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Musical Life of Krasnoyarsk in the 60-s of the XX Century

Emil M. Preisman*

*Krasnoyarsk State Art Institute
22 Lenin Str., Krasnoyarsk, 660049, Russia*

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The article discusses the musical life of Krasnoyarsk as the country's art culture component. Analysis of the activities of the Krasnoyarsk Regional Philharmonic, the Theatre of Musical Comedy, the School of Art, and children's music schools shows that the development of musical life of the city in the 60-s of the XX century largely paved the way for the foundation of the symphony orchestra, the Opera and Ballet Theatre, the Art Institute in the shortest possible time (1976-1978), the situation being unprecedented in the history of the country. It has further determined the role of Krasnoyarsk as the largest centre of art culture in Russia.

Keywords: Krasnoyarsk, musical culture, Philharmonic, Theatre of Musical Comedy, School of Art, children's music school, amateur performances, musical enlightenment.

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Despite the primacy of the two capitals regional centres were increasingly becoming more significant in the artistic culture of the USSR in the second half of the XX century. The background of a rapid culture development in the regions was predetermined by the specialists' talent, skill, and often self-sacrifice. Later the culture moved on to new levels of creative quality. Such phenomena are of interest from both a historical and an artistic point of view as they contribute to a broad and objective vision of the panorama of the country's artistic culture.

The creative life of Krasnoyarsk in the 60-ies of the XX century can illustrate this tendency.

During this period activation of the musical life in the city was a vigorous promise of the city's artistic culture development, which was a consequence of the krai's industrial development determined by the decisions of the XIX and XX congresses of the CPSU¹. They planned the construction of a complex of metallurgical, chemical and other industries the activities of which had to be provided by the energy of the Bratsk and Krasnoyarsk hydroelectric power stations², expansion of transport communications (railway, water, air) network.

Perspectives of the city were also marked by the fact that, being situated at the crossroads of the Trans-Siberian railway (West – East direction)

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* Corresponding author E-mail address: preisman@list.ru

and the Yenisei waterway (South – North), it was the basis for the expansion of Norilsk industrial district (Pamiatniki istorii... 1997, p. 95).

In 1960 the tire plant began operating; it was the first plant on which the automatic transfer line was first used in the USSR. In 1964 the Krasnoyarsk aluminum plant (KrAZ) came into operation, and in 1969 the construction of the Krasnoyarsk metallurgical plant (KraMZ) was completed. In the second half of the 60-ies the Combine Harvester Plant started the production of the SKD-5 “Sibiryak” combines. By the early 60-ies the first stage of the medical plant, the pulp and paper mill, and a number of other enterprises were put into operation (Ibid., p. 96, 100). Krasnoyarsk turned into the country’s major industrial center.

There were six universities in the city. The Institute of Physics (founded in 1957), which was the first scientific institution, launched its activities.

All this determined a significant increase of the population: by 1961 there were 468 thousand citizens in Krasnoyarsk, in the early 1970-ies their number was 648 thousand.

In 1961 a road bridge across the Yenisei River, tram and trolleybus lines started functioning. A new railway station (which has been reconstructed by now) was built. The construction of the buildings of the Revolution square architectural ensemble was completed.

There was “Oktiabr” (“October”), “Sovkino” (“Soviet cinema”), “Rodina” (“Motherland”) and other cinema houses in the city. The films were also shown in the palaces and houses of culture. Yet, there were only two theatres in Krasnoyarsk: Pushkin Drama Theatre and the Theatre of Musical Comedy. The Theatre of Young Spectators was founded in 1964. V.I. Galashin was its first chief director. L.I. Malevannaya and N.V. Olyalin, who later became a widely known film actor and performed the role of captain Tsvetaev in the epic

“Osvobozhdenie” (“Liberation”), as well as other talented actors began their creative way in this theatre. The opening of the Theatre of Young Spectators was an event in Krasnoyarsk.

However, there were only a few musical institutions in this city: the Theatre of Musical Comedy, the Krasnoyarsk Regional Philharmonic (without a symphony orchestra), the School of Art, and several music schools.

The Theatre of Musical Comedy enjoyed its wide popularity in Krasnoyarsk. In general, there were different musical theatres in the city at different times: they opened, closed, reopened. The present-day theatre was founded in 1959. It has been called Krasnoyarsk Musical Theatre since 2008. Its first chief director was Ia.M. Kornblit, its first conductor was S.N. Bederak. S.L. Shtivel’man, a fundamentally educated, experienced, initiative person, was its chief director from 1962 to 1971. However, from 1969 to 1975 the music department was headed by talented and wise Iu.Iu. Polomskiy. At that time K.P. Gegel’-Borodina, V.G. Emirziadi, who later became distinguished artists of the Russian Federation, the artists I.G. Mezit, S.G. Orlando, T.I. Mikhailova, L.E. Ungar, et al. worked there.

G.L. Ruksha, who was in charge of culture in Krasnoyarsk Krai, wrote that the first staff of the Theatre of Musical Comedy “... can be called legendary without any exaggeration. They were a constellation of great actors. Each of them had a unique personality and, thus, contributed to the glory of the theatre” (Krivosheia, Lavrusheva, Preisman 1983, p. 56).

The first performance of the theatre was I. Dunayevsky’s operetta “Svobodnyi Veter” (“Free Wind”). Even afterwards the theatre was the first or one of the first to stage new pieces of art. For example, in 1965 the theater was the first to show O. Sandler’s operetta “Na rassvete” (“At dawn”) and one of the first to show G. Tsabadze’s tragicomedy “Moi bezumnyi brat” (“My Crazy

Brother”). G. Dekhterev’s “Sibiryachka” (“A Siberian Woman”) was especially staged for Krasnoyarsk Theatre of Musical Comedy in 1967.

A colourful panorama of operetta performances was staged during this period. Classical operettas were widely represented: J. Offenbach’s “La Perichole”, I. Strauss’s “Die Fledermaus” and “The Blue Danube”, K. Millocker’s “Der Bettelstudent” (“The Beggar Student”), F. Lehar’s “Gypsy Love”, “Die lustige Witwe” (“The Merry Widow”) and “Die blaue Mazur” (“The Blue Mazurka”), a number of I. Kalman’s popular operettas (“Silva”, “The Circus Princess”, “Maritza”, “Czardas”, “The Violet of Montmartre”). As for F. Loewe’s musical “My Fair Lady” and operettas by Soviet composers, and namely V. Shcherbachev’s “The Tobacco Captain”, A. Ryabov’s “Sorochinsk Fair”, K. Listov’s “The Heart of the Baltic Fleet Sailor”, Iu. Milutin’s “Chanita’s Kiss” and “The Restless Happiness”, B. Aleksandrov’s “Wedding in Malinovka”, A. Novikov’s “The Beauty Queen”, T. Khrennikov’s “One Hundred Devils and One Girl”, “White Night”, and “At the Obsk Sea”, the work on a Siberian theme by G. Ivanov, a Novosibirsk composer, they also earned their success that was no less than that of the classical operettas.

In the 60-ies the theatre had a strong ballet troupe. It was headed by A.D. Gulesko, a choreographer with highly professional culture. Thus, the theatre launched a venturesome idea: it staged “The Fountain of Bakhchisaray”, B. Asafyev’s ballet. In June of 1963 it was brilliantly premiered under S.N. Bederka’s conduct. The part of Maria was played by N.A. Gur’ianova, Zarema – by P.O. Grabovskaia, Girey – by L.G. Baryshev. The orchestral score of this ballet is fairly complex. The climactic scene – a dramatic duet of Maria and Zarema – is performed to the strains of a cello solo. It was impeccably

performed by A.L. Shemanskiy. And, in general, the orchestra sounded harmoniously and flexibly.

The success was inspiring; thus, in 1964 another ballet was staged, the ballet being Delibes’s “Coppelia”³. In the Theatre of Musical Comedy all the components of the performance – soloists, orchestra, chorus, ballet, scenery, and costumes – revealed a high level of creativity and formed a harmonious art ensemble. Therefore, the theatre was successful.

The Krasnoyarsk Regional Philharmonic under the art direction of Ananii Efimovich Shvartsburg, personifying a bright image of refinement and morality, actively worked during these years. Well-educated, highly professional and with an impeccable artistic taste he appeared in his harmonious richness as a pianist, lecturer and musicologist, journalist, and creative enterprising organizer.

Musical enlightenment was the main activity of the Philharmonic. It was implemented, first all, in organization of lectures and touring concerts in the krai.

The lectures were given by the talented singers (Lyubov Polonskaia, Iaroslava Narizhnaia, Aleksander Faitelberg, et al.) and Alexander Rivkin, a violinist who later became an honored artist of the Russian Federation; a string quartet played there for some time. Shvartsburg intensified the lecturing activity: he expanded the repertoire and improved the performance quality. The reader was often engaged in lecturing. And then the plot of the lecture-concert was enriched by the interaction of music and poetry. Shvartsburg often engaged the soloists, musicologists, teachers of the School of Art, and actors, who were here on tour, in the lecturing activity. This, firstly, gave the lecturing activity variety and brilliance. Secondly, the increase in the performers’ number made it possible to increase the number of concerts and, consequently, to expand their audience.

As a pianist Shvartsburg had a great phonation technique, powerful forte and fine pianissimo, clearly defined strokes and flawless logic of phrasing. There were many miniatures in his solo repertoire: Schumann, Chopin, Brahms, Tchaikovsky... But he also performed sonata parties.

Shvartsburg's talent of a lecturer-musicologist was formed on the basis of wide erudition, ability to deeply immerse into the immanence of the content of works that is inherent in a musician-artist, a huge lexical dictionary, the impeccable logic of forming a phrase (like in music), a magnificent plastic baritone and elements of acting.

Shvartsburg organized the performances of the scenes from "Eugene Onegin", "Boris Godunov", "Prince Igor", initiated the concert editing of "The Mermaid", "La Traviata", "Young Guard" ("Molodaia Gvardiia"). From the point of view of musical enlightenment, this initiative cannot be overestimated in the period when there was neither an opera and ballet theatre nor a symphony orchestra in the city.

Shvartsburg's initiatives widely extended the tours in Krasnoyarsk. There were many solo recitals, quartet music parties, performances of chamber orchestras.

While organizing the tours, Shvartsburg scheduled chamber concerts for the musicians to play in Krasnoyarsk, its regions and on TV. Shvartsburg introduced the musicians on television and briefly commented on the programme. This added an educational orientation to it. Such tour organization was interesting for the artists and they were happy to come to Krasnoyarsk.

A. Amiton, E. Grach, M. Lubotsky, the violinists, A. Rivkin, an artist of the philharmonic society, performed together with Shvartsburg at sonata parties. Great concerts at which Shvartsburg and Olga Kaverzneva, Professor of the Moscow Conservatory,

performed Beethoven's sonatas for violin and piano are still memorable. Shvartsburg used to play piano quintets with the quartets, touring in Krasnoyarsk. While performing Franck's quintet at one of the concerts, Shvartsburg moved from the piano to the harmonium that was on the stage and played a piano party in several fragments of the piece on it. This was definitely not consistent with the composer's idea, but how interesting and new such combination of the quartet with the harmonium was for Krasnoyarsk citizens! Shvartsburg gave unforgettable performances of vocal music together with M. Ryba, a singer. The musicians keenly felt each other's manner of performance, thus presenting the music work with an engraving precision, clarity, wide amplitude of timbre, dynamic and voice colours.

Despite the absence of a local symphony orchestra the citizens of Krasnoyarsk annually listened to symphony concerts. The State Orchestra of the USSR performing with Aram Khachaturian, the Leningrad Philharmonic Orchestra, the Honored Collective of the Republic directed by Evgeniy Mravinskiy, the Novosibirsk Philharmonic Orchestra directed by Arnold Katz, the Azerbaijan Symphony Orchestra directed by legendary Niyazi came here.

Every summer opera tours were held, the theatres being from Ulan-Ude, Novosibirsk, Sverdlovsk, Chelyabinsk and Perm. The citizens of Krasnoyarsk listened to both a traditional repertoire and rarely performed pieces such as Wagner's "Lohengrin" opera, for example. Relatively recent Soviet ballets were performed in Krasnoyarsk, the ballets being Melikov's "Legend of Love" (1961) and Petrov's "Shore of Hope" (1959). It was not that easy "to get" the tickets for the performances.

Regional arts festivals were held: Lenin Arts Festival, "Golden autumn", "Krasnoyarsk Musical Spring". Lenin Arts Festival usually started in Shushenskoe, and its culmination was

in Krasnoyarsk. Other festivals started in the krai center, whereas the cities and districts of the krai were their orbits. The choirs from other cities were invited to participate in Lenin Arts Festival. The Republican Russian choral chapel under the direction of A.A. Yurlov was often one of them. Symphony orchestras from Tomsk, Irkutsk and Novosibirsk often played on the festivals.

In the 60-ies Krasnoyarsk School of Art (now Krasnoyarsk Art College named after P.I. Ivanov-Radkevich) was more than just a school in the artistic life of the city. It played a much more significant role. First of all, it was a kind of a reserve of the city's state cultural institutions. The students of the theater department were invited to Pushkin Drama Theatre to participate in crowd scenes as well as for acting (the latter happened not as often, of course). The School also staged the plays in Pushkin Drama Theatre, the plays being staged during academic courses. The students of music performance majors participated in orchestras and choirs during all kinds of the city music festivals. The teachers were constantly involved in concert work of the Philharmonic Society and the Krasnoyarsk Branch of the All-Russian Choral Society. They also lectured as the members of "Znanie" ("Knowledge") society⁴, were the members of a jury (of various ranks) of amateur arts festivals. Some senior students worked in the arts theatrical bodies.

The educational process at the School was well organized due to high professionalism of the teachers, M.I. Melenevskiy, the Director, and I.I. Solomennikov, his deputy on educational work.

The experienced pianists N.L. Tulunina, T.N. Khokhlova and a violinist G.B. Krivosheia taught there. Boris Mints taught cello classes. He was a talented musician, a graduate of the Leningrad Conservatory, a soloist and a quartet player of the philharmonic society's lecturing activity. The author of this paper started teaching cello in

1962. Later P.V. Portniagin, a bassist, began his work here.

The classes of woodwinds were conducted by I.S. Dmitriev, the classes of brass instruments – by M.I. Melenevskiy. Great accordionists I.I. Solomennikov, V.D. Soldatov (I.I. Chernykh, an accordion quartet player), V.P. Sidorov, M.F. Butakov, a domra player, were among the teachers. Singing was taught by R.I. Sidorov; A.N. Kalachev, N.Kh. Tukhvatullina, D.S. Mozhin, and V.P. Sidorov, having two specialities, worked at the choir conducting department. Talented teachers worked at the musical-theoretical department. K.N. Sementovskiy (1887-1966) was its patriarch. F.P. Veselkov (1919-2009), a composer and musicologist who graduated from the Ural State Conservatory and a Great Patriotic War participant, had long headed the department. A.A. Yankin had encyclopedic knowledge of music history. B.T. Plotnikov, a widely erudite musician, began working at the department. During his last years of life he taught at the Academy of Music and Theatre and published a number of scientific papers.

The actors of Pushkin Drama Theatre taught at the theater department. These were V. Maretskiy, a dramatic actor known in the city, K.A. Voshchikov, a master of artistic expression, G.P. Petrov, a fundamentally educated specialist who had thorough knowledge of the skill of acting, the history of theatre, the history of costume.

Educational creative groups, working there, were the symphony orchestra conducted by I.S. Dmitriev, the Russian folk orchestra (M.F. Butakov), a choir (N.Kh. Tukhvatullina).

In the 60-ies the Novosibirsk Conservatory launched the methodical work at the schools of Siberia and the Far East, its aim being the improvement of the teachers' skills and, hence, the quality of education, the level of graduates some of whom became students of music schools.

The Conservatory regularly organized methodical conferences during which they auditioned the students and discussed their performances, read the reports and gave open lessons (or master classes as they are called nowadays). The conferences were organized in compliance with a line of profession, and namely the piano, strings, woodwinds, folk instruments, solo singing and chamber ensemble. They were held annually. Yet, the conferences in one and the same speciality were held approximately every three years. Since the training period at the school was four years, the best students, who usually presented at the conferences, could be present at the methodical “consiliums”. Conferences were held in Novosibirsk as well as in other cities (Irkutsk, Omsk, Krasnoyarsk, Abakan, Chita).

The significance of conferences can hardly be overemphasized. The Conservatory professors saw the dynamics of future applicants’ training; the teachers of schools verified a vector of their students’ training. It was a good practice of experience exchange.

In Krasnoyarsk School of Art a teacher’s travels of with one or two students or one or two ensembles to such conferences were traditional.

As for the consultations with the Novosibirsk Conservatory professors, it was possible to come for their consultations regardless of the conferences.

In general, communication with the Novosibirsk State Conservatory teachers reported knowledge, tested practice with theory, inspired and gave energy.

In the early 60-ies the Methodological Council for Children’s Music Schools was established at the Krai Department of Culture of Krasnoyarsk. It worked like the Methodical Council of the Novosibirsk Conservatory.

The majority of the Scholl of Art teachers continuously performed at concerts. They often

performed in the school hall. The piano music parties of N.L. Tulunina, T.N. Khokhlova, E. Furgailo and the concerts of R.I. Sidorova, a singer, etc. were memorable.

The professional potential of both the experienced teachers and students was embodied in a large-scale work of musical enlightenment. This idea also gained its practical orientation in the 60-ies – 80-ies, the period of universal aspirations to communism detonated by the communist ideology: to cultivate a comprehensively (including musically and aesthetically) developed personality, a builder of a bright communist tomorrow. In case the utopian concept ‘communist’ is removed from the thesis, it will be correct and up to date even now as there should be a humanitarian component (including aesthetic education, in education of a human of tomorrow. Party organs called the workers of art the ideological front fighters. They seriously supervised the artistic education of the masses. Despite the fact that this supervision suffered from sufficient losses, both dramatic and tragic, its main direction, characterized by the need of enlightenment irrespective of the market demands, was right.

The Krasnoyarsk School of Art followed this tradition from the first months of its work (even when it was the People’s Conservatory). The concerts were held in different places: in the city and outside it. So, in the 60-ies the students performed at the newly built railway lines Abakan – Taishet (called the route of courage), Achinsk – Abalakovo. The symphony orchestra and the orchestra of folk instruments, the school choir were often met in the factories (usually in the factory shops during lunch breaks) and other enterprises of the city. The choir gave concerts for the miners and mine-diggers of the krai.

Unfortunately, there is no exact information about the number of concerts and performances

given by the students of the School of Art. At different times they were approximately from one hundred to five hundred a year. Students and teachers willingly performed at the concerts: on the one hand, it was necessary for artistic enlightenment, on the other hand, concerts were one of the essential components of the educational process.

Educational, methodical and musical education did not preclude the participation of the school in the treatment of “chronic diseases” of the country’s economy, for example, the annual aid in harvesting at the expense of study time. They usually went to pick potatoes in nearby areas for two – three weeks: to pick potatoes in the morning and come back in the evening. However, there were some distant “trips”.

With the regard of all this, the school was considered one of the best in Siberia. Many of its graduates of the 60-ies later graduated from the Novosibirsk Conservatory. Some of them received higher education at music higher education institutions in Moscow, Leningrad, Sverdlovsk, Kiev, and other cities. Some of them returned to school as teachers. Others worked at the institutes of the country upon graduation: a pianist N. Zdorenko is a professor of the Kiev Conservatory, a musicologist S.S. Goncharenko is a professor of the Novosibirsk Conservatory, a pianist E.N. Lauk, a professor, and V.V. Vasiutinskiy, an associate professor, work at Krasnoyarsk School of Art. A composer V.V. Ponomarev, an associate professor, also works here. A cellist A. Gavrish teaches at the Volgograd Conservatory.

Thus, the School of Art was a well-functioning educational, methodical and musical institution. Its activity is widely known in Siberia.

In 1957 the Music Department was opened at Krasnoyarsk Pedagogical School named after A.M. Gorky (which is Krasnoyarsk Pedagogical College now), the oldest educational institution

of the city, a school training teachers of singing, music and choragi for secondary schools. The syllabus of the department was almost similar to the syllabi of conducting and choral departments of music colleges. The choir was the main element of training. It was directed by energetic, enthusiastic and experienced Nikolai Aleksandrovich Tychinskiy. Despite the membership disproportion (three quarters of more than ninety singers were women) the choir was considered the best in the city. It sounded a bright open timbre. At the same time its singing was characterized by softness, roundness, and large dynamic palette. The repertoire was rich and varied and contained music of different epochs and styles. The choir often played for the city community and won many competitions, festivals, and celebrations. Tychinskiy, in general, knew the vocal, its physiology and artistic possibilities. In addition to working with the choir he enthusiastically and interestingly taught choral conducting.

Dmitriy Khvorostovskiy, a world famous singer, started his journey to the world of art at this school.

By the end of the 60-ies there were nine children’s music schools in Krasnoyarsk. They were centres of musical culture. But not all of them had rooms suitable for work. So, music school № 2 headed by G.I. Nikulina, an experienced and energetic director, school, was the only one on the right bank of the city for nine years. It occupied only two flats of a residential building. Some decades passed before this school got the building with a large concert hall that was especially built for it. As for music school № 3, it worked in very good conditions that no other school had: it was on the first and second floors of a fairly large building. The classrooms were high and bright, the pianos were well-tuned. There was also a library at the school. The concert hall was on the first floor. Philharmonic concerts of

chamber music often took place there. The school was organized and headed by Boris Georgievich Krivosheia.

Teaching staff of music schools was heterogeneous. But there were truly leading experts in every school who worked there and set a creative tone thanks to their knowledge and experience. In music school № 1 a pianist Tamara Faustovna Abramovich had trained several generations of future college and university students. Her colleagues were L.Ia. Viacheslavova, L.P. Semen'china, E.R. Bragina, talented accordionists V.M. Serikov and M.I. Chernykh, and I.I. Chernykh who played in a famous accordion quartet from her early age. A well-educated and highly cultural musicologist L.M. Manasian (born Romanova) taught at this school. She did much to identify the history of the First music school.

E.O. Iokimanskaia was one of music school № 2 teachers. She was a talented and educated musician. She also performed in the Philharmonic as a lecturer-musicologist. Subsequently she was in charge of the literary department of Krasnoyarsk Opera and Ballet Theatre for some time.

Experienced violinists also taught at this school. V.I. Sharapov taught not only a professional course but conducted an ensemble of stringed instruments. G.M. Kuritskaia (1941-2013) combined pedagogy with her work in the orchestra of Krasnoyarsk Theatre of Musical Comedy. Subsequently she graduated from Krasnoyarsk School of Art. Her students were well-trained. Their performances were always emotionally bright. They participated in outdoor concerts, various competitions, festivals. Kuritskaia had an amazing ability to find common language with children.

The pianists L.V. Skiteva and T.N. Khokhlova, a violinist B.G. Krivosheia, a cellist V.S. Novikov (from 1969) taught at music school № 3.

In music school № 4 G.V. Kovalenko (born Potapova), a School of Art graduate, was at the head of a large and effective cello class from 1966 to 2011. Her students performed solo and in ensembles (including mono-cello ones). A number of students graduated from the conservatories.

P.K. Marchenko, a choir conductor and the head of the school, initiatively worked at music school № 7. There were good piano and violin courses here. A cello course was introduced in 1969. It was conducted by N.V. Shubova, a School of Art graduate. Later a number of her students graduated from higher education institutions, some of the students were post-graduate assistantship students.

Amateur music-making or amateur art activities, as they called them then, actively developed in Krasnoyarsk in those years. Choir singing was quite common.

One of the most prominent choral groups – the choir of the woodworking plant – was formed in 1955 by Pavel Karpovich Marchenko (1932-1984), a graduate of the School of Art, the Head of children's music school № 7. The group often performed at the enterprises of the city and toured in the krai. They sang folk and revolutionary songs, the Soviet composers' musical pieces, and music of the past centuries.

In 1960 the song and dance ensemble "Molodost' Eniseia" ("Youth of the Yenisei") was organized and conducted by K.M. Skoptsov (1927-2004). The ensemble specialized in Russian folklore. Later Skoptsov worked with other folklore ensembles. He recorded folk songs of Krasnoyarsk krai and published several collections.

The Boys' Choir of the Regional Educators' House headed by N.N. Sudenko quickly gained its popularity. It started its work in 1964. Next year the choir singers were taught to play a musical

instrument, and in 1966 they were taken to the Children's choir school of the Krasnoyarsk Krai Choral Society, i.e. they established a school on the basis of the choir. Organization of this school was a very interesting experiment. The aims were not only to expand the students' artistic horizons, develop their musical abilities, but prepare the most talented ones for entering the conducting and choral department of the School of Art or the music department of Pedagogical School named after M. Gorky.

In 1968 the children's ensemble "Orlyonok" ("Eaglet") was organized in Krasnoyarsk regional Palace of Pioneers and Schoolchildren. Together with the orchestra and a dance group it was a part of the choir.

Instrumental groups (orchestras and ensembles of woodwinds, folk instruments, and accordion ensembles) also participated in amateur performances. It was a lot harder to organize instrumental bands than vocal ones because amateur actors had to be able to play an instrument before joining a band or an orchestra, or they had to acquire such skills in the process of group music-making. This is what they did in some brass bands, especially children's ones. But this took much longer to achieve a creative result than the participation in the choir.

For a more rapid "creative maturation" some managers placed professional musicians and musical school and college students to the orchestras. Heads of culture departments, houses of amateur activities were even happy because of this and fantasized on the theme of "strengthening the alliance between amateur and professional art". This strengthened hack-work and fraud instead.

But this was the way all the groups worked. Many groups worked carefully and hard and were rewarded with hearty applause for their work. They had also been looking for new forms of work.

Thus, in 1967 the Krasnoyarsk organization of the All-Russian Choral Society organized Choir Tuesdays as series of concerts in which the best groups of the city (the choir of the woodworking plant, "The Singing Boys", the choirs of "Krasnaia Zvezda" ("Red Star") and "Molodost' Eniseia" ("Youth of Yenisei") ensembles, the female vocal quartet) participated. The academic choirs of the School of Art and Pedagogical School named after M. Gorky also performed here. The "Choir Tuesdays" were special events in the city's musical life. Creative meetings of the choirs (the choirs having different names) took place afterwards. Thus, the idea proved to be fruitful and promising.

Party and Komsomol committees of all levels (from institutional to krai ones) were in charge of amateur performances regarding ideological relations. The main criterion of usefulness of amateur performances was considered to be the number of the people engaged, or their "mass" character as they used to say then. It should be noted that the mass character sharply increased on the eve of amateur performances and abruptly dropped upon their completion.

Considering amateur performances in Krasnoyarsk of the 60-ies, this large-scale phenomenon's great significance should be mentioned. Firstly, the amateur performers had an opportunity to realize their creative aspirations and get musical knowledge. Secondly, amateur activity was a powerful means of artistic enlightenment. Thirdly, it was an inexhaustible, constantly expanding source of recruitment for professional art. Fourthly, amateur activity had social and everyday significance: creative art activities largely contributed to the control of alcoholism development and, therefore, ruining of the families, criminality.

The local newspapers ("Krasnoyarskii Rabochii" ("Krasnoyarsk Worker") and "Krasnoyarskii Komsomolets" ("Krasnoyarsk

Member of the Komsomol”) lively responded to the cultural life events. Reviews on all theatrical premieres, many concerts of local and touring groups, as well as portraits of artistic people, essays on the artistic groups and articles on musical-aesthetic education were published, significant dates in the history of the world music were celebrated. Traditionally both newspapers gave detailed information, announcing philharmonic concerts in the coming month.

The sixties were a period of rapid expansion and qualitative improvement of the city’s artistic life, also including its musical life. This resulted in the following:

- Two theatres (the Theatre of Musical Comedy and the Theatre of Young Spectators) started functioning.

- Fresh creative forces joined the Philharmonic and the School of Art.

- A network of music schools was formed.

- New forms of contact with the audience were successfully tested: staging of two ballets in the Theatre of Musical Comedy, plays with a musical component in Pushkin Drama Theatre, staging of operas and opera fragments editing, the instrumental sphere expansion (a string quartet, sonata duets, etc.) in philharmonic lectures, concerts of teachers and musical educational institutions students at enterprises and institutions.

- The quality of plays and concerts of the city creative institutions significantly improved.

- The system of vocational and general music education improved.

- The artistic masters’ tours became many-sided and interesting.

- The work of musical amateur activity intensified.

- Regular press, radio and television coverage of the city’s concert life was both the creative workers’ promotion and a factor of their activities control.

All of the mentioned above contributed to the expansion and activization of artistic and educational work. The situation strongly determined the formation of Krasnoyarsk not only as one of the industrial centers of the country but its art centre as well.

Activization of the artistic and, in particular, musical life of Krasnoyarsk in the 60-ies – first half of the 70-ies of the XX century resulted in an unprecedented situation in the country’s history: a triad of state art institutions – a symphony orchestra, the Opera and Ballet Theatre, the School of Art – was formed in the course of two years (1976-1978) and resulted in the highest status of the city’s musicality and the beginning of a new stage of the artistic culture development in Krasnoyarsk.

¹ The XIX congress of the CPSU was held in 1952, the XX congress of the CPSU was held in 1956.

² The construction of the Bratsk Hydroelectric Power Station began in 1955; it was put into full operation in 1967. The construction of the Krasnoyarsk Hydroelectric Power Station began in 1960, it was put into full operation in 1971.

³ Many years later Krasnoyarsk Opera and Ballet Theatre also staged “Coppelia”. Having announced in the media that “Coppelia” was first staged in Krasnoyarsk, the theatre administration “rung the church bells before looking at the church calendar”. This mistake was a result of the Opera and Ballet Theatre management’s arrogance. It was in 1983, before “Coppelia” was staged by this theatre, when B.G. Krivosheia, L.G. Lavrusheva and E.M. Preisman’s monograph stated the fact that “Coppelia” was staged by the Theater of Musical Comedy.

⁴ “Znanie” (“Knowledge”) is the All-Union Society for political and scientific knowledge dissemination: the widest network of the enlightenment of masses (‘masses’ was the word used instead of the word ‘population’ at that time).

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Музыкальная жизнь Красноярска

60-х годов XX века

Э.М. Прейсман

*Красноярский государственный институт искусств
Россия, 660049, Красноярск, ул. Ленина, 22*

В статье рассматривается музыкальная жизнь Красноярска как слагаемое художественной культуры страны. Анализ деятельности филармонии, театра музыкальной комедии, училища искусств и детских музыкальных школ показывает, что в 60-е годы XX века развитие музыкальной жизни города во многом подготовило почву для создания в кратчайший срок (1976–1978 г.) симфонического оркестра, оперного театра, института искусств (ситуация, не имеющая прецедента в истории страны). Это определило дальнейшую роль Красноярска как крупнейшего центра художественной культуры России.

Ключевые слова: Красноярск, музыкальная культура, филармония, театр музыкальной комедии, училище искусств, детская музыкальная школа, художественная самодеятельность, музыкальное просветительство.

Научная специальность: 24.00.01 – теория и история культуры.
