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## **V.V. ANDREYEV TOURS IN 1912-1913 AND THEIR ROLE IN THE FORMATION OF THE BALALAIKA ART OF UKRAINE**

*The article is devoted to the stage of the balalaika and folk orchestral genre formation in Ukraine in their orientation to the further academization. The importance of attention at the initial stages to various means of performing expressiveness (primarily to the work on sound) is emphasized in their complex impact on listener. There are presented rare stock materials as to guest performances of V.V. Andreev as a soloist-balalaika player and musical director of domra and balalaika orchestra.*

*Keywords:* *balalaika, domra and balalaika orchestra, “Russian orchestra”, V.V. Andreyev, balalaika art of Ukraine.*

The improvement of folk instruments by V.V. Andreyev at the end of the XIX century, creation of a new kind of orchestra (consisting of domra and balalaika) based thereon, and his entering the academic resulted in the occurrence of an original kind of art. The contribution into the world's musical culture of the passionate propagandist of folk music V.V. Andreyev can hardly be overestimated. The guest performance of his balalaika amateur band, and later “Russian orchestra” had so strong impact, that bands of such kind appeared almost everywhere, where Andreyev was. Due to the self-sacrificing activity of this person the folk instruments not only became popular in Russia, but also became widely known in Europe and America. The objective of this article is to find out ways of the balalaika art formation and mentioned orchestra complement in Ukraine, as well as to explain the role of V. Andreyev himself in this process.

Amateur folk instruments artistic performance was on the upswing at the end of the XIX - the beginning of the XX centuries in Russia and Ukraine. Lots and lots of (improved) folk instruments, including balalaika, were sold at the music stores. In 1906 in Kiev, for example, 930 balalaikas were sold. Only Saint-Petersburg surpassed Kiev in this regard. It is interesting to compare the following statistical information concerning the sale of the instruments in different regions of the country: in 1905 - 1907 V. Andreyev distributed to various music stores of Russian and Ukraine questionnaires to observe the popularity of the improved instrument performance. According to the answers given on the questionnaires, over 10 000 balalaikas and domras were sold in such cities as Kiev, Poltava, Kharkov, Odessa, and Nezhin. During the same period of time in 11 cities of the central part of Russia (as defined by Andreyev, this was the region of existence of folk prototypes) 7897 stringed musical instruments played by plucking were sold [1]. In 1905 in Odessa the so-called “*The*

*newest self-teaching guide for six-string and thrichord balalaika according to the number system with 20 Russian songs attached hereto*" was published. The author was A.V. Polyakov. The "Self-teaching guide" published in Odessa is one of the first teacher editions in this area, having influenced the development of the performance and balalika art in whole.

In the Ukrainian periodical publications, we can find information on soloists-balalaika players, balalaika players' bands, and orchestra, consisting of folk instruments, of various complements. It should be noted, that music observers of those days published in newspapers both panning related to the instrument sounding and programs with poor artistic taste and enthusiastic review. In 1905 *Russian Musical Newspaper No. 12* published the information as follows: "Kiev. The local newspapers published notices: "French hotel Kreshchatik No. 30, Restaurant. During the breakfasts, dinners and suppers Dragoon Regiment Orchestra, consisting of balalaika players, play the musical instruments". Good occupation for soldiers!" [4, column 363].

If we speak about Ukraine, well, then Kharkov can be considered as the center of the improved by V. Andreyev instrument performance. In Kharkov newspapers we find the information on the audience excitement regarding the play of balalaika player-soloist, the student of Bobkin University, who took part in the concerts of Kharkov music group in 1898. Among the first balalaika groups of Kharkov the periodicals and newspapers noted the mastery of balalaika players' orchestra of the 1st Men's Gymnasium, established in 1900, and the orchestra of the college for the blind, established in 1904 (the latter played the compositions of its director - Pogorelov). In 1899 in Kharkov University Circle of balalaika players was created [3]. The same year, in December Kharkov city newspapers *Yuzhny Krai* (No. 6505) and *Kharkovskie Gubernskie Vedomosti* (No. 317) [6] published the notices of the Committee of "The Association focused on the assistance rendering to all students of Kharkov University, who need help" of the benefit concerts in the Legitimate Theatre and Opera Theatre of Kharkov City, in the programs of which two University bands were mentioned, namely, the chorus directed by the outstanding chorister Turoverov and "the chorus of balalaika amateurs, or "circle of balalaika players". In autumn, 1899 the balalaika orchestra started its activity at the Kharkov District School. In 1900 the periodicals and newspapers published an article, devoted to this band. According to the author, the orchestra consisted of 17 performers, and their instruments were of various sizes. The article stated, that the orchestra "was perfectly coordinated". This band was directed by the musical

director, composer and public figure V.I. Katansky (1859–1911), a skillful musician with the relevant education, who had two specialties theory of music, specialist in trumpet class. The son of Katansky's orchestra was the most popular in Kharkov balalaika player of that time A. Lenets [3]. Precisely Lenets subsequently became one of the most notable balalaika players of the country. Moreover, he was the author of a variety of adaptations for balalaika and instrumentations for the orchestra. Subsequently, due to the efforts of V. Andreyev, all adaptations of Lenets for balalaika as well as the folk instruments orchestra were published in Russia. Many compositions of A. Lenets were performed by the Andreyev State Russian Orchestra, and the fantasy regarding the Ukrainian national song “The mighty Dnieper roars and bellows” was firmly fixed in the orchestra repertoire. Later A. Lenets became its member.

In 1905 the former members of Kharkov balalaika orchestra of the District College created the *Progress* orchestra, the musical director of which was 18-year-old student of the music school Vladimir Komarenko. In 1909 Komarenko organized domra and balalaika and brass band as well as classes of the “Great Russian” instruments at Kharkov companionship *Prosvetitelsky Dosug* (their activity was managed by Komarenko until 1915). V. Komarenko was meant to become “the father” of the Ukrainian folk orchestra art and introduced in 1920s principal innovations related to the quality composition and repertoire, educational system, mastered by the Russian similar bands only a decade later.

The first advertisements on the private courses, where people could study to play the improved folk instruments, were published by 1907 in Kharkov. Among the teachers were graduates from Kharkov Music School. This factor influenced the formation of the first professional skills and development of true artistic taste. New amateur domra and balalaika groups appeared in 1907 - 1908. Among them were groups under the direction of P.A. Gapon, G.V. Chernozhykov, I. Klimov, as well as the first professional performers-balalaika players, namely, I.A. Zadorin, A.V. Shcherbo, M.A. Bogdanov, A. Lenets [3].

Therefore, “balalaika’s life” in Kharkov and in Ukraine in whole has been quickly developing and obtained professional direction. Naturally, creative relationship between amateurs and the founder of the genre and the capital city colleagues had mutual benefit, having influenced the genre development in whole.

Undoubtedly, Andreyev’s guest performance (balalaika solo and orchestra conducting) and some other soloists-balalaika players had a huge impact on the development of balalaika

and ensemble orchestral art of Ukraine (from January, 1911 till 1913 in Kharkov two concerts were given by B.S. Troyanovsky, one concert was given by A.D. Dobrokhoto, and in 1912 there was Troyanovsky concert). Before the creation of the State Russian Orchestra in 1896 Andreyev's Circle of amateur balalaika players gave a concert in Kharkov in 1895. On the 11th of August, 1895 *Yuzhny Krai* Kharkov newspaper wrote: "The third day at the closed theatre of the commercial club garden Andreyev gave the concert with his balalaika band, and the fingering was brought to the perfection by him. Musical sounds, produced by this folk instrument, make magic impression. The simplest Russian song, performed by Andreyev and his mates, gave considerable musical delight. Both his band, and Andreyev himself made admiring them" [7]. *Kharkovskie gubenskie Vedomosti* newspaper dated 15 August, 1895: "Today in the closed theatre of the commercial club garden there will be the second and the last concert of the first Saint-Petersburg circle of amateur balalaika players under the leadership of the famous V.V. Andreyev ... the concert, undoubtedly, is interesting both due to its originality and to the melodiousness and the art of performance" [6]. *Yuzhny Krai* newspaper dated August 15, 1895: "V.V. Andreyev has for his skills and propaganda of the original Russian instrument a lot of honourable distinctions, by the way, awarded by Paris Academy of Sciences ... Today there will be the second and the last concert of the circle, with attention of the public of such a musical city as Kharkov ... From here the circle goes to the Crimea to give concerts" [7].

Little is known about the guest performances of the State Russian Orchestra (it was called so from 1896 with the introduction of the improved domras in its instrumentation) in 1912-1913. In 1912 it visited the cities as follows: Sumy - the 7th of November, Kharkov - the 8th of November, Ekaterinoslav - the 10th of November, Poltava - the 12th of November, Kremenchug - the 13th of November, Elisavetgrad - the 14th of November, Kishinev - the 16th of November, Odessa - the 17th of November, Kiev - the 19th of November. In 1913: Kharkov - the 1st of November, Poltava - the 2nd of November, Kremenchug - the 3rd of November, Kishinev - the 6th of November, Zhytomir - the 9th of November, Kiev - the 10th of November, Elisavetgrad - the 30th of November.

Let us quote some of the founded newspaper articles of that time.

*Yuzhny Krai* Kharkov newspaper dated November 1, 1913: "Kharkov public had an opportunity to see for themselves the great reviews about Andreyev orchestra and about his conductor's talent. Despite the unfavourable acoustic environment of Mussuri building and its

sizes, nevertheless the beauty of sound, tenderness of timbre of instruments satisfied the ear. Incredible accuracy and concurrency in conjunction with virtuosic brilliance of the performers makes the orchestra extremely interesting for *academically even tuned musicians*. Taste, elegance, and nobleness of rendering along with use of unusual and original effects exclude feeling of adoration even for exacting listeners ... The success of Mr. Andreyev was great and hardly we could wish more the leader of the orchestra, even if orchestra-virtuoso. Mr. Andreyev was a composer and also definitely won praise in this regard ... The tour of the talented maestro was accompanied by complete success everywhere, especially in the cities of the north-western region and the south of Russia. It's a funny thing, but the Russian-born residents had low artistic interest, presented by the orchestra" [7].

*Russkaya Rech* Odessa newspaper No. 2070 dated November 13, 1912, announcing the orchestra performance, emphasizes the historic importance of balalaika and activity of Andreyev: "Our balalaika is extremely popular in London. People listen to it with delight, learn to play it, hundreds of balalaika are bought out, newspapers and magazines write about it a lot. V.V. Andreyev with his orchestra consisting of balalaika players is so popular, that stores vying with each other issue the latest things with his name. Every concert of the State Russian Orchestra was played to a full house. One respectable English magazine devoted a whole article to Andreyev Orchestra, where balalaika was considered as "an indicator of the Russian nature" ... in London there are three complete orchestras balalaika players, consisting of the English musicians, - it is to be supposed, that musical qualities of balalaika are duly appreciated. But in addition to the issue of its instrumental importance, it is notable that balalaika accurately explains many features of the Russian kind, which cannot be understood by foreigners ... During many years Russia was cloud-capped. Its reasonable evaluation of music and folk songs, representing the soul of its population, will help people eliminate doubts and mistrust, which up to now hide from the English true Russian kind ..." [5]. And these are magnificent declarations after two given concerts: "The orchestra played so well, that those, who did not listen to its performance, could not even imagine, how artistical and charming its performance of this original orchestra due to its sound brilliance ..." Despite the fact, that the orchestra consists of percussion and string instrument, there is no pulsed sound therein and the orchestra plays in the same way, as if it consists of only bow-instrument, the difference is only in the coloring of general sound, moreover, this sound is wonderfully tender, beautiful and picturesque. The teamwork of the orchestra is amazing.

The unity of performance here is achieved by its perfection, and the nuance does not make you want anything better ... the more pleasant it is to note the great success of the orchestra, that the orchestra is a part of our ... national art, completely distinctive and original. Besides the Russian folk songs, the orchestra played more complicated works in their texture, for example: *In the Church* by Tchaikovsky, *Album Dlatt* by Grieg, *Passe pied* by Dembi, *Rudolph's Aria* by Puccini, *Berceuse* by Godard and many other things. It is hard to tell, what the orchestra plays better either folk songs, or more complicated compositions. Everything is played artistically and fascinatingly. We need hardly mention, that share market' hall was full" [5] (let us notice, that the mentioned hall - today is a hall of regional Philharmonia - not accommodated for concert activity at that time, was built with the acoustic purpose to conceal sounding even closely standing people to commercial secrets - the brighter the mastership of the orchestra and its musical director); "On Sunday in Pushkin auditorium ... for poor children ... rare improvised concert was organized, where V.V. Andreyev played with his orchestra. The orchestra performance of the program numbers was notable for that remarkable and perfect musical unity, that was met only in the supreme orchestras and won both the sceptics of balalaika and the public, including a numerous audience of children and teenagers... Among this youth there was a group of pupils of the Railway School from Razdelnaya, where a balalaika orchestra was formed, which was heard a day earlier by V.V. Andreev and received a very flattering review from him" [5].

Elisavetgrad's *Golos Yuga* dated November 16, 1912: "Only three strings on this simple instrument, and it turns out, that three strings can perform not only beautiful folk melodies, but also opera and symphonic music... Andreyev Orchestra disperses all prejudices against balalaika and makes to develop tremendous respect both to the performing musicians and their instruments. Undoubtedly, Mr. Andreyev possesses classic feeling for art, and his perfectly coordinated orchestra is able to render the most various and subtle nuances. Rousing waltz replaces the prayerful motive "*In the Church*" by Tchaikovsky, followed by the Volga Burlat song "*Hey, uhnem*". Both these things our public heard performed by Ashkharumov symphony orchestra and can clearly imagine the level of perfection, to which Andreyev brought his orchestra" [2].

Therefore, all these performances in Ukraine caused a massive outcry and were approved in the news media, but the most important thing was the significance for local amateurs. In one of the letters to Andreyev V. Komarenko wrote, that the Russian public

figure left good memories about himself, gave Kharkov amateurs a stimulus in the activity and changed people's view of balalaika. Thereafter Andreyev also was in correspondence with A. Lenets, G. Khotkevych (famous bandura-player and public figure), V. Babaenko (band director at Kremenchug Public School). Due to this communication Kharkov orchestra *Prosvetitelsky Dosug* was delivered musical scores from Andreyev library in the orchestrating by N. Fomin *As in the city Tsarevna; Through Fir Wood; Ayah, Gossips, Go Home*; composers-classicists' transcribed compositions, for example, E. Grieg *Album blatt* and P. Tchaikovsky *In the Church*.

During the in-person meeting between V. Komarenko and V. Andreyev in 1912 the latter showed his sincere satisfaction with the fact, that in Kharkov in many educational establishments there were folk instrument orchestras and citizens showed their interest to the music culture. Andreyev visited the practice of the orchestra of *Prosvetitelsky Dosug* Community and extended thanks to the musicians for the execution of *Butterfly* waltz and fantasias based on the opera *Russlan and Ludmilla* by N. Glinka. On V. Andreyev's departure Komarenko continued to communicate with him and as a result obtained a document, where V. Andreyev recommended the citizen of Kharkov as an expert in folk instruments play. Actually, after the Ukrainian tour and familiarization with the work of numerous classes of balalaika and domra at the chain of educational institutions of Kharkov City (training was overlapped on the prepared organizational and methodical system with acting educators and premises in the future intellectual, "scholarly" environment with appropriate perspectives) V. Andreyev also switched his attention from the soldier's audience to the educational institutions.

However, in 1914-1915 Komarenko became a bandmaster of brass and folk band of Kharkov Helfferich-Sade Factory. And in June, 1915 he took part in the work of the All-Russian Forum-Conference Related to the Organization of Smart Entertainments (Kharkov) with the report "In Regards to the Organization of the State Russian (Balalaika) Orchestra". From 1917 till 1919 he worked as a teacher in balalaika play at the 3rd Higher Educational Elementary Specialized School of Kharkov City. Therefore, the contingent of balalaika players, amateurs, expanded everywhere.

In 1920 Komarenko organized domra and balalaika orchestra, which became the first professional folk instrument orchestra in Ukraine. This year Komarenko was awarded the honorary title of professor for the wide concert activity by the political department of the

Ukrainian Army. Due to the further achievements in the creative work V. Komarenko was engaged into the work on the orchestra's qualitative composition (introduction of orchestra harmonicas, wind and percussion instrument of symphonic orchestra), experiments in the creation of the orchestra harmonics and teaching proficients (for the first time in the USSR), establishment of the folk instrument classes at Kharkov Conservatory, creation of the first orchestra of the Ukrainian folk instruments in Natalino Village. It is safe to say, that his contribution into the folk instrumental art of the beginning and the middle of the XX century is quite weighty not only in Ukraine.

Among the other Ukrainian regions in 1912-1913 we should mention the students' folk instrument orchestra at the Railway Specialized School of Razdelnoy City near Odessa and the folk instrument orchestra of Kremenchug City (the leader was V.N. Babaneko; pictures of these orchestras were printed in the book "Andreyev Orchestra" (Leningrad: Muzyka, 1987). In 1913 in *Russkaya Muzykalnaya Gazeta* (newspaper) No. 13 there was an item from Poltava about the concert of the symphonic orchestra conducted by Akhsharumov, where balalaika-player Kochetov took part in.

As you can see, folk instrumental genre actively developed in Ukraine, having its peculiarities. Concerts of the State Russian Orchestra in Kharkov, Odessa, Elisavetgrad and other cities were very important for local musicians. In the letter to V. Andreyev V. Komarenko noted, that "the Russian public figure gave the amateurs of Kharkov City a stimulus to the further development and changed the public opinion on balalaika. Due to the given newspapers' notices of 1895-1912 we can see, how significantly the activity of V.V. Andreyev and his tours of 1912-1913 influenced the development of the folk instrumental genre in Ukraine, where this kind of art not only adapted, but also during the process of establishment jelled new regional factors, which promoted the development of folk performance of academic level. On the other hand, precisely after visiting Ukraine and familiarization with Komarenko methodology related to the introduction of balalaika classes into the existing well-developed system of education in Kharkov, Andreyev switched his attention from the soldier's environment to the popularization of the instrument among intellectuals.

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