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RAISING YOUNG STARS – RUSSIAN
MUSIC/ARTS/PERFORMING ARTS EDUCATION
SYSTEM AND STATE SUPPORT FOR THE ARTS VS
ALTERNATIVE SYSTEMS IN OTHER PARTS OF
THE WORLD – THEIR SUCCESS STORIES AND
CHALLENGES



GLIADKOVSKY, KIRILL
MUSIC DEPARTMENT
SADDLEBACK COLLEGE
MISSION VIEJO, CALIFORNIA

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WRITTEN BY DR. KIRILL GLIADKOVSKY

A lecture on the traditions of engaging millions of children in the arts and developing outstanding music/dance/arts stars in the process, as well as how this is closely related to the music/arts education system and general nurturing of the arts in Russia. Comparison to music/arts education and support systems in other areas of the world – Europe, Asia, North and South America, their pros and cons. Describes establishment, development, current state and influence abroad of the celebrated Russian Music School, including world-renown Moscow and St. Petersburg Conservatories and schools for Gifted Children. Other related arts and their educational systems in Russia are described, as well. Discusses some specifics, such as course and lessons organization, competitiveness, curriculum, requirements for students. Summarizes the best approaches from different systems. Q and A session at the end.

The author is an internationally acclaimed concert artist, actively touring, as well as a passionate educator/college professor/clinician/guest lecturer, born and raised in Russia, who went through the system he describes and then came to the United States, getting his MM and DMA in Music/Piano Performance from a major US University/School of Music, with *summa cum laude*. Currently, Dr. Gliadkovsky is the Director of Keyboard Studies and Professor at Saddleback College, Mission Viejo, CA. His students won numerous awards at music competitions and were accepted into major music schools across the USA, such as USC, UCLA, Manhattan School of Music, Northwestern University, Peabody and San Francisco Conservatories, UCSB, UNT, SMU, BYU and USU, often with fellowship and scholarship awards. Dr. Gliadkovsky has given lectures and demonstrations at many music conferences, including the MTNA. As a performer and guest masterclass teacher, within the last couple of seasons, he performed and traveled in 20+ countries in Europe, Russia and the Middle East, as well as gave recitals/masterclasses in NYC, NM, CA, TN, OH, IN, NH, NYC, and in both Southern and Northern California.

1. State of the Arts and Arts education before the 19th century in Europe, Russia and beyond (biggest centers - churches, royalty/nobility (music, opera, ballet, other dances), wealthy patrons, middle class/poor people limited access to professional arts/music, mostly folk songs/dance/church. Talented people still able to develop through the system if sponsored-most composers not wealthy).
2. Gradual changes during 19th century. New Music Schools, Royal Conservatories. Mass production of affordable instruments, music printing, concert halls and concert series development, arts appeal to masses. Moscow and St. Petersburg Imperial Conservatories at the end of 19th – beginning of the 20th Centuries. Beginnings of Russian music and dance schools.
3. 20th century changes – further democratization of education and vast development of the arts worldwide. Mass media help (reviews, announcements, articles on arts, radio, TV).

4. Establishing Soviet Music/Arts Education System in 1920s and 1930s. State support for the Arts, Education and mass media covering arts.
5. Special Schools for Gifted Children, their functions and academic/cultural life, free tuition. Boarding option. Influence abroad.
6. Community/district music schools and their uniqueness, function and curriculum (numerous hours per week, several subjects, progressive pay scale). Comparison to private teachers/studio type teaching (1-2 subjects max, limited hours, high prices).
7. Other Special Schools for Arts, Languages, Sciences and Sports (similar situation to music ones).
8. Pre-College Divisions and their specifics - elite divisions, highly selective and rigorous.
9. The Conservatory System in Soviet Union/Russia. The overall structure, curriculum and historical significance. Competitions, student recitals and tour groups.
10. Russian Music/Piano School abroad and its influence (in music performance interpretation traditions and teaching). Other arts schools and their influence.
11. Nurturing future concert artists and state support for music, other arts and the media - beyond the education phase.
12. Arts education and Support for the Arts in Europe (municipal support of performing organizations, schools, church support for music and education), Asia (Chinese and other systems), Latin America (El Sistema in Venezuela and its influence abroad, Cuba).
13. North America (USA - NEA, private and state grants, schools, festivals and scholarships, foundations, private donors – need for constant fundraising effort), Latin America Performing Arts and Magnet Schools, music and art classes, private teaching in the US. Colleges' overproduction of majors in the arts.
14. Conclusion - state support for the arts and education and the resulting education/arts miracle (complete literacy and broad knowledge/roundness of education, including arts). Private funding is a more limited option by scope, choice of subjects. Private music/arts schools – locations are few and far apart. But it still does allow kids to explore arts, and the most talented of them (especially from mid- and upper-class families) are still able to develop their talents, albeit with more difficulty. No mass education for the arts exists with this model.