

Artículo de investigación

Russian emigrants in the culture of the United States of America in the late 19th - early 20th Century

Русские эмигранты в культуре Соединенных Штатов Америки в конце 19 - начале 20 века

Emigrantes rusos en la cultura de los Estados Unidos de América a finales del Siglo XIX al primer Siglo XX

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Written by:

Alexander G. Rossinsky¹⁷²

https://elibrary.ru/author_profile.asp?authorid=422670

Ekaterina A. Rossinskaya¹⁷³

https://elibrary.ru/author_profile.asp?id=809752

Abstract

The article concerns the topic relevant to understanding the process of shaping world culture. The problem of the mutual influence of cultures, in our opinion, is not sufficiently understood, and many important factors of this process remain in the shadow. The aim of the study is to try to trace the influence of Russian émigrés on the formation and flourishing of the American music culture in the late 19th - early 20th century. Bibliographic materials, letters, newspaper and magazine articles of great interest to researchers were widely used in the work. Conclusions that can be reached upon reading the article suggest that the influence of Russian émigrés on the culture of the United States of the period, multiplied by the well-known American efficiency, allowed the United States of America to build a world-class musical culture in a very short historical period.

Key words: USA, Russia, émigrés, musical art, Carnegie Hall, Tchaikovsky, Glazunov, Shalyapin, literary musical associations.

Аннотация

В статье рассматривается тема, актуальная для понимания процесса формирования мировой культуры. Проблема взаимовлияния культур, на наш взгляд, недостаточно понятна, и многие важные факторы этого процесса остаются в тени. Цель исследования - попытаться проследить влияние русских эмигрантов на формирование и расцвет американской музыкальной культуры в конце XIX - начале XX века. В работе широко использовались библиографические материалы, письма, статьи в газетах и журналах, представляющие большой интерес для исследователей. Выводы, которые можно сделать после прочтения статьи, позволяют предположить, что влияние русских эмигрантов на культуру Соединенных Штатов того периода, помноженное на известную американскую эффективность, позволило Соединенным Штатам Америки создать музыкальную культуру мирового уровня в очень короткий исторический период.

Ключевые слова: США, Россия, эмигранты, музыкальное искусство, Карнеги-холл, Чайковский, Гла-Зунов, Шаляпин, литературно-музыкальные объединения.

¹⁷² Candidate of Philosophy, Associate professor of Higher Attestation Commission, Professor, Department of Musical Art, Altai State University, Barnaul, Russia. cello42@mail.ru

¹⁷³ Candidate of Philological Sciences, Associate professor of Higher Attestation Commission, Associate Professor of the Department of Foreign Languages, Moscow State Pedagogical University. erossinskaya@yandex.ru

Resumen

El artículo se refiere al tema relevante para comprender el proceso de configuración de la cultura mundial. El problema de la influencia mutua de las culturas, en nuestra opinión, no se entiende lo suficiente, y muchos factores importantes de este proceso permanecen en la sombra. El objetivo del estudio es tratar de rastrear la influencia de los emigrantes rusos en la formación y el florecimiento de la cultura musical estadounidense a fines del siglo XIX y principios del XX. Materiales bibliográficos, cartas, artículos de periódicos y revistas de gran interés para los investigadores fueron ampliamente utilizados en el trabajo. Las conclusiones a las que se puede llegar al leer el artículo sugieren que la influencia de los emigrantes rusos en la cultura de los Estados Unidos de la época, multiplicada por la conocida eficiencia estadounidense, permitió que los Estados Unidos de América construyeran una clase mundial cultura musical en un período histórico muy corto.

Palabras clave: Estados Unidos, Rusia, emigrados, arte musical, Carnegie Hall, Tchaikovsky, Glazunov, Shalyapin, asociaciones musicales literarias.

Introduction

In the light of new approaches to the study of the formation of the musical culture of different countries, which during the globalization process having embraced the world culture, continued to lag behind, the article presents the significant contribution that great Russian musicians made to the US culture. The article uses quite rare materials from letters, memoirs of Russian émigrés, who at that time worked in America.

Methods and objects

The article used the method of historical reconstruction of the entire social life of America in the designated period with the involvement of little-known materials containing the observations of famous Russian musicians and public figures in the United States.

Results and discussions

The restoration of the unity of the Russian Orthodox Church can be rightly considered one of the most important events of the 21st century civilization. As the Bishop of Stuttgart said about this: "There is a spiritual union of the Russian Church, this is a new period where the Lord has gathered us and we, the Russians, have the opportunity to become spiritually close to each other" (An, 1996). This event can be called a landmark in many positions. First of all, this is a serious counterargument against the policy of "cultural imperialism" imposed by the US on the rest of the world in the form of expansion of cultural values. It is no coincidence that this phenomenon was called "Americanization". According to N.A. Tsvetkova, the concept of Americanization in Western Europe caused long discussions between scientists. Some of them defends the thesis about complete

Americanization of Europe, others claim that the process of Americanization was partial and it is necessary to raise the question of Europeanization of American ideas, culture and ideology arriving from across the ocean (Tsvetkova, 2007).

As for concerns about full Americanization, they have a large share of the truth. American transnational corporations in the 2nd half of the 20th century accumulated enormous capital which allows the United States of America today to position itself as the only superpower. Frightened by the tragic clashes with the Islamic world, Europeans, putting aside their fears for their national culture identity and traditions, literally opened the floodgates for accelerated "Americanization" of Europe.

In this regard, there are concerns that spiritual degradation results in the fact that ethnos is losing its specific features. Such an ethnos is doomed to leave the historical arena, as it happened with the Romans, when their spiritual decay predetermined their fate.

Today, powerful media have been sent to destroy the Russian spirit. The spirit was seriously threatened, as the blows were struck over the most fundamental values, instead of which pseudo-values are persistently imposed. However, according to the correct and optimistic opinion of V.A. Kapranov, "there are enough facts that indicate that the Russian spirit is not broken, it is still alive. So, Russia is alive too. The people are spontaneously resisting being imposed wildness, disintegration of the soul, breaking the most important cultural norms and prohibitions, diseases of fear, melancholy and unpredictability ..." (Kapranov),

Following the Hegelian triad, we can offer a third, unexpected look at the problem that had matured for almost a hundred and fifty years, when this mysterious "Russian spirit" in America itself became a noticeable phenomenon of the present social and cultural life. We will deal with the Russian emigration which has absorbed three waves, each of which was closely associated with significant historical events in the homeland. According to S.A. An: "The impossibility to contact with the motherland exacerbated the feeling of isolation from the national culture, the life of those leaving Russia. Russian emigration, as a rule, was united by the desire to preserve their "Russianness" abroad ..." (An, 1996). However, if the activity of Russian emigrants who went to European countries is more known, although the masses of documents, works of art are still waiting for their researchers, the emigration of Russians to the USA, their activities, life and work are even less known and they worked in conditions of greater isolation from Russia .. A significant phenomenon in understanding the impact of Russian art was, in our opinion, the presence of P. Tchaikovsky as a conductor at the opening of the largest concert hall in the world Carnegie Hall on May 5 1891.

Before the first wave of Russian emigration, the concert and artistic life of America was developing with a significant lag, given that the Metropolitan Opera opened only in 1883, and the New York Philharmonic, Chicago and Boston Symphony Orchestras completed their formation only in 1892.

If we only talk about Russian musicians, it can be noted that the first wave of immigrants from Russia falls at the beginning of the 20th century. Leaving from the disorder and confusion of pre-revolutionary events, it gave America a number of world-class names. This is pianist V. Horowitz, violinists J. Heifetz and N. Milstein, cellist G. Pyatigorsky and others. The sharp rise in the cultural life of the USA of that time caused a big wave of musicians, guest artists and even whole creative teams from Russia, who gave a lot of concerts, moving from city to city. Thus, the outstanding Russian pianist, teacher and conductor V.I. Safonov in 1906-1909 was the director of the New York Conservatory and conductor of the philharmonic orchestra.

A great contribution to the world violin art was made by Leopold Auer, an "amazing" in terms of I. Stravinsky, legendary violinist and teacher, a professor at the New York and Curtis Institute in Philadelphia. Of special interest are the activities of another Russian violinist, teacher

and composer Yu. Koniushin, who worked as a concert master of the New York Symphony Orchestra since 1891, and after many migrations in 1939 returned to the USSR.

It is curious that in 1923, the actors of Moscow Art Theater which performed there for two seasons and F.I. Chaliapin met in New York. A little later, such stars as the Kononov, Grabar, Somov, Zakharov and Vinogradov arrived there where they could meet such celebrities as Sh.S. Stanislavsky and O.L. Knipper-Chekhova. It should be noted that many Russian musicians and actors, while remaining citizens of their country, "toured" for a long time, living abroad for years. This is a little-studied side of the national culture, since those who did not return to the USSR were considered traitors in the previous system of values with all the ensuing consequences, although in regard to many who were world-famous, the Soviet government took vigorous measures to return them in order to raise their prestige in the world. Many Russians, working in the US and other countries, did not accept new citizenship which left them a chance to return. So, only two months before his death, S.V. Rakhmaninov accepted US citizenship in the interests of the family by, the famous conductor N.A. Malko did it only twenty years after he arrived in the USA.

The fate of the great Russian composer, teacher and public figure A.K. Glazunov who left Russia in 1928 is amazing. To trace it, we can recall the time of "war communism" and the subsequent "artistic situation in the USSR". This is a struggle of various musical, sometimes very "leftist" groups, the ultimate ideologization of art. Apparently, the deeply intelligent and romantically agitated art of Glazunov could not overcome this milestone, although for the sake of justice it should be noted that his music enjoyed fame.

The foreign activities of A.K. Glazunov from 1928 to 1936, before his death, are very poorly covered in the literature, but it is known that "during his tour of the cities of America he was met with great enthusiasm. In Chicago, the audience welcomed the composer, and after the concert the orchestra played him a flourish. In New York, Glazunov performed in the hall of the Metropolitan Opera Theater. Before the concert, the famous American conductor Walter Damrosch made a speech addressed to the composer, and when Glazunov went to the stage, he saw that all people in the hall stood up (Kulman, 1977).

You can also turn to another Russian composer and pianist N. Metner, a student of V. I. Safonov. He lived abroad since 1921, not accepting other citizenship and declaring: "I have never emigrated and will never become an emigrant [Metner, 1963]. N.K. Metner communicated a lot with S.V. Rakhmaninov who while in the USA helped him to organize concerts and publish his works. Loving everything Russian, he wrote many romances to the poems of Pushkin (32 romances), Tyutchev (15 romans), Lermontov, Fet and other Russian poets. It is interesting to bring such facts from Metner's life to the United States: his first visit to this country took place from October 31, 1924, to March 13, 1925 in New York, Philadelphia, Chicago, Cincinnati, Detroit, New Haven, Baltimore, where he acted as a soloist with a symphony orchestra (Soviet music, 1973).

Speaking of the great Russian pianists, we can also call the name of A. I. Siloti. He toured extensively in America, taught at the Julliard School, worked in the US for twenty years, where he died in 1945.

For many years, performing musicians were attracted to the USA because of the growing public interest in concerts and their good organization. In his letter to his daughter, Irina in 1935, Chaliapin speaks about his surprise when after his arrival in Florida, he was met at the station by the mayor with some musicians of the local orchestra. Interestingly, before that the singer gave many unpleasant examples of the behavior of the American public, but now he exclaimed "Hurray" They love me, thank God, in America ... it's nice after all" (Shalyapin, 1960). However, the brutal crisis that broke out in the 30s put the entire vast Russian diaspora on the brink of disaster. It was here that the best qualities of the Russian people were manifested: an amazing ability for empathy and mutual assistance. How many beautiful pages can be written about Chaliapin, Rakhmaninov, Glazunov, who paternally cared about their fellow citizens, participating in their affairs, and donated large sums. It is possible to note one more characteristic of the Russian diaspora abroad - this is a craving for unification, for the "construction" of a "small homeland".

So, in New York at that time of great popularity were the "literary and musical Fridays" of I. Ostromyslensky, a chemist who was able to make a great scientific career and become a very rich man. Rachmaninoff himself at first felt in America the friendly care of Russian émigrés, who had already well settled. They are E.

Zimbalist, the Stravinsky couple, F. Kreisler, I. Hoffman, and others. The Russians constantly strived to be together with the motherland and warmly celebrated all the major events. So, to the 100th anniversary of the death of Pushkin in New York, a large committee was established, composed of top scientists, writers, musicians from Russia. The days of Pushkin passed with great enthusiasm and became a holiday not only for the Russian diaspora, but also beyond its borders. It is characteristic that among the members of the committee there was a Siberian writer G.D. Grebenshchikov.

In the Russian environment of America in different cities there were circles to promote Russian culture. In New York, the center of such a circle was A.I. Siloti, who was one of the first to meet S.V. Rachmaninov, his teacher and cousin who arrived in 1931. Subsequently, the Assembly of Common Friends of Russian Culture worked there where the great composer was a frequent visitor. At such meetings, many poems, Russian prose were read, songs and romances were performed, where people expressed their feeling of separation from the Motherland that was painful for every Russian. This feeling found a way out in the works of all Russian composers, writers, artists who lived in America. So, S.V. Rakhmaninov, in the best pages of his work, turned to the "Russian theme" associated with the best pages of national art. This is particularly true of his 3rd symphony which was called "the confession of a wounded heart", and the impressive vocal symphonic work "Three Russian Songs". Rachmaninov wrote that "having left Russia, I lost the desire to compose. Having lost my homeland, I lost myself (Rahmaninov, 1963). Of great interest are the pages of S. Rachmaninov's life, connected with the famous Russian choreographer M. Fokin, who created the ballet embodiment of his famous Rhapsody on the theme of Paganini.

It was difficult for Rachmaninov to combine composing and performing. His meticulous biographers calculated that only in the United States in 1941-1942 for five months he gave as many as 30 concerts as a soloist and 16 as a soloist with an orchestra. Moreover, if we remember the fourth piano concerto that he wrote in the USA (1926), Paganini's Variations (1934), Symphonic Dances for the Orchestra (1940) and other works, then you can imagine the great contribution of the great composer in the world culture and in the culture of the country that sheltered him.

In the 1920s, another Russian, Sergey Prokofiev, a bright meteor swept through the American concert life. In the cities of the USA he gave a large number of concerts in collaboration with Russian romance singer Lina Lubere.

Performances of a young pianist with the Chicago Orchestra in 1919, made Prokofiev really famous in America. This gave him the opportunity to receive orders for composing music. Thus, his "Tales of the Old Grandmother" became the pearl of piano music of the twentieth century. While traveling in America in subsequent years, he wrote the opera "The Love for Three Oranges" based on a fairy tale by C. Gozzi. At that time there were a lot of tours around the country with the concerts in California, Chicago, New York. All this alternate with writing music and the premieres of his work - "3rd Piano Concerto", the opera "Love for Three Oranges (Chicago 1921), (New York 1922) and a number of piano miniatures.

In New York, Prokofiev's acquaintance with Rakhmaninov renewed. During in his last visit there in 1926 Prokofiev's performances in America were especially successful: he gave 14 concerts, including the one with the Boston Symphony Orchestra conducted by S.A. Kusevitsky.

S.A. Kusevitsky is a major conductor and musical figure, a Russian emigrant. His life is an incessant propaganda of the best achievements of Russian music of the 20th century: Stravinsky, Prokofiev, Shostakovich and others. Under his leadership from 1924 to 1929 the Boston Orchestra became one of the best in the world. With regards to the rapid progress of American orchestras, here you can quote a prominent Russian conductor N. A. Malko, who for over twenty years performed with many orchestras of the world. "I could write a lot about my American impressions. The first is the technical level of orchestras. It is much better in Europe. The second is the role of Russians in the orchestras of America. In the New York Philharmonic there are people from 18 countries with the Russians constituting one third of the orchestra) Now in America, of course, there are emigrants from everywhere. Of course, there are also conductors who worked in the Soviet Union ... "(Malko, 1972).

Thus, several large-scale waves of emigration from Russia to the United States led to the formation of a significant community of Russian-speaking immigrants. The total number of compatriots who are US citizens or who have the

status of permanent residents is about 2.5 million people. In total, in the USA there up to 7 million immigrants from the former USSR (*The USA. Information about the Country*).

At present in America there is a number of organizations whose work is aimed at enriching Russian cultural heritage and protecting the interests of Americans of Russian origin. Special attention should be paid to the organization of the United Russian Orthodox Clubs. It was established in 1927 and its activities are educational in nature. The organization has offices in 13 states and organizes religious, cultural and other events. The organization publishes the monthly Russian Orthodox Journal and holds annual conferences. Among other large organizations, we can mention the "Congress of Russian Americans", the Russian Center in San Francisco with the oldest Russian national newspaper "Russian Life".

The Orthodox Church has been traditionally influential among the Russian emigration. The largest of the various Orthodox dioceses continues to be the American Orthodox Church (under its jurisdiction is the oldest Orthodox church on the American continent, the Holy Trinity Cathedral in San Francisco). The churches here are also cultural centers with schools, gymnasiums and libraries. The church halls are places where birthday parties, jubilees are celebrated, meetings with the state are organized, etc are held. Only in San Francisco there are about 20 Orthodox parishes.

The problem of an incredible rush for Russian visual art deserves a separate study. To our mind, there are several reasons for such a great interest in Russian art (not only fine arts) First of all, the society is tired of the negative. People no longer stand the speculations on the degradation tendencies and turn to the Russian art of the end of the 19th- beginning of the 20th century. Due to the works of such masters as S. Rachmaninov, N. Bunin, F. Shalyapin, M. Shagal, V. Kandinsky, A. Vrubel, S. Dyagilev, creators of the "Silver Age", Russian art filled the world with great spirituality. Having preserved the spiritual covenants of Russian Orthodox ethics in their hearts, whole generations of our emigrants to the USA preserved Russia to us, and gave us an example make Russia a luminous hearth of the world, the role it has carried for centuries.

Combining our efforts in line with the Russian Orthodox Church which opened the first decade of the 21st century will allow the new Russia building the sovereign state to take into account

the spiritual experience of our compatriots abroad and resist the expansion of values of the spirit alien to us.

Conclusions

Evaluating the contribution of Russian musicians who emigrated to America in the late 19th and early 20th centuries, we can be sure that thanks to their intensive detail, they were able not only to significantly intensify America's entire musical culture, but also connect the developing culture of the overseas country with Russian spirituality while preserving its national identity.

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