. <...> Mr. Vinogradsky's bearing is noble, he holds the baton firmly, confidently, not a single motion of his insinuates fainthearted timorousness or paltry studiousness, the motion of the hand is elastic, suave, while the vehemence and occasional speed of motions is a product not of pose, but of genuine enthusiasm and a sprightly, vivacious temperament"²⁹.

Boris Tyuneyev: "This is whom our conductors must learn from in terms of acquiring strength, inspired performance and a remarkably original interpretation"³⁰.

Vinogradsky's concert activities were connected with his great work as the chairman of the Section. Being an experienced financial expert and lawyer, he skillfully managed the monetary affairs of the Kiev Section, on numerous occasions also aiding it with his financial means³¹. He formed the touring current events guide of Kiev: upon his invitation Piotr Tchaikovsky conducted his compositions here, and there were performances of such artists as Arthur Nikisch with the Berlin orchestra (twice)³², Vassily Safonov, Leopold Auer, Sergei Rachmaninoff, Anton Arensky, Vera Scriabina, Oscar Frid,

Wanda Landowska, the Czech String Quartet, the Brussels String Quartet, etc. Vinogradsky aided the establishment within the Musical College of an opera class, attracts donors³³, initiates the assistance of Anton Rubinstein (in 1891), and then Sergei Rachmaninoff (1910) in their efforts of reorganizing the Musical College into a Conservatory, one of the founders of which he should be rightfully called.

Vinogradsky stood at the conductor's podium on April 17, 1912. Six months later he passed away. All the intelligentsia of Kiev attended the funeral of their conductor. The coffin with the body of the deceased was held by the musicians until the place of the burial service – the Alexander Nevsky Church, which is presently non-existent³⁴. Neither is there a grave of Vinogradsky: the Cemetery of Askold's Grave, where he was buried, was eliminated in 1934, and the ashes of the outstanding conductor, as those of many other remarkable Kiev residents³⁵, was rolled up under asphalt of park pathways. Thus, during the jubilee dates of Alexander Vinogradsky it is impossible to place flowers onto his memorial headstone... But the addresses of Vinogradsky in Kiev, as well as the places preserving memory of him and his art are known. First of all, there is Bankovaya ulitsa, 2, where he rented an apartment prior to 1898³⁶. It was particularly at this address that he was visited by Piotr Tchaikovsky (December 1890), Anton Rubinstein (February 1891), and Vassily Kalinnikov (February 1897), whose First Symphony “under the inspired conductorship of Vinogradsky... <...> triumphantly

passed through all of Europe”³⁷. Here the sessions of the Directorate of the Kiev Section of the IRMS frequently passed. And from 1898 Vinogradsky lived on Sadovaya ulitsa, 3, where he was visited by all of musical Kiev, as well as all the outstanding musicians who toured the city³⁸. And we must remember that there is also the opera theater, the Bergogner Theater (presently the Lesya Ukrainka Russian Dramatic Theater), the Philharmonic Society (formerly the Merchants' Assembly), where the residents of Kiev listened to Alexander Vinogradsky. All of these for musicians are hallowed places which hold the memory of the music which sounded there, as well as those who played and listened to it. The time has long come to materialize this memory – with a memorial plaque, or at least with a mention of his name in a general list of the famous “dwellers” of the historical buildings of Kiev.

The indifference toward the posthumous “life” of the name of the outstanding conductor is especially perceptible against the background of how the memory of his brother – the outstanding microbiologist Sergei Nikolayevich Vinogradsky (1856–1953) – is revered³⁹. The Academy of Sciences established a premium holding his name, while in the city of Gorodok of the Khmelnytsky Region of Ukraine in 2012 a statue of him was built. The significance of Alexander Nikolayevich, his status in our musical lineage is by no means less in its magnitude, and the immortalization of his memory is the work of our professional and human dignity.

NOTES

¹ Russkaya muzykal'naya gazeta [Russian Musical Newspaper]. 1894. No. 10, p. 208.

² In the line of his father (the founder of the Agrarian and Commercial Banks) – from the centesimal chieftain Alexei Feodorovich Vinogradov (registered in Part I of the Lineage Book of the Chernigov Gubernia), in the line of his mother – from the hetman Ivan Skoropadsky.

³ In 1872 he graduated from the Second Classical Gymnasium (among its students was the author of the Ukrainian National Anthem Pavel Chubinsky, poet Semyon Nadson, theater producer Alexander Tairov, political activist Vassily Shulgin, historian Agafangel Krymsky, composer Reinhold Gliere, academician Otto Schmidt, and pan-futurist writer Geo Shkurupiy), in 1876 he completed studies at the St. Vladimir University (the Law Department).

⁴ The residents of Saratov always remembered the role of Vinogradsky in the affair of “musical building” of the city

and highly prized it. Here, for example, is one of his reports on Vinogradsky's concerts in Saratov in 1901: Alexander Vinogradsky “is known and revered by the Saratov public already for his activities in the 1880s, when he... <...> by means of a whole set of brilliant orchestral concerts, it could be said, paved a firm foundation to orchestral music in our city of Saratov” (Russkaya muzykal'naya gazeta [Russian Musical Newspaper]. 1901. No. 5, p. 157).

⁵ Prior to Vinogradsky, they all were amateur musicians and, for the most part, high-ranking figures (or people close to them): Piotr Seletsky – the Kiev Vice-Gubernator; Pavel Demidov, Prince San-Donato – the Kiev city head; Olga Tchertkova – the wife of the General-Gubernator of Kiev, etc. For greater detail on this, see: [2].

⁶ The concerts took place at the Opera Theater, and after the fire in it (1896) – at the Bergogner Theater.

⁷ A. K-sky. Chetvyortoe simfonicheskoe sobranie [The Fourth Orchestral Session]. *Kievlyanin* [Kiev

Resident]. 1891. No. 67. March 23. The orchestral sessions included performances of the orchestra of the Opera Theater, supplemented, when necessary, by other musicians.

⁸ Besides the announcement, there was nothing about it in the newspapers. The conductor, in all possibility, was Vassily Velinsky (1842–1884), who during those years was the chief conductor of the Kiev Opera, who also directed the orchestral concerts of the Kiev Section.

⁹ Victor Chechott. Kievskoe otdelenie IRMO [The Kiev Section of the IRMS]. *Kievlyanin* [Kiev Resident]. 1898. February 5.

¹⁰ These were the choruses of the Kiev Section of the IRMS and the Opera Theater, the choruses of Yakov Kalishevsky and Ivan Platonov.

¹¹ Victor Chechott. Kievskoe otdelenie IRMO [The Kiev Section of the IRMS]. *Kievlyanin* [Kiev Resident]. 1893. March 1.

¹² Muzykal'naya nedelya [Musical Week]. *Kievskoe slovo* [The Kiev Word]. 1893. March 3.

¹³ Victor Chechott. Kievskoe otdelenie IRMO [The Kiev Section of the IRMS]. *Kievlyanin* [Kiev Resident]. 1893. March 1.

¹⁴ Among the soloists who performed together with Vinogradsky were pianists Leopold Godowski, Voldemar Lutsch and Vladimir Pukhalsky.

¹⁵ “Judging by the unceasing shouts, many people wished to hear them one more time” – this was the commentary of a reviewer about the reaction of the audience (Ton. Pyatoe simfonicheskoe sobranie [Fifth Orchestral Assembly]. *Kievlyanin* [Kiev Resident]. 1899. February 19).

¹⁶ Victor Chechott. Kievskoe otdelenie IRMO [The Kiev Section of the IRMS]. *Kievlyanin* [Kiev Resident]. 1899. February 17. The last compositions which Vinogradsky performed in Kiev (April 2, 2012) shortly before his death were also by Beethoven – the Overture to “The Ruins of Athens” and Leonora’s aria from “Fidelio.”

¹⁷ It is noteworthy that Vinogradsky never performed his own compositions, although his works include orchestral ones (the poem “The Nun,” Variations, etc.).

¹⁸ Victor Chechott. Simfonicheskie sobraniya 4 i 6 marta [Symphonic Assemblies of March 4 and 6]. *Kievlyanin* [Kiev Resident]. 1895. March 17.

¹⁹ Victor Chechott. Kievskoye otdelenie IRMO [The Kiev Section of the IRMS]. *Kievlyanin* [Kiev Resident]. 1896. December 23.

²⁰ B. Ya. Muzykal'nye zametki [The Musical Marginalia]. *Kievlyanin* [Kiev Resident]. 1901. November 1.

²¹ A. K-sky. Chetvyortoe simfonicheskoe sobranie [Fourth Orchestral Assembly]. *Kievlyanin* [Kiev Resident]. 1891. March 23.

²² T. S. Pyatyy simfonicheskiy kontsert [The Fifth Orchestral Concert]. *Kievskoe slovo* [The Kiev Word]. 1891. April 10.

²³ Neizvestny [Unknown]. Beseda [Conversation].

Kievlyanin [Kiev Resident]. 1896. November 3.

²⁴ Kontserty A. N. Vinogradskogo v Berline i Peterburge [The Concerts of A. N. Vinogradsky in Berlin and St. Petersburg]. *Kievlyanin* [Kiev Resident]. 1899. February 9. Vinogradsky conducted the Berlin Philharmonic Orchestra. The program consisted entirely of works by Russian composers: the First Symphony by Vassily Kalinnikov, the Overtures to the operas “Ruslan and Liudmila” by Mikhail Glinka, “Sadko” by Nikolai Rimsky-Korsakov, the Intermezzo from Suite opus 45 by Piotr Tchaikovsky, the Lezginka from Cesar Cui’s opera “The Caucasus Prisoner,” “Dawn on the Moscow River” by Modest Musorgsky, and “The Little-Russian Cossack” by Alexander Dargomyzhsky.

²⁵ Vinogradsky frequently toured St. Petersburg, Moscow, Kharkov, Odessa, Saratov.

²⁶ Ivan Lipayev. Iz Moskvyy [From Moscow]. *Russkaya muzykal'naya gazeta* [Russian Musical Newspaper]. 1901. No. 4, pp. 121–122.

²⁷ Kievskaya gazeta [Kiev Newspaper]. 1901. February 5. Reprint of the reports on Vinogradsky’s concerts in Saratov.

²⁸ Teatr i muzyka. *Kievskaya gazeta* [Kiev Newspaper]. 1902. April 11. The quotation is from the report of the “Kharkovskie vedomosti” [“Kharkov Journal”] on Vinogradsky’s concert on April 4, 1902.

²⁹ Rostislav Genika. Kharkov. *Russkaya muzykal'naya gazeta* [Russian Musical Newspaper]. 1902. No. 17, p. 507. Report on Vinogradsky’s concert in Kharkov on April 4, 1902.

³⁰ Boris Tyuneyev. Odessa. *Russkaya muzykal'naya gazeta* [Russian Musical Newspaper]. 1906. No. 21–22, pp. 546–547. Report on Vinogradsky’s concert in Odessa on April 29, 1906.

³¹ Alexander Vinogradsky never fully dropped his first specialization which he studied at the Kiev University. He took up the position of a Member of the managing executive committee of the Kiev Agrarian Bank, was director of the managing executive committee of the Society of Sugar Factories “Gorodok” and the Society of the Borovsky Sugar Factory.

³² For greater detail about this, see: [1].

³³ In response he received the title of Actual Life-long Member of the IRMS (*Kievlyanin* [Kiev Resident]. 1911. November 16).

³⁴ The Alexander Nevsky Church was constructed by Vladimir Nikolayev. It was built in 1890 and destroyed in the 1930s.

³⁵ And this, to cite an example, was an associate of Anton Rubinstein and an active figure of the Kiev Section, cellist Vasily Kologrivov.

³⁶ The building is reconstructed, and in its modern appearance it is the Writers Building, the address is the same.

³⁷ *Russkaya muzykal'naya gazeta* [Russian Musical Newspaper]. 1901. No. 4, p. 122. The First Symphony of Vasily Kalinnikov was performed by Alexander

Vinogradsky wherever he performed. As it is known, Kalinnikov's Second Symphony was dedicated to him.

³⁸ The building was dismantled in the 1950s, now on that site there is another construction (the address is the same).

²⁹ He was only a year younger than his brother (which often results in a confusion in the guidebooks, including

the Dictionary of Hugo Riemann), studied at the same gymnasium and at first – in the same university, but he graduated from the St. Petersburg University. He was a Member-Correspondent of the St. Petersburg Academy of Sciences (1894). In 1922 he emigrated to France, where he directed the Agro-Bacteriological Laboratory of the Pasteur Institute.

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