

V. Batanov

## **The universality of musical professionalism in the 20<sup>th</sup> century and activity of Xiao Yumei**

*The work is devoted to revealing the specifics of the professional universalism of musician in China of the twentieth century, on the example of Xiao Yumei, composer, artist, theoretician, administrator and organizer, community worker. There are highlighted in terms of musical professionalism in the twentieth century with their adjusted to the specifics of musical activity in China, marked by the creative biography of Xiao Yumei, mentioned signs of universal and musical elements in their specificity for the conditions of existence of art of European type in China.*

**Key words:** *universalism of musical professionalism, style of music, musical genre, Renaissance, Neo-Renaissance, Leonardo da Vinci phenomenon.*

Relevance of the theme is determined by its summary character on the events of the last century that helps from the height of the first decades of the 21st century to understand the specifics of integrative tendencies of the previous era, marked by the social and political cataclysm, as well as the greatest breakthrough in the works, which are defined by the specificity of the last century as a century of scientific and technological revolution and the discovery of psychological depths of the ideal human component.

In the work of P. Valerie devoted to the phenomenon of Leonardo da Vinci [5] in the late nineteenth century, has been allocated a new universal creative manifestation that marked the last century: the unification of areas of activity that are incompatible among representatives of the Romantic era. For musicians it is found in a combination not only of multiple artistic and creative skills, acclaimed in the nineteenth century (composer-singer-publicist, but also in output to the theoretical and experimental, management and other areas, impossible as the terms of manifestation of the creator-musician of the previous historical stage.

And if in the European context, this species multiplicity of creative works recorded in the revision of suitable skills with an eye on the rejected romanticism criteria of professionalism of the 17-18th centuries, in China this universalization has found its own special features (see. Exit to the problem in the dissertation of Qin Qin [10]). Such an appeal to the "China Syndrome" in Ukraine as well as in the world as a whole, determined a significant contribution to the Chinese musicians in the

European art world, which was appreciated by not only the classic performance, provided exceptional significance of pianists of the level of Liu Shikun, Li Yundi, Lang Lang, but also the genius of the composer Tan Dun who is today one of the leading representatives of European art.

Purpose of the article is to reveal the specifics of professional musicians China universalism of the twentieth century on the example of Xiao Yumei – composer, performer, music theorist, administrator and organizer, community worker. Specific objectives of the work: 1) to identify the terms of musical professionalism in the twentieth century with the correction to the specific conditions of China's music; 2) to designate on the basis of the creative biography of Xiao Yumei the abovementioned universal creative components in their indicative for the art of European type in China.

The methodological basis of research – socio-cultural aspect of the musicological specification of intonation analysis (see the works of B. Asafiev [1] and his followers [8, 9 etc.] in this mentioned musical-semiotic manifestations) with the attraction of historical and comparative principle, which clearly defined by A. Losev [7] R. Barth [4], V. Martynov [8] and others. The object of study – universalism of multiply directed manifestation of the creative personality of the musician of the twentieth century. Subject – the universalism of Chinese musicians in the art of the past century.

Scientific novelty of the work – of the actual and theoretical order: for the first time in musicological academic community there entered the name of Xiao Yumei, one of the founders of the European type of musical education in China, the talented composer, musical theorist and performer. Thus for the first time it is formulated a special typological aspect of universalism of Chinese musicians in the twentieth century.

The phenomenon of Leonardo da Vinci, determined by P. Claudel as a model for a new universality of creative self-realization, proposed the twentieth century, in its grounds is aimed at understanding the correlation of the twentieth century with the previous XVII and XVIII centuries in the preparation of a musician who is not

confined to the actual music lessons. For the first Italian Conservatory destroyed by progressive public in the early nineteenth century [3, p. 83] for their support of the church, as compulsory disciplines studied there in the amount that far exceeds the requirements of the subsequent musical professionalization [ibid, p. 40-53], which contains training in theology and philosophy (do not forget, L. Mozart, the father of the genius Mozart, had a Ph.D. in philosophy, and his great son has brilliant mathematical education [6]), and knowledge of four languages in free poetic refraction etc.

Such multi-vectoriness of teaching allows to combine multiple musical skills with productive state activities (see Biography of Jean-Baptiste Lully, F. Farinelli), and in fact the musician's work to detect the skills of composer-performer, in parallel with which there were organologic invention (J.S. Bach), theoretical and constructive, with mathematical and physical justification, work of (J.F. Rameau), public-political and organizing activities etc.

In the nineteenth century, the political activity of John Rossini was completely unclaimed, which determined to break his creative life in 1829 at the top of the composer's fame. Political outputs of F. Chopin, G. Berlioz, F. Liszt and others were demonstrative but they were creative manifestation.

The twentieth century brought back the right of composers and performers for combining creative spheres of activity from the scientific and theoretical and public, social and institutional, which demonstrate the specificity of S. Taneev, P. Hindemith, K. Orff, O. Messiaen, Z. Kodaly, E. Villa-Lobos and others. Thus no matter how significant was such combined labor under the European system, it is incomparable on value criteria that found by the community in the Far East, it is with the power of world social integration drawn into active cooperation with Europe, but not committed the suppression of their own cultural traditions.

Personal Biography of Xiao Yumei defined his communion, not only to China but also to Japan and the European artistic and cultural traditions. Xiao Yumei was born in 1884 in Guangdong Province, Dzhonshan City, and in 1889 moved with his family in the Autonomous Region of Macao, then under the jurisdiction of Portugal.

The school, in addition to the obligatory Chinese classics, was taught English, Japanese and mathematics. Basics of music education obtained from a local priest. In 1892 he became acquainted with the future of the famous revolutionary leader of China's Sung Joon Xanom. In 1899 he returned to Giandzhou for training in the first school of the European model. In 1902, aged 18 years Xiao Yumei went to Tokyo (Japan), the Imperial School of Music, at the same time was in high school under Tokyo Institute of Education.

In 1906 he entered the competition for public courses of Guangdong Province to prepare for study abroad. In the same year he entered Tokyo National University, Pedagogics Department. Despite of the hot schedule in the University, he continued his studies in piano, thanks to the patronage of Sung Joon Shana, he took part in the formation of the "Federal League". In 1907 in Tokyo, came the first publication – the article "Music" in publishing foreign students. After graduation in 1909, took part in a public examination for the position and began working in the Ministry of Education of the Qing Dynasty, and in 1912 moved to the newly formed government in Nantsin Republic of China as secretary of Sung Joon Hashanah; with the dissolution of the Provisional Government in Guangdong returned to the Department of Education. Then – study in Germany and arrival in 1913 in Leipzig Conservatory, after which (1915) a year Ph.D., at the same time created the song "Funeral March."

The events of World War I he was not allowed to return to China. Xiao Yumei lived in Poznan (Poland), worked as a piano teacher at the school and French teacher; In 1919 he returned to Berlin, and then lived in Switzerland, France, the United States. In 1920 Yumei returned to China, where, at the invitation of Beijing government works in the department of music propaganda; in the "Music magazine" publishes the articles ("What Is Music?", "Musical-educational process abroad", "Music Theory", "Reasons for stopping the development of Chinese education", "How to study musicology", "To the concert", "Comparative Analysis of Chinese-European music" etc.). In the Department of Education Xiao Yumei for some time worked as a head of the department of initial training, and a few months later went to work at Peking University, at the invitation of its rector Tsai Pei Yuen, as a teacher of philosophy and music – the history of music and harmony.

At the end of 1920, by order of Beijing government prepared technically documented by individual musical institution. At the same time, in addition to teaching at the university and work in the education department, he continued to compose, studied piano, was taught tai-chi by the instructor from the Qing imperial dynasty. Since 1921, he became dean of the Beijing Normal University, has prepared and published a textbook "The history of modern European music", with Jaya Yuenzhenem created "Club of Friends of Music." And in 1922, with the support of management at Peking University reformed Research Center of Music in Music Education Centre, won for work in the newly created institution of teachers from among the musicians who have passed proficiency in Italian and French teachers at the court of the last imperial Qin Dynasty.

In March 1923, in "Beijing morning paper" Xiao Yumei published "Conversations about music concerts in the life of society"; he soon became the head of the education department at Beijing government, and in March 1924, China published his six books, among them: the textbook "The theory of music in the new school system", "Textbook singing" and "Methods of teaching the game on the harmonium." Since 1926, in addition to the organizational and teaching, Xiao Yumei assumes the duties of organizational and teaching activities in the Beijing State School of Art, at the same time published his "Textbook of playing the piano."

After in 1927, by the order of the Minister of Education of Beijing government all state musical institution were closed, and Xiao Yumei returns to Nantsin address the Republican Minister of Education, former rector of Peking University Tsai Yuen Peyu, with a proposal to set up in Shanghai, the highest musical school-Conservatory. He becomes a member of the Committee of Culture and Education, published a textbook of a violin play. In December of that year he was appointed first Acting rector of the Shanghai Conservatory, and since 1928 – Rector. In September 1930, there was opened theoretical and composition faculty; invited to work a graduate of Yale University, Huang Qi as vice-rector for academic affairs.

In 1931, with the beginning of the Manchurian incident, Xiao Yumei appears in print with the thesis to use music as one of the weapons and with students

organized a series of concerts in support of the Resistance Army. In 1932, in honor of the fifth anniversary of the opening of the Shanghai Conservatory, Xiao Yumei again appeared in print with the analysis of the achievements of the school in this period, raising questions about the status of education, the return of the status of higher education, the situation of music education in the community in connection with the introduction of music lessons indicators identical to the status of scientific creativity.

In January 1933, together with Cai Yuenpei Xiao Yumei created the "Society of Friends of Arts and Letters", the task of which was to organize concerts, publication of articles, literary reviews. In May, on the orders of the Department of Education and in collaboration with the directors of other institutions, it has been prepared by the complete set of manuals for a three-tier system of education: pre-school, secondary school and university level. In 1934, in the Shanghai Conservatory of Music, at the suggestion of Russian pianist-performer and teacher N. Cherepnin, a competition was held for the best work of composers for the piano in the Chinese style. The jury were: Xiao Yumei, Huang Qi, B.S. Zakharov, S.A. Aksakov; according to the results of competition the first place took the work of Xe Lu Dean "Small shepherd's flute", which became a classic of Chinese music.

In 1935, with the support of sponsors, the chief of education department (the husband of the younger sister of Xiao Yumei) has collected enough money to build the new building of the Conservatory. At the same time, Xiao Yumei expressed his patriotic position without taking a gift of the Japanese administration in the form of a grand piano. And in 1938, in connection with military instability in the area, the location of the Conservatory moved to the center of Shanghai, the so-called "French area" – and, that is more important, with the return of the status of higher education. But soon new buildig of Conservatory delayed again and had to struggle – there was organized the concert in support of a specialized music school. And it turned out to be the limit load – to the end of 1940-es, Xiao Yumei died.

Against the background such intensive organizational, educational and performing activity affects the magnitude of the contribution of the composer Xiao

Yumei. In Germany, in 1910, he created works of Op. 1-28, including a well-known piano Nocturne, Op. 19; China's first String Quartet, Op. 20 Funeral March, Op. 24 memory patriots Tsai Huang Xing and Li ( at first for piano, then in the editorial for symphonic and brass band – with the performance of the funeral procession to the burial of a prominent politician Soong Dzhonshana). In Beijing Xiao Yumei worked at the Center for the study of music, Peking University (later with the assistance was transferred into a center of musical education at the university) and Beijing women's higher pedagogical school at the department of music and gymnastics (with the participation of Xiao Yumei music and sports departments have been divided, educational School was transformed into the Beijing State Women Pedagogical University). During this period, the bulk of his works contained vocal composition, determine the direction of the opening of a new genre in the Chinese music in the form of songs with piano accompaniment. In 1923 Xiao Yumei first turned to Chinese traditional style and harmony, creating a "new dance No Shang Yu" for symphony orchestra.

While working in Shanghai Xiao Yumei, together with Liu Tianhua created a support group of studying traditional Chinese music. Thus his position was determined that the future was conceived as a development of the national heritage through taking in European achievements. These are romances and songs: "Do not close the school!", "National disaster", "National humiliation", "National Revolution", "Power belongs to the people", "Poplar fluff", "Summer walk in the park", "Hymn to the Shanghai Conservatory" and others. It was the synthesis of Chinese and European, which defined the international recognition of Chinese pianists in the 1950s, 1980s, 1990s, and then the composer's discoveries of the abovementioned Tan Dun in the early 2000s. This creative breakthrough would not take place if along with composing and performing activity of Xiao Yumei his work as a theorist was not singled out.

Xiao Yumei liked European music, promoted creative work of classical European art, creating tutorials, and opened offices in China for the European system. These are his works: "Harmony", "Music Theory" (includes basics of theory, form, harmony, polyphony and the history of music), "Comparative Analysis of

Chinese and Western music", "Ancient and modern European and Chinese tonal memory thinking", "Music in different periods of Chinese history", "Modern History of Music", "The study of the traditional string brass band prior to the 17th century" (thesis). As you can see, Xiao Yumei actively compared European and Chinese traditions, without diminishing the value of both, to defend the dignity of each system.

Musical-educational thinking Xiao Yumei based on the idea of the synthesis of European and Chinese cultural phenomena that determined the cooperation not only with outstanding representatives of musical life in China (Huang Qi, Chen Hon, Zhou Xuan, Zhu Ying, Lon Yushen), but also a large number of foreign Professionals: B. Zakharov (student of A. Esipova) A. Avshalomov, B. Shushlin, Arrigo Foa. The students of Xiao Yumei were musicians, formed the classics of musical creativity of the author of the twentieth century in China: Xi Xinghai, Xe Ludin, Deans Qiang, Li Huandzhi, Dean Shandy. Xiao Yumei's performing activity was marked by the encyclopedism that characterizes his total creative appearance – a pianist and singer, conductor and choirmaster.

From all the abovesaid we can draw the conclusion about the principal novelty for China as well as Europe of that type universalism of creative activity that was manifested by Xiao Yumei. Innovation of position for China is self-evident – it was the first of the musicians who have mastered the fullness of the European training, mastered the understanding and coverage of the national values of Chinese tradition. Xiao Yumei was in the beginning of the productive line, which is marked by exits of exceptional returns for its creative, personalities; These include, for example, Ma Ke, who created in 1950 the original alloy Jinjui musical and dramatic music in opera "The Grey Haired Girl" as well as the "legend" of the world art of the beginning of the 21st century – the composer Tan Dun.

In correlation with the European representatives, the Chinese professional musician demonstrated the universalism that is celebrated in the activities of the representatives of musical and artistic sphere in the twentieth century: the organic combination of composing and performing creative work with theoretical work, not



only the problems of musical science, and methodological approaches in the formation, principally new China, the system of music education of the European type. This the last mentioned part of Xiao Yumei creative work puts it on a par with such great musicians of the European area as Karl Orff, Z. Kodaly, D. Kabalevsky, H. Villa-Lobos. His organizational and educational activity is comparable to that demonstrated in the European system G. Enescu, E. Elgar, N. Lysenko, S. Koussevitzky and other famous masters of the first half of the twentieth century. Full disclosure of performance possibilities, in unity with the composer, scientific and theoretical work, creates a parallel to the unique shape of the musical art of the twentieth century – S. Taneyev, P. Hindemith, O. Messiaen, I. Vyshnegradskii and others.

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