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PRECONDITIONS FOR THE BIRTH OF THE ODESSA PIANISTIC SCHOOL

The purpose of the article of the work is to reveal the historical, objective and subjective factors of the formation of a professional Odessa pianistic school. The Odessa pianistic school as a complex phenomenon of Ukrainian culture covers the historical period from the moment of the formation of professional music education to the present, and includes the activities of outstanding teachers of artists, pianists, graduates and continuers of the traditions of pianistic art. The names of the bearers of the traditions of the Odessa pianistic school are included in the world performing and pedagogical music culture: Emil Gilels, Yakov Zak, Maria Grinberg, Maria Starkova, Maria Rybitskaya, Bertha Reingbald, Ludmila Ginzburg and others. **Methodology.** Methods of historical, art criticism were used, based on a complimentary approach. **Scientific novelty.** The article reveals the main prerequisites of the Odessa pianistic school: high overall level of cultural life of the city; aspiration of local residents to music education and home music making; personal contribution of outstanding personalities to the formation of the musical life of the city (M. Vorontsov, A. Rubinshtein, D. Klimov, W. Maliszewski); the emergence of the basis for the formation of professional education, which was founded by European musicians (Czechs, Italians, Germans) founders of their own private music classes with a conservative level of training of specialists; tour concerts and trips of influential musicians of pianists and composers of Russia, Eastern and Western Europe. **Conclusions.** Studying the traditions of performing arts helps to understand the artistic tasks that composers put before the performer through a musical notation. Preservation of traditions, means and creative achievements of the best representatives of musical art, concentrated within the boundaries of the educational institution, make it possible to reveal the authentic quality of the Odessa pianistic school and pass it on to the hereditary generation.

Keywords. Pianistic school, performing traditions, piano art.

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Передумови зародження одеської піаністичної школи.

Мета роботи – виявити історичні, об'єктивні і суб'єктивні чинники формування професійної одеської піаністичної школи. Одеська піаністична школа як комплексне явище культури України охоплює історичний період з моменту формування професійної музичної освіти і по теперішній час, включає у себе діяльність видатних художників педагогів, піаністів, випускників і продовжувачів традицій піаністичного мистецтва. У світову виконавську та педагогічну музичну культуру вписані імена носіїв традицій одеської піаністичної школи, серед яких Еміль Гігельс, Яків Зак, Марія Грінберг, Марія Старкова, Марія Рибіцька, Берта Рейнґвальд, Людмила Гінзбург та інші. **Методологія.** Були використані методи історіографічного дискурсу, мистецтвознавчої аксіології, параметри комплементарного підходу. **Наукова новизна.** У статті виявлені основні передумови становлення Одеської піаністичної школи: високий загальний рівень культурного життя міста; прагнення місцевих жителів до музичної освіти і домашнього музикування; персональний внесок видатних особистостей у музичне життя міста (М. Воронцов, А. Рубінштейн, Д. Клімов, В. Малишевський); формування професійної освіти, база якої була закладена європейськими музикантами (чехами, італійцями, німцями) - засновниками власних приватних музичних класів з консерваторським рівнем підготовки фахівців; гастрольні концерти і поїздки впливових музикантів-піаністів і композиторів Росії, Східної та Західної Європи. **Висновки.** Вивчення традицій виконавського мистецтва допомагає зрозуміти художні завдання, які ставлять перед виконавцем композитори через нотний текст. Збереження традицій, творчих досягнень і виразових засобів кращих представників музичного мистецтва, зосередженого в межах навчального закладу, дозволяють виявити автентичну якість саме одеської піаністичної школи, відкрити ту її сутність, що передається наступним поколінням.

Ключові слова. Піаністична школа, виконавські традиції, фортепіанне мистецтво.

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Предпосылки зарождения Одесской пианистической школы.

Цель работы - выявить исторические, объективные и субъективные факторы формирования профессиональной одесской пианистической школы. Одесская пианистическая школа как комплексное явление культуры Украины охватывает исторический период с момента формирования профессионального музыкального образования и по настоящее время, включает в себя деятельность выдающихся музыкантов, педагогов, пианистов исполнителей, выпускников и продолжателей традиций пианистического искусства. В мировую исполнительскую и педагогическую музыкальную культуру вписаны имена носителей традиций одесской пианистической школы, среди которых Эмил

Гилельс, Яков Зак, Мария Гринберг, Мария Старкова, Мария Рыбичкая, Берта Рейнгалд, Людмила Гинзбург и другие. **Методология.** Были использованы методы историографического дискурса, искусствоведческой аксиологии, параметры комплементарного подхода. **Научная новизна.** В статье выявлены основные предпосылки становления Одесской пианистической школы: высокий общий уровень культурной жизни города; стремление местных жителей к музыкальному образованию и домашнему музицированию; персональный вклад выдающихся личностей в формирование музыкальной жизни города (М. Воронцов, А. Рубинштейн, Д. Климов, В. Малишевский); формирование профессионального образования, база которого была заложена европейскими музыкантами (чехами, итальянцами, немцами) – учредителями собственных частных музыкальных классов с консерваторским уровнем подготовки специалистов; гастрольные концерты и поездки влиятельных музыкантов-пианистов и композиторов России, Восточной и Западной Европы. **Выводы.** Изучение традиций исполнительского искусства помогает понять художественные задачи, которые ставят перед исполнителем композиторы через нотный текст. Сохранение традиций, творческих достижений и выразительных средств лучших представителей музыкального искусства, сосредоточенного в границах учебного заведения, позволяют выявить аутентичное качество именно одесской пианистической школы, открывать ту ее сущность, которая передается следующим поколениям.

Ключевые слова. Пианистическая школа, исполнительские традиции, фортепианное искусство.

Relevance of research topic. Odessa piano school, the value of which is historically proved by prominent musicians who bear the traditions of Odessa piano art, namely, Emile Gilels, Yakov Zak, Maria Greenberg, Maria Starkova, Maria Ribitskaya, Berta Rayngbald, Lyudmila Ginzburg, etc., requires a thorough theoretical study.

Given the long historical period of time that has sprouted since the foundation and formation of the Odessa piano school, the outstanding results of its pupils in the world of performing, laying the traditions of performing arts, methodological basis and significant pedagogical potential in professional educational institutions of the city, such as Odessa secondary special boarding school named after P.Stolyarsky, Odesa School of Arts and Culture named after K.F. Dankevich, Odessa National Musical Academy named after A.V.Nezhdanova, theoretical question on the consideration of the Odessa piano school in the context of Ukrainian piano art seems relevant and extremely important.

As a complex phenomenon, the Odessa piano school involves the work of outstanding artists, pianists, graduates and continuators of the traditions of piano art, covering the historical period since the formation of professional musical education and up to date, and incorporates many constituent concepts and issues related to performance traditions, pedagogical principles, aspects of interpretation and individual peculiarities of style, thinking, reproduction of the artists who created it, still create and influence on it now.

The process of the birth and formation of the Odessa piano school is connected with the emergence of professional music education in the city. For this there existed both objective prerequisites and subjective, depending on the individual will of individuals.

Analysis of recent research and publications. The consideration of the cultural and musical life of the city is devoted to the work of R. Rosenberg [8], E. Dagilayskaya article [2, 3], collection of articles by ONMA named after A.V. Nezhdanova «Odessa Conservatory. Forgotten names, new pages», «Odessa Conservatory. Glorious names, new pages», a book by V. Kuzikova [5], an article by V. Shchepakina [9]. These works allow us to recreate the overall impression of the city's creative mood during the late 19th and beginning of the 20th century and encourage a systematic, theoretical approach to the identification of the formation and laying the traditions of the existence of a piano school, the reproduction of which is the purpose of this article.

The purpose of the research is to identify the historical, objective and subjective factors of the emergence of a professional Odessa piano school and its formation at present.

Basic presentation of the material. The objective factors of the emergence of a professional piano school in Odessa include the cultural situation in the city in the 19th century, namely the development of household music, the opening of the opera house, concert tours of renowned performers of the time, and activity of the creative intelligentsia of the city. The birth of Odessa piano art originates in everyday music in living rooms, salons of aristocrats and intelligentsia of the city. Teachers of the Richelieu Lyceum, historians, writers, major officials, scientists were frequent participants in music circles, which performed instrumental-vocal music, in the salons of M.M. Kiryakova, N.N. Murzakevich, P.D. Zelenetsy, M.P. Rosberg, A.A. Skalkovsky, A.I. Lefshin. Musical evenings were a frequent occurrence, and often, in addition to local musicians, guest entrants and entertainers

also took part. Particularly highlighted Salon Governor-General of the Novorossiysk Territory M.S. Vorontsov, in which, in addition to musical evenings, small theatrical performances and dance evenings were held [7, 202-208]. The center of attraction of musical culture, the point from which the large-scale musical life of the city began, was the Odessa opera theater, founded in 1810.

Thus, on the way to the cultural life of the city in the early 19th century, the first stage was the performance of the Italian opera, musical evenings with the performance of instrumental and vocal compositions. The basics of playing musical instruments were laid in the educational centers of the city, such as the Institute of noble girls (founded in 1828), the Richelieu Lyceum (founded in 1870), and other boarding schools and educational institutions.

In the concert life of the city of this time also significant changes are made. In addition to the performances of local pianists A.D. Zhilina, N.A. Kashevsky, K.I. Masalov, A. Gerke, A. Genzelt were the brightest and most prominent event of the last six concerts in the career of Ferenc Liszt, held in 1847 in Odessa and Yelisavetgrad (now Kropivnitsky). According to G. Kogan: "By the end of the forties, List has reached his peak in his pianistic development, has risen to the highest point ever known by the art of playing the piano." [4, 153] It is natural that this event in the cultural life of the city played a significant role in the formation of musical tastes of listeners, musicians of the city. Our vision of these events, which is far away from us, the figure of Liszt appears to be significant for the emergence of the Odessa piano school.

But the performance of a musician of this level is not the only one in the history of concert life in Odessa of that time. The next step in the development of musical art in the city is the founding of the Society of Fine Arts in 1865, whose president was Prince

M.S. Vorontsov, vice-president architect F. Morandi, and in 1866 the founding of a musical school at the Society. Teachers of the school were prominent musicians of the city - conductors A. Dzanotti and L. Dzhervasi, teacher of singing G. Ruf, violinist and journalist I. Kuzminsky. In school there were classes of vocal singing, piano and other instruments classes, harmony, composition. In 1869, the Society of Fine Arts was taken under the leadership of the Imperial Russian Music Society.

Along with this, a significant impetus for the art of Odessa was the work of a journalist, pianist, composer, master of chemistry P.P. Sokalsky In 1858, after moving to Odessa, P. Sokalsky started an active educational activity, which was supported by his articles and reviews in the newspaper "Odesa Gazette". Peter Sokalsky together with like-minded people founded the Society of music lovers, whose goal was to perform local vocal and instrumental musicians for the development of the cultural level of the city, the establishment of the choir, which was directed by Peter Sokalsky, and the opening of musical classes by the community. So on September, 1st, 1866 in Odessa other music classes began their lessons, in which they studied the theory, history of music, played the violin, cello, double bass, flute, clarinet, copper instruments, but there were no piano classes. Society of music lovers was also adopted in 1869 under the direction of the IRMS [8, 27-35].

The outstanding Czech musician, pianist, composer, conductor Ignaz Tedesco is also a sign for the musical life of that time. I. Tedesco studied in Prague with Josef Trybenzie and Waclaw Tomaszek, conducted concerts in Prague, Vienna, cities of Germany, and since 1840 he settled in Odessa, where he continued concert performances as a pianist and conductor. The play of the pianist impressed with its technical perfection and inspiration. Ignaz Tedesco taught in the educational institutions of the city, including the Institute of noble girls, his students include R. Kofman, A. Sedlyachek, S. Stern, E. Shostak,

B. Yuzefovich. It is I. Tedesco who owns the first attempt to create a musical society. In 1842, the Philharmonic Society was founded, with the aim of cultivating the musical taste of the local public and the charitable support of the musicians of Odessa [5, 482].

Concert performances of prominent musicians who are not accidentally opting for Odessa are continuing, as the cultural level of the city, listeners, musicians is steadily growing. Since 1868 Anton Grigorievich Rubinstein often visits Odessa, where his mother and sister live, and gives some charity concerts to provide musicians of the city. His performances in 1870-1871 also had great success and influence on the city's piano art. In 1879, Modest Mussorgsky, along with singer D. Leonova, gave a series of concerts in Odessa and Kherson performing both his own works and the works of M. Rimsky-Korsakov, M. Glinka, M. Balakirev, O. Dargomyzhsky, which enabled the Odessa public to get acquainted with the contemporary works of Russian composers in a professional manner [7, 209-215].

The role of Anton Rubinstein is significant for the art of Odessa for several reasons. First of all, thanks to his participation, the young musicians of the city had an opportunity to get education and enter the great scene of world capitals of art. He showed creative and material assistance to the violinist A. Brodsky, thanks to the appeal of Anton Grigorovich, the prominent Odessa pianist, violinist, composer Vasyl Sapelnikov entered the St. Petersburg Conservatory in the class of Sofia Mentner, a German pianist, a student of K. Tausig and F. Liszt. Thanks to Anton Rubinstein's efforts in Odessa, concerts by Sofia Mentner and Anna Yesipova were held. It was A. Rubinstein who expressed the proposition that Odessa needed vocational education and, as chairman of the St. Petersburg branch of the IRMS, spoke about the creation of a conservatory in the south [1, 351].

A. Rubinstein's wish was realized in 1886, when the Music Society entered the foundation of the Imperial Russian Musical Society, and music classes were opened at the department. The position of the director of musical classes was embraced by professor D.D. Klimov. Music classes were a professional music school, which worked under the programs of the St. Petersburg Conservatory. In musical classes, there were three courses - junior, middle and senior, the play was laid out on all instruments, theory and composition. The pedagogical staff was formed on the basis of the staff of the best musicians of the city, which worked also at the school of the Society of Fine Arts. To the teachers of the piano class included B.I. Dronseyko-Mironovich, G.M. Bieber, R. Kofman, S. Stern, D. Russell, K. Lagler, R. Kaufman.

The numbers of piano teachers and directors of musical classes, which became the basis for the formation of a music school, and later conservatories, require separate consideration.

B.I. Dronseyko-Mironovich - a graduate of the Vienna Conservatory, who had a romantic style of performance, was frequent participant of the ensemble play in trio and quartets, and her repertoire included works by F. Chopin, F. Liszt, R. Schumann. [4, 6]. Her performance at the symphony meeting, where she performed the concert of P. Tchaikovsky with the orchestra, conducted by M. Rimsky-Korsakov invited by D. Klimov, was significant.

G.M. Bieber was characterized by a classical manner of performance, and a special place in the repertoire occupied works by L. Beethoven.

R. Kofman taught by Ignaz Tedesco, performed in Odessa from the age of seven, received her delicate taste, impeccable technique and deep sound from her teacher. She continued studies at T. Leschetitzky in Vienna.

D. Ressel, a graduate of the Leipzig Conservatory in the class of I. Moscheles and K. Raineke, studied at the Berlin Music Academy with Professor T. Kullak. Also the studied for two years in Budapest with F. Liszt, where at the same he was a professor at the Royal Academy of Music in Budapest. Since 1882 he taught at the Institute of Noble Girls in Odessa and was the director of his own musical classes. Many of D. Ressel's numerous performances in concert solo and in chamber ensembles contributed to the significant elevation of the cultural level of the city [9, 158-159].

K. Lager is a graduate of J. Proksh music and pedagogical institute in Prague, in the class of pianist F. Proksh. Since 1871 he was engaged in private tutoring in Odessa and since 1888 founded private music courses on the conservatory program [9, 157].

R. Kaufman is a pupil of T. Leschetitzky, an Odessa talented pianist, mother of Boris Pasternak, and at an early age toured with concerts around Eastern Europe and Russia. She dedicated her life to pedagogical work.

D.D. Klimov studied at K. Reineke in Leipzig, after audition at A.G. Rubinstein continued his studies at T. Leschetitzky in the St. Petersburg Conservatory. His play was characterized by a singing style, emotional brightness, technical freedom and the naturalness of performance. Thanks to D. Klimov's efforts, a professional school with a high level of teaching and conservatory program was established in Odessa. His activities in the organization of concerts, the invitation of prominent musicians of the time with performances raised the level of cultural life of the city at a considerable height, shaping the taste of the public and local musicians [2].

Since 1893, negotiations were held with the Main Directorate of the IRMS on the transfer of musical classes to the music school. In 1895 a decision was made to open the music school, and in 1897 a school was opened in the building of the modern musical

academy at the crossing of Novoselsky and Dvoryansky streets. From this moment, the next stage in the development of musical art in the city begins.

The activities of D. Klimov, the training of professional musicians in music classes, the opening of the newly built City Theater, the launch of the city orchestra promoted the uplift of art to a high professional level. Great importance was given to touring concerts, acquaintance of local musicians and the public with the best works and performers of time. In addition to concerts of local musicians, with the participation of S. Mentner, V. Sapelnikov, G. Bieber, B. Dronseyko-Mironovich, R. Kaufman, the following concerts were outstanding events.

In 1885, Anton Rubinstein, as a rehearsal in front of Europe's concert tour, gave a series of historical concerts in the Wittsman Hall, performing for 7 days. In the 90's there were concerts of such composers as A. Arensky, E. Napravnik, M. Lysenko. In 1897 in Odessa, the premiere of the First Piano Concert by O. Scriabin was performed by the author and under the direction of V.I. Safonov. An outstanding event was the visit of P.I. Tchaikovsky to Odessa in 1893 for the production of his opera "The Queen of Spades" at the City Theater. Five symphonic concerts from the works of P.I. Tchaikovsky were held, in which Sofia Mentner took part. Also, P.I. Tchaikovsky attended the music classes at the Department of IRMS in Odessa and was pleased with the level of student training. A year later, M. Rimsky-Korsakov was invited by D. Klimov to honor the memory of P.I. Tchaikovsky [8, 60].

A change of the century was marked by a new stage in the development of musical education in the context of the cultural and social life of the city. At the beginning of the 20th century, the city's concert establishments met their staffing needs at the expense of their own musicians and performers grown up in the musical schools. To replace D.D. Klimov

was invited Witold Maliszewski, composer, musician, teacher and conductor, who became the new director of the music school of the Odessa branch of the IRMS. With the active participation of W. Maliszewski the solemn opening of the Odessa Conservatory took place on September 8, 1913. The pedagogical staff of the piano class included prominent musicians of the city - B.I. Dronseyko-Mironovich, G. Bieber, R.M. Petrov (student of K. Igumnov), M.L. Podraiska (student of A. Yesipova).

Thus, the path of formation of professional musical education in Odessa is quite long and illuminated by the names of prominent musicians, composers, cultural figures of Russia and Europe. Based on the previous descriptive teaching of historical facts, attempts to periodize and personalize musicians, one can deduce some of the patterns and features of the factors of the formation of a piano school. These include:

- The overall level of cultural life of the city;
- Traction of locals to musical education and home music;
- The personal contribution of prominent personalities to the formation of the musical life of the city (M. Vorontsov, A. Rubinstein, D. Klimov, W. Maliszewski);
- The basis for the formation of vocational education, which was laid by European musicians (Czechs, Italians, Germans) founders of their own private musical classes with a conservative level of training specialists;
- Tour concerts and trips of the most influential musicians-pianists and composers of Russia, Eastern and Western Europe.

The professional, methodological base of the Odessa piano school includes musicians - the followers of the traditions and schools of T. Leshetitsky, F. Liszt, A. Rubinstein, A. Yesipova, K. Raineke, F. Proksh, I. Moscheles, T. Kullak and other European educators of the world level. It is a combination of the traditions of Russian musical art with the best

examples of European academic piano performance that make up the distinctive, individual, professional basis of the Odessa piano school.

Exemplary schools such as the Leipzig School include I. Moscheles and K. Raineke, the followers of the traditions of F. Mendelssohn, the school of T. Leschetitzky, his pupil A. Yesipova, and the influence of two personalities, who were called by the most prominent pianists of his time F. Liszt and A. Rubinstein formed the basis of Odessa piano tradition and school formation. The German classical academic basis of the Leipzig School has given such a characteristic feature of the Odessa school as the careful attitude to the musical text, the principled accuracy of the composer's instructions, and the commitment to maintaining the style of the work. Along with this, the virtuosity, brightness and originality of the creative interpretation of the great F. Liszt were pushed to educate the students with the sight of concert, competitive performance and the construction of a perfect, universal, exemplary technique. Particular attention to sound reproduction, careful attitude to the sound gradation of performance on the piano, delicate taste, analytical approach to the technical work of the pianist, individual attitude towards each pupil T. Leschetitzky and artistic, bright, spiritualized and artistically completed manner of execution directed to his students A. Yesipova created the traditions that the Odessa piano school carefully preserves and accumulates, filling with an unceasing attraction to deep comprehension of the content of the work, the filling of the sound with orchestral paints, timbres manifolds, perfection of the form of the work and a special emotional tone and filling, characteristic of A. Rubinstein.

Scientific novelty. The article reveals the main preconditions for the establishment of the Odessa piano school: the high general level of cultural life of the city; the desire of local people to musical education and home music; personal contribution of prominent personalities in the formation of the musical life of the city. The role played by the

emergence of the basis for the formation of professional education of European musicians (Czechs, Italians, Germans), touring concerts of influential musicians, pianists and composers of Russia, Eastern and Western Europe. It is a combination of the traditions of Russian musical art with the best examples of European academic piano performance that make up the distinctive, individual, professional basis of the Odessa piano school.

Conclusions. The specificity of the city of Odessa as a harbor city with multinational infusions and the center of intersection of many trade routes, the wide circle of cultural infusion into the city formed the features of the school, the allusion of different traditions and schools, the crystallization and the use of the most vivid and valuable traditions and signs of infusion European and Russian schools, became the ground on which the professional piano school of Odessa was built.

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