

## ***Russian Musical Gazette (1894-1918)***

The *Russian Musical Gazette* [RMG] is one of the most important pre-revolutionary music periodicals owing to the expansive geographical scope of the musical events treated, and the high quality of its content written by the period's most important Russian music critics and professional musicians.

The journal first appeared in 1894 and continued publication for twenty-five years. Despite political problems connected with war and revolutionary events, RMG continued to inform its readers about musical life in Russia and abroad on a regular basis, ceasing publication in 1918. In the final issue (1918, no. 11-12), readers are informed of an interruption in publication, while hope is expressed for its renewal. However, the revolutionary era no doubt prevented its reappearance. From 1894 to 1898 the number of monthly issues varied: twelve appear in 1894 and 1896, eleven in 1895 and 1898 (no. 5-6, a double issue), and ten in 1897 (nos. 5-6 and 7-8, double issues). From 1899 the journal was published weekly, although during the summer months with double issues. For the last two years the number of issues declined: in 1917 there were thirty-six issues; in 1918 six double issues. In addition, from 1913 to 1917 a *Bibliographic List* was published as an appendix to the journal.

In a two-column format, pages are numbered in 1894 and 1898 while columns are numbered in all other years. The number of pages per issue fluctuates from sixteen to one hundred, with later (weekly) issues noticeably shorter than earlier ones. In the years of unstable political conditions, the number of pages decreased, as a rule, brought about by a reduction in the number of musical chronicle sections. The journal page dimensions in 1894-1898 are approximately 24 x 15 cm, and in subsequent years approximately 26 x 18 cm. There are some graphic materials, among them pictures, musical examples and caricatures.

The journal's founder, publisher and editor-in-chief, Nikolay Fedorovich Findeizen, was a prominent musicologist, musical critic and public figure in nineteenth- and early twentieth-century Russia. In the "Introduction" to the first issue, Findeizen formulates the journal's primary goals, emphasizing the lack of coverage in the regular press of the outstanding phenomenon of Russian musical culture:

Only forty years before the appearance of RMG, Alexander Serov had already commented on the incoherent attitude of the general public to the art (and that one of the primary goals of the musical journal is the establishment of a coherent attitude to the art on the part of the general public and musicians) when he [Serov], in the Introduction to the *Musical and Theatre Bulletin* ...justifiably asked: 'Why is there such an unreasonable difference in

impressions of the same subject on listeners? Why is there so much chaos in opinions?’ It is surprising that these words written in 1856, are so equally applicable today.<sup>1</sup>

As an example, Findeizen points to the misunderstanding of the value of Russian national opera by a great part of the general public: “After Glinka and Dargomyzhsky, the great school of talented musicians of genius has grown; meanwhile the value and the power of this school, as well as the activity of Russian musicians in general, remains obscure, and their works misunderstood and undervalued.”<sup>2</sup> The other area that needs to be addressed, Findeizen writes, is folk music, and RMG responds with the publication of important research in this area. In summary, Findeizen explains:

Publishing a journal is a difficult challenge, as there were so many attempts including many responsible and valuable ones, and they all failed because of the indifference of the general public. God grant that the *Russian Musical Gazette* is not only ... one more attempt! But this all depends both on musicians and public, as well as publishers. As to the program, it is better clarified in our thinking as stated above, and the subjects which will be treated in this first year of publication.<sup>3</sup>

Nikolay Fedorovich Findeizen (1868-1928) was editor-in-chief of the *Russian Musical Gazette* throughout its entire run. A very important musicologist and musical critic, he communicated closely with Vladimir Vladimirovich Stasov and with the young musicians grouped around Nikolay Andreevich Rimsky-Korsakov. In many respects, the journal defines the special importance of the periodical in the development of the school of Russian composers. In 1890-1891, Findeizen published his first works on Russian music history.<sup>4</sup> From 1892, he contributed actively to Russian and foreign periodicals; in 1902-1903 Findeizen gave popular lectures on Russian music history in Vitebsk, Poltava, Stavropol and Orel. In 1909 he became one of the founders of the Friends of Music Society in St. Petersburg, and also one of the founders of the Musical History Museum of the St. Petersburg Philharmonic Society. In 1919 he gave courses in musical archeology and paleography at the Archeological Institute, in 1920 he was appointed Director

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<sup>1</sup>*Russian Musical Gazette* I, no. 1 (January 1894): 1.

<sup>2</sup>*Ibid.*: 2.

<sup>3</sup>*Ibid.*: 2-3.

<sup>4</sup>N. Findeizen, *A. N. Verstovsky. Sketch of his Musical Activity* (St. Petersburg, 1890), and Findeizen, *Musical Sketches and Drawings* (St. Petersburg, 1891).

of the State Musical History Museum, and in 1925 Head of the commission on the study of folk music for the Russian Geographical Society.

Findeizen's musical and research activities are rather extensive and wide-ranging. He writes sketches about composers' lives and works, reviews of many musical organizations' activities, and the publication of the history of musical genres. His largest published works include several studies about Michael Ivanovich Glinka: *M. I. Glinka. His Life and Work* (1896); *Glinka in Spain* (1896); *The Musical Manuscripts Catalogue and the Letters and Portraits of M. I. Glinka* (1898); *M. I. Glinka* (1903), as well as *Sketches on Russian Music History from the Ancient Times to the End of the XVIIIth Century* (1928-1929). In addition, Findeizen was the editor of the collections of letters by Alexander Nikolaevich Serov, M. I. Glinka, Alexander Sergeevich Dargomyzhsky and many other publications. He was also one of the authors of the additional Russian section in the Russian edition of Hugo Riemann's *Musical Dictionary*.

Findeizen's articles in the *Russian Musical Gazette* include "The Sketch of the Musical Activity of C.A. Kjuj [Cui]," "Glinka in Spain and the Spanish National Melodies Written by Him. 1845-1847," "*Prince Igor*. Opera by Borodin (Analysis. Experience of the Imaginative)," "Russian Music in XIXth Century," "Music and Critical Activity of Serov," "Music in Norway (a Sketch of its Development)," and many others on the history of Russian music and composers (Musorgsky, Rimsky-Korsakov, Taneyev, Dütsh, Brahms, Wagner), as well as concert reviews and critical articles, often of a polemical nature ("Our Musical Bureaucracy" about organizational disadvantages in Russian musical life and "Defects in our Conservatories and Musical Schools").

A. B. Ossovsky and E. M. Petrovsky were active contributors to the RMG as well as prominent musical figures on the journal's editorial staff. An important Russian musicologist, Alexander Vjacheslavovich Ossovsky (1871-1957) graduated from Moscow University with a degree in law, then attended the St. Petersburg Conservatory studying composition with Rimsky-Korsakov. In 1894 Ossovsky contributed his first critical articles to the RMG and to *The Artist*. His publications in RMG include articles about Russian and foreign composers, among them Glazunov, Goldmark, D'Albert, A. Rubinstein, Berlioz, Wagner, Godard, Thomas and Liszt. He also wrote the chronicle of concert life and notes on new publications, and translated a number of articles on Schumann, Gounod, Wagner, and others.

The music critic Evgeny Maksimovich Petrovsky (1873-1919) graduated from the Peter and Paul Commercial School and was self-taught in music. Petrovsky is the author of many articles in the RMG including "About Musical Themes," "The Thematic Analysis of *Sadko*," "Hanslick's Views on the National in Music," "New Russian Ballet *Raymonda* by A. K. Glazunov," "*Tristan and*

*Isolde* by Wagner,” “Friedrich Smetana,” “*Lohengrin* by Wagner,” “*Iolanta* by Tchaikovsky,” and “Chamber Music in Russia.” Petrovsky also writes articles devoted to opera performances at the Mariinsky Theater, and on bibliographic materials.

The structure of the RMG changes very little throughout its publication. The first large section contains long articles and sketches; the second large section is a chronicle of musical life, and the third part a “Bibliography.” As already noted, this last section begins to appear later as an appendix to the *Russian Musical Gazette* under the title “Bibliographic Review.”

The articles in the first section treat numerous subjects. These are devoted to composers’ creative works, performers and other musical figures, to reviews of theatrical events, concert organizations, historical sketches, theoretical and ethnographic studies, and to responses to opinions about current musical events. A separate rubric “Periodicals about Music” offers brief reviews on subjects treated in other publications. Obituaries are published at the end of this section.

From the historical point of view, the most important materials in the journal are articles about the compositions of living composers, both Russian and foreign. The selection of letters and documents, many never previously published, are also of great importance. These include letters by A. Serov, V. Stasov, A. Verstovsky, A. Dargomyzhsky, M. Musorgsky, A. Borodin, H. Berlioz, F. Chopin, F. Liszt and R. Schumann, and materials for the biographies of D. Bortnjansky and D. Razumovsky, among others. Special attention is paid to Glinka, the founder of Russian national opera. The special rubric “Glinkiana” contains letters and materials important for the biography of the composer.

Biographical sketches acquaint readers with the lives and creative aspects of composers, outstanding performers and musical personalities of both the past and present. The special rubric “Modern Musical Figures” deals with contemporary composers and performers. It should be noted that RMG sought to give wide attention to modern composers, publishing in its pages descriptions and thematic analyses of new compositions. Among these are articles devoted to new operas by Rimsky-Korsakov in which an opera’s content is given, as well as thoughtful opinions about its musical characteristics. The reviews of operas by composers of the second tier (for example, *Tushintsy* by Blaramberg, *Saturnin Byzantian* by E. Mertke, *The Necklace* by N. Krotkov, *Christus*, *Feramors*, and *Sulamith* by A. Rubinstein) are of great value.

Some detailed historical sketches are focused on Russian musical culture, including “Horn Music in Russia” by N. Findeizen, “History of Russian Opera” by B. Cheshihin, “Orchestral Musicians. Historical and Household Sketches” by I. Lipaev, and on musical life in other countries. Also of interest are the articles on the history of art organizations and philharmonic societies (large publications for

the celebrations of the St. Petersburg Philharmonic Society, the Mariinsky Theater, etc.). Considerable attention is also paid to how music relates to literature (works by A. Pushkin, N. Gogol, and L. Tolstoy). Series of articles — “About Music for Flute” by P. Alekseev, “From the Annals of the Piano, Music-Historical Sketches” by R. Genika and others — are devoted to the history of particular musical instruments.

In several series and critical sketches, the details, circumstances of life and creativity of Mozart, Beethoven, Chopin, Schumann, and Brahms are discussed. A great deal of attention is devoted to the creativity of Wagner, his aesthetic views, analyses of his operas, and the history of the Bayreuth Theater. With respect to foreign publications, several translations of writings by foreign authors are found in the journal. These include “The Notes of the Actor” by Gounod, “Art Work of the Future” and “About Conducting” by Wagner, “The Popular Statement of Acoustics in Relation to Music” by Hugo Riemann, and “The History of the Sonata from Its Earliest Days to the Present” by Otto Klauwell.

Particular attention is paid to musical and theoretical problems (“Major and Minor from the Physical Point of View” by I. Lvov, “About the Persian-Arabian Scale” by W. Peter), and to the new developments in musical style (“About Modern Aspirations to a New Musical [Tonal] System” by N. Cherkas, and “Music by the Futurists” by I. Lipaev).

Throughout RMG’s history, some special issues are published devoted to particular Russian composers, or to the composers of specific countries (Bach, Borodin, Brahms, Glazunov, Glinka, K. Davidov, A. Liadov, Mozart, Musorgsky, E. Napravnik, A. Rubinstein, W. Senilov, Taneyev, Tchaikovsky, N. Tchernin, and Chopin); to performers (F. Chaliapin), and to specific themes (“W. Shakespeare in Music,” “Conductors in Russia,” “The 150th Anniversary of the Moscow Conservatory,” “100 Years of the Patriotic War of 1812,” “Modern Composers,” “Modern Spanish Composers,” “Modern Polish Composers” and “Modern Russian Composers.”)

The subjects of many articles feature musical folklore and folk-song; these include research about Russian, Bashkir, Ukrainian and Georgian folk music (“The Balalaika and Zurna” by N. Findeizen, “About the Georgian National Secular Singing” by M. Balanchivadze, “Lyre, the National Musical Instrument. A Historic and Ethnographic Sketch,” “Musical Creativity of Pomors” by A. Maslov), and the articles published under the rubric “National Singing Business.”

In RMG there are interesting articles about Church music such as: “Reform of Worship Singing in the Catholic Church” and “The Court Chapel 150 Years Ago” by A. Preobrazhensky; “Synodal, Former Patriarchal Choristers” by W. Metallov; “About the Collection of Ancient Singing Manuscripts in the Moscow Church Singing Synodal School” by S. Smolensky; “Worship Singing in

the Ancient Christian Church” by N. Solowiev; and a number of related articles by N. Kompaneisky. In addition, there is a special rubric “The Business of Church Singing.”

Many articles are devoted to musical pedagogy in the *Russian Musical Gazette*. Among these are “Instructions to the Singers” by I. Pryanishnikov, “Registers of the Human Voice” by P. Tikhonov, “Studies on Piano Methodology” and “Piano Training as a Science” by S. Shlezinger. Some publications treat the principles of musical education: “About Musical Education of Youth” by E. Epstein, and “Status of Musical Education in the High School” by K. Nelidov. These matters are also discussed under the rubric “Music and Singing in Our Schools.” The principles of music education reform are discussed, as are the new laws concerning music, including questions about copyright in Russia.

The “Chronicle” section includes subsections: musical life in St. Petersburg, Moscow, the provinces, and foreign news. This contains reviews of concerts and theatrical performances, and discussions of important musical events. Information about the Russian Musical Society includes reviews of its regular symphonic gatherings in St. Petersburg and Moscow, and accounts of the Society’s concerts and other activities. Annual reports of the local branches and meetings at the Society’s headquarters appear in almost every issue. The characteristics of opera troupes (their structure, repertoire, and the vocal qualities of the singers) are widely discussed in this section.

Under the rubric “Music Abroad,” one finds brief information about the most important events in European and American musical life. In a separate section, the review “Russian Music Abroad” reports on the activities of Russian artists and the performance of Russian music outside Russia. It must be noted that the journal’s reviews are of a high professional standard — authors notice the shortcomings of some performances and concerts and make evident the requirements for high standards in the level of the music performance. The contributors to the *Russian Musical Gazette* promote the idea of the important cultural value of musical art, the organization of charity performances and popular concerts for the general public, and emphasize the great value of the musical education of the common people.

The “Bibliography” section contains information about new musical books and sheet music as well as multiple reviews. The critical articles focus on large monographs devoted to musical art, the collected works of some composers, as well as publications of amateur musicians. In this area the RMG also sought high standards and fully discussed the events of musical life, making an objective evaluation of current musical events.

Following is brief information about other authors of articles published in the journal.

Ivan Vasiljevich Lipaev (1865-1942) was a musical critic, a teacher and public figure, a regular author and correspondent for the RMG. His notes were published regularly in the section “Moscow Chronicle.” He also contributed to the series of sketches entitled “In Foreign Parts,” and “The Orchestral Musicians (Historical and Household Sketches),” subsequently published as a book.

Grigory Petrovich Prokofev (1883-1962), a musicologist, pianist, teacher and methodologist, was a Moscow correspondent for the RMG from 1910 to 1916.

The Russian pianist, pedagogue and musical writer Rostislav Vladimirovich Genika (1859-?) was RMG’s correspondent from Kharkov; he contributed a series of sketches entitled, for example, “From Piano Annals. Musical and Historical Sketches,” “Piano Works by Schumann,” and “Piano Works by Tchaikovsky.” Fragments from his book *The Brief History of Russian Music* are published as an appendix to the RMG.

Vsevolod Evgrafovich Cheshihin (1865-1934), one of the leading musical critics of the time, was a writer on music, translator and prominent public figure in Russian musical life. Besides RMG, he contributed to *The Riga Bulletin*, *The Artist, Music*, and many other periodicals. Among his prominent contributions to RMG are the article “Wagner as a Dramatist” and other texts devoted to Wagner, as well as a study of “The History of Russian Opera.” Cheshihin is also Riga correspondent for the RMG.

Musicologist and music critic Yury Vladimirovich Kurdyumov (1859-1936) contributed articles to the RMG; in particular, the series titled “Sketches on Solo Singing,” “About National Features of Russian Music” and “Materials for the Russian Musical-Encyclopedic Dictionary.”

Victor Grigorevich Walter (1865-1935), a violinist, writer on music and critic, whose contributions include music reviews in the “Bibliography” section, and some historical articles such as “Bayreuth in 1906. From Notes by a Russian Musician.”

Music critic and composer Alexander Petrovich Koptjaev (1868-1941) contributed the articles “Cui as a Piano Composer,” and “A. G. Rubinstein in his Sacred Operas,” as well as translations of Wagner’s writings “About Conducting” and “The Art Work of the Future.”

Vasily Davidovich Korganov (1865-1934), the musicologist and pianist, was a correspondent for RMG and for some other musical magazines including *Bayan*, *Nuvellist*, and *The Artist*.

Among the RMG authors are outstanding specialists in church music. These are Antonin Viktorovich Preobrazhensky (1870-1929), the musicologist and pedagogue, who worked in the Moscow Synodal School, and then in the Petersburg Court Singing Chapel; Stepan Vasilevich Smolensky (1848-1909), the musicologist, paleographer, choral conductor and pedagogue; Vasily Mihajlovich

Metallov, the Russian music historian of church singing, paleographer and composer; and Nikolay Ivanovich Kompanejsky (1848-1910), Russian composer of sacred music and writer on music.

The Russian ethnographer and gatherer of national songs Sergey Gavrilovich Rybakov (1867-1922) provided a number of articles devoted to the musical folklore (“Kuraj, the Bashkir Musical Instrument,” and “Russian Influences in the Music of the Nagajbaks”). Another musical ethnographer, Nikolay Ivanovich Privalov also writes articles for the RMG including “Singing of the Russian Slavs,” “Historical Destiny of the Russian National Song,” “Kaliki Perehozhie,” and other interesting materials.

Many articles in the *Russian Musical Gazette* are unsigned or signed with pseudonyms or initials, a number of which have been identified.

А. Д.	Alexander Tihonovich Dzbanovsky
А. М.	Alexander Leontjevich Maslov
А. П.	Antonin Vasiljevich Preobrazhenskiy
А. Х.	Alexey Nikolaevich Havsky
Баян [Бауан]	Feodor Leonidovich Shatohin
Бенбери [Benberi], Б-ри, Луини, Luini, Б. Т., Б. Т-в, Т., Б.	Boris Dmitrievich Tjuneev
Быстров Б. [Bystrov B.]	Evfimy Sozontovich Shvidchenko
В. В-в, В. В-ев, В-ев	Vasily Stepanovich Vasilev
В. Гр., В. В.	Victor Grigorjevich Walter
В. К.	Varvara Dmitrievna Komarova (Stasova)
В. К., В. Д., В. Д. К.	Vasily Davidovich Korganov
В. Ш.	Vladimir Aleksandrovich Shuf
Владдерж. В.	Vladimir Vladimirovich Derzhanovsky
Всеv. Ч-ин, В. Ч-ин, В. Ч.	Vsevolod Evgrafovich Cheshihin
Г. П., Гр. Пр., Г. П-в, Г. Пр., Гр. П., Гр. Пр-ев, Гр. П-в, Гр. П-ъ, Гр.	Grigory Petrovich Prokofev
Г. Т.	Grigory Nikolaevich Timofeev
Г-ов Л., Г.	Leonid Vasiljevich Goncharov
Д. Н, Регент	Dmitry Nikolaevich Soloviev
Д. Ш.	David Solomonovich Shor
До-ре-ми-соль, Do-re-mi-sol, В. Л.	Vasily Vladimirovich Lebedev

Дон-Диэз [Don-Dis]	Vladimir Ivanovich Sokalsky
Е. П., Е. П-ский, П-ский Е.	Evgenie Maksimovich Petrovsky
И. К.	Ivan Alekseevich Korzuhin
К. В. О.	Vladimir Fedorovich Odoevsky
К. Н.	Nikolay Dmitrievich Kashkin
К. Ч., К. Ч-в	Konstantin Nikolaevich Chernov
К. Э. В.	Cyrill Eduardovich Weber
К-р	Georgy Lvovich Katuar
Л., Ливин	Ivan Vasiljevich Lipaev
М. В.	Michael Vladimirovich Vladimirov
М. Ю. Г-ъ	Michael Julevich Goldstein
М-зркий А., М-ркий А., Мз-ркий	Mazaraky
М-ъ, Н. М-в., Н. М., Н. П. М-в	Nikolay Petrovich Malkov
Н. В., В-в Н. Н., Н. Н. В-в	Nikolay Nikolaevich Voroshilov
Н. Ив. Крюков с сорочьей ножкою [Krukov with sorochej nozhkoju], Русланист [Ruslanist]	Nikolay Ivanovich Kompaneisky
Н. Н. Ф-в, Н. Ф-в	Nikolay Nikolaevich Fatov
Н. С-н., Н. С.	Nikolay Arsenjevich Savin
Н. Ф., Ник. Ф., Ф. Ник., Ф.	Nikolay Fedorovich Findeizen
Не-Ларош [No-Larosh]	Sigizmund Vladislavovich Zarembo
О. В-ва, О. В., В. А., А. О., А. В. О.	Alexander Vjacheslavovich Ossovsky
Р., С. Р.	Sergey Gavrilovich Ribakov
Роберт Энгель [Robert Engel], Энгель Р. [Engel R.], Р. Э.	Robert Vasiljevich Faber
С. С-ий	Stepan Vasiljevich Smolensky
С. Ш.	Stanislav Fedorovich Shlezinger
С-н	Michael Nikolaevich Sinitsyn
Ф. В.	Feodor Vasiljevich Vladimirsky
Хорхе	George Tihonovich Polilov-Severtsev
Ю. К., Ю. К-в	Jury Vladimirovich Kurdyumov
As-dug, Мизгирь [Mizgir], Б. П.	Boris Mihajlovich Popov
de-Wea	Dmitry Vladimirovich Ahsharumov
L.	Herman Avgustovich Larosh

N.

Philomele, Phil., Musico, Musicus, Mus.

S. S.

W.

Konstantin Pavlovich Nelidov

Vera Ivanovna Maurina

Sofia Aleksandrovna Sviridenko

Vladimir Alekseevich Senilov