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## **From Cultural History of Eastern Trans-Baikal Region: Musical Culture of Chita Within a Context of Artistic Culture of the City (pre-October Period)**

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*The paper studies the process of formation of the cultural environment of the city of Chita – one of the centers of Eastern Trans-Baikal in the pre-October period. The paper features socio-cultural panorama of Chita and characterizes activity of representatives of the Russian elite at the moments of their stay in the city. The study provides examples from the history of the theatrical, artistic, literary life and education, which contributed to consolidation of positions of the academic musical art in the city. The changes in the cultural environment are identified, their positive dynamics, connected with the growing interest among the population of the city to all the forms of culture and education is emphasized. The role and importance of certain individuals – Governors-General, representatives of different social groups – in consolidation of the positions of musical culture in the new center of Eastern Siberia is accentuated.*

*Keywords: artistic culture, Eastern Siberia, Chita, the Decembrists, political exiles, the artistic intelligentsia.*

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Artistic culture of Eastern Siberia up to the present moment is of particular interest to researchers in the various fields of art: music, education, ballet and choreography (Belonosova I., 2005; Kolpetskaia O., 2002; Mymlikova I., 2008; Prygun E., 2008). The relevance of such studies is undeniable and is clearly represented by the works of Russian cultural specialists (Bakulina S., 2012; Ptyshko L., 2009; Shahmatova E., 2008).

The history of each Siberian center on the one hand reflects the all-Siberian (all-Russian)

processes of formation of economic and socio-cultural environment and, at the same time has its own, unique history.

Artistic culture of Chita dates back to the event, which, in many ways became its “milestone event”.

From 1827 to 1830 in Chita prison there were 85 of 93 Decembrists exiled to Siberia. Representatives of the well-educated noble families and Russian military elite were among them. Educational activities of the Decembrists



Pyotr Nikolaevich Svistunov (27.07.1803–15.02.1889)



Nikolai Aleksandrovich Bestuzhev (1791–1855). Self-portrait. Photocopy taken from the watercolour dated the 40<sup>th</sup> of the 19<sup>th</sup> century

left a deep imprint on the culture of Trans-Baikal. Literature, theater, painting, music – the basis of artistic culture of Russian and Siberian centers in the early 19<sup>th</sup> century, were first brought to Chita by the Decembrists and their wives (Volkonskaia M., 1991; Hotynhsov N., 1975).

In February 1828 in one of the houses, where the Decembrists lived, the piano was brought and the first concert evenings were organized by Decembrist P.N. Svistunov:

For the first time in a remote Siberian village choral works, vocal and instrumental ensembles sounded. Among amateur musicians there were nine who had pianos and five singers (two bass singers and three tenors). Five Decembrists played various instruments: flute (1) violin (2), violoncello (1). There were two choirmasters, four Decembrist composed music and two Decembrists wrote verses to songs (Pilipenko V., 1986; Romenskaia T., 1971; Shtympf S., 1990).

Watercolours of the talented artist N.A. Bestuzhev (1791-1855) depicted not only portraits of the Decembrists and their wives, but also the surroundings of Chita (Zilbershtein N., 1988: 60 – 63).

The Decembrists acquainted the local citizens with “home theater” – “tableaux” (Baeva V., 2000: 269).

The importance of their stay is extremely high. It is at this time when special features of musical and artistic culture of Chita are formed:

Firstly, its dependence on the representatives of the Russian intelligentsia, as a rule, military men, political exiles, as well as doctors, teachers, etc., who came later.

Secondly, dependence on amateurism that dominated in the city. Thirdly, highlighting the educational function of culture.

Creation of traditions and their recognition in Chita was difficult, as it depended on rare, unpredictable and random “bursts” of creative activity of the intellectuals who temporarily lived in Chita. With departure of the vivid personalities artistic life became poor, all the launched initiative stopped.

1851 – 1895. Appearance of the new city at the map of Russia in 1851 was historically important. Decembrist D.I. Zavalishin, who voluntarily chose Chita as a place of settlement, was directly involved in the fate of the city<sup>1</sup>. He came to Chita in 1836 from the prison of Petrovsky Zavod and stayed here until 1863 (Konstantinova T., 1994; Konstantinova T., 2001: 57 – 59):

Due to D.I. Zavalishin’s perseverance and reasoned arguments in determining the capital of the Trans-Baikal region in 1851, Muraviev’s choice was made in favor of Chita (Timofeeva M., 1970).



Dmitry Ierinkhovich Zavalishin (1804–1892).  
Watercolour by N.A. Bestuzhev. 1839.



Pyotr Alekseevich Kropotkin (1842–1921)

According to D.I. Zavalishin, for several years, as assignment to positions and arrival of the necessary specialists was “too slow”, he “gratuitously occupied officers’ posts in the General Staff in planning and mapping, making transport routes, city planning, field surveyor on the city planning and land allocation, an architect on construction of government buildings, a health worker who supervised typhoid hospitals, a counselor, a conciliator and a teacher” (Konstantinova T., 2001: 50).

Till the middle of the 19<sup>th</sup> century Russian trade routes ended at Lake Baikal and Kyakhta, but later Russian expansion to the Amur intensified and Chita turned into an economic and administrative outpost, a small, but important town.

Governors-general of the Trans-Baikal region, who wanted to give it an image of the center of the “young” by the standards of the region territory, took direct participation in development of the city. Officials arrived to Chita from Nerchinsk and other Siberian and Russian cities to work in the Trans-Baikal District Court, Trans-Baikal regional government and public prosecution office, Chita police department and department of the State Bank.

The 1860s were initial stage of the city’s cultural life. The necessary administration buildings were built “from scratch”: printing

office of the Trans-Baikal Cossacks Army (1861), the first agricultural exhibition was held (1862), the military hospital, the orphanage and the first parish school started functioning (1865). The city “attracted” various experts, including many educated people. Opening of libraries, the first of which was created by the Decembrists, contributed to enlightenment<sup>2</sup>.

The rise of the literary life is connected with foundation of the official newspaper “Zabaykalskie Oblastnie Novosti”. Its editor – P.A. Savenko (1861 – 1862) came from Nerchinsk to work in the regional government. In 1861, he wrote a brochure entitled “About the Universe,” printed for “people’s reading” (Kraevedy i literaturny Zabaikal’ia; 1981; Savenko P., 1968; Entsiklopedia Zabaikal’ia, 2000: 96). The Russian society learnt about the existence of the new center in Siberia from publications in the national newspapers by D.I. Zavalishin and the prince and lieutenant P.A. Kropotkin, who later became a well-known public figure:

P.A. Kropotkin arrived in Chita in 1862 after graduation from the Page Corps (Kostin N., 1994). He considered service in Siberia to be his lifework, and Siberia – the place where he could stay forever and usefully apply his knowledge. P.A. Kropotkin took part in scientific researches on the border with China. A.L. Shanyavsky, who later became the founder of Moscow

People's University and N.M. Yadrintsev – in the future, a well-known expert of Siberia, one of the ideologists of regionalism served together with P.A. Kropotkin under military governor of B.K. Kukel (1862 – 1867) (*Muzykal'naia kul'tura Sibiri*, 1997: 92 – 93). In his diaries in 1862 P.A. Kropotkin noted that he was impressed by the special atmosphere of Siberian society: “In contrast to the Russian provinces there are a lot of separate circles who live as they are pleased” (1862) (Kropotkin P., 1923: 45 – 50). Thanks to the initiative of young Kropotkin since 1863 amateur performances, including vaudevilles were staged in the city (Delezha E., 1997: 14).

In the house of B.K. Kukel, who played the piano, live musical evenings were organized. Kropotkin also wrote about the playing of the Cossacks' orchestra, which mostly consisted of “the Tungus and the Buryats” during the ball on the opening day of the First Agricultural exhibition: “The conductor is a man whose name is Khomiak. He is good in playing the violin, good in playing the clarinet, tries to be a composer. Plays Polish dances from “A Life for the Tsar” (16 October 1862) (Kropotkin P., 1923: 54).

After dismissal of Kukel all the above mentioned outstanding representatives of the Russian cultural elite left Chita. However, music and theater appeared in the life of Chita residents and became an integral part of their cultural life.

The 1870s make minor changes in the cultural life of the city. A progymnasia, a military paramedic school and a private library of merchant Nemerov were opened. For teachers, doctors, soldiers and lawyers<sup>3</sup> theater and music was a field of “intellectual cultural entertainment” (7, p. 16, 17). Military men, who made up the largest part of the population of the city, comprised not only constantly updated ranks of theater audiences, but also amateur actors. The first musical theatrical productions are associated with the genre of

vaudeville. The repertoire of the citizens of Chita consisted of vaudevilles by M. Teolov and A. Shokar “A lawyer under the table” (translated from French by D.T. Lensky), J.F.-A. Bayard and Ch. Varin, “A glass of cold water” (translated from French by N.A. Korovnin), E.M. Labiche and O. Lefranc “A Duck and a Glass of Water” (translated from French P.S. Fedorov) (Delezha E., 1997: 17).

Interest in vaudeville can be explained by the fact that in the European part of Russia, where a lot of military men came from, in the first third of the 19<sup>th</sup> century vaudeville was popular in the central cities and in small provincial towns (Kazmina E., 1998: 7).

In 1881 boy's gymnasia was open in the city. It was an educational institution with a high level of not only general, but also musical and aesthetic education.

The Gymnasia plays an important educational and musical-educational role. Choral, orchestral, theatrical and artistic activity takes place here (Bardakova V., 1994; Novoselova O., 1989; Popov A., 1907). Music at the gymnasia doesn't stand out from the complex of all the subjects, and is taught along with other subjects (*Otchet Chitinskoi myzhskoy gimnazii za 1885 god*). The gymnasia's teachers visited various, including, artistic, hobby groups of Chita. The personality of the teacher of the Russian language, theory and history of literature, pedagogy, didactics and methodology – Sarychev – a member of Irkutsk branch of the Russian Geographical Society (RGS), a member of the Board of Chita Amur branch of RGS, a foundation member of Troitsko-Kyahtinsky Museum, a member of the hobby group of music lovers is worth mentioning. A teacher of preparatory class Pavlov and a teacher of the German language Effert were board members of the local hobby group of music, drama and singing lovers; teachers Sarosek (a teacher of mathematics and physics)



Chita boy's gymnasium was built in 1894.

and Marshang (a teacher of Latin and Greek) were members of the local drama club, a singing teacher Harchevnikov was a treasurer of the Mutual Benefit Society for the students who were short of money in all the educational institutions of the Trans-Baikal region. Inspector Korenev and the French language teacher Vishnevsky de Tournefor were agents of the Russian Drama Society of Writers and Composers (Kolleksiia knig XIX veka Vishnevskogo de Tyrnefora; Novoselova O., 1990).

The 1880s are characterized by revival in the literary and theatrical life of the city. Publications of Major-General V.K. Andrievich who served in Chita from 1881 to 1884 became known even outside the region. On the basis of statistical data he publishes "A Short History of the Baikal Region from Ancient Times to 1762" (Kraevedy i literaturny Zabaikal'ia, 1981: 8-9). P.S. Alekseev, an assistant of the regional medical inspector from 1889 to 1895 wrote in Chita a brochure about the dangers of alcohol (1889), which was later published with an introduction by L.N. Tolstoy (Kraevedy i literaturny Zabaikal'ia, 1981: 80). Chita intellectuals considered literary activity as a mean of attracting public attention to the vital issues of the city and the region. They cover the issues of health, geology, statistics, political life, and penal colonies<sup>4</sup> in particular. Based on the diaries, the chief doctor of Chita military hospital V.Y. Kokosov wrote "The Tales of the



Vladimir Yakovlevich Kokosov (1845–1907)

Carian penal colonies" (Kraevedy i literaturny Zabaikal'ia, 1981: 47):

The literary life of that period has characteristics of democratic (especially intellectual) culture, for which the value of literature and the art was determined by their practical utility and relevance to society.

The 1890s were the beginning of a new period in the development of culture and economy. In 1895, the construction of the Trans-Baikal segment of the Trans-Siberian railway, a little later – the line of the Chinese Eastern Railway (CER) began.

Musical and theatrical life rises to a new level. In 1894 Association of drama and opera singers travels through Chita to the Far East. Thanks to their performances, music lovers were able to hear the concerts that were held in the city for the first time, opera arias performed by E. Morelli



Aleksei Kirillovich Kuznetsov (1845–1928)

(mezzo-soprano) and VI. Talzatti (baritone), piano performances as well as J. Offenbach's operetta "The Birds Singing" (Delezha E., 1997: 49). This brief stay of the actors in the city demonstrated the possibility of theatrical enterprises including musicians.

Foundation of the "Association of music, literature and drama theater lovers" in 1895 was an important event in the artistic life of the city. Emergence of various societies, such as Imperial Russian Geographical Society (IRGO) was a typical phenomenon in Russia in the second half of the 19<sup>th</sup> century. (Sysoeva K., 1994). IRMS (Imperial Russian Musical Society) performed the similar educational function (Shabalina L., 2008; Ydina V).

In eastern Siberia, the first branch of RMS appeared in 1887 in Nerchinsk, some time later, in 1901, one of the branches was opened in Irkutsk.

The initiator of the joint efforts of Chita intellectuals in the 1890s was exile nechaevets<sup>5</sup> A.K. Kuznetsov (1845 -1928) (Chita, 2001).

He was exiled to Siberia and served near Kara, and in six years of imprisonment, he got permission to settle in Nerchinsk where he founded the Society for Care of Primary Education, a museum, a private school for the dwellers' children, and in

1885 – a club of music and literature lovers, which consisted of Nerchinsk's professional musicians K.M. Kulikovsky and I.I. Lyatoskovich and amateurs P.F. Iordansky, T. Masukov, G.D. Sukov, D.S. Shilov and others (Delezha E., 1997: 36 – 39). After Kuznetsov's departure, a school teacher from Nerchinsk Shilova managed the club for many years (Kraevedy i literaturny Zabaikal'ia, 1981: 115). Thus, in 1889, when A.K. Kuznetsov arrived in Chita he had already had considerable organizational experience.

The main objective of the Society in Chita was educational (Novoselova O., 1989; Shabalina L., 2008). The members of the Society, their musical preferences and preferences of amateur musicians, can be reconstructed on the basis of circumstantial evidences featured in the works by O. Novoselova (Novoselova O., 1989; Novoselova O., 1990). According to the facts represented in her works, the gymnasium students were admitted to rehearsals of the Society with permission of the gymnasium's headmaster. This fact didn't exclude the possibility of joint participation of the gymnasium's students and amateur musicians in the concerts. In their performance the dwellers of Chita could listen to folk songs ("Down the Mother Volga River", "A Birch Tree in the Field", "Down the Street a Young Man Goes") and music pieces by the professional composers ("Glory" by M. Glinka, the choir from "Antigone" by F. Mendelssohn, etc.). Many teachers could play the piano, violin and guitar.

Taking into account the fact, that the gymnasium's teachers were financially dependent on their administration and rarely left the city, we can assume that some of them belonged to the Society, which contributed to the development of artistic culture<sup>6</sup>. In 1897 the Society consisted of 129 members, in 1898 – of 142, 73 members were musicians, but not actors (Muzykal'naiia kul'tura Sibiri, 1997: 39).

Foundation of the Society was made possible by more than forty years work of the intellectuals from Chita. Art environment, necessary for the development of musical culture was forming slowly. Only by 1895 the prerequisites for the development of the professional musical culture were created. Let us list the evidences that confirm their existence: firstly, the dwellers of the city became familiar with the music in the frames of musical and theater amateurishness; secondly, the tradition of military bands is established in a musical life of the city; thirdly, in the process of studying in educational institutions, where singing was mandatory subject among the other subjects of the aesthetic course, and involved study of musical notation, musically educated part of the urban intellectuals were formed; and fourthly, there was a concentration of creative forces within societies and hobby groups, bringing together lovers of different kinds of art.

The artistic culture of Chita in the middle of the 1890s is characterized by a certain “syncretic state”:

all its components are in undifferentiated unity and their special characteristics are not identified,  
people of art were not professionals,  
there were no specialized institutions of culture.

In the depths of amateur theater, in the system of the course of aesthetic subjects in the gymnasium and in musical life the main components of musical culture were represented in the form of tendencies. These were tendencies which contributed to formation of musical theatre, orchestral performance and music education.

1895 – 1917. The end of 19<sup>th</sup> and the first decades of the 20<sup>th</sup> century were pivotal era in the history of Russia. Rich in political events, it is remarkable by cultural explosion which was named “the Silver Age of culture” (Berezovaia L., 2002: 220 – 237). Of course, in Chita, which

was many kilometers away from the capitals of Russia – Moscow and St. Petersburg – there were no such outstanding achievements in literature and art as in the center. But the “echo” of research and discoveries, which took place in the center, was heard in the Trans-Baikal region. There was an intense rise in all the spheres of artistic life in Chita, which, with all the complexity and contradictory of its tendencies led to the first success in its history.

Due to the efforts of professional musicians who came from the European part of Russia, from Dresden, Paris and Warsaw, Chita is characterized by promotion of classical music, development of performing arts and laying the basis for music education. All these processes were possible under conditions of the city population growth and complication of its social structure.

At the turn of the century Chita became a major transportation hub due to construction of two railway lines: the Trans-Siberian Railway, which became the main railway line of the country (the construction of the Trans-Baikal line started in 1895 and was finished in 1900) and the Chinese Eastern Railway that construction lasted from 1897 to 1903s<sup>7</sup>:

Population growth and recovery in the economy are accompanied by development of socio-cultural sphere<sup>8</sup>. Previously established class of intelligentsia and students is added by postal telegraph and railway officials, various merchants and paraprofessionals, including railway workers (Kalinichev V., 1991). A normal school which was opened in 1900 was the second normal school after Irkutsk, where they trained schools teachers to work in the vast territory of the Amur and Irkutsk governorates. The graduates of Medical-Surgical Academy, Moscow, Kazan, Kiev, Kharkov and Tomsk Universities, the first female graduates of St. Petersburg Medical Institute worked in the hospitals (railway and



“Chita-Gorod” railway station

territorial hospitals) and military hospitals of the city (Entsiklopedia Zabaikal'ia, 2000: 243). In the period of social uplift – from 1907 to 1917 – 30 out of 45 newspapers published in the Trans-Baikal region were published in Chita. Under their influence public opinion and political consciousness of the dwellers of the city and the region were formed<sup>9</sup>. The ideas of pan-European bonds become more important than “cultural separatism” common to people who live in the regions (Delezha E., 1997: 59).

*In the early 20<sup>th</sup> century* professional artists play an important role among the intellectuals of Chita. In 1905 lecturer S.R. Birnbaum, a graduate of Imperial Academy of Fine Arts who arrived to Chita on the distribution, organized the first solo exhibition.

In the cultural life drama and music theater becomes “the center of attraction”. Stage plays with professional troupes replace amateur plays. Appearance of Chita private theatrical enterprises coincided with the reforms of the theatrical business in Russia<sup>10</sup>. Many troupes in this period were formed as “mixed troupes” consisting of dramatic actors and musicians. In Chita, the first performances of professional touring groups were held in 1898. Actors R.A. Kurchaev and P.M. Stroevev who stayed in the city organized

artistic association consisting of amateur and visiting actors (Delezha E., 1997: 54). The association started its tours in the Trans-Baikal Region and visited China (1899).

In 1898 Chita dwellers got acquainted with K.P. Miroslavsky's Russian-Ukrainian touring troupe (Delezha E., 1997: 64), which gave 15 dramatic performances. Its repertoire included “Natalka-Poltavka” by I.P. Kotlyarevsky and “Zaporozhets za Dunayem (A Cossack Beyond the Danube)” by S.S. Hulak-Artemovsky. The performances of Little Russian troupes were characterized by musicality and spectacularity. This troupe, without any doubts, had influence on Chita theatre lovers. In a year after Miroslavsky's theater performances with participation of professional advance man Kurchaev-Krause, A.N. Verstovsky's opera “Askold's Grave” was staged (Muzykal'naia kul'tura Sibiri, 1997: 140). From 1900 to 1905 Miroslavsky's troupe made regular performances in Chita (Delezha E., 1997: 67).

Activation of cultural life in the city was accompanied by the growth of theatrical and musical amateurishness.

In 1902 the largest in the city departmental cultural center was built: the building where the Railway Theater, or as it was also called the Club

of Railway Workers and the Railway assembly were located. It was not only

“decoration of the station ... but, perhaps, also, decoration of the city: a huge building with windows almost in three fathoms, a huge hall with the columns, a bandstand, a large elevated stage, a dressing room, private offices and other amenities” (Entsiklopedia Zabaikal’ia, 2000: 351). At special occasions orchestral and choral music sounded here, theatrical, choral and musical hobby groups were in operation.

In the period from 1902 to 1911 there were already dozens of advance men in the Trans-Baikal region. The most prominent figure among them was a former actor of the Imperial Theatres, E.M. Dolin, who started to work in Chita in 1906. Before that, for a long time he managed a troupe in Astrakhan and Omsk, spent few months in Irkutsk at the invitation of the Directorate of the local theater<sup>1</sup>, then he moved to Chita, where he created a professional drama troupe. He was called the new conqueror of Siberia, “little Ermak”, “Irkutsk advance man”, “Far Eastern businessman”, “Chita advance man” because he worked all over the region – in Irkutsk, Harbin and Chita (Delezha E., 1997: 62).

A significant event in the cultural life of the city was arrival of L.P. Rozanov’s non-repertory theatre in spring 1908, the repertoire of which included the following operettas: “The Gypsy Baron” by J. Strauss, “Beautiful Helen” by J. Offenbach, “The **Bells of Corneville**” by R. Plunkett, etc.; operas “Othello” and “La Traviata” by G. Verdi, “Werther” by J. Massenet, “The Slippers” and “Eugene Onegin” by P. Tchaikovsky. Classical music art was well perceived by the public, the opera performances were visited with great interest and the public “thanked the advance man for them” (Delezha E., 1997: 71).

In the 1910s, famous Moscow and St. Petersburg actors Mamont Dalsky (1904),



Vera Fedorovna Komissarzhevskaya (1864–1910)

M.M. Petipa (1905) and V.F. Komissarzhevskaya (1909) came to Chita with brief guest appearances. Due to the initiative of theater lovers, enthusiastic about the idea of creating their drama and opera troupe, and persistence of the public, in 1911 construction of a stone building of the theater with 700-seats capacity, which was named Mariinsky (Mariinskii teatr, 2001) was completed<sup>2</sup>. Its construction was accelerated when the outstanding actress **V.F. Komissarzhevskaya** (1864 – 1910) came with visiting tour<sup>3</sup>:

The dwellers of Chita remembered performances of the Association of opera actors in 1911. It presented to the audience 7 operas and 3 operettas. The operas “Eugene Onegin” and “Pagliacci” were the most successful (Delezha E., 1997: 88). From 1911 to 1913 the troupes of E.M. Dolin, and then – the troupes of advance man G.S. Karsky, who worked in Chita till 1913 performed in the theater.

Thus, by the end of the 1900s the dwellers of Chita were familiar with most of the popular operas, which were performed in Siberia by the touring troupes (Muzykal’naia kul’tura Sibiri, 1997: 190). These were the following operas: “Rusalka”, “The Demon”, “Dubrovsky”, “Eugene Onegin”, “The Queen of Spades”, “Faust”, “Aida”, “Carmen”, “La Traviata”, etc.

Relative regularity of the concert musicians’ performances contributed to expansion of the

genre palette of the musical theatrical plays, which were staged in the city.

Musical and concert life in the city was formed in the general tendency of the increasing number of musical performances, theater groups and individual actors of the Drama Theatre. The city's location on the Trans-Siberian railway line made it convenient for visiting by many outstanding musicians from Moscow and St. Petersburg, who went to long visiting tours to Siberia and the Far East (Muzykal'naia kul'tura Sibiri, 1997: 360). In the 1910s, the first concerts of visiting professional musicians were held in the city: V.G. Zavatsky's chapels (1907) (Muzykal'naia kul'tura Sibiri, 1997: 359), S.I. Mamontov's Moscow Private Opera (1909) and the Great Russian Orchestra conducted by Andreev (1912). V.I. Losev – Siberian St. Petersburg opera singer and violinist I.M. Mariupolsky gave concerts in the city during their visiting tours in Siberia in 1912 (Muzykal'naia kul'tura Sibiri, 1997: 360).

In 1914 V.I. Losev, in cooperation with Irkutsk violinist M.N. Sinitsyn, pianist V.S. Shpakovkaya and other musicians organized a group that had a long visiting tour in Siberia and Japan for the benefit of the wounded soldiers. The artists started their performances in Chita, and then proceeded to Sretensk, Blagoveshchensk, Khabarovsk and Vladivostok. In the same year in the cities of Western Siberia – Tyumen and Omsk the concerts of F.I. Chaliapin took place (Muzykal'naia kul'tura Sibiri, 1997: 360). He also gave concerts in the Eastern Siberia – in Irkutsk, Chita, and then – in Vladivostok. Performances given by such artists stimulated activity of the local amateur musicians.

Under the conditions of the rich in events musical theater and concert life *the initial forms of music education were formed* in Chita. O.A. De-Witte, a graduate of the Warsaw Conservatory was among the first professional music educators. In 1906 she arrived to Chita to her husband's

duty area and gave private lessons in the officers' families in the village of Peschanka – a Cossack village near Chita. In 1910 Y. Sventorzetskaya, a graduate of Paris Conservatory, a wife of a Pole who died in exile, director of the first private music school (1910 – 1915) began her musical and educational activity.

In 1913 a singing class led by Zvyagina-Polyakova (Entsiklopedia Zabaikal'ia, 2000: 291), whose initials were not specified, was opened. Since 1915, the Krushelnitsky family, who made the most significant contribution to the development of music education, lived in the city. A.F. Krushelnitskaya (was born in 1885) graduated from Moscow Conservatory from professor A. Safonov's class with large silver medal, worked as an accompanier at the Bolshoi Theater, took part in concerts with the famous singers. L.A. Krushelnitsky (was born in 1859) studied at Moscow Higher Technical School and at Music School of the Fine Arts Society in Odessa in violin class. During compulsory military service in Kerch fortress, he successfully conducted a military orchestra and performed in amateur bands. In Chita Krushelnitsky first taught at the vocational school and then worked in the Mining District. Not only family concerts were held in the Krushelnitsky's house in the evenings. Among the guests were mostly musicians. Friends wanted to establish a professional educational institution and an opera company in the city.

Thus by 1917 in Chita

ways of specialization of the amateur forms of artistic creativity in hobby groups were outlined,

the foundation of professional music education in its initial stage were laid, the local theater, where musical performances were staged was founded,

due to visiting tours of the prominent musicians the level of concert life was increasing.

- <sup>1</sup> Chita was founded in 1653 as a log storage and bundling area on the bank of the Ingoda river. In 1711 it was a jail, and in 1823 – volost's center. In 1851 it was a small village of a factory administration, which was populated mostly by officials, Cossacks, service class people and management stuff of Nerchinsk mining factory main office [Chita, 2001: 6 –11].
- <sup>2</sup> The library was enriched by literature in foreign languages. The Decembrists' relatives sent it to Chita. In 1830, the prison library had about 6,000 books. D.I. Zavalishin was its chief librarian up to the last year of its existence (1835) [Novoselova O., 1990: 285].
- <sup>3</sup> P.M. Lyuboslavov – a lawyer, who graduated from University of Kazan in 1864 lived in Chita till 1877. E.D. Petryaev mentioned him as one of the founders of Sunday school, libraries and theater [Kraevedy i literaturny Zabaikal'ia, 1981: 59].
- <sup>4</sup> The literature of Chita in this period reflects characteristics of the literary-centered model of Russian culture in 1840-1880-ies, where journalism played a crucial role [Berezovaia L., 2002: 71; 108.].
- <sup>5</sup> Kuznetsov was sentenced to hard labor and permanent exile in Siberia in 1873. In Carian mines he enjoyed some freedom. Under conditions of dirt, poverty and wild manners, he opened a shelter and workshops for the children exiled convicts, created a garden, flower beds, a vegetable garden with greenhouses and experimental field, opened a private school, made performances in the hospital for all the adults and in the shelter for the children. In “The Musical Culture of Siberia” the hobby group of Kuznetsov, named salon, was mentioned. It is difficult to evaluate his work as there is no information about the concerts, performances and discussions about this new type of salon. All the members of the hobby group were under police surveillance and they destroyed all the written evidence of their activities [18, p. 25].
- <sup>6</sup> In 1885, a year after the opening of the gymnasia, there were 63 students in it, the staff consisted of one inspector, four sciences and language teachers, an arts teacher and four employees, the building of gymnasia consisted of 15 classrooms, a physical office, a school hall and an administrative office. In 1909 the city government built a separate two-storey building. In 1914 the gymnasia had 25 school buildings, a church and a library which contained 2987 books and 9488 volumes. In January 1915 525 students studied in gymnasia, there were 31 teachers and staff. Till 1921 the gymnasia successfully taught specialists for the region. After educational reform in 1921 it was converted into a labor school [Popov A., 1907].
- <sup>7</sup> The role of Chita due to transportation increases in periods of wars or preparation for them: in 1900 during the “Boxer Rebellion” in China, in 1904-1905 – during the Russian-Japanese War, in 1914-1918 – during the First World war, when the ports on the Black Sea and the Baltic sea were closed and in 1920 - after formation of the FER [Kalinichev V., 1991].
- <sup>8</sup> There was industrial grows in Chita: the main railway workshops, locomotive depot, two stations, steam mills, mechanical, lumber and brick factories were built, coal mines (Chernovskoe) started operating. As a result, in 1897 the city's population was 11520 people in 1899 – 12 000 people, in 1903 – 26 000 people, and in 1908 – 60 000 people [Entsiklopedia Zabaikal'ia, 2000].
- <sup>9</sup> Till 1906, a professional revolutionary F.V. Gladkov, who later became a well-known Soviet writer lived in Chita [Kraevedy i literaturny Zabaikal'ia, 1981]. In 1915 - 1916 under the name of V. Vasilenko, M.V. Frunze - the founder and the editor of the newspaper “Zabaikalskoe Review” illegally lived in Chita [Kraevedy i literaturny Zabaikal'ia, 1981].
- <sup>10</sup> Till 1882 Russian theatre was under the authority of Ministry Of Imperial Court, and was managed by Direction of Imperial Theatres. In the provinces touring or local troupes got stage license from the local administrative and police authorities.
- <sup>11</sup> The first amateur theatre in Irkutsk appeared in 1787 and in 1851 the professional theatre was open.
- <sup>12</sup> The so-called “Mariinsky” theater was often called “Zimny” [Mariinskii teatr, 2001]. Previously, there were a small open-air theater and auditorium in the building of the national assembly. Another summer theater was located in “Eldorado” garden. There was a wooden building of the circus.
- <sup>13</sup> Chita newspaper “Zabailalskaya Nov” dated 12 March 1909 reported that, because of the upcoming tour of V.F. Komissarzhevskaya, the city administration discussed the question of theater construction. “There was a preliminary decision to build a theatre with 850 seats capacity, worth 180 thousand rubles, and the possible sources of construction funding were proposed”. The building belonged to the military administration of the Trans-Baikal Cossacks army and was leased.

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## **Из истории культуры Восточного Забайкалья: музыкальная культура Читы в контексте художественной культуры города (дооктябрьский период)**

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*В статье рассматривается процесс формирования культурной среды города Читы – одного из центров Восточного Забайкалья в дооктябрьский период. Представлена панорама социокультурной жизни Читы, характеризуется деятельность представителей российской элиты в моменты их пребывания в городе. Приводятся примеры из истории театральной, художественной, литературной жизни и образования, которые способствовали укреплению в городе позиций академического музыкального искусства. Указываются изменения в культурной среде, подчеркивается их положительная динамика, связанная с ростом интереса среди населения города ко всем формам культуры и образования. Подчеркивается роль и значение конкретных личностей – генерал-губернаторов, представителей различных социальных слоев – в укреплении позиций музыкальной культуры в новом центре Восточной Сибири.*

*Ключевые слова: художественная культура, Восточная Сибирь, Чита, декабристы, политические ссыльные, художественная интеллигенция.*

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