

The Role of Self-Organization Processes in Forming Academic Traditions of Musical Performance in Yeniseisk Province

The Second Half of XIX-Beginning of XX Century

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Abstract—The article uses unpublished archive sources to shed light on the formation of academic traditions as a part of a system of academic musical culture in Yeniseisk Province in the second half of XIX through the beginning of XX century. The authors tried to analyze local history materials from a sociocultural point of view and gained some results in the process of thoroughly understanding of musical and historical events.

Keywords—performance traditions; academic musical culture; self-organization; Yeniseisk Province

I. INTRODUCTION

Many musical cultural phenomena have been traditionally studied using general scientific, systematic approach which allows us to look at an object as a whole complex of interrelated elements¹. In musicology “musical culture” is regarded as supersophisticated relation system with a strict hierarchy which includes (as A.N.Sokhor says) “signs, texts, communication conditions, philosophical and aesthetical and ethical standards, denoting the value of music, all the sorts of musical activity, its subjects and objects (listeners, composers, performers, plays) as well as its institutions providing the formation of musical culture” [15. P. 61-62]. It is a subsystem of higher order categories – art culture, intellectual culture and societal culture on the whole. At the same it contains different system complexes, one of which is the sphere of academic music limited by high spiritual criteria and landmarks determining intonational corpus and assuming the existence of a complicated infrastructure crucial to its realization.

Academic musical culture is formed by several factors related to each other – composing, performing and educating. L.L. Pylneva notices that “being the elements of the system”, “each of this triad becomes an independent system for the

base of elements of a lower order” [12. P. 42]. A defined multicomponent structure with elements branched and developed systematically is a model well-suited for depicting academic art in cultural centers. On the periphery, it is tailored according to local conditions, possibilities and needs. One can see the system with a reduced number of elements, conditions and specific features of each element, irregularity and difference in their development processes. Throughout history, performing has come first. The formation of the system of professional music education and composing is always lagging as these components need many different conditions to work together to facilitate the general evolution of the musical culture of a provincial town at the highest levels.

The system of academic musical culture is mainly formed using two basic social processes that can be characterized as movements: “from top to bottom” and “from bottom to top”. The first movement is influence from outside, for example from the state administrative structures. This is a kind of vertical social designing and constructing from the top. Its goal is to transform social phenomena (movement or staff) to the institution with a defined hierarchy, a structure that is publicly funded, and a set of strict rules and regulations. As a matter of fact, it is the institutionalization – the process of transforming social relations into a social institution-- that is a stable statutory form of activity.

The second movement is the active processes emerging from inside, initiated and undertaken by the vanguard (the advanced part of the society) with the necessary level of education, intelligence and creativity. In this case we can talk about self-organization generating different social-cultural objects. The movements specified can substitute or prepare each other, be concurrent in action, or work in opposition to each other. This article mainly focuses on the role and importance of self-organization processes² in the

¹ The basic principle of the system approach is the simultaneous perception of the system as a whole and as a subsystem to higher levels. It has hierarchical structure where elements of the lowest order are dependent from the elements of the higher order and each of the elements has its own function. The correlation between them form the system's unity and its special features.

² Modern research often associates self-organization with synergetics. The latter is regarded by many researchers, including its founder, physicist H. Haken, as the study of self-organization [16]. Synergetics is a relatively new

development of the academic musical culture of the Yeniseisk Province in the second half of XIX and beginning of XX century. During that period, local composers' work was quite incidental, and primary music education was also not so highly developed. So, when we talk about the state of classical musical culture in Yeniseisk Province we imply the development of performing arts and the formation of the infrastructure required for its functioning.

II. SELF-ORGANIZING SOCIO-CULTURAL PROCESSES: THE THEORETICAL ASPECT

Culture is a complex system and self-organization; according to the definition by G.A. Avanesova, it is an "internal capacity and ability of culture to put self-regulating processes into life" [1]. Self-organization creates, reproduces and improves a complex dynamic system, and its processes are expressed in the transformation of existing or formation of new relations between the system's elements [6]. According to local interactions and cooperation, without external control, some structures at the level of elements (subsystems) may be formed leading to the evolution of the system as a whole.

Among the factors that determine the creation, direction and intensity of the self-organizing socio-cultural processes scientists tend to point out two main groups – external (objective) and internal (subjective). The first group is defined with the help of logic of socio-historical development, the second is based on the "human will, spiritual experience and consciousness" [14].

As it was noted by S.P. Kurdyumov, the processes of self-organization are being triggered by the internal properties of elements (subsystems) "in their individual and collective aspect, as well as by environmental influence in which the system is "submerged" [5]. Thus, any kind of self-organization can be referred to as the result of "its own, necessary internal changes to the system" and indirect influence of "external determining factors" [14]. It is worth saying that, despite the mandatory objective conditions, it is the subjective, internal factors that play a crucial role in self-organization. In addition to that, self-organizing, socio-cultural processes can often be a response to negative external effects; they stand up against the destructive tendencies of the environment and bear a load of adaptive, internal mechanisms of the system while performing compensatory functions.

Nevertheless, the expressions of individuals may not always cause the evolutionary development but may result in the movement towards regression. G.A. Avanesova notes:

"the unregulated, spontaneous collision of subjectively reasonable behavior modes of great number of people could

definitely lead to some kind of social chaos. But in fact, culture produces the mechanisms that are able to dominate over that individual spontaneity and make it go under certain rules organizing and regulating it: these are the legislative system, public administration management etc. that can be defined as regulators. It is those regulators that concentrate and represent in culture general rational principles and most clearly express themselves in law, government, army, education system, etc."

So, the institutionalization and self-organization are dialectically interrelated processes balancing and supplying each other with the processes for constructing any socio-cultural system.

III. SOCIAL SELF-ORGANIZATION AND MUSICAL LIFE OF RUSSIA IN THE SECOND HALF OF XIX-BEGINNING OF XX CENTURY

Socio-cultural development in Russia from the early XIX century to the beginning of the XX century was to a high extent subordinated by the principle of self-organization. Impulses coming not from "above" in the form of authorities resolutions, but emerging "from below" from the active and educated representatives of different social categories, started to launch powerful processes of self-organization which resulted in the establishment and functioning of public organizations with their own internal self-regulation. Some of them later managed to get the support of the authorities and were officially admitted. One of the consequences of this phenomenon can be noticed in political pluralism and social explosions (revolutions, the Civil war) in Russia at the beginning of the 20th century.

The self-organizational movement overwhelmed musical life of the country at that period of time. At the turn of XVIII and XIX centuries some of educated amateurs and professional musicians living in the two capitals of Russia started to create different associations using the example of organizations that existed in European cities. The history of the latter can be traced back to the medieval traditions of European Guilds of jugglers and minstrels founded to protect the rights of their members, determine their place in society, and save and transfer professional knowledge. Later, in XVI–XVII centuries, they transformed into musical Colleges (Collegium musicum) – the communities of artists (professionals and amateurs) working in different fields, who gathered for music-making, learned and prepared programs for concert performances that were then one of characteristic of the cultural life of European cities. Two musical societies -- the Philharmonic Society and the Russian musical society (RMS) -- are some of the most vivid examples of such activity in Russia. Our culture owes them the emergence of concert life at the national level and opening of special music institutions.

The Russian musical society (RMS) was the leading musical education organization in Russia of the second half of XIX – early XX century with its vast network of branches all over the country, including Siberia. In 1859 not only famous musicians but high-ranking government officials took part in its foundation in St. Petersburg. The reigning

interdisciplinary research area (it goes back to the Greek word "synergetikos", which means joint, coordinated or operating). It is studying the links between the elements of a structure (subsystems), which are formed in open systems (biological, physical and chemical etc.), thanks to an intensive (streamline) exchange between matter and energy with the environment in non-equilibrium conditions [5]. It is not universally accepted by leading scientists who believe it to be just a beautiful name of an already existing general theory of organization and general systems theory [2]. The extrapolation of an originally physical term into humanities research seems quite ambiguous as well. In the present research devoted to the study of musical and historical process we do not use the term "synergy" and refer to self-organization as a sociocultural phenomenon.

family representatives were active members of the Association and provided it with necessary financial aid. Later, in 1869 it was named "Imperial Russian musical society" (IRMS). New music classes were opened and after that the first Russian Conservatory was founded on the premises of this educational institution. IRMS network branches obtained state financial support, had centralized management, orderly and regulated form of activity and relations. Born on the wave of self-organization, it soon became a social institution for musical culture and an example of the successful integration of public initiative and state patronage-- an outstanding result of counter currents in the social sphere.

IV. THE PROCESSES OF SELF-ORGANIZATION AND THE FORMATION OF ACADEMIC PERFORMANCE TRADITIONS IN THE YENISEISK PROVINCE

A closer look at the Russian periphery during the second half of the XIX century and early XX century reveals that self-organizing associations were one of the most powerful forces driving musical development throughout the country. We are talking here about various societies, meetings, clubs that were engaged in extensive cultural and educational work, spreading and popularizing amateur performance. In the Yeniseisk Province, these organizations started to emerge in the middle of the XIX century. At first they united people of the same social status but subsequently paid more attention to professional affiliation and the common interests of the members. The organizations were founded in Krasnoyarsk in the chronological order as follows: Noble (1852), Bourgeois, Public (1870), Military, Craft (1880), Railway assemblies (clubs) (1900), Volunteer Fire Society (VFS) (1879) and later its club (1902), Sinelnikov Society of Charity Providers and Orphans Care (1873), Primary Education Care Society (1884), students welfare (1884), doctors (1886), dramatic art lovers (1887), sobriety (1899), "Sokol" sports society (1912), consumer society "Amateur performance" (1913) and others [7. P. 7; 8. S. 19, 36; 17. P. 64, 267]. In Yeniseisk in 1875 the all-classes club was opened [13. P. 30], then a new building was constructed for it in 1880 and since that time it had been named in the documents the Public meeting [7. P. 1]. In Kansk the Public meeting had existed since 1879 [13. P. 30]. In Eniseisk Primary education care society was founded in 1884 [9], in Minusinsk – in 1888 [3. P. 6].

The organizations listed above included representatives of active leading civil servants, merchants, high-ranked officers, all sorts of intellectuals, and even the proletariat in the early twentieth century, along with the increasing popularity of democratic track. All those clubs transferred and implemented different forms of cultural activities typical for the cities located in the European part of Russia: their members including amateur artists - were engaged in arranging concerts, putting plays on stage (mostly for charity), organizing festivals, masquerades, dance parties, family nights, and children's parties. Some of them were equipped with halls appropriate for holding the concerts (e.g. Public meetings in Krasnoyarsk and Yeniseisk, the Railway club and the Volunteer fire society) and became important performing sites not only for amateur musicians but for

professionals as well. A wide range of amateur performance ensembles, clubs and groups were founded on the basis of those associations.

Such structures were required to have Charters approved by the Ministry of Internal Affairs³. Nevertheless, the direction and scale of the cultural and educational work were in fact determined by internal processes and were financially dependent on their members' investments.

Although many social clubs and associations existed at the time, the most significant role in the formation of academic musical culture and performing traditions in the Yeniseisk Province was played by amateur musical clubs and societies. Their active work in the province allowed the creation of the basic components of academic art, such as performing groups (orchestras, ensembles, choruses) and sources of professional musical education, which started to appear in the Yeniseisk Province from the last quarter of the nineteenth century. The list of such organizations included: The Music Club (1882) transformed later into in the Society of Music and Literature Lovers (1886) in Krasnoyarsk [16], the drama club of the late 1870s and the Literature, musical and dramatic society created on its basis in the early 1880s in Minusinsk [4], the Yeniseisk Music and literature lovers society (1898) [11], The Lovers of Drama, Music and Singing in Kansk⁴ [10].

For example, in 1880's, thanks to the activity of the Krasnoyarsk Society of Music and Literature Lovers, an amateur symphony orchestra was formed in the province capital along with a secular choir and a number of chamber-instrumental compositions. At this time, solo concert practice was being developed, opera performances were being organized by the citizens of Krasnoyarsk, plays of local composers were created and immediately performed, and a stable audience was being formed. One of the achievements of the amateur social movements in Krasnoyarsk was an opening in 1892, although for a short period, of music classes; it was the first professional musical educational institution [17. P. 84-85].

Omsk, Tomsk and Irkutsk amateur music clubs and societies one by one joined the IRMS network; the sources of self-organization obtained at last a highly centralized management and financial aid from the government. These factors facilitated much improvement of the quality, scale and sustainability of their functioning. By means of consolidating and preserving valuable creative artists living in the city, the Krasnoyarsk branch took the leading part in constructing the whole system of academic musical culture. The Krasnoyarsk Society of Music and Literature Lovers (as well as other associations in different cities of the Province) was unable to get the status of a department. It consumed its own internal creative resources and material, the energy of music lovers

³ From the moment when an initiative group came up with the idea of organizing a society or club to the day of its official registration several years could pass.

⁴ A document dated 1905 The lovers of dramatic art, music and singing association is described as "newly formed one" [10. P. 2, 4]. It can be assumed therefore that this association had existed in Kansk before, probably in the nineteenth century.

and some professional musicians. All these factors slowed down the development of performing traditions and academic art in Krasnoyarsk in general, especially compared with the Siberian administrative centers mentioned above. They also made it difficult and complicated to create a stable symphonic orchestra, serious chamber ensembles, choir, opera cast and professional music educational institutions.

V. CONCLUSION

As a conclusion we would like to emphasize that the self-organizing sociocultural processes influenced much of the musical history of the Yeniseisk Province in the second half of the XIX century and the beginning of the XX century. They penetrated all the elements of the emerging system of academic art and acted as the main mechanism of evolution, adapting to severe conditions of "cultivation" of the art on the periphery. The constructive and creative role of these structures can be noticed in the patronage of merchants and industrialists and the huge amount of donations coming from ordinary people. A wide range of societies and groups (not only music and theatre ones) partly compensated for the absence of the branches of IRMS working as a Philharmonic orchestra, and largely formed the concert sphere of the Yeniseisk Province. Self-organizing musical amateur societies (orchestras, ensembles, choruses, music clubs and classes) were the origin of professionalization. Later, while acquiring its own infrastructure, they were turned into a hierarchical multi-component model of academic musical culture with performance and education as its subsystem. Without any doubt, the cultural mechanisms that worked in the Yeniseisk Province at the turn of the century were not only dependent on the will and aspiration of individuals, but were also determined by a historical context where self-organization represented itself as the common social idea of time.

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