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Musicology: "Knowledge about the Lack of Knowledge" – Setting and Solving Problems*

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Abstract. The article is devoted to the relevant issue of *chronotypology* in 20th and 21st century art and its interpretation in philosophical-aesthetical and musical-artistic scholarship. Considering the rapidly changing landscape of the contemporary humanitarian field, the author poses questions of reevaluation of both the basic scholarly concepts and newly introduced notions directed at the explanation of new and unusual phenomena of art. The work addresses the concepts and utterances of well-known scholars (including Victor Bychkov, Nadezhda Mankovskaya, Yuri Kholopov, etc.), as well as contemporary composers (Victor Ekimovsky, Vladimir Martynov, Anton Batagov, etc.). Special attention is paid to the discrepancies found in the interpretations of certain fundamental categories of art, which provide a general characterization of the present state of musicological knowledge. Questions of classification of the stages of artistic-aesthetical knowledge; questions regarding the lexicon of cultural and musical phenomena; questions of the methodology of studying new phenomena — this is the range of issues that require definition and application of terms, appearing during the process of the development of contemporary art.

Keywords: musicology, chronotypology, avant-garde, modernism, postmodernism, postpostmodernism, metamodernism, aesthetics, lexicon of the nonclassics

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Музыковедение: «знание о незнании» — постановка и решение проблем

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Аннотация. Статья посвящена актуальной проблеме хронотипологии искусства XX–XXI веков и её толкованию в философско-эстетической и музыкально-искусствоведческой науках. Учитывая стремительно меняющийся ландшафт современного гуманитарного поля, автор ставит вопросы переосмысления как базовых научных концептов, так и вновь привнесённых понятий, направленных на объяснение новых и непривычных феноменов искусства. В работе предпринимается обращение к концепциям и высказываниям известных учёных (в их числе — Виктор Бычков, Надежда Маньковская, Юрий Холопов и др.), а также современных композиторов (Виктор Екимовский, Владимир Мартынов, Антон Батагов и др.). Особое внимание уделяется противоречиям в толкованиях некоторых фундаментальных категорий искусства, в целом характеризующим современное состояние музыковедческого знания. Вопросы классификации этапов художественно-эстетического сознания, вопросы лексикона культурных и музыкальных феноменов, вопросы методологии изучения новых явлений — вот тот корпус проблем, которые требуют определения и терминирования, возникая в процессе развития современного искусства.

Ключевые слова: музыковедение, хронотипология, авангард, модернизм, постмодернизм, постпостмодернизм, метамодернизм, эстетика, лексикон нонклассики

Introduction

Contemporary musicology presents a field of issues that are generated and multiplied as the result of the development of art as an aesthetic phenomenon. Thus, Viktor Bychkov writes: “Practically all the foundations of art essential from the point of view of classical aesthetics and, first of all, its aesthetic value, are subjected to cardinal transformation.” [1, p. 274] Determining these “essential foundations” of music scholarship presents a problem that must be solved by the entire community of art scholars.

The panoramic survey of the problem field of musicology discovers, on the one hand, “eternal” themes, and on the other hand, — themes that appear here and now. Some of them, connected with the classical aesthetics,

have never been retracted by anybody, and constant attention towards them is necessary; while others — generated by the non-classical approach and its lexicon, — require study and evaluation. It is not difficult to surmise, after having examined such classical principles of art as “the structure and the artistic image,” “style and stylistics,” as well as “form and content.” And a completely different picture arises, when the global metamorphoses of culture are noted and new products of aesthetic consciousness appear, such as, for instance: “artefact,” “deconstruction,” “play,” “simulacra,” “intertext,” “hypertext,” “ambient,” “performance,” “gesture,” etc.

The attempt to accentuate certain ontological objects of contemporary musicological space/time, chosen on the basis of juxtaposition

of facts pertaining to the musical and the verbal languages presents one of our tasks.

Let us begin with the definition of the concept, “problem,” included in the title of the article and requiring specification of interpretation. Problems (from the Greek: *problema* — aim, assignment) are characterized in different ways: both as “I know *what*, but I do not know *how*” and as “*knowledge about a lack of knowledge* — a problem-based situation.” Niels Bohr, the great physicist, believed that “Problems are more important than solutions: solutions may become outdated, while problems always remain.” [2, p. 27] This thought also finds resonance in the assessments of many contemporary artistic people (for example, Umberto Eco).¹

A considerable amount of questions requiring “denotation” (attribution, definition) is also present in music scholarship, which at times is not able to “catch up” with musical practice. This may be also observed in musical pedagogy, which at times becomes out of date and waits for new solutions.

About the Chronotypology of 20th and 21st Century Art

We shall settle on a concept that is not without reason called essential, — the “chronotypological stages of the transformation of art” — which finds its use in contemporary philosophy, aesthetics and art studies. The concept of chronotypology, which is connected with time and the types of artistic creativity, possesses an ambiguousness of characteristic features with which it is not yet possible to reach a consensus, — neither in the milieu of philosophers, nor in the sphere of art studies.

Thus, Viktor Bychkov in his work *Problemy i “bolevye tochki” sovremennoi estetiki* [The Problems and “Sore Spots” of Contemporary Aesthetics] (2005) asserts: “All the terms applied here (avant-garde, modernism, etc.) have been utilized during the course of a century by everybody, and in the most varied meanings, sometimes overlapping each other, and at other times never coinciding... Each person says about the same subject whatever comes uppermost, endowing the utilized terms with (his own) arbitrary meanings and demonstrating an utter lack of interest in what his colleagues say about it, or whether he would be understood by them at all.” [4, p. 21]

Without setting out to listen attentively to this many-voiced “chorus” of discrepant utterances, we shall concentrate on the philosophical-aesthetical conceptions of certain outstanding Russian scholars.

In his theory connected with the phenomenology of art, Bychkov highlights three stages by the specificity of the 20th century aesthetic consciousness: “The *avant-garde* presents the entire assemblage of insurrectional, scandalous, provocative, manifesto-type, innovative directions of the first half of the century. <...> *Modernism* presents a sort of academization and legitimization of the avant-garde discoveries in the artistic sphere of the middle of the century wherein the insurrectional-scandalous-provocative ardor intrinsic to the avant-garde is absent. *Postmodernism* presents a peculiar type of *playing* with all the values and phenomena of culture, including the avant-garde and modernism, in a mode of nostalgic fatigue

¹ Umberto Eco, when discoursing on the title and its meaning in his work *Notes in the margins of “The name of the rose,”* formulates the following: “An author should not interpret his own work”; “A title, unfortunately, is already a key to interpretation.” [3, p. 597]

of a waning aestheticism, which also began somewhere in the beginning of the century [the author's italics. — *N.G.*].” [1, pp. 350–351]

We perceive it to be important that the scholar speaks of the “intermixed quality” of the phenomena of art, leaving aside the so-called conservative direction, which possesses its own path of development and criteria of evaluation: “Despite the conditional aspect of these terms and the intermixed quality within culture of these phenomena denoted by them, nonetheless, they reflect in a rather definite way both the essential typology and the relative chronology of the unfolding of the global restructuring of aesthetic consciousness in the 20th century.” [Ibid., p. 378]

Having singled out these three stages of chronotypology of art, and having characterized each one of them in a convincing manner, Bychkov initiated a professional discussion and a manifestation of other points of view of this subject. [5]

Let us turn our attention to the position assumed by the well-known philosopher, Nadezhda Mankovskaya, who in her work *Khronotipologicheskie etapy razvitiya neklassicheskogo esteticheskogo soznaniya* [Chronotypological Stages of Development of Non-Classical Aesthetical Consciousness] (2005) offers her own classification of the terms “avant-garde, modernism, neo-avant-garde, postmodernism and postpostmodernism.” The scholar singles out the avant-garde and modernist trends as “powerful, transnational tendencies of the first half of the 20th century, which have involved all the arts in their orbit.” [6, pp. 69–70]

Mankovskaya, similar to Bychkov, indicates at the “polysynthetism” of this phenomenon of culture, but, unlike her colleague, she does not connect modernism with the “cooling down” and “academization” of the avant-garde. Moreover, she evaluates the temporal

factor in a different way, considering that “the avant-garde and modernism appeared almost synchronously at the beginning of the 20th century” and “during the course of a rather lengthy period of time, they have evolved parallel to each other.” [Ibid.]

We must make a note: Mankovskaya (in the encyclopedic edition *Leksikon nonklassiki. Khudozhestvenno-esteticheskaya kul'tura XX veka* [Lexicon of the Non-Classics: 20th Century Artistic and Aesthetic Culture], 2003) also observes the presence of the term “trans-avant-garde” (from the French: *trans-avant-garde*) as a movement in postmodernist art, “the aesthetic creed of which consists of the juxtaposition of itself to the neo-avant-garde, in particular, to conceptualism, new picturesqueness, figurativeness, expression, a brightly expressed personal element; the fixation on aesthetical pleasure, a free combination of the artistic styles of the past.” [7, p. 440]

Next, while discussing the scholars' attitudes towards the problem of chronotypology, let us turn our attention to the following fact of no small importance. Mankovskaya applies, along with the term “neo-avant-garde,” the term “avant-garde II,” as well; at the same time, she holds her attention on Yuri Kholopov's conception. [Ibid., pp. 139–142] What results is a curious scholarly intersection, a peculiar cultural transfer (we are not comparing the temporal indicators). Kholopov, in his late work *Novye paradigmy muzykal'noi estetiki XX veka* [New Paradigms of 20th Century Musical Aesthetics] (2003) asserts: “How did all of this occur in the century of the great breakthrough? Evolution is a gradual change of paradigms. When applied to the Newest Music, this evolution possessed a rapid, explosive character. Its development went dynamically, in two great waves, the so-called “avant-garde trends”: Avant-garde I (≈1908–1925) and Avant-garde II (≈1946–1968). The elemental powerful splashes of creative

energy caused radical breakthroughs in musical composition manifesting deep changes of musical-aesthetical paradigms.”²

Here an additional commentary is required. Kholopov, when quoting Bychkov’s definition (from the year 2000) in his aforementioned work, pays attention to the interdisciplinary “discrepancy” in the artistic lexicon. Let us cite a fragment from his text:

“In music, here, we can observe discrepancies with the terminology and the chronology of the other arts. Thus, one of the profound researchers of non-classical aesthetics, Viktor Bychkov points at the following *general* states of the process of ‘reappraisal of values’ in the artistic culture of the 20th century:

- *The avant-garde* — the entire assemblage of rebellious, scandalous <...> innovative directions from the first half of the century.

- *Modernism* — the academization and legitimization of the avant-garde discoveries in the artistic milieu of the middle of the century without the rebellious-scandalous-provocative ardor intrinsic to the avant-garde.

- *Postmodernism* — a peculiar <...> type of playing with all the values of Culture, including the avant-garde and modernism <...>.”³

It must be said that Bychkov envisaged the possibility of the two waves of the avant-garde about which Kholopov spoke; and, as it seems, there are no “noticeable discrepancies” present here. After all, Bychkov points at “powerful avant-garde figures”: “It is highly likely that only in music did modernism reveal something equal to the greatest pre-war

avant-gardists in the power of artistic search represented by such composers as Pierre Boulez, Karlheinz Stockhausen, John Cage, Iannis Xenakis, Sofia Gubaidulina, and Alfred Schnittke.” [1, p. 431]

The list of outstanding composers indicated above may be also supplemented by such names as Edison Denisov, Andrei Volkonsky, Arvo Pärt, Valentin Silvestrov and others, whose artistic quests, on the one hand, present a continuation of the avant-garde intentions of the early 20th century, and on the other hand, — the ascertainment of the poetics of new artistic-expressive means. Thereby, the musicological and philosophic-aesthetical approaches, essentially, do not present an adversarial position of chronology and terminology during “the age of the great breakthrough.”⁴

While researching the chronotypology in keeping with the “reappraisal of values,” it also becomes necessary to discuss the phenomena of the so-called *conservatism* — as a sphere of artistic culture that preserves the traditions. “However, their time as creators has virtually passed, and for this reason conservatism has not provided any noticeable and, especially, outstanding phenomena or names in the history of art.” [4, p. 351] Has their time really passed? Have there really been no noticeable figures? No outstanding phenomena? — these questions are waiting for their answers. It is not improbable that the concept of “conservatism” itself also requires specification, and that so far the appropriate

² Kholopov Yu.N. New paradigms of 20th century musical aesthetics. (Холопов Ю.Н. *Новые парадигмы музыкальной эстетики XX века*). 2003. URL: <http://www.kholopov.ru/prdgm.html> (accessed: 10.08.2025).

³ Ibid.

⁴ However, in general (in comparison with the terminology in other languages), in this interpretational field it is possible to discover terms that are still insufficiently defined, for example, “experimental music” and “the musical avant-garde.” See: [8].

term for the observed phenomena has not yet been “coined.”⁵

Thus, in connection with the problem-connected situation concerning particular objects themselves, as well as the words signifying them, let us turn our attention to the following. The chief musical occurrence of the 20th century, as it is known, was the rejection of *tonality* (Tonalität, Tonalité, Tonal'nost') and the proclamation of *atonality* (Atonalität, Atonalité, Atonal'nost'). There has still not been any consensus about these terms up to the present day, and each proclaimer of the conception has insisted on his own particular opinion, although time, as it would seem, has long since gone far ahead and has made its demands.

Let us remind ourselves of Alban Berg's utterance regarding the problem of “Was ist Atonal?” In his interview on the radio (1930)⁶ the composer, when answering the interviewer's questions, defines the essence of the concept of new music the following way: “I tell you, this whole hue and cry for tonality comes not so much from a yearning for a keynote relationship as from a yearning for familiar concords — let us say it frankly, for the common triads. And I believe it is fair to state that no music, provided only it contains enough of these triads, will ever arouse opposition even if it breaks all the holy commandments of tonality.” [10, p. 11] (It must also be noticed that Kholopov, when analyzing in his time *Wozzeck* by the selfsame Berg, brought together the terms “tonality” and “atonality” and applied a specific word

combination: “an atonal, that is a new-tonal composition.”)

Disagreements in the term lexicon also exist regarding the following phase of avant-garde music. In the early 1920s, as it is known, (instead of *free atonality*), the “method of composing with twelve notes which are related only with one another” (in German: *Komposition mit zwölf nur aufeinander bezogenen Tönen*) was proclaimed. This method (and not “system,” — according to Schoenberg!) is the symbol of the avant-garde accumulating its manifesto-like energy. However, here, disagreements are present, as well: in Russia the terms “dodecaphony” and “seriality” are used, while in the West the expressions *twelve-tone technique* and *serialism* are widespread. At the same time, it is important that this seemingly imperceptible terminological misconvergence leads — no less, no more! — to a *disjunction of the chronotypological phases*. Whereas, *serialism* (in Russian musical literature) refers to “total serialization” (i.e., the method of composition of the late 1940s and early 1950s, which began its path from Messiaen and Babbitt), — in the English-speaking terminological lexis, there is a perceptible tendency of unifying together by means of this word all the existent types of serial techniques, without any temporal differentiation. And this is by no means unimportant”: after all, according to Father Pavel Florensky's assertion, “terminus is a boundary.” [11, p. 218]

(If we are to continue this theme, we can also turn our attention to the inoculation into

⁵ This problem was discussed by us in the book “Musical composition: modernism, postmodernism...” (*Музыкальная композиция: модернизм, постмодернизм...*) in the chapters “The non-classical classics in music” (Неклассическая классика в музыке) and “The classical classics in music” (Классическая классика в музыке). [9, pp. 111–154]

⁶ The interview with Alban Berg was posthumously published in the *Wiener Musikzeitschrift* under the title *Was ist Atonal?* [What is Atonality?]. [10]

the contemporary musicological lexicon such terms as *sound masses*, *posttone*, *post-tonality*, etc.⁷⁾

Thus, even a brief familiarization with the issue of *chronotopology* makes it possible for us to arrive at preliminary conclusions about its topicality not only for philosophy and aesthetics, but also about music scholarship.

The Problems of the Metamodern Trend and the Composers' Attitudes Towards the Shift of the Cultural Paradigm

In the sphere of “knowledge about the lack of knowledge,” there might also arise the problem of *metamodernism* — yet another “sore point,” the contiguity with which is of concern for many people. Thus, Mankovskaya in her work *Ot modernizma k postpostmodernizmu via postmodernism* [From Modernism to Postpostmodernism via Postmodernism] concludes: “The laminated, equilibristic qualities of postpostmodernism, its ambivalent, controversial impact on the world of the aesthetical stimulates the ‘navigation’ of aesthetical and artistic thought at the threshold of the 21st century.” [13, p. 25]

When discussing the problem of “postpost,” it is customary to refer to Luke Turner, particularly, his *Manifesto* (2011)⁸ and *Brief Introduction* (2015).⁹ The author writes: “...the discourse

surrounding metamodernism engages with the resurgence of sincerity, hope, romanticism, affect, and the potential for grand narratives and universal truths, whilst not forfeiting all that we’ve learnt from postmodernism. Thus, <...> metamodernism considers that our era is characterised by an oscillation between aspects of both modernism and postmodernism.”¹⁰

In recent times, texts about the “metamodern” style have begun to grow in number; architecture of the metamodern trend, literature in the metamodern style, the aesthetics and philosophy of the metamodern direction, etc. Of cognitive interest, in particular, is Alexander Pavlov’s work *Obrazy sovremennosti v XXI veke: metamodernizm* [Images of Modernity in the Twenty-First Century: Metamodernism], in which the conclusion is arrived at that “from the informative point of view, the conception of the metamodern style virtually does not stand up to scrutiny, while the manifesto itself remains at best a declaration.” [14, p. 1] Nonetheless, the author, while criticizing the movement, concludes: “Metamodernism acquires a new life and vindicates its right to existence.” [Ibid.]

(As for the music of the “metamodern” trend, it seems that, so far it has remained in the sphere of an unidentified object, although the attempt to have its say, and even to “construct its own system of concepts” has clearly been indicated.¹¹⁾

⁷ “A significant turning-point in post-tonal thinking occurred when some composers replaced notes with masses of notes, or sound masses, as musical units.” [12, p. 231]

⁸ Turner L. *Metamodernist. Manifesto*. URL: <http://www.metamodernism.org> (accessed: 10.08.2025).

⁹ Turner L. *Metamodernism: A Brief Introduction*. URL: <https://luketurner.com/metamodernism-a-brief-introduction> (accessed: 10.08.2025).

¹⁰ Ibid.

¹¹ See, for example: Khrushcheva N. *Metamodernity in music and around it*. (Хрущёва Н. *Метамодерн в музыке и вокруг неё*). (2020). Let us cite the annotation to the book: “The author examines academic music in light of the metamodern trend, showing how the return of affects turns into the arrival of new tonality and melody, post-irony transforms itself into a radical simplification of the language and playing with the banal, and oscillation — into the sparkling crystal of new melancholy and new euphoria. Basing herself on Akker’s and Vermeulen’s manifesto, the author constructs her own system of concepts, fitting into it Valentin Silvestrov’s music and the meme ‘D. Dobro,’ Russian philosophy and the public from VKontakte, Vladimir Martynov’s conception of ‘The end of the time of composers’ and utterances of ‘Glory to the CPSU’.” [15]

We cannot avoid showing an interest towards the attitudes of composers regarding the shift in the paradigm — i.e., their music and words about music. Many of the things that contemporary composers — for example, Rodion Shchedrin, Sofia Gubaidulina, Vladimir Martynov, Valentin Silvestrov, Viktor Ekimovsky, Anton Batagov — say in this connection, are well-known.¹² Let us turn to only some of the composers' utterances regarding the issue of the metamorphoses of aesthetical consciousness. Nonetheless, generally speaking, in all likelihood, Dmitri Kourliandski, who slipped the comment: "For me music is the practice of liberation from ready-made answers, or the art of posing questions,"¹³ was right. (The composer of the famous work, *The Unanswered Question*, had also contemplated about this...)

"Now the attitude towards what is 'new' or 'old' has changed fundamentally," Batagov muses in one of his interviews. "After postmodernism has had its say in the history of culture and, most likely, has expired, the stage of absolute freedom has emerged. This freedom consists in that fact that a person who sits down to compose, improvise,

or play, may use any methods whatsoever — whichever methods that are not limited to either any style or any technology. Most likely, this is an unprecedented period. We do not have to control our consciousness in any way. When we possess boundless possibilities, including virtual ones, the understanding arrives that the goal is not to search for the new, but to discover anew what has existed for a long time, which becomes new by means of this process."¹⁴

Not to search for new means — this is what the composer has proclaimed in connection with the declared end of postmodernism, which "had its say in the history of culture and, most likely, has expired."¹⁵ So how does this achieved freedom become realized? This question may be answered by music itself, such compositions by Batagov as, for instance, *Agitation* and *16+* (2019). We shall briefly answer this special type of question, only the following way. The song cycle *16+* is an original "form of genre," wherein the hereditary succession is organically connected with techniques of hypertext forming as the result of combination of centuries-old texts of poetry by women. Here

¹² The composers' aesthetic positions find various forms of genre for their utterances — interviews, articles and monographs. Special relevance has been acquired by their texts about their own music and that of other composers, for example: Prokofiev's *Autobiography* and Ekimovsky's *Automonograph*. In his conversation with Irina Severina, — in connection with his jubilee year (2017) — the composer emphasizes: "Pay attention to the difference in the title: I had in mind, first of all, the self-analysis of my music, and only afterwards all these autobiographical details." See: Severina I.M. Viktor Ekimovsky — Nikolai Korndorf: intersecting parallels. (Северина И.М. Виктор Екимовский — Николай Корндорф: пересекающиеся параллели). URL: <https://www.gazetaigraem.ru/article/12474> (accessed: 10.08.2025).

¹³ Dmitri Kourliandski: "In the direction towards objective music..." (Дмитрий Курляндский: «В сторону объективной музыки...») URL: <https://www.classicalmusicnews.ru/interview/dmitrii-kurljanskii-v-storonu-obxektivnoi-muzyki/?ysclid=me5ukxz2sp289840693> (accessed: 10.08.2025).

¹⁴ Uvarov S.A. In music now there is a stage of absolute freedom: conversation with Anton Batagov. (Уваров С.А. В музыке сейчас этап абсолютной свободы: беседа с А. Батаговым). URL: <https://iz.ru/862511/sergei-uvarov/v-muzyke-seichas-etap-absoliutnoi-svobody> (accessed: 10.08.2025).

¹⁵ Ibid.

the style of expressive means is the assemblage of individual solutions for each of the 16 constituent songs. The most important thing is that the composer steps over the categories of post-modernism and creates something new, which he does not give a title, indicating it merely as an “unprecedented period” (maybe, this is what metamodernism is?).

Viktor Ekimovsky paid his “tribute to the memory” of the departed historical epoch in his significant composition No. 100 — *The Ninth Symphony. Epitaph to the Avant-garde* (2017). The premiere of this work (in December 2018), essentially, presented the beginning of a new stage in the composer’s music (and not only that!), wherein there would be no place left for the style generalized in the six movements of this composition.

In a web-conversation with the author of these lines, the composer “speaks out” many things regarding the form-and-content of this composition, its conceptual idea and constructive principles. Ekimovsky provided an original title to his text: “Nine questions-answers posed to myself...”¹⁶ In this important musicological document, the composer raises and solves essential problems of a philosophical-aesthetical type. We shall cite fragments of the text with the aim of showing how musical and verbal means, when united and combined together, may provide answers to the questions posed by time:

“The Ninth... — is this a compilation of 20th century musical technologies?”

— The 20th century is rich in technological innovations. But fast-fleeting time assigned a certain time period for each of these innovations — and by the end of the century, all of the newest techniques (as they had been called during their times) have remained in the annals of history. The present composition is a museum exposition.

The Ninth... — is it an epitaph, or an homage to the avant-garde?

— Everything began with the avant-garde music of the 1950s, where Boulez’s and Stockhausen’s serialism reigned supreme (and in this niche in our country, that of Denisov and Schnittke), then the aleatory technique in the music of Penderecki and Lutosławski, then the minimalism of Philip Glass and Steve Reich. The classical type of the avant-garde style has exhausted itself with these chief directions. And it died with the passing away of its last adepts.

The Ninth... — is this not a postmodernist composition?

— 21st century music may be labeled in any way you wish, including as ‘postmodernism,’ but this nonacademic, unphilosophical unintellectual, at times ugly trend has nothing in common with avant-garde music. with the epoch of the Great Avant-garde.” [16, p. 17] (As they say, comment is needless!)

A postscript. While perceiving the music of Ekimovsky’s *Ninth Symphony*, while reading and listening to the composer’s own words about it,¹⁷ one comes to the following

¹⁶ Viktor Ekimovsky’s text is published in its entirety in the journal *Uchenye zapiski RAM imeni Gnesinykh* [Scholarly Papers of the Gnesin Russian Academy of Music] (2020, no. 2) in Natalia Gulyanitskaya’s article “‘Scholarly Speech’ and Musicology.” [16]

¹⁷ On March 3, 2020, Viktor Ekimovsky participated in the project of the Russian Composers’ Union “Composers’ Readings” together with the Moscow Ensemble of Contemporary Music at the Novosibirsk State Conservatory with a lecture, in which he introduced the listeners with his *Ninth Symphony. An epitaph to the avant-garde* (the recording from the premiere in December, 2018) and provided oral explanations to his composition.

conclusion: the *Epitaph to the Avant-garde* is a significant composition presenting a musical chronotypology of the 20th and 21st centuries. The authorial conception sets the time period (demonstrated in the succession of the six movements, where the first presents serialism, the second — the aleatory technique, the third — pointillism, the fourth — micropolyphony, the fifth — minimalism, and the sixth — macro-minimalism) and the type of composition, each of which is technically indicated in the respective titles of the movements.

Without entering into a polylogue with philosophers, artists and non-artists, Ekimovsky outlines the epochal path of the art of music. The composer brings in the word combination “the Great Avant-garde,” in essence, “embracing” by its means, the art of the music starting with 1945, to which he sends a parting farewell, being convinced that everything has already been invented and said. Culture and post-culture (Bychkov), the post-avant-garde and the Great Avant-garde (Ekimovsky) — do these verbal symbols not have something in common with each other?

Conclusion

Thereby, while observing various approaches and points of view — those of philosophers, aesthetes, literati and art scholars, — let us formulate a set of problems that require, in our view, subsequent setting and study in the musicological sense. Among them, first of all, there is the terminology. A considerable number of words pertaining to chronotypology — “postpostmodernism,” “after-postmodernism,” “alter-modernism,”

“digital modernism,” “virtualistics” and, finally, “metamodernism” and the “metamodern” style, — all of this confuses and deludes the recipient. The number of terms expands, while the horizon is extended.

Second, it is the phenomenology. The motion towards “the objects themselves” — towards the musical facts as phenomena conveyed by our senses (or, to put it simpler — to the sounding material, the composition itself) is an essential part of the cognition of a musical composition. Perception of “the objects themselves” at the present time demonstrates itself not only as being diverse, but also not at all convincing in regard to the thought that is declared or asserted. For example, while observing the ethical distance, I shall state the following: dodecaphony and the aleatoric technique, presented in one row, — as a phenomenon of the avant-garde of the early 20th century (?); the invention of sound — as the paramount factor of post-war avant-garde music (?); the absolutization of one composition — as a symbol (?) or a mouthpiece of a musical direction, etc.

And third, it is the methodology. While working with musical objects and applying various alternate approaches toward research, it becomes important to discern not only their genera (the work/composition/simulacra), but to include it into the surrounding milieu (the environment/ambient/context).¹⁸ In addition, it is also proper to consider the genre mixture, which is frequently encountered in contemporary music and leads to new types of genre classification. (We have

¹⁸ The contextual approach to research of 20th and 21st century musicology in Russia (of the Soviet and the post-Soviet periods) is presented, among other works, in Tatiana Naumenko's book. [17]

indicated only certain points of this problem range which the recipient of the musical compositions is perplexed by).

In the conclusion of the article, we may remember the words of Hans-Georg

Gadamer about the relevance of the beautiful, about the significance of truth and method: “The question is more difficult than the answer”; “Only the person who has questions possesses knowledge.” [18, pp. 426, 428]

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Musical Ekphrasis and the Prospects of Intermedial Research*

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Abstract. Amid the expansion of analytical approaches in modern art history analytics, musicologists are increasingly turning to the concept of “intermediality”. As distinguished from the concept of “intertextuality” in art history contexts (Aage Hansen-Löve, Ivan Ilyin), “intermediality” characterises an approach to the analysis of different “media” combined in one text. A special case of intermediality is “musical ekphrasis” as developed in the works of Siglind Bruhn. Referring to the sequence of actions proposed by Bruhn, the relationships between different media in the space of one text are systematised on the example of *Frieses*, a musical compositions for violin and electronics by Finnish composer Kaija Saariaho. The analysis reveals an associative mechanism of a two-stage interaction: from Johann Sebastian Bach’s *Chaconne* for solo violin (the starting point) to Odilon Redon’s *Frieses* and Maurits Escher’s engravings and further to Baroque era genres (“carillon, passacaglia, ground bass and chaconne,” according to the composer). The key concept is the “frieze” as a pictorial work that has the ability to unfold in time. “Frieze” as a concept (and not a specific work) turns out to be an “umbrella term” for different types of deployment that establish between them a plurality of manifestations within a unified conceptual framework.

Keywords: analysis, intermediality, musical ekphrasis, Kaija Saariaho, frieze

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Музыкальный экфрасис и перспективы интермедиального исследования

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Аннотация. На волне процесса расширения аналитических подходов в современной искусствоведческой аналитике музыковеды всё чаще обращаются к понятию «интермедиальности». Отделившись от понятия «интертекстуальность» (Оге Ханзен-Лёве, Иван Ильин), «интермедиальность» постепенно вошла в число тех искусствоведческих инструментов, которые позволяют анализировать сочетание разных «медиа» в одном тексте. Частным случаем интермедиальности оказывается «музыкальный экфрасис», разработанный в трудах Зиглинд Брюн. Через последовательность действий, предложенную Брюн, осуществляется возможность систематизировать отношения разных медиа в пространстве одного текста на примере скрипичного произведения финского композитора Кайи Саариахо «Фризы». Авторское пояснение раскрывает ассоциативный механизм двухэтапного взаимодействия: от скрипичной Чаконы Иоганна Себастьяна Баха (исходная точка) — к «Фризам» Одилона Редона и гравюрам Маурица Эшера и далее к жанрам эпохи барокко («карильон, граунд, пассакалья и чакона», по словам композитора). Ключевым оказывается понятие «фриза» как живописного произведения, обладающего способностью разворачиваться во времени. «Фриз» как концепция (а не конкретное произведение) оказывается «зонтичным термином» («umbrella term») для разных типов развёртывания, устанавливая между ними множественность воплощений в рамках единства концепции.

Ключевые слова: анализ, интермедиальность, музыкальный экфрасис, Кайя Саариахо, фриз

Introduction

The contemporary field of analytical methods as applied in art history demonstrates a tendency towards continuous expansion. This expansion occurs not merely because the necessity to seek analytical approaches is inextricably linked to the specificity of particular objects, such as contemporary music. Similar approaches are simultaneously applied in relation to music from past epochs, including repertoire that ostensibly seems to have been thoroughly studied. For example, John Koslovsky, head of the Dutch Society for Music Theory, presented a paper at the EUROMAC 9 conference in Strasbourg (2017) on the topic: “Tristan and the Act of Musical Analysis: Conflicts, Limits, Possibilities.” [1, p. 233] The scholar develops

the idea that the introduction to Wagner’s opera *Tristan und Isolde* has become a field in which different theoretical approaches collide, from which he selects and analyses three: (1) the post-Riemannian analytical approach of Horst Scharschuch; (2) the historical-stylistic analysis of Jacques Chailley; (3) the Schenkerian analysis of William Mitchell. One of the essential ideas of the report consists in the problem of “refocusing” analysis, the complementary interaction of certain tendencies, and the enrichment of knowledge about an object through a plurality of approaches. Such an approach becomes necessary in works where the principles underlying different art forms intersect in the same space. Thus, contemporary discussions of musical art exhibit a general

tendency towards *intermediality* which requires the application of new analytical tools and approaches from researchers. Therefore, the present work task sets out to evaluate some of the key ideas related to intermediality.

On the Concept of Intermediality

Although the concept of “intermediality” was introduced into literary studies in 1812 by Samuel Coleridge, it only started to be generally applied during the second half of the 20th century. In 1965, representatives of the *Fluxus* movement began to refer to this phenomenon. *Fluxus* theorist Ken Friedman identifies one of the signs of new art as “intermedia”, referring to the absence of frames and boundaries between different types of art. Subsequently, the term “intermediality” (English *inter* + *media/art* = *intermedia/interart*) was consolidated by the German-Austrian scholar Aage A. Hansen-Löve. [2]

Some researchers note that “intermediality” has inherited the problems of the long-known and widely discussed concept of “interaction of the arts”. The principles of intermedial analysis were developed on the basis of the theory of intertextuality (Roland Barthes, Julia Kristeva) and were further developed in the works of George Levinton, Bernhard Waldenfels, Edmund Husserl, and Maurice Merleau-Ponty. The concept of intermediality began to appear in the terminology of philosophy, philology and art history at a time when the “text” had become one of the leading concepts in the humanities. By “text” was understood not only literary writing, but all semiotic, semantically significant systems that contain coherent information, thus creating the possibility of speaking about “cultural texts” and “artistic texts.” In parallel, the concepts of “style,” “method” and “direction” have tended to be replaced by the general concept of “discourse.” The main attention of the researchers turned out to be focused on identifying the interaction

of various “voices,” “languages,” “codes,” “text units,” etc. However, the expansive concept of text is not always fruitful for art-historical analysis, since it equalises the rights of all semiotic systems in one way or another. A more fruitful approach turns out to involve the analysis of differences between phenomena that are indeed semiotic, but nonetheless distinct in their specific characteristics. Against this background, the concept of “media,” as proposed by the famous Russian philosopher Ivan Ilyin, may be more productive. “This polysemous term,” explains Ilyin, “refers not only to the actual linguistic means of expression and thoughts and feelings, but also to any sign systems in which some message is encoded. From a semiotic point of view, they are all equal means of transmitting information, whether it be the words of a writer, the colour, shadow and line of an artist, the sounds (and notes as a means of recording them) of a musician, the organisation of volumes by a sculptor and architect, and, finally, the arrangement of the visual sequence on a screen surface — all of this collectively represents those media organised in each corresponding art form according to their own set of rules or code that constitutes the specific language of each art.” “Taken together,” Ilyin concludes his definition, “these languages form the ‘big language’ of the culture of any specific historical period.” [3, p. 8] Thus, “media” are defined as channels of artistic communication between the languages of different types of art. It is here that the distinction between the concepts of “intertextuality” and “intermediality” is made, which appears to be methodologically significant.

The art of the 20th century, especially during its second half, demonstrates a steady tendency towards the appearance of music based not only on literary descriptions, but on pictorial (visual-arts), sculptural, and architectural works: the first part of the triptych *Three Places in New England* by Charles Ives (based on the bas-

relief in memory of Robert Shaw in Boston); *Trittico botticelliano* by Ottorino Respighi; *Frescoes by Piero della Francesca* by Bohuslav Martinů; *Timbres, espace, mouvement* by Henri Dutilleux after Van Gogh, *Mathis der Maler* by Paul Hindemith. The list continues to grow rapidly: composers of the turn of the 20th and 21st centuries are actively expanding the area of musical content. For example, the contemporary French composer Hugues Dufourt (b. 1943) has written a whole series of compositions based on paintings (his focus includes Rembrandt, Tiepolo, Titian, Chardon, Van Gogh, Jackson Pollock, Goya), while Tristan Murail sometimes combines several sources of different origins in one composition.

Musical Ekphrasis on the Example of Sieglind Bruhn

It appears that today there exist such forms of interaction between adjacent arts that ought to be distinguished as a separate category, for which purpose the concept of “ekphrasis” may prove helpful. This term is practically unknown to musicologists, being more commonly used by literary scholars. For example, Umberto Eco in his book *To Say Almost the Same: Essays About Translation* defines ekphrasis as “the description of a work of visual art, whether sculpture or painting.” [4, p. 249]. Eco notes that we are more accustomed to the translation of text into visual text (a film adaptation of a book, for example), whereas ekphrasis, on the contrary, assumes the translation of visual text into literary (or poetic) text. Thus, ekphrasis may be defined as a detailed description of any art (painting, sculpture, music) that has the capability of transmitting an accurate idea of what it describes. The main thing in ekphrasis is “the ability to make visible.” [Ibid.]

In this context, the question arises as to whether a piece of music makes another piece of art “visible”? This issue was examined in detail in a monograph by the American musicologist

Sieglind Bruhn. Her major work, entitled *Musical Ekphrasis: Composers Responding to Poetry and Painting*, [5] which was published in 2000, is so far the only comprehensive study of musical ekphrasis.

Defining “musical ekphrasis” as “... a case of transformation of a work — its content and form, imagery and language of expression — ... I will designate it as *musical ekphrasis*,” [Ibid., p. 16] the scholar provides a corresponding diagram (see Scheme 1). [Ibid., p. 17]

The foundation of the scheme consists of reliance upon two types of musical ekphrasis: literary and visual-arts. At the base are positioned aesthetic theories (theories of art), from which stem the methods of ekphrastic description. Musical ekphrasis itself is placed at the centre, and various aspects interact with it. Other types of ekphrasis (non-musical) adjoin these connections.

In relation to musical-visual-arts ekphrasis, Bruhn offers an analysis of a musical work from the point of view of the following aspects:

1) description and context — inherent or acquired meanings of musical expressive means;

2) means of musical transmedialisation (musical mediation) — rhythm, pitch, intervals and lines, contours, timbres, the general and the particular, structure and structural designations, allusions and quotations;

3) variants of ekphrasis — transfer, addition, association, interpretation, free associative play.

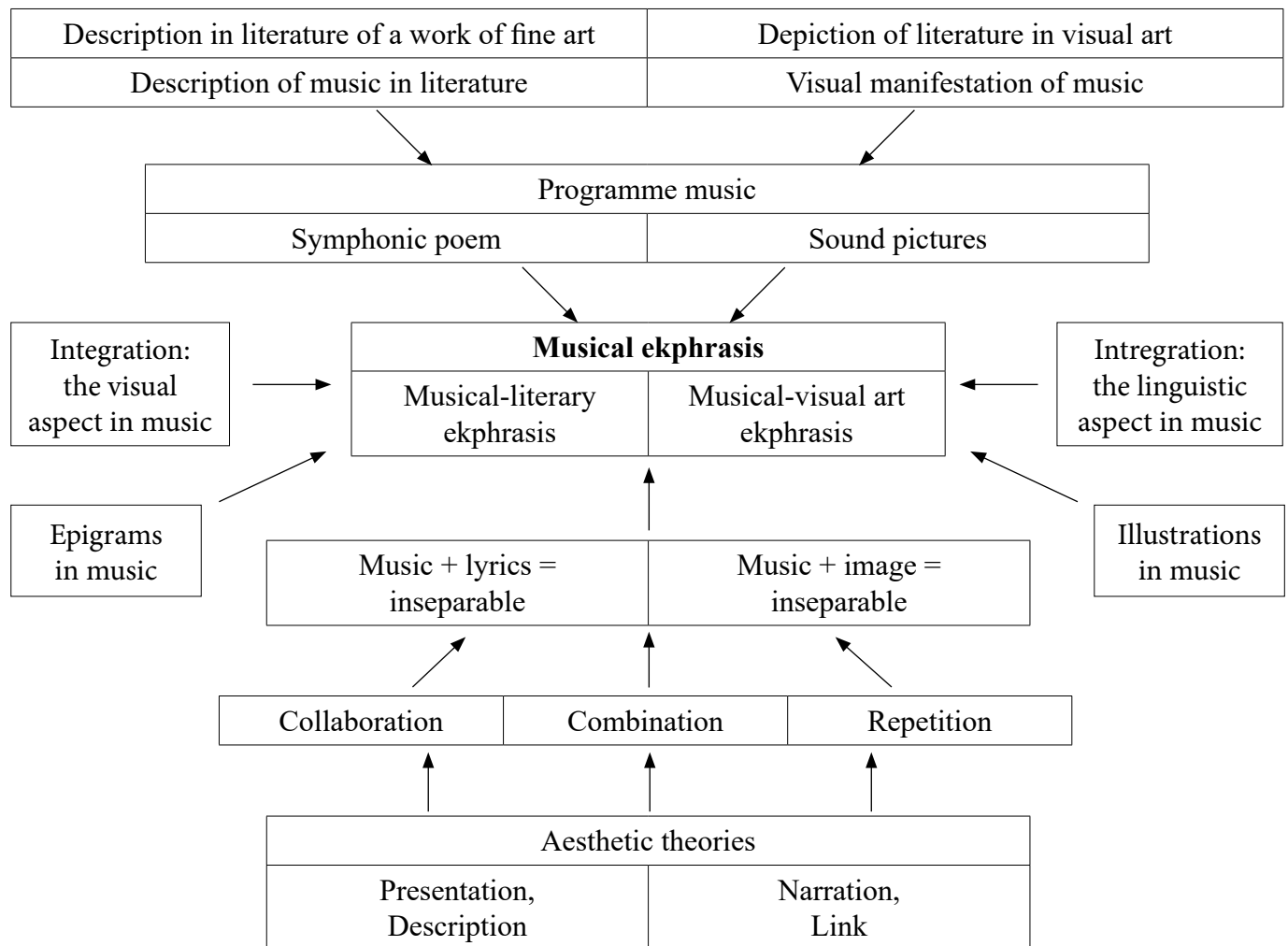
While this scheme can of course be supplemented and examined critically, the very idea of detailing the relationships within related arts seems potentially fruitful.

Kaija Saariaho's *Frises* from the Perspective of Intermedial Analysis

Let's consider an example from contemporary compositional practice.

Kaija Saariaho is a world-famous composer of classical (academic) music. At the basis

Scheme 1. Interaction of Arts in the Process of Ekphrasis
According to the Book by Sieglind Bruhn



of her musical pieces, we often find both literary¹ and pictorial works: among the compositions she created not so long ago there is a piece for solo violin entitled *Frises*. A paraphrasing of the author's commentary on this piece is given below:

According to the composer, *Frises* arose as a response to a request from the violinist Richard Schmukler, who told the composer about his idea to combine different works around Bach's Second Partita for solo violin, especially around the final movement, the *Chaconne*. The violinist

¹ Literary works have often served as the starting impulse for Saariaho's composition of music. The first major orchestral piece (with electronics) *Verblendungen* ("Blindings," 1984) was inspired by the novel *Die Blendung* by Elias Canetti; the piece *Laconisme d'aile* ("Laconicism of the Wing," 1982) for solo flute was based on the poems of Saint-John Perse. The violin concerto *Graal Théâtre* was based on a collection of stories by Florence Delay and Jacques Roubaud. This list of literary impulses in Saariaho's work is not exhaustive: in the orchestral work *Du Cristal... à la fumée* ("From crystal... to smoke," 1989) she used the book by the French writer Henri Atlan *Between the crystal and the smoke*.

requested the composition of a piece that could be performed after Bach's *Chaconne* and begin with the sound that ends this part of the Second Partita — the sound of "D". The piece has four parts. In each of them, she focused on one of the historical ostinato variation forms, starting from the carillon, passacaglia, basso ostinato and chaconne. Four variations on a theme, harmonic process, or other musical parameter emerged.

To expand the ideas and possibilities of the instrument, Saariaho added electronics to the piece. Each part has different processing according to its character. In general, and in accordance with the text, the prepared musical materials are used by the musician himself throughout the performance. These materials culminate in real-time transformations of violin sounds. The composer's stated goal was to create a richly textured work for violin in four very different and independent parts. The first movement, "Frise jaune" has the form of a prelude, a "flexible improvisation around a constant *D*, coloured by harmonics and the electronic part consisting of bell sounds." This part is also inspired by the idea of the "carillon," a continuous melodic variation.

The second movement, "Frise de fleurs," is based on the harmony created on a ground bass (basso ostinato). Here, the chord progressions are gradually enriched in order to achieve a free lyrical development.

The third part, "Pavage," is inspired by the transformations of the source material through a "mathematical process where a frieze is a filling of a line or a band by a geometric figure without holes or overflow, like the paving." However, the composer states that she doesn't use exact symmetry "as with the cobblestones of a patterned ground" but rather creates a "continual metamorphosis,

in the spirit of some MC Escher's images, though less consistently." Saariaho describes the last part "Frise grise" as "like a strange procession, solemn, fragile, but at the same time solved." The idea of passacaglia is "realised with slow triplets, the constant accompaniment of the left hand pizzicati on three strings, while the melody is evolving on the fourth which is not part of the accompaniment." The thematic material is described as evolving "descending slowly from *E* — the highest string — to *G* — the fourth string. The music finally reaches the initial *D* in double stop which take us back to the beginning of the piece." The composer states that the names of the pieces are "inspired not only by the mathematical ideas mentioned, but also by the friezes of Odilon Redon, which I recently saw at an exhibition dedicated to his work; especially the Yellow Frieze, the Flower Frieze and the Grey Frieze."²

The commentary provided here outlines in detail the driving impulses of this music as perceived by the composer herself. Some of them have the character of various kinds of intra-musical associations: this is the unification of music into a single text with Bach's *Chaconne* through the sound of "*D*", and a dialogue with baroque genres — carillon, ground bass, passacaglia and chaconne. All this detail in itself represents a vast space for interpreting the intertext. However, two intermedial ideas attract special attention: an appeal to the paintings of the French artist Odilon Redon and a reference to the images of the Dutch artist Maurits Escher.

Based on the necessity of initial analysis of different semiotic systems — visual-arts and musical — let us turn to the visual-arts, primarily because it had a generative significance for the music (judging by the titles of the pieces in the cycle).

² Kaia Saariaho. *Frises*. URL: <https://saariaho.org/works/frises> (accessed: 31.07.2025).

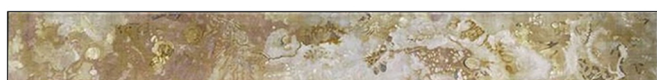
The French artist Odilon Redon is probably less known than Claude Monet, another of Saariaho's favourite inspirations.³ Redon is distinguished by an interest in mysticism, a balance on the edge of the abstract and figurative, and a particular preference for oriental motifs. The referenced friezes, which were made to decorate the house of Baron Robert de Domecy (1867–1946), are discussed as being among the most radical in terms of their proximity to abstract writing. The image contains only details of plant motifs in the context of a colour scheme reminiscent of Japanese screens (Ils. 1, 2, 3).



Il. 1. Odilon Redon. *Yellow frieze*



Il. 2. Odilon Redon. *Flower frieze*



Il. 3. Odilon Redon. *Grey frieze*

Saariaho's interest specifically in friezes can be explained by the fact that a frieze is such a form of painting where *temporal unfolding* takes place. We do not contemplate a frieze in its entirety all at one moment, but rather we trace it with our eyes — that is, the frieze occupies a certain intermediate place between a painting and a piece of music from the point of view of spatio-temporal patterns. Saariaho is not alone in her interest in this type of painting:

Harrison Birtwistle has composed a *Slow Frieze*, as well as a piece *Pulse shadows*, in which four of the 18 parts are referred to as “friezes”. Tiepolo's friezes became the basis for Dufourt's orchestral pieces entitled *L'Asie* and *L'Afrique*. Indeed, this is not the first time that Saariaho has turned to a frieze: her *Water Lily* quartet is addressed to a version of Monet's painting that has a strongly horizontally elongated frieze-like structure.

The three friezes on which Saariaho builds her composition can be considered as the *structural basis* of her musical compositions. That is, we can conduct a parallel analysis of the visual-arts basis and the musical composition and then interpret the resulting results. In this context, what is of interest is not so much the plot twists, but rather the structural features. Since a frieze is a decorative composition in the form of a ribbon or strip, its content can be classified as ornaments or pictorial images. Looking at the frieze genre itself, we can note their exceptional diversity — from the geometric rigour of *Art Deco* and functionalism to the incredible plasticity of *Art Nouveau*. The basic structural idea of a frieze (or border) can vary from repetition to plot figuration, combining to one degree or another with variability. One can imagine a kind of mediation scale: if Tiepolo's friezes are essentially paintings stretched along the edge of the ceiling with a minimum number of repetitions of motifs, then antique friezes are a simple ornament with an infinite number of repetitions of a simple motif.

And here, quite predictably, a space for analogies emerges. At a basic level, an analogy occurs between musical notation and abstract painting; further, one can imagine analogies with thematic and textural elements, as well as those based on the laws of colour. Saariaho's

³ Monet's painting *Water Lilies* became the starting point for Saariaho's string quartet of the same name.

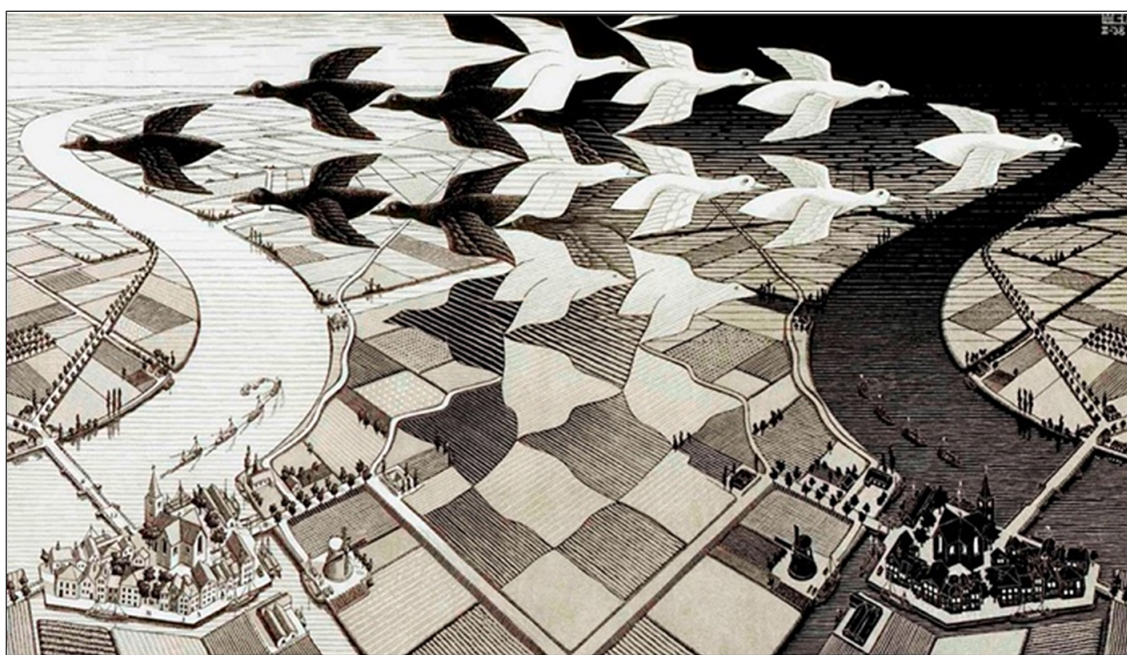
work features of all these analogical strategies. The analogies between music and painting form a *translation area* in which the zone of structural correspondences can be determined. The frieze obviously refers us to a *pattern*, which has a deep meaning: the very term “pattern” (one of the meanings is “ornament”) makes music and design related. Here, the repeating figures of the ground, passacaglia and chaconne can also refer to the idea of an ornament (or frieze). In this connection, Redon’s friezes give the composer the possibility of more strict or more free variation (the floral frieze, for example, contains a pattern, while in the grey frieze, a pattern is barely discernible).

Escher’s drawings offer a somewhat different concept. If we try to connect the word “paving” mentioned by Saariaho with Escher’s images, we can assume the following (Il. 4).

At the heart of this “paving” we find the concept of slow transformation: our eye does not have time to notice how the tiles turn into birds and vice versa. The fact that they are also organised into an ornament gives the image a special charm and reveals a “space of

transition” from geometric ornament to the whimsical figurativeness of the bird’s contours. Smooth, gradual changes literally transform the straight into the curved, which finds reflection in the musical text through small deformations of the original motif. The magic of this process, which consists in the connection that arises between seemingly opposites, inspired Douglas Hofstadter to write his famous work, *Gödel, Escher, Bach: an Eternal Golden Braid* which was the subject of György Ligeti’s fascination in the last period of his creativity. [6]

If we interpret the result that emerged in Saariaho’s music, the following picture arises: the starting point being Bach’s *Chaconne*, whose constructive principles initiated an association with visual friezes, which in turn resonated with Saariaho’s visit to Redon’s exhibition. Subsequently, Redon’s friezes became the subject of ekphrasis in Saariaho’s pieces, where each frieze gave the music its individual character: the “Yellow Frieze” with its predominance of background over contour was reflected in a unified sounding continuum formed around the note *D*



Il. 4. Maurits Escher. *Day and Night*

(which is itself perceived as a “variation on the tonality” of Bach’s *Chaconne* and a “reflection” of the bells spectrum in the “carillon”); the “Floral Frieze” based on a ground bass (basso ostinato) embodies the idea of ornamental “figurativeness”; “paving” demonstrates the mobility of this “figurativeness” along with the possibilities of its transformation; and finally, the “Grey Frieze” definitively “disembodies” the frieze as strict ornament, translating it into the plane of processuality. Thus “frieze” as a concept (and not a specific work) turns out to be an *umbrella term* for different types of deployment that establish between them a plurality of embodiments within a unified conceptual framework. If we judge this from Bruhn’s point of view, then we are inclined to favour the *interpretation* of the composer’s version based on structural and substantive associations.

However, the correspondences here may not only be structural. Another type of analogy possible in musical and pictorial ekphrasis is based on the psychology of our perception. And here we can, to some extent, rely on some of the ideas of Paul Klee, who was not only an artist, but also a professional musician. Klee uniquely succeeded in synthesising the experience of visual and sound arts like no other, creating the foundation for experiments in transmitting visual images through sounds and vice versa, becoming the first to declare that both music and painting appeared to him as *temporal* arts. Building upon this revolutionary insight, Klee developed aesthetic principles that could be applied to both art forms, with his theory grounded in understanding the static and dynamic elements of painting and their mutual balancing and interaction. Klee conceived of the line as something intrinsically valuable and logically connected to space, articulating this through his fundamental principle: “A point, becoming movement and line, requires time. The same applies equally

to the transformation of line into plane. And the same is required in the transition of planes into space <...> the moving point, creating a line, creates form. Form is not a result, but genesis. Art exists according to the same laws as the entire universe...” [7, p. 33] Therefore, even the line that we see at the beginning of the *Pedagogical Sketches* is balanced and partly symmetrical. Its leading element is movement: “The work of art arose from movement, is itself a fixed movement and is perceived by the movement of the eye muscles... Movement lies at the basis of all becoming.” [Ibid., p. 35] It is at this point that the intersection of music and painting becomes especially obvious. Their analogy feeds not only the transition of painting into music, but also the possibility of freeing oneself from the “arrow of time” that exists in music. This allows the implementation of the strategy of “unintentional wandering” in music. Let us note that Saariaho mentions a procession: “‘*Grey Frieze*’ is like a strange procession...”

If we follow Klee, then the translation of the visual-plastic into the musical is neither a synaesthetic “total perception” nor empathy. Rather, behind this translation lies the mechanism of transformation of “visual remote sensing” into corresponding musical forms. And this mechanism has long been known: the course of visual perception can represent a kind of “wandering around the object.” This is significant in relation to composers who, paradoxically, can be called “visual”: to a certain extent, this includes not only Kaija Saariaho, but also Harrison Birtwistle, György Ligeti, Morton Feldman and Tōru Takemitsu.

Conclusion

Let us now draw some conclusions. Those musical works that embody not only the content but also the structural level of similarity between different arts can be

considered as musical ekphrasis, which makes it necessary to go beyond the limits of musicology itself in their analysis. The similarity in the structure of different media arises on the basis of analogies, representing a common mechanism for comprehending the unity of the world. Differences in the structure of media carry a powerful creative impulse, which

allows us to predict an increase in the number of such works in our postmodern era, where contamination, the fusion of the different, acts as a key principle of creativity. “Expanding the analytical corridor” gives way to interesting research (in particular, Sieglind Bruhn), which creates new impetus for discussion and development.

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A Transdisciplinary Approach to the Study of Musical Phenomena: Fuzzy Set Theory and Its Application to Music Research and Educational Practice

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Abstract. The post-nonclassical paradigm of contemporary science is characterized by its striving for the most holistic knowledge possible. The cornerstone of this knowledge is synergy, a theory of self-organization that facilitates the integration of diverse approaches to the study of phenomena. The integration of quantitative and qualitative research methodologies within a transdisciplinary framework is considered to be a pivotal tool in this context. Transdisciplinarity means going beyond individual discipline boundaries to uncover universal patterns in the organization of new knowledge. Applying a transdisciplinary approach to pedagogy enables the development of a novel educational concept meeting the demands of contemporary society. This article continues a comprehensive, multi-component investigation aimed at elucidating the issues of employing a transdisciplinary approach, which provides a robust foundation for the qualitative and quantitative evaluation of musical phenomena through the application of contemporary music computer technologies (MCT) and their influence on various spheres of musicology. The authors highlight the significant contributions of the outstanding Russian musicologist Mikhail Sergeyevich Zalivadny (1946–2023), who formulated foundational ideas in developing a comprehensive model of the semantic space of music. The authors emphasize that the use of MCT in scientific research on this issue serves as the basis for creating novel theoretical and experimental-practical tools for studying music, including the exploration of uncertainty factors in music analyzed through MCT. The article also addresses issues related to the need for training specialists in various fields of activities associated with digital music technologies within the contemporary media culture space, as well as the formation of concepts corresponding to this innovative humanitarian-technological direction.

Keywords: Mikhail Sergeyevich Zalivadny, music computer technologies (MCT), music education, synergetic approach, fuzzy set theory, transdisciplinarity

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Трансдисциплинарный подход к изучению музыкальных явлений: теория нечётких множеств и её применение к музыкальной науке и практике образования

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Аннотация. Постнеклассическая парадигма современной науки характеризуется стремлением к возможно более целостному знанию. Ключом к этому знанию является синергия – теория самоорганизации, позволяющая соединить разные подходы к исследованию явлений. Мощным инструментом здесь является сочетание количественных и качественных методов исследования в рамках трансдисциплинарного подхода. Трансдисциплинарность предполагает выход за рамки отдельных дисциплин для обнаружения общих закономерностей организации любого нового знания. Применение трансдисциплинарного подхода к педагогике позволяет выработать новую концепцию образования, отвечающую потребностям современного общества. Статья является продолжением комплексного многокомпонентного исследования, направленного на выявление проблематики использования трансдисциплинарного подхода, составляющего действенную основу для качественной и количественной оценки музыкальных явлений с использованием ресурсов современных музыкально-компьютерных технологий (МКТ) и их воздействия на различные области музыкознания. Авторы статьи отмечают особую роль исследований в области формирования трансдисциплинарного подхода в методологии современной науки, принадлежащую видному российскому музыковеду Михаилу Сергеевичу Заливадному (1946–2023), который сформулировал ведущие идеи в разработке комплексной модели семантического пространства музыки. Авторы отмечают, что использование в научных исследованиях, посвящённых данной проблематике, МКТ служит основанием для возможности создания новых теоретических и экспериментально-практических средств изучения музыки, включая исследуемые с помощью МКТ факторы неопределённости в музыке. В статье также затрагиваются вопросы, связанные с необходимостью подготовки специалиста в различных областях деятельности, связанной с цифровыми технологиями в музыке в пространстве современной медиакультуры, а также с формированием понятий, соответствующих этому новому гуманитарно-технологическому направлению.

Ключевые слова: Михаил Сергеевич Заливадный, музыкально-компьютерные технологии, музыкальное образование, синергетический подход, теория нечетких множеств, трансдисциплинарность

*Dedicated to the Russian musicologist
Mikhail Sergeyevich Zalivadny (1946–2023),
who played a leading role in developing
a comprehensive model of the semantic
space of music, which conditions the transdisciplinary
approach to the study of musical phenomena.*

Introduction

Since ancient times, philosophers, mathematicians, and musicians have sought and identified the intersections between the vast spaces of Music and Mathematics. In the contemporary era, the process of the evolution of musical creative work and methods of music analysis has been significantly facilitated by the integration of information technology into music, alongside developments in mathematical methods of musicological research, which had an effective impact on the development and formation of music computer technologies (hereinafter — MCT). A particular impetus to this process is provided by fuzzy set theory, the emergence of which has led to a shift in scientific paradigms and research approaches across numerous fields of knowledge. As emphasized by Lotfi Zadeh,¹ the fuzzy approach provides an effective means of describing the behavior of systems that are too complex or ill-defined in order to be analyzed with the help of precise mathematical

methods. With the advent of the apparatus of fuzzy sets, quantitative analysis of phenomena previously considered only qualitatively, or requiring cumbersome or approximate models, became feasible. Over the subsequent years, expert and intellectual systems were developed in various fields, when address decision-making in conditions of uncertainty, inaccuracy, partial reliability of information, its subjectivity.²

Musical technologies based on a transdisciplinary approach and fuzzy set theory, which has driven paradigm shifts in research across various knowledge areas, are increasingly in demand by modern streaming music services and music-related internet applications, forming the basis for personalized listening recommendations in accordance with user requests. The implementation of new professional music-educational programs, such as master's degrees in *Digital Technologies in Music and Sound Design* and *Music Computer Technologies in Education*, as well as bachelor's degrees in *Music Computer*

¹ See: Zadeh L.A. Outline of a new approach to the analysis of complex systems and decision processes. *IEEE Transactions on systems, man and cybernetics SMC-3*. IEEE, 1973, issue 1, pp. 28–44. <https://doi.org/10.1109/TSMC.1973.5408575>

² See: Alieva I.G., Gorbunova I.B. About unclear methods of analysis of pitch in music. *The world of science, culture and education*. 2017, no. 3, pp. 171–174. (In Russ.); Alieva I.G., Gorbunova I.B. The use of a simple approach in the study of patterns of organization and perception of musical text and music computer technologies. In: *Regional informatics and information security: proceedings of the 18th Anniversary St. Petersburg International conference, October 26–28, 2022*. (Алиева И.Г., Горбунова И.Б. Применение нечёткого подхода в исследованиях закономерностей организации и восприятия музыкального текста и музыкально-компьютерные технологии. В: *Региональная информатика и информационная безопасность: сб. трудов Юбилейной XVIII Санкт-Петербургской Международ. конф., 26–28 октября 2022 г.*). St. Petersburg: St. Petersburg Society of Informatics, Computer Facilities, Communication and Control Systems Publ., 2022, pp. 281–285.

Technologies and Information Technologies in Music and Sound Design, demonstrates that a transdisciplinary approach fosters a functional synthesis of methodologies, enabling the creation of entirely new educational concepts based on them, based on the priority influence of a synergistic approach to the strategy of teaching musical art.

This article continues a multi-component, comprehensive study, [1; 2; 3; 4; 5] aimed at identifying the issues of employing a transdisciplinary approach, which forms an effective basis for the qualitative and quantitative assessment of musical phenomena using the resources of contemporary MCT and their impact on various areas of musicology.

Fuzzy Set Theory and Its Application to Musical Theory and Practice

One of the pioneers in this field is Peter Elsie,³ who explores in his articles the potential of applying the apparatus of fuzzy set theory to formalize dynamic nuances, rhythm, meter, tempo, pitch, and musical decision-making. Demonstrating various applications of fuzzy set theory, Elsie operates within a 12-tone equal-tempered sound-altitude space, without addressing fuzziness at the acoustic level.

At the acoustic level, fuzzy set theory aligns with Nikolai Garbuzov's concept of the zone nature of hearing ("zone theory"), which reflects the human auditory system's property to generalize in one quality ("steps") sound phenomena differing in their physical characteristics. Garbuzov defined the scope

of this generalization as a "zone." Having conducted extensive experiments, he identified the quantitative boundaries of pitch zones — the boundaries within which hearing associates various pitch values with a single scale degree.⁴ In the course of subsequent works, he concludes that musicians can discern and use intra-zonal nuances, imparting individuality and artistic expressiveness to performances.⁵ To provide clarity to the concept of pitch zones, we introduced two novel terms within the context of our research: the zone of auditory "imperfection" and the zone of artistically conditioned intonation.

The analogy between Garbuzov's and Zadeh's concepts is evident: both are based on the ability of consciousness to generalize quantitatively different phenomena into a single quality. According to Yán Haluška, by introducing the concept of intervallic zones in relation to musical tuning, Garbuzov was the first to apply the theory of fuzziness in a "naive form." [6] Haluška, considering the fuzziness in relation to the system, provides a geometric interpretation of equal temperament. Garbuzov's experiments also find mathematical expression in the works of Teresa León and Vicente Liern, [7] who, using the apparatus of fuzzy sets, expand the concept of a high-altitude system after Garbuzov. These works formalize only the zone of auditory "imperfection," while the authors do not consider fuzziness in relation to the zone of artistically determined intonation. Meanwhile, the study of the zone of artistically determined intonation and its

³ Elsie P. *Fuzzy Logic and Musical Decisions*. Santa Cruz, CA: Technical Report, 1995. URL: http://peterelsea.com/Maxtuts_advanced/Fuzzy_Logic.pdf (accessed: 03.08.2025).

⁴ Garbuzov N.A. The zone nature of high-pitch-hearing. In: Garbuzov N.A. is a musician, researcher, and teacher: collection of articles. (Гарбузов Н.А. Зонная природа звуковысотного слуха. В: *Гарбузов Н.А. — музыкант, исследователь, педагог: сб. статей*). Moscow: Muzyka Publ., 1980, pp. 80–145.

⁵ Garbuzov N.A. Intrazonal intonation hearing and methods of its development. (Гарбузов Н.А. *Внутризонный интонационный слух и методы его развития*). Moscow; Leningrad: Muzgiz Publ., 1951. 64 p.

formalization is of particular informative importance for musical science.

Publications linking fuzziness and music are rare in musicological journals. Basically, such articles primarily appear in computer science journals and conference proceedings on MCT. To provide an overview of this field, we refer to several studies where fuzzy sets are involved in formalizing musical and theoretical knowledge and address tasks related to interpretation, perception, and composition.

The article by Harro Kiendl, Tatiana Kiseleva, and Yves Rambintsoa [8] is an attempt to “teach a computer expressive performance.” The authors identified 150 rules for the artistic interpretation of Beethoven’s *To Eliza* and developed a system based on the use of fuzzy logic methods, including the rules of fuzzy modeling, at the input of which is the score of the play, and at the output is a MIDI file. The authors acknowledge that, while the level of interpretation surpasses mechanical score reproduction, it remains significantly below the level of an experienced pianist. Josep Arcos also aims to train a music computer for expressive performance, but does so on the basis of analyzing and imitating live performances, controlling five different fuzzy expressive parameters: dynamics, tempo, vibrato, articulation, and attack. [9] (It should be especially noted that in Russia, already in the late 80s of the last century, domestic software products were developed aimed at modeling individual properties of a musical composition: nuance, agogy, tempo, etc. One of the first products is the “Style Enhancer” software from the NTONYX studio at the M.I. Glinka Novosibirsk State Conservatory. Later, this product was recommended as a module by the music software leader Cakewalk Pro Audio.)

Chandan Kumar, Sandip Dutta, and Soubhik Chakraborty [10] propose a musical cryptography algorithm based on fuzzy logic,

using fuzzy rules to compose, harmonize, and orchestrate artistically satisfactory musical passages that serve as encrypted messages. Relatively recently, the *Endel* program appeared in the space of the so-called “creative technologies.” This application offers an audio ecosystem that generates personalized sound environments for concentration, relaxation, or sleep, based on weather, time of day, heart rate, and user movement speed.

The *Amper Music Artificial Intelligence* project (2014) enables any user to create musical compositions in accordance with their wishes by entering keywords related to mood, style, structure, and duration. This program is in demand for creating background music for various programs, advertisements, etc. David Cope’s *Emily Howell* software for composing music “having trained” on works by classical composers (Beethoven, Vivaldi, etc.), creates compositions in similar styles. The Mercury [11] software is focused on assisting in the creative process by offering recommendations and serving as an “adviser” to composers. The program offers numerous options for transitions between two melodies, harmonic sequences, rhythmic patterns, and it is capable of reading musical text and displaying the final result in MusicXML format. Javanshier Guliyev and Konul Memmedova [12] to make compositional decisions build relationships between composition elements (attributes) and subsequent conclusions using IF... THEN models and a set of rules. As an example, the authors present calculations involving two attributes (“loudness” and “pitch”) with corresponding conclusions described by linguistic variables (“quality assessment”). Particularly promising are directions related to big data systematization and the development of streaming music services. The demand for such projects is confirmed by a review article by Hinyu Yang, Yizhuo Dong, Juan Li, [13] which includes 114 references reflecting

the results of studies from 2003 to 2017. For clarity, various methods of recognizing “musical emotions” are summarized in an informative table. A similar research objective was set by Russian scholar Sergei Chibirev, who conducts experimental studies among students and faculty of the Herzen State Pedagogical University of Russia (hereinafter — Herzen University), St. Petersburg State Conservatory named after N.A. Rimsky-Korsakov, participants of international scholarly conferences such as *Contemporary Musical Education: Creative Work, Research, Technology and Interdisciplinary Discourse East-West: 21st Century. Creative Work. Research. Technology. Education*, as well as the annual All-Russian Open Festival-Competition of Creative Work *CLARINI of the 21st Century*, involving teachers, students, graduate students, master’s students, and doctoral candidates from various educational institutions in Russia and countries of the near and far abroad. [14; 15]

Music Information Retrieval (MIR) systems are typically focused on European musical culture. Abdoli Sajjad offers a search engine for Iranian music. [16] The researcher identifies distinctive pitch and intonational features of Iranian traditional music, characterized by its 24-tone equal temperament (according to Ali Nagi-han Vaziri [17]) and a system of seven primary *dastgāhs* and numerous *gūshehs*, organized according to the *radif*. The “notes” constituting a *dastgāh* were described by means of fuzzy sets of the second order. The classification is based on the difference in the sound-altitude ratios of the stages of the *dastgāh* scales, and for recognition, the musical sample is compared with its prototype *dastgāh*.

In the field of musical artificial intelligence (hereinafter — AI), developers are employing a wide array of advanced technologies for designing AI systems. Thus, Arshia Ulaganathan and Sheela Ramanna [18] propose the idea

of granulating fuzzy information based on the automatic classification of musical genres. For classifying not only classical but also jazz samples, Francisco Fernández de Vega and Francisco Chávez [19] use a genetic algorithm (similar to natural selection) combined with a system based on fuzzy FRBS rules (Fuzzy Rule-Based Systems). The results take into account the rules of harmony and their relationship with a certain genre. In an article by Rodrigo F. Cádiz, [20] the application of fuzzy logic concepts to music is discussed, as well as a set of tools for using fuzzy logic in a real-time sound synthesis environment in Max/MSP; the author also demonstrates how fuzzy logic concepts can be used and implemented in areas such as algorithmic composition, sound synthesis through parameters, its defining characteristics, and a number of other parametric methods for creating computer music.

In the cited works related to MCT creative work, two primary directions are noticeable: first, when a developer creates musical compositions based on the selected rules of harmony and form, that is, from a “blank slate;” second, when information technologies enable composition by imitating an extensive database including well-known musical works and numerous samples. The latter approach often results in compilation work, which is, as a rule, discouraged in both the creative and the scientific communities. However, in computer creativity, this method proves to be highly productive, as exemplified by the aforementioned *AMPER* program, which released the first-ever AI-generated music album.

Implementation of the Synergistic Approach in Mastering Musical and Artistic Culture

The post-nonclassical paradigm of contemporary science is characterized by the pursuit of the most holistic knowledge. The key to this knowledge is synergy, a theory of self-organization that facilitates

the integration of different approaches to the study of phenomena. A powerful tool in this context is the combination of quantitative and qualitative research methods within the framework of a transdisciplinary approach. Transdisciplinarity transcends the boundaries of individual disciplines to discover universal patterns in the organization of any knowledge. Obviously, the application of a transdisciplinary approach to pedagogy enables the development of a novel educational concept that meets the needs of modern society. The implementation of a synergetic approach to the process of mastering musical and artistic culture, which involves the investigation of cultural and historical contexts, philosophy, ethics, and aesthetics across various epochs, is highlighted in the studies of many authors who, developing scientific theories significant in this direction, considered the synergistic paradigm as a model of comprehending of the world. Among the basic concepts characterizing the processes and phenomena associated with the application of a synergistic method to the analysis of complex musical and theoretical systems, we highlight the following: the category of “music fund of synesthesia” (otherwise – “the synesthetic fund of music”) of Bulat Galeev, “the intonation dictionary of the era” and “sound-rhythmic formulas” of Boris Asafiev, and the research conducted by Albert Wellek.

Predetermining the holistic nature of the synergetic approach to exploring cultural and historical contexts of aesthetics across

different epochs and analyzing the patterns of ontogenesis as a process of individual personogenesis, the prominent Russian philosopher and culturologist Moises Kagan emphasizes the need to “turn to the synergetic concept of self-organization processes in such systems” [21, p. 61] and he considers our consciousness and pedagogical practice to be self-developing systems: “It is becoming clearly insufficient to operate with those invariants that were found in the processes of self-organization of its [synergetics. — I.G., I.A.] founders. This is evidenced by concepts already integrated into scientific discourse, such as ‘self-governing system,’ ‘self-regulating system,’ and ‘self-reflective system,’ as well as the growing need to comprehend an increasingly broad range of non-physical, anthropo-socio-cultural processes from a synergetic perspective.” [Ibid.] In his works, Kagan also points to the systemic, interdisciplinary nature of the progressive (ascending) development of contemporary pedagogical theory, (its “complication,” “enrichment,” and “complexity”).⁶ As Sergei V. Busov notes in the article “M.S. Kagan’s Synergetic Model of Culture in the Context of Philosophical Discussions on the Boundaries of Personal Freedom in the Second Half of the Twentieth Century,” Kagan was “one of the leading domestic representatives of the systemic approach to analyzing the development of systems of varying complexity, asserting that such an approach required the application of the principle of historicity,

⁶ See: Kagan M.S. Towards a synergetic interpretation of self-organization processes. In: Synergetics and synergetic historicism. (Каган М.С. К синергетическому толкованию процессов самоорганизации. В: *Синергетика и синергетический историзм*). St. Petersburg: Osipov Publ., 2005, pp. 113–125; Kagan M.S. A system synergetic approach to the construction of modern pedagogical theory. In: Cultural enlightenment in modern Russia: collection of scientific articles by participants of the round table “The Tenth Kagan readings” (May 18, 2016). (Каган М.С. Системно-синергетический подход к построению современной педагогической теории. В: *Культурологическое просветительство в современной России: сб. науч. статей участников круглого стола «X Кагановские чтения»*, 18 мая 2016 г.). St. Petersburg: Asterion Publ., 2017, pp. 10–31.

as the ‘historical approach’ is an integral part of the systemic approach.” [22, p. 75] Vladimir Arshinov underscores the transdisciplinary nature of the research carried out in this field, exploring in his writings the concepts of “complexity” and “innovation” as “umbrella” interdisciplinary terms, [23] widely used in contemporary natural science and socio-humanitarian research and determined by the development of social, computer and engineering sciences. The concept of “information synergetics” is introduced by Victor Tsvetkov in connection with the development of information processes. [24] Analyzing the “foundations of synergetics” and the “synergetic worldview,” Elena Knyazeva and Sergei Kurdyumov examine core concepts, representations, and models of the “interdisciplinary theory of self-organization and co-evolution of complex systems,” and a thorough cultural analysis of specific examples and phenomena from the history of culture and science, artistic and scientific creativity, “individual mental life and social practice” is carried out. [25]

Developing the ideas put forward, Russian scholars conduct research analyzing various approaches to the issues associated with the “challenge of complexity” in the 21st century, employing interdisciplinary and transdisciplinary approaches that facilitate a functional synthesis of methodologies and the creation of entirely new educational concepts in the variety of their manifestations in nature, the spiritual, and the material culture of society. We note such new transdisciplinary directions and concepts highlighted by

the authors as: the interdisciplinary and transdisciplinary potential of the complexity paradigm, synergetic ontology as a set of processes of becoming within a single language of self-organization, [26; 27; 28; 29] symbolic attractors of the information society, [30] synergetics of complication and the transinstitutional matrix of innovation, [31] complication,⁷ complexity of innovative transformations as an aspect of the ambivalence of social self-organization, [32] innovative complexity of self-learning systems, [33] and numerous other processes and phenomena related to the application of synergetic methods to the analysis of social reality and the transformation of socio-humanitarian knowledge under the influence of the synergetic worldview. [34] In the 7th volume of the collection *The Synergetic Paradigm*, dedicated to understanding the phenomenon of complexity and processes of innovative development, the authors demonstrate a variety of approaches to the problems associated with the “challenge of complexity” in the 21st century and “the opportunities that it opens for analyzing the processes of globalization, bioethical issues, economics, and engineering science,” while also paving the way for studies due to the “comprehending of informational and communicative strategies of social synergetics.” [35, p. 551]

In 2009, Klaus Mainzer’s book *Complexity Thinking: Matter, Mind, Humanity. A New Synthesis* [36] was published, analyzing “the path traveled by knowledge from profound philosophical ideas, starting from Antiquity, the Middle Ages, and the Modern Era,

⁷ See also: Gerasimova I.A., Burgete Ayala M.R., Kiyashenko L.P., Rozin V.M. Complexity and the problem of unity of knowledge. Issue 2: The multiplicity of realities in a complication world. (Герасимова И.А., Бургете Аяла М.Р., Киященко Л.П., Розин В.М. *Сложность и проблема единства знания. Вып. 2: Множественность реальностей в сложном мире*). Moscow: Institute of Philosophy of the Russian Academy of Sciences, 2019. 250 p.

to cutting-edge scientific research in fields such as nanotechnology, chaos theory, artificial intelligence, neuroscience, and advanced humanitarian technologies and, in the words of Charles Percy Snow, “a bridge is being thrown between two cultures – natural science and humanitarian.” [Ibid., p. 2] Mainzer discusses interdisciplinary issues of modern science, due to the theory of self-organization, the development of synergetics, and its subfield, the complexity theory. In his introductory article *Synergetics: Crisis or Development?* [37] to the fourth edition of Mainzer’s book, Georgy Malinetsky⁸ notes that “many results and ideas of synergetics <...> shape the image of the future and aid in selecting pathways for development. These ideas live in society today. They transform the world by becoming elements of culture. <...> In the history of science, it unexpectedly turns out that the complex and incomprehensible, in essence, turns out to be arranged quite simply <...> and vice versa, behind the apparent simplicity, researchers manage to uncover paradox and depth.” [Ibid., pp. 15–16]

It should be noted that the concepts of “complexity” and “innovation,” widely employed in contemporary natural and socio-humanitarian research as “umbrella interdisciplinary terms,” have been predetermined

by the results of research conducted in the field of exact and basic sciences. Among the significant studies in this field, special attention should be paid to the work of Rem Barantsev⁹ who for many years tried to comprehend the processes and phenomena shaping the methodology of modern science and came up with the concept of semidynamics, “which studies qualitative changes in holistic formations within a symbolic representation” [38, p. 413] and “is the closest precursor to synergetics” [see also: 39, p. 2].¹⁰ Speaking about the interconnectedness of methods in these interdisciplinary research fields, which focus on the mechanisms of synthesizing holistic formations, the scientist emphasizes that the primary distinction lies in the fact that “semidynamics is broader in scope, as it is not limited to self-organization processes, but narrower in method, since it is limited to a sign representation. However, this narrowness has precisely facilitated rapid progress in the development of methods necessary for synergetics.” [40, pp. 113–114] Highlighting the enduring significance of the conceptual and substantive content related to semidynamics, which “considers general patterns in the development of symbolic systems,” and noting that “the distinction between sound-based and hieroglyphic writing systems has

⁸ Georgy Gennadievich Malinetsky is a Soviet and Russian mathematician, Dr.Sci. (Physics and Mathematics), Professor, one of the leading specialists in Russia in the field of synergetics, risk management and future design, full member of the Academy of Military Sciences, head of the Department of Mathematical Modeling of Nonlinear Processes of the Keldysh Institute of Applied Mathematics at the Russian Academy of Sciences.

⁹ Rem Georgievich Barantsev (1931–2020) is a Soviet and Russian scientist, mathematician, Dr.Sci. (Physics and Mathematics), Professor, the author of more than 400 scientific articles, a number of which present a virtuosic use of asymptotic analysis and classical methods of mathematical physics, USSR State Prize laureate, researcher and commentator on the scientific heritage of Alexander Lyubishchev, member of a number of international scientific organizations, including the Executive Committee of the International League for the Protection of Culture, St. Petersburg Mathematical Society, the Scientific Council of the St. Petersburg Union of Scientists, etc.

¹⁰ See also: Barantsev R.G. Semidynamics as a channel of synergetics. In: The Academy of Trinitarianism. (Баранцев Р.Г. Семиодинамика как русло синергетики. В: *Академия Тринитаризма*). Moscow, EL No. 77-6567, publ. 14453, 06/14/2007. URL: <https://www.trinitas.ru/rus/doc/0016/001b/00161390.htm> (accessed: 03.08.2025).

profoundly shaped the psychological, cultural, and historical trajectories of Western and Eastern civilizations,” [41, pp. 37–38] Georgy Malinetsky, in his article *Rem Georgievich Barantsev: Accuracy – Simplicity – Scope of Application*, focuses on the “striking proximity” of the views of scientists from the humanities and natural sciences, namely Rem Barantsev and Yuri Lotman. He writes: “I have recently discovered with surprise that the outstanding culturologist and historian Yu.M. Lotman, in discussing symbols of cultures and historical periods, expressed ideas remarkably close to those of semiodynamics,” suggesting that these scholars, working at the same time, could have formed a “creative alliance.” [Ibid., p. 38]

In his article *What is Music in Terms of Synergetics*, Alexander Klyuev examines “the everyday coordinates of music from the standpoint of synergetics as a philosophical and ontological doctrine,” [42, p. 125] emphasizing the objectivity of the process under consideration and correlating the evolution of the human psyche with a new stage of intensified integrative processes. The scientist notes that “from the perspective of the synergetic worldview <...> music, as an “ultimate” system — the “attractor

of attractors” in the evolution of material systems — represents a super-attractor of the systemically evolving world.” [Ibid., p. 128] Conducting music-historical and philosophical-ontological research, as well as relying on the works by other authors such as Moris Bonfeld,¹¹ Elena Knyazeva, and Sergei Kurdyumov, [34]¹² Klyuev concludes that there exists a “possibility of the emergence of multidimensional meanings,” which shape and condition the formation of a “model of systemic evolutionary growth, within which the place of music is determined.” [43, p. 317] Since according to the scientist, “music represents the ultimate state of self-organization in the system-evolutionary movement of matter” on the basis of a unified semantic space: “synergetics – synergy”, the prerequisites for interpreting musical creativity through a synergistic approach are created, implying an “absence of rigid determinism.” [Ibid.] As Moses Kagan emphasizes, synergetic laws possess a “genuine universality” and therefore a “philosophical-ontological character,” [44, p. 52] which is largely consistent with the ideas and statements of the prominent Russian musicologist Bonfeld¹³.

Russian musicologist Nina Kolyadenko, who established the scientific direction and scientific school of musical synesthetics in our country

¹¹ Bonfeld M.Sh. Music: Language. Speech. Mind. Experience in the systematic study of musical art. (Бонфельд М.Ш. Музыка: Язык. Речь. Мышление. Опыт системного исследования музыкального искусства). St. Petersburg: Composer Publ., 2006. 648 p.

¹² Knyazeva E.N., Kurdyumov S.P. The Foundations of synergetics: a man who designs himself and his future. (Князева Е.Н., Курдюмов С.П. Основания синергетики: Человек, конструирующий себя и своё будущее). 4th Ed., add. Moscow: LIBRIKOM Publ., 2011. 264 p.

¹³ See: Bonfeld M.Sh. Innovative Aspects in the Discipline “Analysis of Musical Pieces”. In: Contemporary musical education – 2003: proceedings of the International scholarly and practical conference, October 10–12, 2003. (Бонфельд М.Ш. Инновационные аспекты в курсе «Анализ музыкальных произведений». В: Современное музыкальное образование – 2003: материалы Междунар. научно-практич. конф. 10–12 октября 2003 г.). St. Petersburg: Herzen State Pedagogical University of Russia, 2003, pp. 78–81; Bonfeld M.Sh. Musicology as a subject of study: ideology and technology. In: Contemporary musical education – 2002: proceedings of the International scholarly and practical conference, October 9–13, 2002. (Бонфельд М.Ш. Музыкознание как предмет изучения: идеология и технология. В: Современное музыкальное образование – 2002: материалы Междунар. научно-практич. конф. 9–13 октября 2002 г.). St. Petersburg: Herzen State Pedagogical University of Russia, 2002, pp. 89–92.

on the basis of the M.I. Glinka Novosibirsk State Conservatory, focuses in her works on the need to explore the ways of “incorporating” the synergetic approach into the interpretation of musical texts. She argues that “the synergetic methodology in studying musical texts <...> can yield tangible results.” [45, p. 17]

A significant contribution to the process of understanding the necessity of interpenetration of methods for studying the humanities, the exact, and natural sciences, and creating conditions for the development of a transdisciplinary approach to musicological research and modern music education systems, was made by the prominent Russian musicologist Michail Zalivadny. [46] The scientist plays a pivotal role in the development of a comprehensive model of the semantic space of music, [2; 47; etc.] the reliance on interconnected elements of which enabled a novel conceptualization of a wide range of phenomena and processes studied by musicologists in various fields of musical science and consideration of music as a unique form of artistic development of the world in its specific socio-historical context, as well as in relation to other types of artistic activity and spiritual culture of society as a

whole. His dissertation, *Theoretical Problems of Computerization of Musical Activities: Experience of Complex Characterization*,¹⁴ laid the foundation for the establishment and development of the MTC, which made it possible to look at the problems of preserving, researching, transmitting musical folklore, preventing its oblivion, and transforming folk music artifacts into a living, functioning organism, using innovative forms of work with sound, thereby expanding the possibilities of composer creativity. Continuing the ideas expressed by scientists about the need to implement a transdisciplinary approach to the study of musical phenomena, [1; 4; 5] we also note the significant contribution made by Zalivadny to the process of comprehending the role of mathematical research methods in musicology. [29]¹⁵

Music Computer Technologies and a Transdisciplinary Approach to the Study of Musical Theory and Practice of the Music Education

As previously noted, information and digital technologies in music today find their application in various fields of musicology

¹⁴ Zalivadny M.S. Theoretical problems of computerization of musical activities: experience of complex characterization: Dissertation for the degree of Cand.Sci. (Arts). (Заливадный М.С. *Теоретические проблемы компьютеризации музыкальной деятельности: опыт комплексной характеристики: дис. ... канд. иск.*). St. Petersburg, 2001. 148 p.

¹⁵ Gorbunova I.B., Zalivadny M.S. Music, mathematics, computer science: The facets of interaction. (Горбунова И.Б., Заливадный М.С. *Музыка, математика, информатика: грани взаимодействия*). St. Petersburg: Herzen State Pedagogical University of Russia. 2017. 296 p.; Gorbunova I.B., Zalivadny M.S. On the need to teach mathematical methods of music research in the system of contemporary musical education. (Горбунова И.Б., Заливадный М.С. О необходимости обучения математическим методам исследования музыки в системе современного музыкального образования). *Obshchestvo: sotsiologiya, psikhologiya, pedagogika*. 2015, no. 6, pp. 146–150; Gorbunova I.B., Hiner H., Zalivadny M.S. On importance of mathematical methods in music research and education of musicians. (Горбунова И.Б., Заливадный М.С. Хайнер Х. О значении математических методов в исследовании музыки и профессиональной подготовке музыкантов). *Universitetskii nauchnyi zhurnal*. 2015, no. 11, pp. 103–111; Gorbunova I.B., Zalivadny M.S., Tovpich I.O., Chibirev S.V. Music, mathematics, computer science: An integrative model for the semantic space of music: monography. (Горбунова И.Б., Заливадный М.С., Товпич И.О., Чибирёв С.В. *Музыка, математика, информатика: комплексная модель семантического пространства музыки: монография*). St. Petersburg: Lan' Publ.; Planet of Music Publ. House, 2024. 420 p.

(and art history), primarily due to the development of MCT,¹⁶ which provide a robust foundation for the qualitative and quantitative assessment of musical phenomena. The range of works published in this direction is wide and diverse: the bulk of research is associated with composing, computer arrangement, musical sound engineering, sound-timbral programming, the art of performing on digital musical instruments and many other areas that are widely in demand and are extremely rapidly developing today.

The rich potential of MCT has significantly influenced the formation of new ideas for creating and developing musical and creative tools aimed at expanding the prospect of musical composition, arrangement, and performing skills on digital musical instruments.¹⁷ The advent and development of new creating sound methods using electronics in the second half of the 20th century stimulated the emergence of novel musical, creative and performing phenomena, as well as the development of new educational areas, necessitating the active use

of MCT as a tool, instrument, and new media-active environment for the 21st century musical culture.

The development of cybernetics and computer science in the second half of the 20th and early 21st centuries contributed to the processes of the logical systematization of patterns across various fields of human activities, particularly facilitating the formation of new research directions on the nature of musical logic, which formed the prerequisites for a semantic interpretation of musical space (as well as musical time). [1; 2; 48] In turn, the semantic approach to the consideration of the “geometry” of musical space led to the highlighting of the spatial aspects of music, which is associated with achievements in modeling the characteristic manifestations of these patterns in practice [14; 15]¹⁸ and which led, in particular, to a synergistic (and, in the future — transdisciplinary) approach to the study of not only musical and creative phenomena, but also the information and technological processes themselves.

¹⁶ See about this: Gorbunova I.B. The phenomenon of musical computer technologies as a new educational creative medium. *Izvestiya Rossiiskogo gosudarstvennogo pedagogicheskogo universiteta imeni A.I. Gertsena*. 2004, vol. 4, no. 9, pp. 123–138. (In Russ.); Gorbunova I.B. Music computer technologies in the perspective of digital humanities, arts, and research. *Opción*. 2019. Año 35, Regular No. 24, pp. 360–375.

¹⁷ See about this: Gorbunova I.B. New tool for a musician. *10th International conference on advances in science, engineering and technology (ICASET-18), 15th International conference on education, economics, humanities and interdisciplinary studies (EEHIS-18)*. Paris, June 20–21, 2018. Conference Proceedings. 2018, pp. 144–149; Gorbunova I., Belov G. On the premises of training in playing the electronic musical instruments. *Kazan Pedagogical Journal*. 2016, no. 2-1, pp. 8–17 (In Russ.); Gorbunova I.B., Davletova C.B. Electronic musical instruments in the system of general musical education. *Theory and Practice of Social Development*. 2015, n. 12, pp. 411–415 (In Russ.); Gorbunova I.B., Petrova N.N. Music computer technologies, supply chain strategy and transformation processes in socio-cultural paradigm of performing art: using digital button accordion. *International Journal of Supply Chain Management*. 2019, vol. 8, no. 6, pp. 436–445; Gorbunova I.B. Musical synthesizers: monography. (Горбунова И.Б. *Музыкальные синтезаторы: монография*). 2nd Ed., add. St. Petersburg: Soyuz khudozhnikov Publ., 2018. 224 p.

¹⁸ See more details: Chibirev S.V., Gorbunova I.B. Music computer technologies: on the problem of modeling the process of musical creative work: monography (Горбунова И.Б., Чибирёв С.В. *Музыкально-компьютерные технологии: к проблеме моделирования процесса музыкального творчества: монография*). St. Petersburg: Herzen State Pedagogical University of Russia, 2012. 159 p.; Gorbunova I.B. The integrative model for the semantic space of music and a contemporary musical educational process: The scientific and creative heritage of Mikhail Borisovich Ignatyev. *Laplace em Revista*. 2020, vol. 6, no. Esp, pp. 2–13.

A number of studies note that the priority of the influence of a synergistic approach on the strategy of teaching musical art is now becoming increasingly obvious, which is due to the need to apply a transdisciplinary approach that takes into account multicomponent and multifactorial interactions between the components of subject knowledge included in the educational process and the implementation of the principles of openness, non-linearity and instability of the learning process within the context of its self-structuring and self-organization (see, for example, in the works of Elena Zhurova,¹⁹ Aleksandr Koblyakov,²⁰ Galina Grushko,²¹ Elena Kuprina,²² and others). These conclusions align significantly with the results of studies conducted with the participation of the authors of the article. [1; 2; 3; 4; 5]²³

The rapid development of MCT necessitates solving problems related to the solving problems associated with taking into account and fixing

their multicomponent functional aspects. Thus, the complexity (respectively — “multidomain”) of the music structure has as its consequence the consideration of its role as a kind of “additional storage device” which is especially important in relation to the synesthetic characteristics of music and contains ample opportunities for their accounting and analysis using MCT in the process of computer modeling of musical phenomena, encoding musical information taking into account and on the basis of methods and means of a transdisciplinary approach to their study and methods of fixation.

A significant contribution in this direction has been made through research and practical developments carried out on the basis of the research and methods laboratory *Music Computer Technologies* of the Herzen University (hereinafter — RML *Music Computer Technologies* of the Herzen University). The outcomes of these studies hold both

¹⁹ Zhurova E.B. The semantic worlds of the music by Johann Sebastian Bach. The first book. (Журова Е.Б. *Смысловые миры музыки Иоганна Себастьяна Баха. Книга первая*). Moscow: Pervyi Tom Publ., 2020. 280 p.; Zhurova E.B. A Synergetic approach in the study of baroque musical art using the example of the presentation of the monograph “The semantic worlds of the music by Johann Sebastian Bach”. In: Contemporary musical education — 2021: creativity, research, technology: proceedings of the 20th International scholarly and practical conference, December, 8–10, 2021. (Журова Е.Б. Синергетический подход в исследовании музыкального искусства барокко на примере презентации монографии «Смысловые миры музыки Иоганна Себастьяна Баха». В: *Современное музыкальное образование — 2021: творчество, наука, технологии: материалы XX Междунар. науч.-практ. конф., 8–10 декабря 2021 г.*). St. Petersburg: SATORY, 2023, pp. 237–244.

²⁰ Koblyakov A.A. Synergy and creative work: an universal model for removing obstacles as the basis of a new research strategy. In: The synergetic paradigm. Diversity of quests and approaches: collection of articles. (Кобляков А.А. Синергетика и творчество: Универсальная модель устранения противоречий как основа новой стратегии исследований. В: *Синергетическая парадигма. Многообразие поисков и подходов: сб. статей*). Moscow, 2000, pp. 243–261.

²¹ Grushko G.I. Musical form as a nonlinear process. (Грушко Г.И. Музыкальная форма как нелинейный процесс). *Muzykovedenie*. 2013, no 11, pp. 3–10; Grushko G.I. Synergetics in the system of musical-pedagogical education. (Грушко Г.И. Синергетика в системе музыкально-педагогического образования). *Mir nauki*. 2017, vol. 5, no. 6, p. 6.

²² Kuprina E.Yu. Introduction to the co-creative activities of a musician: issues of theory and practice. (Куприна Е.Ю. *Введение в сотворческую музыкально-исполнительскую деятельность: вопросы теории и практики*). Saarbrücken: LAP LAMBERT Academic Publ., 2012. 262 p.

²³ See also: Alieva I.G., Gorbunova I.B. Problems of formation of cognitive hearing of a professional musician. (Алиева И.Г., Горбунова И.Б. Проблемы формирования когнитивного слуха профессионального музыканта). *The world of science, culture and education*. 2017, no. 3, pp. 169–171.

theoretical and practical and applied significance. The potential for modeling the process of musical creative work processes using MCT has revealed new dimensions of interaction among music, mathematics, and informatics, with active application of the apparatus of fuzzy set theory, leading to the emergence of significant scientific results in this direction, which, in turn, provide a foundation for the development of extensive scientific and practical fields, including:

- the formation of an intelligent system for cataloging and analyzing music,
- creation of an intonation catalog of music of the peoples of Russia and the world,
- the establishment of a “musical genetic bank”,
- the creation of the Russian Electronic Musical Synthesizer (hereinafter — REMS) incorporating timbres of traditional musical instruments of the peoples of Russia and the world.²⁴

Work in these areas is currently conducted collaboratively by researchers from the Russian

Federation and the Republic of Azerbaijan, on the basis of the RML *Music Computer Technologies* of the Herzen University and the laboratory *Research of Azerbaijani Professional Music of the Oral Tradition and Their New Directions: Organology and Acoustics* of the Baku Music Academy named after Uzeyir Hajibeyli. The relevance of developments in this scientific and practical field of activity is also underscored by the urgent need to preserve traditional creativity amid globalization, and interdisciplinary dialogue creates conditions for developing a common strategy in solving scientific problems associated with research carried out in this direction.²⁵

The results of research carried out in this direction were presented at the plenary sessions of the 22nd and 23d International Scientific and Technical Conferences *Development of Informatization and the State System of Scientific and Technical Information* (2023, 2024) during the speech of the authors of the article (I.B. Gorbunova) with reports *Intellectual*

²⁴ See about this: Alieva I.G., Gorbunova I.B. About the project of creating an intelligent system for cataloging and analyzing the music of the peoples of the world. (Алиева И.Г., Горбунова И.Б. О проекте создания интеллектуальной системы по каталогизации и анализу музыки народов мира). *Society: Philosophy, History, Culture*. 2016, no. 9, pp. 105–108; Alieva I.G., Gorbunova I.B. On the problems of developing an intellectual cataloging system for music of the peoples of Russia and the world. A transdisciplinary approach towards study of musical phenomena: Theory of fuzzy sets. In: *Regional informatics and information security: proceedings*. St. Petersburg, 2024, pp. 316–319. (In Russ.); Alieva I.G., Gorbunova I.B. The intonational system of Azerbaijani modes: a study with the use of computer technologies. *ICONI*. 2022, no. 1, pp. 79–91. (In Russ.) <https://doi.org/10.33779/2658-4824.2022.1.079-091>; Gorbunova I.B., Mikhutkina N.V. A synergetic approach in electronic music creation and education. *Art Criticism*. 2024, no. 4, pp. 29–46. (In Russ.)

²⁵ See: Gorbunova I.B., Alieva I.G. Musical creativity of the oral tradition: Concerning the problem of conservation of intangible cultural heritage. *The world of science, culture and education*. 2017, no. 6, pp. 314–318 (In Russ.); Alieva I.G., Gorbunova I.B. Music, language, creative work: The translation of cultural traditions in the context of the development of a high-tech creative environment. In: *Regional informatics (RI-2020): proceedings of the 17th St. Petersburg International conference*. (Алиева И.Г., Горбунова И.Б. Музыка, язык, творчество: трансляция культурных традиций в условиях развития высокотехнологичной творческой среды. В: *Региональная информатика (РИ-2020): материалы XVII Санкт-Петербургской Международной конференции*). St. Petersburg, 2020, pp. 24–26; Alieva I.G., Gorbunova I.B. Russia-Azerbaijan: On the problem of preservation of intangible cultural heritage and music computer technologies. In: *Philosophy of education and dialogue of generations: collection of scholarly papers of the 29th International conference*. (Алиева И.Г., Горбунова И.Б. Россия-Азербайджан: к проблеме сохранения нематериального культурного наследия и музыкально-компьютерные технологии. В: *Философия образования и диалог поколений: сб. науч. трудов XXIX Международной конференции*). St. Petersburg, 2023, pp. 426–433.

Cataloging of the Music of the Peoples of the World: On the Formation of National Electronic Content and About a Modular Approach to Music Creative Work with Artificial Intelligence Support (Minsk, Republic of Belarus, United Institute of Informatics Problems of the National Academy of the Science of Belarus), as well as at the annual International Research and Practical Conference *Contemporary Musical Education: Creative Work, Research, Technology* (St. Petersburg, Russia; 2022, 2023, 2024), 18th and 19th St. Petersburg International conferences *Regional Informatics* (St. Petersburg, Russia; 2022, 2024), 6th and 7th International Research Conferences *Interdisciplinary Discourse East-West: 21st Century. Creative Work. Science. Technology. Education* (St. Petersburg, Russia — Baku, Republic of Azerbaijan; 2024, 2025).

The creation of REMS is based on an integrative model for the semantic space of music, developed under the scientific supervision of Mikhail Zalivadny and actively advanced through a wide range of research projects involving employees of the RML *Music Computer Technologies* of the Herzen University, which provides a robust foundation for the qualitative and quantitative assessment of musical phenomena: the creation of an intellectual system for cataloging and analyzing the music of the peoples of Russia and the world, the development of databases and the creation

of new opportunities on their basis, and, accordingly, new algorithms for representing information about musical art and the formation of an appropriate artistic and expressive high-tech creative information educational environment based on the use of MCT, which is increasingly being integrated into education.

In this regard, of particular interest are large-scale methodological developments tested with the support of the *National Training Foundation* of the Ministry of Education and Science of the Russian Federation and the projects, creating within the framework of the *Informatization of the Educational System: DER (Digital Educational Resources)* and *IEMC (Innovative Educational and Methodological Complexes)*, which were developed at the RML *Music Computer Technologies* of the Herzen University. The approbation system for the implementation of the project included experimental platforms established under the Ministry of Education and Science of the Russian Federation. The testing process included teacher–approbatory — winners of the competition held within the framework of the *National Project Education*. MIDI keyboards were installed in the subject classrooms of these teachers–approbators of seven pilot regions of Russia and workplaces were organized for teachers and their students (specialized MCT classes), equipped with MIDI keyboards and musical computers [28]²⁶ networked locally.

²⁶ We define a “musical computer” as a professional instrument in the field of musical creative work and music education, having specific hardware features and corresponding software. In addition to the typical components for multimedia work, a musical computer must have the following mandatory (minimum!) components: a specialized sound card, an active MIDI keyboard, a dynamic microphone, and closed-type headphones. This issue is covered in more detail in a number of works, among which we mention: Belunsov V.O. *Computer for a musician: self-study guide*. (Белунцов В.О. *Компьютер для музыканта: самоучитель*). St. Petersburg: Piter Publ., 2001. 459 p.; Belov G.G., Gorbunova I.B., Gorelchenko A.V. *A musical computer (A musician’s new instrument)*. (Белов Г.Г., Горбунова И.Б., Горельченко А.В. *Музыкальный компьютер (новый инструмент музыканта)*). St. Petersburg: SMIO Press Publ., 2006. 63 p.; Belov G.G., Gorbunova I.B., Gorelchenko A.V., Chernaya M.Yu. *Musical computer and synthesizer in the pedagogical process*. (Белов Г.Г., Горбунова И.Б., Горельченко А.В., Чёрная М.Ю. *Музыкальный компьютер и синтезатор в педагогическом процессе*). St. Petersburg: Herzen State Pedagogical University of Russia, 2009. 138 p.

Also within the framework of the nationwide project *UMNIK-Digital Russia. St. Petersburg — 2019* the project *Creation of a Non-Visual Access Environment Based on Music Computer Technologies for Musicians with Profound Visual Impairments* was created. This project was based on the results of computer modeling of processes related to the analysis of musical theoretical research and educational practice based on modern mathematical models, which used the theory of fuzzy sets and the mechanisms of its application to approximate decision-making.

Currently, employees of the RML *Music Computer Technologies* at the Herzen University have developed and implemented master's programs in *Digital Technologies in Music and Sound Design* and *Music Computer Technologies in Education*, as well as bachelor's programs in *Information Technologies in Music and Sound Design* and

Music Computer Technologies. The introduction of these programs into the educational and creative process signifies the emergence of a new transdisciplinary scientific and educational direction²⁷ due to the development of MCT. Furthermore, the employees of the RML *Music Computer Technologies* at the Herzen University implement a wide range of continuing professional education programs²⁸ for training and retraining musicians with higher and secondary professional education, related to various areas of application of MCT in the modern musical and educational process at different levels, which is due, in particular, to the search for new approaches and methods of teaching music both in the system of professional, general and inclusive musical educational systems. As Academician Mikhail Ignatiev notes, "At present, the computer has become a powerful tool in the hands of music writers, creators of new architectural projects,

²⁷ Among the main educational disciplines we will name the following: *Music Computer Technologies*, *Technologies of Artistic Sound Processing*, *Musical Synthesizers*, *Computer Music Creative Work*, *Sound-Timbral Programming*, *Mathematical Methods of Research in Musicology*, *Intellectual Systems for Cataloging and Analyzing the Music of the Peoples of the World*, *Set Theory and Description of Musical Objects*, *Theory of Information and System Analysis of Music*, *Sound Design and Musical Sound Engineering*, *Computer Recording Studio and the Basics of Working in It*, *Sound Production*, *Computer Modeling of the Process of Musical Creative Work*, *Sound Design and Musical Sound Engineering*, *Sound in Screen Media*, *Musical Production*, *Information Technologies in Music*, *Digital Musical Instruments*, *Software and Hardware Complexes in Music*, *Architectonics of Musical Sound*, *Intellectual Systems for Cataloging and Analyzing the Music of the Peoples of the World*, *Musical Informatics*, *Technologies for Creating Music for Visual Media*, and many others.

²⁸ Among them are *advanced training programs* (there are more than 20 of them; the study period is from 1.5 to 3 months: *Music Computer Technologies*, *Technologies of Artistic Sound Processing*, *Electronic Musical Synthesizers*, *Computer Musical Creative Work*, *Musical Sound Engineering*, *Methods of Teaching Musical Disciplines Using Music Computer Technologies*, *Distance Technologies in Musical Education*, *Art of Performing Skills and Arrangements on Electronic Musical Instruments*, *Interactive Network Technologies for Teaching Music*, *Information Technologies in Music*, *Creating an Electronic Educational Environment for Distance Musical Education*, *Creation of Audiovisual Content in the System of Distance Musical Education*, *Information Technologies in Musical Education*, and others) and *professional retraining programs* (there are 7 of them; the study period is from 1.5 to 3 years: *Teaching Musical Disciplines Using Music Computer Technologies*, *Teaching an Electronic Keyboard Synthesizers*, *Information Technologies in Music and Musical Education*, *Remote Educational Technologies in Music and Musical Education*, *Technologies for Creating and Artistic Processing of Sound Information* (with the issuance of a diploma in the specialty "Sound Engineer"); developed and introduced into the educational process — *Production and Marketing in the Modern Musical Industry* and *Teaching Academic and Popular Vocals Using Musical Computer Technologies in the Solo Singing Class*).

and virtual reality objects, yet at the same time complex challenges arise in organizing software computing and modeling the musical perception processes.” [49, p. 259] The solution to these problems is connected with structuring uncertainty, applying a fuzzy approach to studying patterns of musical text organization and perception,²⁹ and collaboratively modeling “generators and receivers of works of art.” [Ibid., p. 260]

The developed scientific and educational directions provide an effective basis for the formation of new directions for the musical culture development, illustrating the direct connection between the achievements of the research of music and the field of computer science, which are used in their work by specialists in the field of sound design and music sound engineering, computer music creative work, digital arts, musical informatics, computer music, musical programming and sound-timbral programming, media music, media information systems, technologies

for artistic sound processing, etc. (see, for example, in [50]).

Conclusion

In conclusion, we note that the active development of digital technologies in music with the involvement of a fuzzy set apparatus, the use of various methods for building AI systems has become the subject of not only scientific, but also practical interest of both individual researchers and specialized laboratories, opening up new prospects for the development of MCT itself. The number of projects in the field of musical AI — the design of various search engines, modeling of musical creativity with the involvement of MCT funds — has been steadily growing in recent years, which underscores the need to train musical and technical specialists with systemic comprehensive knowledge in a number of transdisciplinary areas of musical and technical field and MCT.

In the field of musical culture, new directions and corresponding educational disciplines have

²⁹ See: Gorbunova I.B., Zalivadny M.S. About the prerequisites of soft computing in music theory. In: Contemporary musical education — 2020: Creative work, research, technology: materials of the 19th International scholarly and practical conference. (Горбунова И.Б., Заливадный М.С. О предпосылках мягких вычислений в теории музыки. В: *Современное музыкальное образование — 2020: творчество, наука, технологии: материалы XIX Междунар. науч.-практ. конф.*). St. Petersburg: Herzen State Pedagogical University of Russia. 2021, pp. 192–196; Alieva I.G. The theory of the zonal nature of musical hearing by N.A. Garbuzov and the significance of European notation for Azerbaijani modes. (Алиева И.Г. Теория зонной природы музыкального слуха Н.А. Гарбузова и значение европейской нотации для азербайджанских ладов). *Musiqi diunyasi*. 2012, no. 2/51, pp. 20–25; Alieva I.G., Gorbunova I.B. Problems of formation of cognitive hearing among professional musicians. (Алиева И.Г., Горбунова И.Б. Проблемы формирования когнитивного слуха профессионального музыканта). *The world of science, culture and education*. 2017, no. 3, pp. 169–171; Alieva I.G., Gorbunova I.B. Russia-Azerbaijan: On the problem of preservation of intangible cultural heritage and music computer technologies. In: Philosophy of education and dialogue of generations: collection of scientific papers of the 29th International conference. (Алиева И.Г., Горбунова И.Б. Россия-Азербайджан: к проблеме сохранения нематериального культурного наследия и музыкально-компьютерные технологии. В: *Философия образования и диалог поколений: сб. науч. трудов XXIX Международной конференции*). St. Petersburg, 2023, pp. 426–433; Alieva I.G., Isaev Z.F. Studying the mode system of Azerbaijani music using music computer technologies. In: Gorbunova I.B., Zalivadny M.S., Tovpich I.O., Chibirev S.V. Music, mathematics, computer science: an integrative model for the semantic space of music: monograph. (Алиева И.Г., Исаев З.Ф. Изучение ладовой системы азербайджанской музыки с помощью музыкально-компьютерных технологий. В: Горбунова И.Б., Заливадный М.С., Товпич И.О., Чибирёв С.В. *Музыка, математика, информатика: комплексная модель семантического пространства музыки: монография*). 2nd Ed., add. St. Petersburg: Lan' Publ.; Planeta Muzyki Publ., 2024, pp. 257–287.

emerged, most vividly demonstrating the direct link between knowledge in the field of computer science and musicology, used by specialists engaged in developments in the field of modern MCT.

The convergence of scientific approaches from Eastern and Western scholars, along with coordinated interdisciplinary efforts among researchers in various fields (including art historians, musicologists, ethnomusicologists, cultural theorists, educators, psychologists, acousticians, physicists, mathematicians, and MCT specialists), contributes to the creation of conditions for the interpenetration of research methods from the humanities, the exact, and natural sciences and for the development of a transdisciplinary approach in science and education.

The transdisciplinary approach to the study of musical phenomena, which is largely related to the identification of a holistic musical image and the further development of an integrative model for the semantic space of music, is considered as a fundamental underlying system of views in the formation of logical principles for the creation of new widely demanded musical and educational directions.

A pivotal role in forming this transdisciplinary approach, based on the application of the mathematical theory of fuzzy sets in musicology and music education practice, is attributed by the authors to the Russian musicologist Mikhail Sergeyevich Zalivadny whose research interests encompassed such interdisciplinary areas as the application of mathematical research methods in musicology,

formation of a integrative model for the semantic space of music, the use of MCT, which offers a new perspective on preserving, studying, and transmitting musical folklore, transforming folk music artifacts into a living, functioning organism through innovative sound manipulation, thereby expanding the possibilities for a composer's creative work.

Concluding the article, we emphasize that the thoughts and concerns articulated by Charles Percy Snow in his seminal lecture *The Two Cultures and the Scientific Revolution* about that “*the process of demarcation of the scientific and artistic environment*, accelerated by the 20th-century scientific revolution, took on a general cultural scale and allows us to speak about the existence of ‘two cultures’ — scientific and artistic, separated by a wall of alienation and misunderstanding [our italics. — I.A., I.G.]” (Cit. ex: [51, p. 39]) now have a tendency to be overcome: the transdisciplinary approach to mastering musical and artistic culture, building a “bridge between the two cultures — natural sciences and humanities” [Ibid., p. 40], and the musical and educational processes based on contemporary MCT, determines the formation of the integrity of the process. This integrity manifests in the harmonious interaction of individual components within a whole, while preserving their specificity; at the same time the integration of these components within a holistic system provides a new interpretation and understanding of the phenomena and processes under consideration, which determine their additional or even completely new qualities.

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Features of the Symphony and the Suite in Tchaikovsky's Piano Concertos*

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Abstract. The article examines features of the compositional logic of three piano concertos by Pyotr Ilyich Tchaikovsky. In particular, the work examines the relationship between the structural features of the symphony and the suite, which have aroused only a few isolated statements in the musicological literature. The predominance of the symphonic theory as a “sign” of compositional perfection in most works by Russian composers and those from other countries has established an assessment of the Second and Third Concertos as being second-rate in a series of late Romantic concerto works. The significant role of suite structure in Tchaikovsky's works noted by many recent researchers allows us to place a new emphasis in the interpretation of the works. The results of the analysis confirm that symphonic features are present in Tchaikovsky's concertos to varying degrees: this is manifested in the preservation of the principles of cyclicity, sonata form, and the thematic “derivability” of musical material. On the other hand, the autonomy and disproportion of the sonata allegros, the genre nature of the individual movements of the cycle, the autonomy of the soloist and the orchestral parts resulting from the numerous cadenzas are indicators of suite logic. While various combinations of these qualities can be found in all three of Tchaikovsky's works, from the perspective of the genre tradition, the Second Concerto is the most “anomalous,” being closer to the genre of a Concert Fantasia, rather than to the other two concertos. Thus, we can conclude that Tchaikovsky's piano concertos may be uniquely characterised by their suite-like nature. The opposition of the two compositional principles can be interpreted in light of the composer's appeal to the leading German and French European traditions, which became the basis of his instrumental work.

Keywords: Pyotr Tchaikovsky, piano concerto, compositional logic, symphonism, suite, cyclicity, Western European tradition, genre

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Симфонизм и сюитность в фортепианных концертах П. И. Чайковского

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Аннотация. В статье рассматриваются особенности композиционной логики трёх фортепианных концертов Петра Ильича Чайковского. Основной проблемой выступает соотношение в них черт симфонизма и сюитности, о котором в научной литературе существуют лишь отдельные суждения. Господство симфонической теории как «знака» композиционного совершенства в большинстве отечественных и зарубежных работ сформировало оценку Второго и Третьего концертов как второстепенных в ряду позднеромантических концертных сочинений. Констатация в произведениях Чайковского значительной роли сюитности многими исследователями позволяет расставить новые акценты в интерпретации произведений. Результаты аналитической работы показывают, что симфонические черты в разной мере свойственны концертам Чайковского: это выражено в сохранении принципа цикличности, сонатности, интонационной «выводимости» тем. С другой стороны, автономность и непропорциональность сонатных аллегро, жанровая окрашенность отдельных частей цикла, автономизация партий солиста и оркестра за счёт многочисленных каденций — показатели сюитной логики. Различные сочетания этих качеств можно обнаружить во всех трёх сочинениях Чайковского, однако наиболее «аномальным» с позиции жанровой традиции оказывается Второй концерт, приближенный скорее к Концертной фантазии, чем к двум другим концертам. Таким образом, можно сделать вывод: сюитность свойственна фортепианным концертам Чайковского, и именно она определяет их уникальность. Противопоставление двух композиционных принципов можно трактовать в свете обращения композитора к ведущим европейским традициям — немецкой и французской, ставших основой его инструментального творчества.

Ключевые слова: Пётр Чайковский, фортепианный концерт, композиционная логика, симфонизм, сюитность, цикличность, западноевропейская традиция, жанровость

Introduction

The compositional processes in the works of Pyotr Ilyich Tchaikovsky have long been of particular interest to musicologists. Special attention has been paid to his instrumental

works, including the piano concertos. This topic has aroused the interest not only of Russian scholars but also foreign researchers. Tchaikovsky's concertos have mainly been studied in terms of their symphonic

compositional logic. This approach has led to the formation of the persistent idea that his First Piano Concerto was the most successful. His other works for piano and orchestra, in such cases, are generally regarded as less successful attempts to find new means of expression; thus, criticism arose regarding their dramaturgical concepts and formal logic.

Tchaikovsky's symphonic works, in turn, have been examined from different positions. Perhaps the most original approach was that of Joseph Kunin, [1] who drew parallels with the composer's suite work. The development of this idea was carried out by Arkady Klimovitsky, [2] who not only discovered the features of a suite in Tchaikovsky's Sixth Symphony, but also described this principle in general. Thus, a number of "anomalies" that are inexplicable from the standpoint of symphonism found their interpretation in the proposed concept. However, there is little discussion in the relevant literature about the compositional processes in Tchaikovsky's piano concertos. The key statements belong to Nadezhda Tumanina, [3] who noted individual manifestations of suite-like qualities in the Second Concerto; however, a holistic view of this problem has not yet been formed. Considering the indisputable connections between Tchaikovsky's symphonic and concert works, we can propose the following hypothesis: a suite-like quality is also characteristic of the composer's other cyclical works, including his concertos.

Directions of the Concerto Genre During the 19th Century

In relation to the concerto genre in the 19th century, the term "simfonizirovannyi" ("symphonised") has often been used by Russian scholars.¹ The designation of works of Ludwig van Beethoven, Robert Schumann and Johannes Brahms in such terms captures the essence of the historical process of convergence of the concerto and symphonic genres.² Foreign equivalents of the term "symphonised concerto" are *Symphonische Konzert* and *Concerto symphonique*. Its history is described in detail by Juan Martin Koch in his monograph *The Piano Concerto of the 19th Century and the Category of the Symphonic*. [5] He highlights the role of Henry Litolff, a French composer and pianist, who first used the phrase "symphonic concerto" in the title of his works.³ The symphonisation of the piano concerto was one of the most important paths in the development of the genre in Western European music.

The first Russian composer to respond decisively to these trends was Anton Rubinstein. Already in his Piano Concerto No. 1 (1850) his synthesis and active use of the principles established by Beethoven and developed in the works of, first of all, Liszt, as well as Weber, Hummel and Litolff himself are clearly evident. His concertos can be accurately described as "symphonised"; however, he was the only composer before Tchaikovsky who followed this path. Obviously, this was facilitated

¹ This was also the term used in the works of Russian musicologists Genrikh Orlov, Lev Raaben, Mikhail Druskin, Igor Kuznetsov, and Mikhail Tarakanov.

² This tradition can be clearly seen in Julian Horton's statement about the concerto works of Johannes Brahms: "Concerto symphonism is in this connection an appropriate conception: Brahms' concertos are closer to Beethoven because they are symphonic." [4, p. 144]

³ Speaking about the genesis of the concept *Concerto symphonique* in the context of the general symphonisation of the concerto genre, Jaun Martin Koch writes that "Litolff was the first to react to this development by calling his piano concertos symphonic..." [5, p. 133]

by Rubinstein's close connection with Western European culture and his commitment to the values of the German tradition.

Another tendency is indicated by a series of works, which began with the Concerto in *C minor* op. 4 by Alexandre Villoing.⁴ A significant contribution was made by Mily Balakirev, who wrote the *Great Fantasy on Russian Themes* (1852) and Concerto in *F-sharp minor* (1855–1856) for piano and orchestra. As Jeremy Norris notes, they show the influence of other Western European composers such as Frederic Chopin and Adolf von Henselt. [6, p. 57]

Thus, in Russia by 1874, different development directions of the concerto genre were presented: the “Liszt” symphonic type and the “Chopin” type, more chamber-like, in line with the traditions of the “brilliant style.”⁵ The appearance of Tchaikovsky's First Concerto (1875) at this time was met with mixed reactions in the Russian musical world: representatives of the *Mighty Handful*, according to Kunin, perceived this work “...with bewilderment and condemnation. The very genre of the piano concerto was considered in this circle as hopelessly outdated and false.” [7, p. 183] Apparently, the negative attitude was largely dictated by the rejection

of the genre of a large-scale symphonic concerto. However, Tchaikovsky himself was much more inclined towards the symphonic approach characteristic of Liszt, Litolff and Rubinstein; his opinion of the “Chopin-like” type was rather sceptical. In one of his feuilletons, he wrote: “As for Mrs. Yesipova's choice of Chopin's first concerto — tediously long, meaningless, full of routine, I cannot approve of it.” [8, p. 48]⁶

Manifestations of Symphonism in Tchaikovsky's Concertos

The examination of Tchaikovsky's concertos in the context of the symphonic tradition has a rather long history. Already in 1878, Herman Laroche wrote about the First Concerto in a review published in the newspaper *Voice* (No. 93): “Energetic, full of life and movement, this concerto with its grandiose introduction is, of course, more of a symphony than a concerto... But as a symphonic work, it stands extremely high both in its ideas and in their development...” [10, p. 47] There are a number of reasons why one can agree with this statement.

First of all, the symphonic compositional principle is manifested in the very phenomenon of the introduction, which was an extraordinary solution for a concerto of that time. An alternative

⁴ However, this work is not the subject of many studies. It was written in the 1830s in line with the pianistic traditions of John Field. As Jeremy Norris writes, it was “the first piano concerto written in Russia and performed abroad, and Rubinstein played it frequently during his European tours in 1840–43.” [6, p. 13] This work certainly had a significant influence on the style of Villoing's student Anton Rubinstein, as well as on Pyotr Tchaikovsky, primarily in piano writing.

⁵ According to Jim Samson, Chopin's early works in particular “show clear influences from the ‘brilliant style’ — the concert pianism associated with composers such as Hummel, Weber, Moscheles and Kalkbrenner.” See: Samson J. Chopin, Fryderyk Franciszek. *Grove Music Online*. 2001. URL: <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051099?rskey=jj1ISE&result=3> (accessed: 20.08.2025). Roman Ivanovich also wrote about the connection between the “brilliant style” and the concerto genre, emphasising its virtuoso basis, based as it was on fine technique. See: Ivanovitch R. The Brilliant Style. *The Oxford Handbook of Topic Theory*. Ed. by D. Mirka. 2014. URL: <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199841578.001.0001/oxfordhb-9780199841578-e-13> (accessed: 20.08.2025).

⁶ It should be acknowledged that some features of Henselt's pianism are still found in Tchaikovsky's concertos, as Edward Garden noted in his article. [9] However, no other coincidences were noted.

to the traditional classical concerto form with a double exposition⁷ from the beginning of the 1830s was the sonata form, which was most often preceded by a short orchestral introduction in the form of a laconic preamble. Examples include concertos by Felix Mendelssohn, Edvard Grieg, Robert Schumann, Anton Rubinstein (No. 3; No. 5), and Camille Saint-Saëns. In Tchaikovsky, in turn, the introduction not only has a clearly defined structure, but also serves as the source of the thematics of the entire concerto. Following Laroche, musicologists of different generations developed this idea. Alexander Alexeyev was the first to mention the intonational “derivability” of the themes in the First Concerto in his work *Russian Piano Music: Late 19th — Early 20th Century*, [11, pp. 43–52] establishing the connection between the introduction and the main, secondary, and final parts of the first part, as well as with the Primary Theme Group of the second movement.⁸ The search for intonational correspondences was also undertaken by the British scholar David Brown, who emphasised the harmonic similarities between the themes of the concerto; he outlined his concept in the second volume of the monograph *Tchaikovsky: The Crisis Years*. [12, p. 22–23]⁹ All these are characteristic features of the symphonic compositional principle.

One cannot ignore the analogy with the Second Symphony, written in 1872 shortly before the concerto, which has an

extended overture. The works are also related by the commonality of thematic disposition: the exposition of the first part of the symphony begins with a scherzo theme, which in the course of development is transformed into a more energetic and solemn one; then follows a lyrical theme and a lyrical-dramatic shift in the secondary part. The same principle is implemented in the First Concerto. Similarities are observed in the development sections of the works: over the course of development, the lyrical-dramatic beginning leads to a strongly pronounced dramatic climax. Another common feature is the return of the figurative sphere of the introduction in the coda of the first movements of the cycles. Thus, the First Concerto fits naturally and logically into the context of Tchaikovsky’s other symphonic works, since their principles certainly coincide in many ways. But can the same be said about other concertos? It is obvious that Tchaikovsky’s Third Concerto, which was written on the basis of his unfinished symphony in *E-flat major* in 1893, has close ties with the symphonic genre. There are two versions of it: a one-movement concerto piece and a three-movement cycle. In both musicology and among pianists, the opinion has solidified regarding the secondary status of the Third Concerto; this led to a prolonged period during which it was not considered a cyclical work in any analysis, although the composer’s original intent was precisely that.¹⁰

⁷ Double exposition is found in a number of 19th century concertos. Among them are works by Carl Maria von Weber and Johann Nepomuk Hummel, close in their style to classical genre examples, as well as Johannes Brahms, Anton Rubinstein (No. 1, 2), and Charles Henry Litolf. It should not be forgotten that Ludwig van Beethoven’s three concertos (Nos. 3–5) were also written in the 19th century. Thus, double exposition continued to coexist for a long time with the new principles of form-building in concertos.

⁸ Alexander Alexeyev’s concept in the form of a diagram is presented in the work of Jeremy Norris. [6, p. 128]

⁹ See also Edward Garden’s article *A Note of Tchaikovsky’s First Piano Concerto* (1981) [13] on the intonational connections of the introduction with the following themes.

¹⁰ The article *The Third Piano Concerto by P. I. Tchaikovsky and the problem of cyclicity* is devoted to the consideration of Concerto No. 3 as a cyclical work. [14]

As in the First Concerto, the principle of intonational derivability ensures a tight connection between the parts of the cycle. The absence of an introduction in which the main thematic seeds would be concentrated led to the distribution of unifying motifs across different sections of the form. Thus, an intonational kinship is found between the main sections of the first *Allegro brillante* and the finale; the secondary section of the first movement with its characteristic move to the sixth creates an arch with the Subsidiary Theme Group in the *Andante* movement. The functionally independent and bright final section of the first movement is

connected intonationally and rhythmically with the main section of the finale. Another similarity, albeit not so obvious, is found between the first Subsidiary Theme Group of the finale (or the first episode) and the Primary Theme Group of Second Part (Scheme 1). Thus, a whole network of thematic echoes emerges.

The Third Concerto also has points of contact with Tchaikovsky's orchestral works. Some similarities can be found with the Third Symphony *D major*, which was written in 1875. First of all, as in the "pair" of the First Concerto and the Second Symphony, this concerns the first parts of the cycles. Thus, the exposition sections

Scheme 1. Pyotr Tchaikovsky. The Third Concerto. Intonational Connections between Parts of the Cycle

The diagram illustrates intonational connections between various parts of Tchaikovsky's Third Concerto. It consists of seven staves, each with a label and a musical excerpt. Vertical lines connect specific motifs across different movements, showing how themes recur or transform. The connections are as follows:

- First Movement, Primary Theme Group** (Staff 1) connects to **Third Movement, Refrain Theme** (Staff 2).
- Third Movement, Refrain Theme** (Staff 2) connects to **First Movement, Concluding Theme** (Staff 3).
- First Movement, Concluding Theme** (Staff 3) connects to **First Movement, Subsidiary Theme Group** (Staff 4).
- First Movement, Subsidiary Theme Group** (Staff 4) connects to **Second Movement, Subsidiary Theme Group** (Staff 5).
- Second Movement, Subsidiary Theme Group** (Staff 5) connects to **Second Movement, Primary Theme Group** (Staff 6).
- Second Movement, Primary Theme Group** (Staff 6) connects to **Third Movement, First Subsidiary Theme** (Staff 7).

have a similar thematic disposition: the Primary Theme Group in the character of *maestoso*, a contrasting lyrical Subsidiary Theme Group, and finally a scherzo final part. In both works, the exposition ends with a striking, distinctive theme, and in the Third Concerto, the closing section is perhaps the most memorable part of the first movement. In both cases, contrary to the two-theme logic of the sonata allegro, Tchaikovsky adds a third theme, which is intonationally and figuratively independent, but not developed in the development.

Suite-type Features in Tchaikovsky's Concertos

Tchaikovsky's First and Third Concertos not only adapt the general principles of thematic development typical of a symphony, but also form parallels with his specific symphonic works. In this regard, it becomes necessary to clarify the role of the special quality of Tchaikovsky's symphonism, noted by Arkady Klimovitsky when he writes about the "interaction" in the Third Symphony of features of the suite and the symphony. [2, p. 31] Joseph Kunin also points to the opposition of these genre-compositional principles in other symphonic works by Tchaikovsky — in particular, in the Fourth Symphony. [1, p. 113] If we accept the thesis about the introduction of the suite principle into Tchaikovsky's symphonic compositions, then, apparently, it is worth revising some earlier assessments.

A completely different picture emerges in the Second Concerto, where, according to Nina Tumanina, the suite-like quality is present not in individual manifestations, but rather becomes "a feature of the cycle."¹¹ Already in the first movement, there is a whole series of genre "anomalies" that point to a completely

different type of dramaturgy that is distinct from the symphonic type. This is largely due to the context of the creation of the work: in 1879, Tchaikovsky first turned to genres that were new to him, such as the caprice, the serenade and the suite. And, as Tumanina notes, "this type of concerto cycle testifies to the general trend of Tchaikovsky's symphonic creativity in these years and to the composer's increasing gravitation towards the suite form, which was new to him." [3, p. 53] However, what is the chief peculiarity of the Second Concerto?

Its first performer, Sergei Taneyev, wrote to Tchaikovsky after the premiere that "opinions about it are quite varied, but they all agree that the first and second movements are too long." [15, p. 81] He also repeatedly pointed out the protracted nature of the cadence episodes, arguing that "by the end of the 2nd page the listeners will become tired, and by the end of the 4th they will lose patience." [Ibid.] Taneyev makes similar comments when discussing the Fourth Symphony: "...the first movement is disproportionately long compared to the other movements; it has the appearance of a symphonic poem, to which three movements were accidentally added and made into a symphony." [15, p. 27] It is obvious that such rejection could only be caused by the unconventional nature of the concept, which Tchaikovsky's contemporaries perceived as a certain violation of genre traditions. Projecting his statement onto the latest edition of the Second Concerto, in which the second movement was shortened by almost half, we can discover an unconditional similarity. The same words can be fairly applied to the First Concerto. Thus, the disproportion of the movements and the obvious completeness and self-sufficiency of the sonata allegros can be best explained

¹¹ According to Tumanina, "the chief peculiarity of the cycle of the Second Concerto lies in its unique 'suite-like' nature." [3, p. 53]

according to suite logic. In confirmation, let us again turn to the words of Arkady Klimovitsky: “Tchaikovsky felt the symphony as the limit of logical rigidity and determinism, while he saw the suite as the antipode of the symphony, primarily in this very quality.” [2, p. 32]

According to Tumanina, an important difference between the Second Concerto on the one hand, and the First and Third on the other, is the absence of continuous intonational connections.¹² As a result, the very principle of cyclicity characteristic of a symphonic work is undermined. In addition, it is important to note the relationship between the orchestral and piano parts, the combined presence of which in the Second Concerto is minimal. For example, in the development section of the first movement, out of 300 bars, the piano and orchestra play together in only 18 bars. Extended solo insertions are also presented in other sections of the form; in particular, the connecting part, which is significant in its volume, actually turns into a local cadence. In the second part, Tchaikovsky singles out the solo violin and cello in the orchestra; the piano part, however, is interrupted by a long pause. Thus, the active interaction between soloist and orchestra, so vividly presented in the First and Third Concertos, is absent here.

In contrast to the symphonic principles of organising the whole in the First and Third, the suite-like nature of the composition of the Second Concerto provides grounds for posing another question about Tchaikovsky's dialogue with the two leading Western European traditions of that time — the German and the French. It is precisely in Saint-Saëns's concertos, which Tchaikovsky knew well, that much in common with the solutions observed in the Second

Concerto is revealed. In Saint-Saëns, the soloist is brought to the forefront using a number of special techniques. Thus, the main presentation and development of the thematics takes place in the piano part, while the orchestra, which mainly plays an accompanying role, is included in this process in the imitative sections. Saint-Saëns also introduces *quasi cadenza* episodes, which in the intensity of their motivic work sometimes surpass the main development. In addition, one is struck by the significant number of virtuoso insertions and passages, which are filled with a variety of piano techniques. It becomes obvious that these compositional solutions were fully accepted by Tchaikovsky and applied in the Second Concerto. French features in the works of this period were repeatedly noted; in particular, a journalist from the Leipzig newspaper *General-Anzeiger* claimed that “the richly gifted composer thoroughly studied German and new French music, but without causing the slightest damage to the originality of his talent” (Cit. ex: [16, p. 587]). However, the First Concerto did not evoke such associations with the French tradition among Tchaikovsky's contemporaries. Rather, the thematic work in it apparently allowed for direct analogies to be drawn with the German style of writing.

Finally, it is necessary to mention the genre, which in general plays an important role in Tchaikovsky's work and is considered one of the essential attributes of the suite. In the Second Concerto, the slow part fully corresponds to the romance genre, since the vocal element is undoubtedly predominant in it. The finale, in turn, has dance-like features, which can also be said about third

¹² “The parts of the concerto are independent in terms of themes, they have no intonational commonality, due to which there is a feeling of some disunity between the parts, despite the requirement to perform them without interruption” notes Tumanina. [3, p. 53]

movement of the First Concerto: along with the introduction of rhythmic formulas characteristic of the polonaise in one of the episodes, the emphasised rhythm of the Primary Theme Group also indicates the clear genre sources of the thematics. In the second movement of the First Concerto, features of a pastorello are revealed, while the fast episode is maintained in the waltz genre. However, one cannot fail to take into account that the bright genre colouring of the themes was generally characteristic of the late Romantic symphony. Indeed, Tchaikovsky was not original in this case.

Thus, all three concertos have suite-like features, which are combined to varying degrees with the principles of the symphony. Tchaikovsky's only work for piano and orchestra in which suite logic dominates is the Concerto Fantasia op. 56. First of all, it is expressed in the form of the piece: despite the sonata features (the presence of two theme groups and a traditional tonal plan), the first movement is dominated by a rondo-type beginning. The separateness of the sections is expressed graphically in the text itself. Thus, Tchaikovsky places a double bar before an episode, and a general pause before a reprise. The middle section of the first movement is noteworthy because it is written, firstly, in the form of variations on a new, previously unexposed theme, and secondly, for solo piano. The composer provided for the possibility of performing the fantasia in a one-movement version, as a result of which the phenomenon of the code *ad libitum* arises. Finally, the principle of contrast — one of the most important

indicators of the suite — was embodied in the second movement of the work. Thus, Tchaikovsky freely constructs the compositional logic of the Concerto Fantasia. As Klimovitsky writes, “it becomes obvious what Tchaikovsky meant by the words about the suite as not requiring ‘subordination to any traditions and rules’.” [2, p. 30]

Conclusion

Thus, in Tchaikovsky's piano concertos, suite-like logic is manifested in various ways, bringing thematic-dramaturgical, structural, or genre features to the forefront. Nevertheless, symphonism remains the predominant compositional principle, above all in the First and Third concertos. The Second Concerto, which is much more “suite-like,” gravitates more towards the Concerto Fantasia,¹³ but some principles (in particular, the sonata form) are preserved in it. Thus, here, suite-like qualities and symphonism coexist and intersect, shaping a work that is unique in its qualities. It is important to note that both symphonism and suite-like traits in Tchaikovsky's piano concertos have distinct characteristics: in the first case, it is the “derivation” of themes and the purposeful thematic development; in the second, an emphasis on the principle of contrasting sections and the thematic autonomy of the cycle's movements. These principles can be regarded as a kind of sign of Tchaikovsky's dialogue with the German and French traditions of European instrumental music, whose synthesis became the foundation of his individual compositional decisions.

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Lutheran Liturgy as an Architectonic Prototype: The Case of Mendelssohn's Oratorio *Elijah*

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Abstract. The article discusses Felix Mendelssohn's oratorio *Elijah*. Reasons for the composer's turn to Old Testament themes and choice of the prophet Elijah as the main character of the work are examined. It is shown that Mendelssohn was attracted by the theatricality and dramatic richness of the plot, which resonated with his personal disappointment experienced while serving as director of the Berliner Singakademie, as well as reflecting his search for harmony and reconciliation between his own religious convictions (Lutheranism) and Jewish heritage. The range of Mendelssohn's theological interests revealed in a study of his correspondence testifies to his deep knowledge of contemporary theological schools of Friedrich Schleiermacher and Ernst Wilhelm Hengstenberg. Semantic parallels are traced between the structure of the Lutheran liturgy and Mendelssohn's oratorio, highlighting important semantic sections (prelude, Kyrie, Gloria, psalm, reading from Scripture, Creed, sermon, preparation for communion, Sanctus, blessing and postlude). It is shown that the Christological nature of the oratorio is used by Mendelssohn to reveal one of the key tenets of Lutheran faith — the grace of God. It is suggested that the unfinished oratorio *Christ* represented for Mendelssohn a natural continuation of the Old Testament story that he retold in *Elijah*.

Keywords: Felix Mendelssohn, oratorio, *Elijah*, Lutheran liturgy, Christology

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Лютеранская литургия как архитектурный прообраз оратории «Илия» Феликса Мендельсона

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Аннотация. Объектом исследования статьи выступает оратория Феликса Мендельсона «Илия». Автор рассматривает причины обращения композитора к ветхозаветной тематике и выбор пророка Илии в качестве главного героя сочинения. Устанавливается, что Мендельсона привлекла театральность и драматическая наполненность сюжета, который оказался созвучен внутреннему разочарованию композитора, испытанному на посту директора Певческой академии в Берлине, и отразил поиск гармонии и примирения между его индивидуальными религиозными взглядами (лютеранство) и иудейским происхождением. В статье очерчивается круг теологических интересов Мендельсона, изучается его переписка, свидетельствующая о глубоком знании современных ему теологических школ Фридриха Шлейермахера и Эрнста Вильгельма Генгстенберга. Автор статьи прослеживает смысловые параллели между строением лютеранской литургии и ораторией Мендельсона, выделяет важные смысловые разделы (прелюдию, Kyrie, Gloria, псалом, чтение из Писания, Символ веры, проповедь, подготовка к причастию, Sanctus, благословение и постлюдию). Делается вывод о том, что христологичность оратории помогает Мендельсону раскрыть один из основных постулатов лютеранской веры — благодати Божьей. Высказывается предположение, что неоконченная оратория «Христос» являлась для Мендельсона закономерным продолжением Ветхозаветной истории.

Ключевые слова: Феликс Мендельсон, оратория, «Илия», лютеранская литургия, христология

Introduction

The present work considers the architectonic prototype of Felix Mendelssohn's oratorio *Elijah* as a metaphorical embodiment of the structure of Lutheran worship. Such an interpretation becomes possible only under the condition of a Christological reading of the Old Testament plot, since the structure of the Lutheran worship service with its culmination in the sacrament of communion is unthinkable outside the paradigm of the Gospel and the understanding of the figure of the Messiah. The structure of the oratorio reveals not only adherence to liturgical tradition and

form, but also Christological content that unfolds on many levels of musical dramaturgy.

The oratorio *Elijah*, which belongs to the works frequently performed within the Lutheran tradition, is also one of the most dramatic works composed for the church. "After the success of his *St. Paul*, Mendelssohn wanted to create an oratorio about Elijah, which would be constructed like an opera, that is, without a narrator, with the action unfolding only in the dialogues of the characters," notes Rainer Albertz. [1, p. 201] In terms of this theatricalisation and in the very appeal to the genre of oratorio, Mendelssohn undoubtedly

follows the traditions of George Friedrich Handel. His realisation of this concept through the presence of through-composed numbers, the psychological development of the main character's image, and the contrast between the exalted, heavenly world of the believer Elijah and the wild, archaic paganism, contributes to the work's dynamic and engaging quality.

Mendelssohn composed the oratorio fairly quickly. In September 1845, he "received a commission to compose ... for the next Birmingham Musical Festival. And already on August 26, 1846, a successful world premiere took place under his direction." [Ibid., p. 201] At the same time, the internal work with the theme (creating the libretto, understanding the meaning of the biblical prophet) took a long time: "Mendelssohn worked on the material for 'Elijah' for ten years." [2, p. 130] Therefore, it is clear that he had thought about writing the oratorio back in 1837, but was unable to begin the active phase of creating the work. For a long time, the composer was not able to find a libretto that would fully correspond to his inner feelings, theological understanding and worldview. He first turned to his childhood friend Karl Klingemann. However, this collaboration turned out to be unsatisfactory, so he then turned to the pastor and theologian Julius Schubring (who had studied with Schleiermacher).

From Personal Disappointment to Theological Metaphor

Why did Mendelssohn choose as the main character of his oratorio a prophet, who, despite his deep faith, was tormented by doubts, broken, and exiled? We will consider whether this decision may reveal hidden intentions of the composer.

1) For example, it is possible that in *Elijah* he saw a reflection of his own history. As one of the most talented students of Carl Friedrich Zelter, who did everything possible to perform the *St. Matthew Passion* by Johann Sebastian

Bach, who put all his efforts into the Berliner Singakademie and undoubtedly saw himself as the natural successor of his teacher, Mendelssohn had hoped to receive the post of director of the academy. However, in 1832, it was proposed that he share this position with Karl Friedrich Rungenhagen, who was inferior to him in professional terms. Despite his subsequent successes and career development, the pain of this deeply wounding blow would linger throughout his life. To this personal affront, Dietrich Eibach adds objective historical facts that correspond to the state of affairs in Europe at that time: "The previous years (before the premiere of *Elijah*) were characterised by the last great famine of the pre-industrial era <...> and perhaps such experiences associated with difficulties and deprivations played a role in the composition." [Ibid., p. 130]

2) As a Lutheran believer, but who was born into the family of the son of the Jewish philosopher and educator Moses Mendelssohn, it may also have been important for him to reconcile the Old and New Testaments. The composer's choice of an Old Testament prophet, the introduction of oriental intonations into the musical fabric of the oratorio on the one hand, and the concluding chorus foretelling the coming of Jesus Christ, multiple references through musical quotations to the *St Matthew Passion* and *St John Passion* on the other, testify to his striving for self-identification and an inner need to unite his faith and his roots. The German researcher Johannes Popp writes about Mendelssohn: "...the composer of Jewish origin at the age of 26 — with the support of an admiring public — receives the management of the Gewandhaus orchestra in Leipzig and, in addition, becomes one of the most important creators of Protestant church music after Johann Sebastian Bach." [3, pp. 9–10]

3) Finally, Christology, a doctrine that helps us see in the Old Testament the premonition and

expectation of the appearance of the Messiah, may have played an important role in choosing the subject for the oratorio. Christology appears to play not only a plot-semantic role, but also an architectonic one — it is what connects the Old Testament narrative with the New Testament perspective, allowing Mendelssohn to build a composition that is multidimensional in its depth and consistent with the Lutheran liturgy. We will examine this theological feature of the interpretation of *Elijah* in more detail in the next section of the article.

For Mendelssohn, the sum of these thoughts was probably important, and the indicated reasons influenced his choice to one degree or another. After all, *Elijah* is one of the few Old Testament stories (with the exception of the *Psalter*) that attracted the composer's attention in terms of spiritual creativity. At the same time, the figure of the Messiah, Christ, as the embodiment of God's grace sent to us for salvation, is invisibly present in the narrative of the oratorio (for more details on the symbolism in the oratorio *Elijah*, see: [4]).

Theological guidelines: from Schleiermacher to Hengstenberg

The Mendelssohn family home was one of the centres of active musical, philosophical and literary life in Berlin. Felix's parents not only gave their children a brilliant education, but also attracted outstanding people of the time to their home. Felix's childhood compositions were immediately performed at home by a chamber ensemble of the best musicians in Berlin. The family's social circle included Friedrich Schleiermacher, the von Humboldt brothers, and even Johann Wolfgang Goethe himself, who not only happily communicated with the talented young man (in 1821), but also invited him to visit him (in 1825) with a request to tell him about all the latest musical and philosophical developments.

Researchers often relate Mendelssohn's religiosity precisely to the ideas of Schleiermacher (see, for example, [5]), who attempted to reconcile rationalism with the Protestant faith. Indeed, it has been argued that "[Schleiermacher] sacrificed [the] essence of Christian theology to make it more acceptable to rationalists." [6, p. 264] Indeed, at a superficial glance, Schleiermacher's popularisation of faith and Mendelssohn's church music may seem to follow similar trajectories. Schleiermacher appeals more to the term "religion" than "theology", picking up "the influence of Romanticism, with its newly awakened sense of the historical in religion, plus its interest in the immediate and the transcendental," [7, p. 351] while Mendelssohn, with his educational activities, the revival of Bach's *St Matthew Passion* in 1829, and the collection of donations for the erection of a monument to the Leipzig cantor in 1840, strives to attract the attention of listeners to church music.

However, upon a more detailed examination of Mendelssohn's views, the information that can be gleaned from his correspondence, and, moreover, the composer's musical legacy itself, indicate that the doctrine of revelation associated with Schleiermacher's school of thought "left no room for a unique, historical revelation in Christ." [6, p. 295] On the contrary, the composer deeply perceives and inherits precisely the Christocentric (in Martin Luther's commentaries on the Galatians this point is emphasised especially clearly [8, p. 55]) understanding of the knowledge of God, leading through Bach to the theological expositions of Luther.

On the other hand, it seems unlikely that the ideas of Mendelssohn's influential contemporary had no impact on his perception at all. Oddly enough, it is among the reminiscences of spending time together with Goethe (including those reflected in a letter from Weimar home on May 25, 1830 [9, p. 6]) that we find a clue

to the direction of Mendelssohn's theological thought. Elbert Hubbard writes the following: "When Goethe was seventy-eight and Mendelssohn eighteen, they spent another month together; and a regular program of instruction was laid out. Each morning at precisely nine, they met for the poet's 'music lesson', as Goethe called it, and the boy would play from some certain composer, showing the man's peculiar style, and the features that differentiated him from others. Goethe himself has recorded in his correspondence that it was Felix Mendelssohn who taught him of *Hengstenberg* and Spontini, introduced him to Hegel's *Aesthetics*, and revealed to him for the first time the wonders of Beethoven" (my italic. — *E.P.*).¹

Both Mendelssohn's letter and the above quotation mention the name of Hengstenberg, [10] another contemporary theologian, who was also a regular in the Mendelssohn household. We are talking here about someone who was a teacher at the University of Berlin, the author of the book *Christology of the Old Testament*, who continued the tradition of Lutheran orthodoxy.

Hengstenberg, who appreciated the depth of Schleiermacher's ideas, states that he himself, "nevertheless, was not infected by the superficiality of his argumentation," and makes the following confession: "I shall not remain what I am, if indeed I did so, I should never be a theologian; but to that man I shall never betake myself." [Ibid., pp. IX–X] Thus, both Mendelssohn and Hengstenberg avoid the influence of Schleiermacher, just as Bach avoided the influence of the Pietism that was widespread in his time.

The composer's understanding of the theological depth of the Lutheran faith is also

reflected in his music. Mendelssohn's oratorio *Elijah* is a multi-level, richly meaningful composition with references to biblical texts, to Bach's legacy — and, moreover, to the Lutheran liturgy. All these various symbols, quotations and allusions help to foreground the figure of Christ in the Old Testament story in terms of the idea of grace and mercy of God, which is fundamental to Lutheran teaching.

Lutheran Liturgy as an Architectonic Prototype of the Oratorio

In Russian musicology, beginning with the works of Boris Asafiev, Yuri Tyulin, Mikhail Druskin and up to the works of Yuri Kholopov, ideas about form outgrow the framework of compositional structure; here, form is interpreted in a natural, sometimes unconscious way of thinking. In Mendelssohn's oratorio *Elijah* we can speak of liturgicity in terms of the unfolding of a musical action, which is likened to a service: thus, a sermon in sound. Just as Bach creates the architectural basis of his musical works, taking as a basis the model of a Baroque temple (which is written about by both Druskin and Kholopov), so Mendelssohn brings the living breath of the liturgy into the structure of the oratorio.

It should be emphasised that the composer draws upon the liturgical model not in a literal sense, but in a symbolic-structural sense, using it as a conceptual framework for the form, rather than a copy of the prescribed liturgical service. Let us suggest that, in addition to the internal reasons for this, there is also a historical basis. The liturgy of the Lutheran Church experienced a certain crisis

¹ See: The literature Network. Elbert Hubbard.

URL: <https://www.online-literature.com/elbert-hubbard/journeys-vol-fourteen/6/> (accessed: 02.06.2025).

in 19th century Germany. The creation of the Prussian Church Agenda of 1816 was supposed to unify worship in Protestant and Reformed churches of various persuasions, but turned out to have the opposite effect, intensifying polarisation and alienation of traditions from each other. It is therefore rather difficult to provide a definite liturgical structure that the composer would necessarily have followed as a prototype.

Our point of view is supported by the fact that the liturgy of the Lutheran service was interpreted increasingly freely over time, facilitating a living experience of the church year from one service to the next. The process that is currently being observed in Germany shows that different liturgical landscapes can coexist with each other or coexist in parallel within one community, depending on the theme of the service. It seems that such a lively treatment of the agenda became possible precisely because of the crisis experienced in the 19th century.

And finally, the culmination and mystery of the liturgy — communion — is possible only in the context of the New Testament. Without the sacrifice that God the Father made, giving his Son to be crucified, the sacrament itself becomes a logical impossibility. For this reason, one can only speak about the form of thinking, and not about following the liturgical canon.

The overture serves as a kind of prelude to the Divine Service, preparing for the first chorale performed by the entire congregation. Traditionally, the first chorale sets the congregation up for the central theme of the service. In Mendelssohn the choir

No. 1 similarly enters after the overture with the existential request “Hilf, Herr!” (“Help, Lord!”).² No. 2 with its two-level composition — the phrase-incantation of the choir “Herr, höre unser Gebet!” (“Lord, bow thine ear to our pray’r”) and the opening word, the doubt of two human souls in the soloists “Zion streckt ihre Hände aus” (“Zion spreadeth her hands for aid”), is nothing other than *Kyrie eleison* — naturally, without the *Christe eleison* part.

No. 3 and No. 4 are similar in content to *Gloria in excelsis Deo*. Mendelssohn puts the words of praise to the Lord into a solo recitative and tenor aria: “denn er ist gnädig, barmherzig, geduldig und von großer Güte, und reut ihn bald der Strafe” (“for He is slow to anger, and merciful, and kind, and gracious and repents Him of the evil”) (No. 3), and then follows aria No. 4, distinguished by its special lyrical expressiveness and inner direction towards God, in the musical language of which one can hear the sincerity of faith and the desire for spiritual unity with Him. Since the words of praise must be followed by the prayer of the congregation, in No. 5 there is again an explosion of reproaches to the Almighty: “Aber der Herr sieht es nicht” (“Yet doth the Lord see it not”). And after this human fear of the irresistible power of the Lord, a quotation from 2 Moses 20: 5-6 sounds like a hymn of praise: “Denn ich, der Herr, dein Gott, bin ein eifriger Gott, der da heimsucht der Väter Missetat an den Kindern bis in das dritte und vierte Glied, die mich hassen; und tue Barmherzigkeit an vielen Tausenden, die mich liebhaben und meine Gebote halten” (“for I the Lord thy God am

² In the case of quotations from Mendelssohn’s oratorio, we refer to the original text in English and German. Mendelssohn Bartholdy, F. *Elias / Elijah*. Op. 70. Ein Oratorium nach Worten des Alten Testaments / Stuttgarter Mendelssohn-Ausgaben. Stuttgart: Carus, 1999. 202 S. In other biblical quotations, a reference is given to the German text and its translation into English.

a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me; And shewing mercy unto thousands of them that love me, and keep my”).

As a Psalm, Mendelssohn chooses one of the most iconic liturgical texts with a reference to the New Testament — Psalm 91:11-12: “Denn er hat seinen Engeln befohlen, dass sie dich behüten auf allen deinen Wegen, dass sie dich auf den Händen tragen und du deinen Fuß nicht an einen Stein stoßest” (“For he shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone”). Moreover, by introducing this particular psalm, Mendelssohn seems to create a structure of multiple reflections, where biblical texts interact like a system of mirrors, expanding and deepening the theological context. On the one hand, there is a noticeable direct reference to the scene of Jesus’ temptation by the devil: Matthew 4:6 and Luke 4:10-11. On the other hand, it is obvious: Jesus passes this test, answering evil with “Du sollst den Herrn, deinen Gott, nicht auf die Probe stellen” (“You shall not tempt the Lord your God,” Matthew 4:7, Luke 4:12), while the burden of power, given to Elijah by the Almighty, the prophet cannot bear, having destroyed 450 pagan priests. Mendelssohn deliberately includes noted parallels between Elijah and Jesus throughout the opera.

The reading of Scripture during the service is analogous to the story of the healing of the boy in the Third book of Kings 17:7–24, which begins with the recitative of the angel at the end of No. 7 and continues throughout the entire duet of No. 8. Like the response of the congregation, which recites the text of the Creed in response to the reading, Mendelssohn weaves in a quotation from the Fifth book of Moses 6:5 “die beiden [Solisten] vereinen sich im gemeinsamen Gesang des

Bekenntnisses Israels (Schemá Jisra’él 5. Mose 6:5)” (“both [singers] unite in a common song of the Confession of Israel (Shema Yisrael, the fifth book of Moses 6:5)” [1, p. 205] and from the duet of Elijah and the Widow the whole choir in No. 9 takes up and proclaims the triumph of grace.

The following numbers (10–22) represent a kind of sermon, the dramatic dynamics of which are built around an idea that covers the chronological period from archaic pagan rituals to the destruction of the Second Temple. The musical fabric of these numbers is distinguished by high expression, tense rhythm and rich thematic material, stylistically echoing Mendelssohn’s cantata *Walpurgis Night*, in which the composer already turned to images of pagan cult, chaos and collective ecstasy. Emphasising the unwavering strength of faith within the early monotheistic cult, the composer shows that it is still linked to the ritual practice of sacrifice — blood-filled altars as symbols of the awesome power of the Lord (Elijah aria No. 17), which reflects the religious reality before the destruction of the Second Temple. After this Mendelssohn embodies humility and prayer to the Lord “Öffne den Himmel und fahre herab!” (“Open the heavens and send us relief”), to the miracle of rain sent after the drought. After a pause, aria No. 21 crowns the thematic arc of the sermon, leading up to the concluding song of the congregation. Thus, No. 22 evokes associations with the community chorale in which trust in God triumphs.

The most difficult from a dramatic point of view is the transition to the moment of preparation for communion. From a Christian point of view, it is difficult to convey the idea of mercy and saving sacrifice within the Old Testament narrative without resorting to direct reference to Christ. But here Mendelssohn again turns to the effect of the comparison between Elijah and Jesus. To reveal this important parallel, the composer combines numbers 23 to

34, beginning with the Queen's false testimony and the scenes of false testimony and public condemnation of Elijah. Mendelssohn also uses the choral lines "Er muss sterben" ("He shall perish") in No. 23, which directly refer to the scene of Christ's crucifixion, with the calls "Greifet ihn, töten ihn!" ("Seize on him! He shall die!"). The aria from No. 26 "Es ist genug" ("It is enough"), due to its instrumentation and intonational connections, echoes No. 30 "Es ist vollbracht" from Bach's "St. John Passion" (viola da gamba solo, descending, falling intonation), thanks to which the correspondence and rapprochement of the figures of Christ and Elijah is strengthened. The dramatic tension of Nos. 23–25, the quiet concentration of Nos. 26 and 27 resolves in the enlightened catharsis of the trio No. 28 and chorus No. 29. The subsequent address of the angel to Elijah (No. 30) reveals the comprehensible difference between Elijah and Jesus for the listener. If Jesus in the Garden of Gethsemane, despite his doubts, accepts the will of the Lord, then Elijah, exhausted by internal doubts and broken, turns out to be not ready to surrender to God's will. However, in the end it is not wrath that falls upon Elijah for his disobedience, but the angel's quiet admonition, "Sei stille dem Herrn" ("O rest in the Lord"), taken up by the choir: "Wer bis an das Ende beharrt" ("He that shall endure to the end").

No. 33 and No. 34 bring us very close to the sacrament of communion. Elijah's prayer "Herr, es wird Nacht um mich; sei du nicht ferne!" ("Night falleth round me, o Lord! Be Thou not far from me!") is close to the pre-communion prayer from the Catholic Church "Herr, ich bin nicht würdig" ("Lord, I am not worthy of you"), piercing Elijah with the desire to come into contact with the Lord. After a hurricane, raging waves, an earthquake and fire in No. 34, the Lord appears to Elijah in the form of grace, as if promised in the sacrament in ("Und in dem

Säuseln nahte sich der Herr" ("And in that still voice onward came the Lord").

No. 35 is the Sanctus "Heilig, heilig, heilig ist Gott der Herr" ("Holy, holy, holy is God the Lord"). After this, Mendelssohn further strengthens the sense of introduction (Einsetzungsworte) to communion with No. 37, which is the culmination of the symbolism of in the oratorio. The 6/4 time signature, the soft, pastoral character of the key *F major*, the gradual ascending movement of the melody and the bass timbre of the solo voice take us to No. 11, the remark of Jesus "trinket alle daraus" ("Drink, all of you, from this cup"), speaking the words of the Last Supper and the introduction to Communion from the *St Matthew Passion*. The text in the Elijah part does not yet contain direct New Testament content; rather, it carries a premonition of the coming revelation and theologically prepares the ear for the Gospel perspective. The prophet cries out to the Lord and his mercy "Ja, es sollen wohl Berge weichen und Hügel hinfallen aber deine Gnade wird nicht von mir weichen" ("For the mountains shall depart, and the hills be removed, but Thy kindness shall not depart").

Just as after the prayers and words that prepare the sacrament according to Luther's teaching, a miracle occurs, and the wine and bread become the flesh and blood of Christ, in the oratorio after the foreshadowing of the New Testament, Gospel world, a miracle occurs: the Lord takes Elijah alive to heaven (No. 38). Chorus No. 39 "Dann werden die Gerechten leuchten wie die Sonne in ihres Vaters Reich" ("Then, then shall the righteous shine as the sun in their heav'nly Fathers's realm") is perceived as an artistic response to this event — the theme of overcoming death is expressed through the image of the radiance of the righteous in the Kingdom of the Father. Here Mendelssohn draws a parallel with the joy in the heart of the believer after communion, the highest proof of Jesus' overcoming of death.

Just as the liturgical structure requires a prayer of thanksgiving after communion, Mendelssohn introduces the words of thanksgiving in No. 41, “der wird des Herrn Namen predigen” (“shall call upon His name”), ending this choral number with a quartet of soloists blessing the congregation, “Wohlan, alle, die ihr durstig seid” (“O come ev’ry one that thirsteth”). The congregational hymn at the end of the service, or postlude, No. 42, completes the composition of the oratorio.

Conclusion

Thus, it was important for Mendelssohn to construct a continuous dramatic action in the oratorio. The creation of a large architectural form, which is based (consciously or intuitively) on the structure of the Lutheran liturgy, helps to express his Christological views more multifacetedly and more vividly. With every introduced quotation, with every new liturgical hymn, with every symbol, the composer intensifies the sense of mystery and destiny in the life of Elijah, similar to that which we find in the passion story of Jesus. By portraying the figure of Elijah, Mendelssohn draws a parallel with the figure of Christ. The despair and human depression of the

Prophet are familiar to Jesus, whose prayer in the Garden of Gethsemane is evidence of the human nature of God the Son. At the same time, it is precisely the Divine nature of Jesus that helps him overcome this human weakness (cf. Matthew 29:36 “doch nicht wie ich will, sondern wie du willst” / “but let it be done not as I will, but as You will”), whereas Elijah is deprived of it. Therefore, the outcome of the narrative of the life of the Prophet, the only thing that Elijah hopes for, and what Mendelssohn repeatedly emphasises in his music, is the grace of God. “It is the idea of grace as the unmerited favor of God which underlies the doctrine of justification by faith, generally and rightly regarded as underlying the origins of the Lutheran Reformation in Germany,” notes Alistair McGrath. [11, p. 89] Therefore, Mendelssohn creates not just an oratorio, but a divine liturgy, in which the central miracle of communion is not yet present, but its light and the nearness of its coming are already felt.

In conclusion of our research, we will suggest that the composer could have perceived the unfinished third oratorio *Christus* as a theologically consequential conclusion to *Elijah* just as the New Testament picks up the wisdom of the Old Testament.

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Cultural Heritage in Historical Perspective

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Rediscovering Cultural Heritage: Pui Ching Middle School Band in Pre-war Canton and Its Historical Instruments in Present-Day Chinese Musicology

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Abstract. Wind bands constitute pivotal cultural artifacts in the development of Western music in Asian countries. From the time of the late Qing dynasty, the government positioned military bands as cornerstones for modernization, with Canton emerging as a critical center for the evolution of music for military bands in China. The wind band of Canton's Pui Ching Middle School stood among the most influential school bands, yet academic inquiry into wind and military bands remains conspicuously absent from the modern Chinese musicological discourse. This article employs qualitative methodologies, in order to analyze historical publications to reevaluate the social significance of Pui Ching wind bands in the pre-war era. The band provided numerous significant musical performances of Western music for Cantonese society, participated in community events, functioned as a cultural diplomatic entity, and trained numerous wind performers on wind instruments, who subsequently exerted a great influence on the Lingnan region during the postwar period. The research introduces newly discovered instruments from the pre-war period from the school, offering fresh perspectives on the band's significance throughout the modern musical development in China. Additionally, the study examines the present-day challenges in the task of preserving historical instruments while endeavoring to reconstruct the cultural significance of these artifacts.

Keywords: wind bands, Pui Ching Middle School, historical wind instruments, Chinese musicology

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**Возвращаясь к культурному наследию:
оркестр средней школы Пуй Цин в довоенном Кантоне
и его исторические инструменты
в современном китайском музыковедении**

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Аннотация. Духовые оркестры являются ключевыми культурными артефактами в развитии западной музыки в Азии. Начиная с конца династии Цин, правительство позиционировало военные оркестры как краеугольные камни модернизации, и Кантон стал важнейшим центром развития военной музыки Китая. Духовой оркестр средней школы Пуй Цин в Кантоне принадлежит к числу наиболее авторитетных школьных оркестров, однако академическое исследование духовых и военных оркестров по-прежнему отсутствует в современном китайском музыковедческом дискурсе. В данном исследовании используются качественные методологии и анализ исторических публикаций для переоценки общественного значения духового оркестра Пуй Цин довоенного периода. Коллектив дал многочисленные концерты западной музыки, важные для кантонского общества, участвовал в общественных мероприятиях, выполнял функции культурной дипломатии и подготовил множество музыкантов, играющих на духовых инструментах, которые оказали влияние на послевоенный регион Линнань. Исследование знакомит с недавно обнаруженными довоенными инструментами из этой школы, что позволяет по-новому взглянуть на значение рассматриваемого оркестра в современном музыкальном развитии Китая. Кроме того, в статье поднимаются современные проблемы сохранения исторических инструментов и предпринимается попытка реконструировать культурное значение этих артефактов.

Ключевые слова: духовые оркестры, средняя школа Пуй Цин, исторические духовые инструменты, китайское музыковедение

Introduction

The introduction of Western music to China can be traced to the late Ming Dynasty, with Macau — a Portuguese colony in the Lingnan region (嶺南地區), an area encompassing Guangzhou (廣州), Hong Kong, Macau, and other parts of southern China — serving as the initial point of entry through ecclesiastical institutions. According to Dai, Western musical ensembles first proliferated in Macau in the guise of military bands. [1] Subsequently,

as the Western imperial powers expanded their presence in China, these military musical formations accompanied their colonial expansion. Military bands, characterized by their sonorous, dynamic, and masculine qualities, proved to be particularly effective as “a musical weapon and the thunderous proof of Western military and religious superiority.” The development of indigenous wind bands was significantly influenced by these military band paradigms and evolved from them. [2]

The supervision of local musicians by military bandmasters from abroad exemplifies the colonial dynamic, although this relationship manifested itself as a multifaceted process. The indigenous participants selectively appropriated elements from this cultural encounter, often diverging from the colonizers' original intentions. Moreover, locally established ensembles developed their own distinctive compositional works that transcended the prescribed official repertoire. Nevertheless, the ubiquitous presence of military, police, and missionary bands performing hymns and marches throughout the imperially controlled territories functioned as an enduring manifestation of imperial ideology. [3] Consequently, military bands represented one of the earliest traditions of Western musical performance introduced to the Chinese cultural sphere, while simultaneously embodying a symbiosis of Chinese and Western cultures.

Nonetheless, research of wind bands has traditionally been relatively scarce in modern Chinese music history, and detailed explorations of the development of the history of modern Chinese music from the perspective of military bands are basically nonexistent in the academic field. [4] This article attempts to fill this research gap by establishing a new narrative of modern Chinese music history, particularly emphasizing the significance of the pre-war military and school bands in Canton (廣州). The development of Western music in Canton also brought revolutionary changes to the history of modern Chinese music. Therefore, this article will utilize the publications of Pui Ching's (培正) research works, as well as personal conversations with him, and analysis of antique instruments to demonstrate how pre-war bands provided musical performances in Canton while also becoming tools for cultural diplomacy, and how they trained many outstanding wind musicians in the Lingnan region after the war.

This article will also discuss a collection of previously unstudied pre-war instruments bearing the calendar of the Republic of China and markings from the "Canton Pui Ching Private Middle School," thereby elucidating how certain social and historical developments before and after the war influenced the development of wind music in Canton, as well as the challenges of preserving antique instruments in New China.

In order to provide better clarity for the readers, the author uses the older methods of romanization when discussing the events that occurred during the era of the Republic of China (1911–1949), including the names of geographical places and personal names. The latter are transliterated using Cantonese pronunciation, since the musicians discussed here were natives of the Lingnan region. In his discussion of the events after 1949, the author employs the current *Hanyu Pinyin* (漢語拼音) form of transliteration. Chinese characters are also provided alongside the respective romanized words, making it easier for readers to reference the names of people and places mentioned in the text.

Wind Bands as a Means for Modernization

The early 20th century witnessed China within a multifaceted geopolitical matrix characterized by pronounced technological asymmetry relative to the Western hegemonic powers and the omnipresent specter of foreign imperialism — conditions that engendered conditions of profound ontological insecurity among Chinese intellectual vanguards and socio-political reformers. These historical contingencies precipitated a highly selective and strategic appropriation of the epistemologies of the Enlightenment, systematically reconfigured within distinctively Chinese philosophical frameworks and national exigencies. In a notable contradistinction to the European Enlightenment paradigms that

extolled individual autonomy and rational inquiry as the chief teleological imperatives, Chinese intellectuals fundamentally reinterpreted the ideals of the Enlightenment as instrumental mechanisms for national revitalization and resistance against extraterritorial encroachment. This foundational reconceptualization elucidates the distinctively collectivist orientation of the Chinese Enlightenment discourse, which repositioned intellectual transformation not as an elite philosophical endeavor but as a comprehensive social movement necessitating universal civic mobilization. [5]

The late Qing dynasty witnessed an accelerated engagement with the Western epistemological systems — articulated through the pragmatic conceptual framework of “Western learning for practical application” (西學為用) — within which Western musical forms and performance practices functioned as significant vectors of transcultural exchange and appropriation. Military bands, with their potent symbolic resonance as emblems of projection of national power and disciplinary efficacy, assumed particular significance within this paradigm of modernization, serving dual functions of martial motivation and civic identification. Following the 1911 Revolution and subsequent establishment of the Republic of China, the nation entered a period characterized by an intensified institutionally motivated commitment to scientific modernization and military strengthening as the two complementary pillars of national rejuvenation. This ideological reorientation catalyzed the systematic proliferation of military music traditions that had been tentatively established during the reform initiatives of the late Qing dynasty.

The Republican era consequently witnessed the methodical institutionalization of military bands across multiple organizational strata — from military units to municipal governments and provincial administrations — as integral

components of the initiative of broader scientific modernization. Within this sociopolitical milieu, educational institutions throughout the nation established military-style wind bands that operated under quasi-military protocols, including mandatory wearing of standardized uniforms, prescribed repertoires of military music, and ceremonial functions at institutional and state occasions such as National Day commemorations and diplomatic receptions. These educational bands transcended their initial purely aesthetic or pedagogical functions, in order to become potent vehicles for disseminating and reinforcing emergent conceptions of the Chinese cultural identity during a period of profound national transformation. [6]

The Republic of China's intensified emphasis on technological advancement was further galvanized by the intellectual ferment of the May Fourth Movement, resulting in the state promotion of doctrine of “saving the country by means of science” (科學救國), which emphasized a concurrent development of both fundamental and social scientific paradigms. [7] Within this ideological framework, school bands were strategically deployed as vehicles for promoting scientific praxis and methodological rigor. [8] Within the educational infrastructure of the Republic of China, school bands were primarily institutionally affiliated with Scout movements and uniformed student organizations. Both governmental authorities and educational administrators conceptualized these bands as serving bifurcated educational and paramilitary training objectives, rather than purely artistic or aesthetic pursuits. Their primary sociopolitical function was the cultivation of responsible, morally disciplined citizens consciously aligned with nationalist objectives.

Exemplifying this institutional approach, the Lingnan University Affiliated Middle School (嶺南大學附屬中學) in Canton

operated its wind band under the direct supervision of military student service units. The band members were required to adhere to standardized uniform protocols during performances, perform the Chinese national anthem and patriotic compositions approved by the state authorities, and participate in officially sanctioned ceremonial parades. [9] The directors of the bands typically maintained formalized connections with both military musical bands and the governing bodies of the Kuomintang (KMT). It was explicitly anticipated that graduates would function as cultural agents disseminating musical knowledge, Chinese cultural values, the nationalist ideology, and policy directives of the KMT among Chinese student bodies overseas. [10]

During this transformative period, Chinese wind bands participated extensively in diverse sociocultural events — ceremonial commemorations, matrimonial celebrations, funereal rites, philanthropic fundraising performances, athletic competitions, National Day festivities, and official governmental tributes — effectively communicating and reinforcing the Chinese nationalist sentiment by means of coordinated musical performance practices.

Musicology in Archival Studies

Archives can be conceptualized as repositories of “invisible” information that underpin other cultural materials, or alternatively as concrete spaces wherein various life narratives are manifested and encountered. Moreover, archives themselves may constitute primary creative artifacts meriting scholarly investigation, rather than functioning solely as ancillary documentation. [11]

This study employs qualitative methodologies, primarily utilizing historical documental analysis of publications produced by the Pui Ching Middle School during

both the pre-war and the post-war periods. As Yu indicates, archives previously had been regarded merely as instruments for historical investigation. [12] However, this perspective has become outdated, since the late 20th century. Historical archives at the present time have extended beyond their previous roles of being official repositories that predominantly document elite privilege, while simultaneously neglecting marginalized communities, women, and disenfranchised individuals.

Traditionally, the narratives of modern Chinese music history have focused on the establishment of symphony orchestras and conservatories in metropolitan centers such as Shanghai, Beijing, and Harbin. Consequently, the musical history of Canton — particularly regarding military bands and school bands — has been essentially rendered invisible. [6] Publications from the Pui Ching Middle School have effectively supplemented this marginalized musical historiography, not only articulating Pui Ching’s musical traditions from the pre-war era, but also emphasizing the significance of military bands in the development of Western music in China, while simultaneously reinforcing Canton’s importance in the evolution of modern Chinese musical history.

Archival objects have existed both as physical entities and symbolic representations. Whereas objects are defined as tangible things that engage our senses, they simultaneously function as distinct perceptions outside ourselves. Archives demonstrate this duality where documents serve as both autonomous material items and referential symbols, allowing their meaning to persist even when their physical presence becomes absent. [13]

This theoretical foundation impels the author to consider the study of musical instruments themselves as a methodological approach. A collection of wind instruments from the pre-war period chronicles the illustrious

developmental period of Canton's wind bands, constituting invaluable artifacts worthy of documentation. Ethnomusicologist Merriam poses several pertinent questions regarding the study of musical instruments: "For fieldworkers, the study of musical instruments raises social questions. Is there a concept present of special treatment of musical instruments in society? Are some instruments revered by musicians? Do certain instruments symbolize certain alternative types of cultural or social activities? Are some specific instruments essentially the bearers of messages of general importance to society? Are the sounds or shapes of particular instruments associated with specific emotions, states of being, rituals, or calls to action?" [14, p. 45]

The significance of this instrumental collection parallels Buckley's analysis, in the postcolonial archives, wherein the rules regarding training, expertise, and foresight are reversed. The hopes of finding everything neatly arranged are dashed when one encounters "complete chaos, with many of the documents missing or stored in unclassified heaps on some shelves or on the floor." [15, p. 255] This chaos takes on a life of its own, transferring valuable documents out of the archive and into the market, where they are sold as "wrapping paper for vegetables and other products." [Ibid.]

Although Canton did not experience colonial governance, China's overall political instability — from the late Qing dynasty through the Second World War, the subsequent Chinese Civil War, regime changes, and ultimately the Cultural Revolution — created comparable conditions of archival disruption. One illustrative example involves the substantial loss of assets of the Pui Ching School, including certain quantities of musical instruments. [16] The author posits that this phenomenon represents a widespread issue throughout Canton and all of China. This article aims to reevaluate this well-documented instrumental

collection, emphasize its historical significance, and reassess the position of the Pui Ching Middle School and the city of Canton within the developmental narrative of modern Chinese music history.

The Contributions of the Pui Ching Middle School Band

Most wind bands in Canton essentially originated from the 25th Provisional Army Division military band (廣東暫編陸軍第二十五鎮軍樂隊), established in 1905. During the 32nd year of Emperor Guangxu (光緒)'s reign, the Qing dynasty government invited Japanese military conductor Master Sergeant Ōuchi Gen'eki (大内玄益) to train this military band. Master Sergeant Ōuchi, introduced Japanese training methodologies to Canton's wind bands. During his three-year tenure in Canton, the musician established a system that achieved high standards of performance of wind band music within the time of only two years. According to a report from 1916, the band was comprised of ninety-four members, making it a substantial ensemble with exceptional standards compared to other military bands throughout China. Later, during the Republic of China era, it was renamed "The 1st Army Division of Canton Military Band" (廣東陸軍第一師軍樂隊) and was recognized as one of the premier military bands in the Republic of China. [17, p. 67]

The formation of the Pui Ching Middle School Band was closely connected to the Military Band of the 1st Army Division of Canton. In 1920, Principal Wong Kai-ming (黃啟明) raised funds in the United States, leading to the establishment of the Canton Pui Ching Middle School Band that same year. The first instructors of this ensemble were Si Chung-wong (施宗煌) and Tseng Chiu-lam (曾昭霖) from the 1st Army Division of Canton Military Band. Notably, Tsang was also a member of the Lingnan University

Affiliated Middle School Band, suggesting that while serving as Pui Ching's conductor, he simultaneously maintained his membership in the Lingnan University Affiliated Middle School Band, taught first-grade English at the Lingnan Affiliated Middle School, and remained a member of the 1st Army Division of Canton Military Band.

Subsequent instructors included Law Wak-kin (羅懷堅) and Wu Pak-shing (伍佰勝) from the Lingnan University Affiliated Middle School Band. In 1928, Sinn Sing-hoi (冼星海), better known as Xian Xinghai, also served as an instructor. Later, the patriotic musician Ho Ah-dong (何安東) became an instructor in the Pui Ching Middle School Band. The backgrounds of these instructors demonstrate the excellent relationship between Lingnan and Pui Ching, with the latter conductors consistently having affiliations with Lingnan. The Pui Ching Middle School Band was recognized as one of the preeminent ensembles in Canton during that period.

Bands as Forms of Entertainment and Political Tools

As it maintained its position of one of the most important bands of its era, the significance of the Pui Ching Middle School Band can be understood through historical records. The band regularly performed on the Canton radio stations — this was quite noteworthy at a time when television had not yet existed and radio ownership was limited — making the ensemble recognized throughout Canton. [16] Additionally, it frequently participated in various performances. Former band member David Wong¹ (黃汝光) recalled that the Pui Ching band was highly prestigious; they

inevitably played music at every gathering of Pui Ching and Pooi To schools (培道中學). Between 1925 and 1927, a time when student parades were especially common in Canton, the band invariably led these processions. [18]

They consistently became the most attention-drawing group during ceremonial occasions. Every National Day features performances by the band. Each year on March 29th, the Yellow Flower Mound Revolt Memorial Day (黃花崗起義紀念日), teachers and students would depart from the school and walk to the Yellow Flower Mound Mausoleum, with the brass band leading the procession. Furthermore, the band would frequently perform on weekend evenings in Tung Shan Park (東山公園) (in what is now across from Dongshan Department Store (東山百貨大樓) near the Shuqian Road Elementary School (署前路小學)), bringing color and vibrancy to the lives of Tung Shan residents. [19]

Simultaneously, the Pui Ching Middle School Band participated in various political activities. Following the March First Movement of 1919, when the Provisional Government of the Republic of Korea was established as a self-proclaimed government-in-exile, the Pui Ching Middle School Band performed at its fourth anniversary commemoration. The event attracted not only many Koreans but also numerous people from other countries. The band's performance received tremendous support from attendees, and the visitors from Korea even invited the Pui Ching Middle School Band to join automobile parades in Canton — an international recognition of the band's significance. [20]

Even more politically significant were their activities during the war. After Canton fell to

¹ The name Huang Ruguang is written in Hanyu Pinyin (漢語拼音). David Wong is originally from Canton, and later lived in Hong Kong. Like many Hong Kongers, he adopted an English name and called himself David. The romanization used here is based on the Cantonese pronunciation (David Wong Yu-kwong).

the Japanese in 1937, the school relocated to Macau. During the Christmas and New Year period of 1938, they collaborated with several other schools that had relocated from Canton to Macau to organize a holiday fair. They also participated in a concert organized in order to raise funds for Chinese refugees, which the Governor of Macau attended. [21] On February 24, 1939, about 70 members of the school band and harmonica band traveled from Macau to Hong Kong to participate in a fundraising concert held on February 25 at the Chinese YMCA hall. All the proceeds were donated to the Fundraising Association to address the needs of wartime Chinese refugees. [Ibid.] Later, a school orchestra formed by members of the Macau Pui Ching Middle School Band visited Hong Kong again in 1941, collaborating with the South China Women's Temperance Union to hold a classical music concert, with all the proceeds donated to the refugees from China's war zones. [22] Thereby, we can observe that the Canton Pui Ching Middle School Band not only provided free entertainment to the public during peaceful times, but also took on the roles of cultural ambassadors during turbulent periods, actively promoting patriotic political activities for the sake of national salvation.

Training Musical Talent for the Lingnan Region

The Canton Pui Ching Middle School Band trained a significant number of talented musicians for the Lingnan region. These individuals later played a revolutionary role in the development of Western music in post-war Hong Kong, including participating as professional musicians and serving as band directors who brought up a new generation of performers on wind instruments.

On July 2, 1959, the Pui Ching Alumni Band was established to celebrate the 70th anniversary of the Pui Ching Middle School. All the band

members were graduates from the Canton Pui Ching Middle School. From this band roster, many former students of this school went on to develop their careers in Hong Kong and Macau. Moreover, a portion of these alumni pursued careers in music.

The first notable alumnus is Law Kwong-hung (羅廣洪), a graduate of Canton Pui Ching Middle School who served as both a member and coach of the Canton Pui Ching Middle School Band and the Lingnan University Affiliated Middle School Band. He founded the Canton Chinese Music Association (中華音樂會) and was active in Canton's pre-war musical scene. Renowned throughout Canton as a trumpet player from Canton, he also served as a coach for the Canton Municipal Government Band (廣東市政府樂隊). At that time, not every city under the Nationalist government had the opportunity of establishing its own municipal band; only the largest cities had this privilege. His appointment with the Municipal Government Band proved that his musical abilities were recognized by the Nationalist government. [6]

After the war, Law moved to Hong Kong, where he primarily worked as a band director at various secondary schools, including the Hong Kong Pui Ching Middle School Band, the New Method College (新法書院), and the Pui Ying Middle School (培英中學). Law was an extremely important figure at the early stage of the development of music for wind bands in Hong Kong. In 1967, he established the YWCA Youth Band (香港女青年會管樂團), one of Hong Kong's most significant community bands, which symbolized the beginning of the development of symphonic wind bands in Hong Kong. This band later became the predecessor to the Hong Kong Symphony Band (香港交響管樂團), founded in 1982. His legacy continues to influence Hong Kong's wind music scene today, since many of Hong Kong's post-war teachers were his students. [Ibid.]

Another graduate, Fung Kee-shui (馮奇瑞), also attended the Canton Pui Ching Middle School and was a member of its school band. He studied music at a collegiate level, which made him one of the few wind teachers with professional music training in the 1940s. Because of his outstanding performance skills, he worked as a professional performer and played in various orchestras in Canton during his residence on the mainland. His musical talent extended beyond the sphere of instrumental performance — he was also an excellent conductor who led the string orchestra of Kweilin (桂林). He held the official title of bandmaster of the 8th Army Band of the Republic of China's 11th Army Group (中華民國十一兵團第八軍軍樂隊). After China's liberation at the end of the war, he became the coach of the Canton Provincial Military Band (廣東省軍樂隊), which was established in 1937 as a Class B military band — a relatively prestigious band supported by the provincial government. The band relocated to Kukong² (曲江) in Seochew (韶關), northern Canton, in 1938 with the support of the provincial government. [10]

Following the establishment of the People's Republic of China, Fung moved to Hong Kong, where he continued his performing career. He was a member of the South China Orchestra (華南管弦樂團) and the Sino-British Orchestra (中英樂團) (presently renamed as Hong Kong Philharmonic), the two most accomplished symphony orchestras in Hong Kong at that time. His presence provided a reliable sense of musicianship to these orchestras, especially in a social environment where wind instruments were scarce. Additionally, he joined the Hong

Kong Defense Force Band (later renamed as the Royal Hong Kong Regiment), which to some extent confirmed that his musical abilities were recognized by the Hong Kong government.

Fung also worked as a band director in Hong Kong, teaching at the Tai Tung Middle School (大同中學), the Munsang Middle School (民生書院), the Tak Ming Middle School (德明中學), and the Concordia Lutheran School (路德會協同中學), and serving as conductor of the Hong Kong Pui Ching Middle School Brass Band. He led different schools in their efforts to win a number of silver band championships as part of the Hong Kong Interschool Music Festival, including the Tai Tung Middle School, the Tak Ming Middle School, the Concordia Lutheran School, and the Pui Ching Middle School. Essentially, from the 1950s to the early 1960s, most schools with performing bands were active under his leadership. Many graduates from these school bands later became teachers who cultivated talent in the sphere of Hong Kong's wind music in the 1970s, gradually professionalizing the performance of wind music in Hong Kong, starting from the 1980s onward.

Unlike Law Kwong-hung and Fung Kee-shui, Chang Wing-sou (張永壽) was a member of both the Pui Ching and the Lingnan bands and also developed his career in post-war Hong Kong. Although his primary occupation was that of a pharmacist, he was a brilliant master of both Western and Chinese music. He performed with the South China Orchestra and was a regular member of the Sino-British Orchestra, continuing as a bassoonist until the Hong Kong Philharmonic Orchestra professionalized itself in 1974. His training at Pui Ching established

² "Kukong" is a term used during the Republic of China era, before 1949, similar to how Peking was called, before it became Beijing. Since we are talking about Kukong in 1938, and not Qujiang after 1949, the old spelling is used for all terms referring to the pre-1949 period.

his standards of music performance. A music review in the South China Morning Post from January 29, 1955, highly praised Chang Wing-sou's performance skills:

"I was most interested in the bassoon parts played by Wing-Sou Chang. His confident yet controlled handling of the music greatly contributed to maintaining the appropriate balance and beauty throughout the composition." [23, p. 4]

His musical accomplishments extended beyond performing Western music. He was also a renowned promoter of Chinese music and attempted to symphonize Chinese music. After the Hong Kong Chinese Orchestra professionalized itself in 1977, he served as an honorary advisor. He was frequently invited to judge the Chinese music section of the Hong Kong Schools Music Festival.

These individuals represent only a portion of the Canton Pui Ching Middle School Band alumni who contributed to teaching and performing in post-war Hong Kong's music scene. Their importance stems from the fact that Western music was still underdeveloped in the Lingnan region at that time. Musicians trained by the Pui Ching band filled the void of talents during that era, enabling a rapid development of wind music in the Lingnan region during the post-war period.

The Historical Significance of the Pui Ching Middle School's Antique Instruments

Merriam asserts that instruments may be considered as items of wealth; they may be owned by individuals; this ownership on their part may be acknowledged individually, but ignored in terms of the practical purposes. [14] The distribution of instruments in any geographical cultural entity has considerable importance in studies of cultural diffusion and in the reconstruction of the history of culture, and it is sometimes possible to suggest or to

confirm certain movements within particular populations through the study of instruments.

Even when musical instruments lose their functionality, being exhibited in museums, it cannot be denied that they are played by people essentially in order to produce sounds, they are manufactured by people, and their relationship with the aspect of humanity cannot be separated. Each instrument possesses its own history, background, and social-cultural context. Enabling the public to experience and understand this presents an important issue in the task of exhibiting historical instruments. [24]

The collection of historical instruments in Canton discovered in 2024 has provided the opportunity to reexamine the history of the development of wind instruments in the Lingnan region, presenting a neglected part of modern music history to the public, once again. These instruments represent one of the most complete collections, with most of their historical narratives preserved intact in Chinese music history. Besides witnessing the pre-war glory of wind band development in the Lingnan region of China, they also present challenges for the preservation of historical instruments in contemporary China.

The discovery and research of this collection of instruments present the accomplishments of a teacher at a school in Guangzhou around the year 2000. When the school had in its possession the collection of historical instruments scheduled for disposal, while handling these instruments, he discovered the inscriptions of dates from the Republic of China era printed on the instrument cases. Moreover, many instruments were engraved with the words "The Canton Private Pui Ching Middle School" (廣州市私立培正中學) in Chinese (see Il. 1). He believed these instruments to be very valuable, but he had no knowledge of their history. He expressed his confidence that someone who would prove to be knowledgeable about these instruments

would eventually appear on the scene. It was not until 2023 that this teacher informed the author of this article about these instruments (Anonymous, personal communication, October 23, 2023). In 2024, the author visited the school again and conducted an on-site examination of these instruments with Taiwanese repair technician Yang Bing-hua (楊秉驊). After analyzing a number of relevant documents, we were able to provide these instruments with a new historical context and new value.



Il.1. C.G. Conn Trombone Engraved with the Chinese Name of the Canton Private Pui Ching Middle School.
Source: Author (June 11, 2024)

This collection of instruments illustrates to a perfect degree the concise narrative of the development of the history of wind bands in Canton's wind band history from the Nationalist Government period to that

following the founding of contemporary China. The Canton Pui Ching Middle School has had only three recorded instances of instrument purchases: the first one in 1919, the second in 1934, and the third in 1947. [25] After the Canton Pui Ching Middle School band first acquired the instruments it purchased from the United States, the first time they were used in a performance was in November 1921 when Wong, the principal of the school, returned to Canton from America. The band members lined up into a procession and walked from Tung Shan to the Sai Ho (西濠) Ferry Terminal, playing marches along the way with powerful tones. The instruments at that time were all silver-colored, while the instruments of other Canton bands were gold-colored, demonstrating that Pui Ching's instruments were distinctive. [26]

Most of the instruments shown in Il. 2 were acquired in 1947 by the funds raised by Principal Fung Tong (馮棠) during his fundraising trip to visit a number of alumni in the United States. This bears witness to two facts: First, resources were scarce in post-war China. A school in need of comprehensive rebuilding desperately needed to reconstruct its facilities, but due to insufficient funding, it sought support from Chinese alumni living abroad. This also reflects how Chinese emigres residing in other countries demonstrated concern for China's affairs from the pre-war period until around 1960.

After analyzing the documentation and verifying the serial numbers of the instruments, it was confirmed that many instruments in Il. 2 originated from C.G. Conn's 1947 collection. Fung indeed purchased a set of new instruments in the United States and brought them back to Canton to rebuild the wind band. In November 1947, he returned to Canton from the United States after raising over \$100,000 USD from Chinese Americans. This money was used to order educational equipment, instruments, books, and other materials, which were imported tax-free with government approval. Among



Il 2. The Author and Taiwanese Repair Technician Yang Bing-hua
with the Collection of Historical Instruments.
Source: The Author (June 11, 2024)

these items was a complete set of wind band instruments. The 1947 Pui Ching Wind Band possessed 28 instruments, including oboes, clarinets, flutes, piccolos, saxophones, trumpets, trombones, French horns, English horns, and bassoons. This collection later expanded to 45 instruments. At that time, even professional groups in Canton did not possess instruments of this scale, which caused considerable envy in Canton's artistic community. [16]

According to alumnus Mok Kuen-ying's (莫權英) recollection, when he was studying in Chicago in the fall of 1946, Fung passed through Chicago in 1947, while engaging in fundraising activities in other countries for the Pui Ching Middle School. The principal showed him the orders for the new instruments, and he remembered feeling extremely envious that his schoolmates would be provided with new instruments to play. [27] From the reports of that year and from recollections of alumni

members, it becomes clear that the Pui Ching Middle School's ownership of a set of American instruments presented a significant event in Canton, demonstrating Pui Ching's leadership position in the development of wind bands and of Western music in the city.

When the collection of instruments was discovered, most of them were part of C.G. Conn's 1947 collection, and one or two saxophones were actually made in France. Initially, the author of this article had assumed that Fung's order in America included French instruments, but the documents discovered later addressed this question: in 1934, Ho Ah-dong requested that the school purchase additional instruments because there were not enough, and after the school directory approved, a new collection of instruments was ordered from France. [19] The Alto Saxophone shown in Il. 3 is a high-quality instrument from that period, made by Cabart à Paris. This discovery exceeded

the author's knowledge about this collection of instruments. From the author's research, it was discovered that during the war, the Canton Pui Ching Middle School relocated to Macau and brought their instruments with them, which enabled the Macau Pui Ching Middle School to establish their band and their orchestra during the war. [27] However, it turned out to be an unexpected discovery for the author that some French-made instruments from the 1934 collection remained in Canton. This made him reconsider, whether it might be possible to find American-made instruments from the 1920 collection in Macau, where the political situation was more stable. This could be a direction for future research, which would help us understand better the history of the development of wind bands in Canton during the 1920s.



Il. 3. 1934 Cabart à Paris Alto Saxophone from France.
Source: The Author (June 11, 2024)

The Challenges of Preserving Historical Instruments

As Klaus indicates, in the field of organological sources — iconography, written texts, and music — there can be little doubt that the surviving instruments themselves

are the most significant “documents” leading to the understanding of their history. [28] The collection of historical instruments also bears witness to the political turmoil that was in effect after the emergence of contemporary China. After the establishment of present-day China, these instruments were reportedly borrowed and distributed to other schools. This is understandable in itself, since the newly established country was undergoing major changes, and resources were being redistributed. For example, even Ho Ah-dong, the conductor of both the Pui Ching and the Lingnan Middle School wind bands and a patriotic musician from Canton, was transferred to the 19th Army Corps in Harbin to instruct military bands. Therefore, it may have been possible that instruments were distributed to different schools and locations. [29]

This collection of instruments witnessed the largest political movement in the establishment of present-day China — the Cultural Revolution. According to local Guangzhou teachers, who shared their experiences with the author of this article, instruments were objects that were targeted for destruction during the Cultural Revolution. At that time, some alumni hid these instruments inside the walls of the Tung Shan Baptist Church (東山浸信會堂), presumably because they considered them to be valuable school assets and precious procurements from America that were extremely valuable objects. Without this effort of their preservation, the instruments would certainly have been eliminated (see Il. 4). This is how they survived throughout the entire duration of Cultural Revolution. The author of this article was later informed that these instruments were later used at a certain school in Guangzhou for about 20 more years until around 2000, when they were finally put away from use, but continued to be preserved by dedicated teachers (Anonymous, personal communication, June 11, 2024).



Il. 4. Performance at the Tung Shan Baptist Church in Canton on December 24, 1949:³
Source: The Hong Kong Pui Ching Alumni Association⁴

This historical narrative was likely quite common in New China at that time. The author also heard from Taiwanese band director Daniel Hsieh (謝慕揚), who worked in music education in Fuzhou (福州), China, that church bands in Chinchew (泉州) experienced similar occurrences. Fortunately, their instruments were concealed in a well-hidden spot in the church and were preserved until after the Cultural Revolution (Daniel Hsieh, personal communication, February 19, 2025). These historical instruments provide the public with a more comprehensive historical perspective. During the Cultural Revolution, most items

from the West were destroyed, and many instruments with historical significance were lost. Therefore, the discovery of instruments from the Republican era, or late Qing Dynasty with their complete histories intact represents an extraordinarily rare cultural discovery.

This historical significance lies in the fact that China experienced both the Second World War and the subsequent Cultural Revolution. Many valuable documents and musical instruments were lost due to these two major historical events. Therefore, when we understand the complete story of these instruments, the author of this article believes this represents

³ The sousaphone and trombone in the picture are the same instruments shown in Ils. 1 and 2.

⁴ Pui Ching Memories: The Glorious Years of the Canton Pui Ching's Brass Band. *Pui Ching Newsletter*. 2017, no. 183, p. 134.

a significant historical development. It also provides a more complete understanding of the historical development from the Republican era to present-day China, and its impact on local wind band development.

However, the limitations of this article also reveal the challenges of instrument preservation in contemporary China. Because the ownership of historical instruments among various schools has not been completely clarified, the author has not been able to fully explain the relationships between them in this article. As the alumni from the schools mentioned, after 1950, the collection of instruments was borrowed by a certain department of the new government, which may have been related to the social system at that time. After the Pui Ching Middle School changed campuses, its archives and school property were also transferred. [16] To avoid awkward situations regarding identity, the author of the article has withheld information about the interviewees musicians he interviewed, schools, and churches, as the interviewees still work there, and the church in Quanzhou (泉州) still operates. This also prevents the full historical account from being shared completely with the public.

Since the school has limited knowledge about the collection of instruments, currently, most of them are stored in the school's warehouse, while only a small portion of them is displayed in their school history museum without any protection. The instruments can even be directly touched by visitors, which is a highly undesirable method of handling them. This seriously impacts the state of the instruments' preservation. However, after examining their quality, Yang noted that these instruments were comparable to the ones that had been "sleeping" for decades, but their condition was still very good. With just some repairs, these instruments could once again be used for performances (Yang Bing-hua, personal communication, June 11, 2024).

For future research directions, the author proposes the restoration of these historical instruments to facilitate a scholarly lecture-concert examining the development of wind music in the Lingnan region during the Republican era. By utilizing these recovered artifacts as an analytical framework and employing practice-led research methodologies, we could evaluate the educational efficacy and social impact of such academic performances in enhancing public comprehension of the historical significance of Lingnan wind music and its contributions to modern Chinese musical historiography. Instruments that are confined to permanent static display lose both their sonic capabilities and performative functions, diminishing their full contextual meaning and cultural value, even though each instrument undeniably represents a specific historical narrative, a sociocultural framework, and an anthropological context. Approaching instruments as research subjects — through organological classification, exhibition contextualization of historical and cultural dimensions, and providing interactive engagement opportunities for visitors — significantly enriches the museological experience. [24] Following public educational programming, these instruments should be transferred to appropriate museological institutions for permanent conservation, thereby ensuring perpetual public access to tangible artifacts that document their pivotal role in modern Chinese musical development. This comprehensive approach would substantially advance both scholarly discourse and public appreciation regarding the historical importance of traditions of wind instruments from Lingnan.

Conclusion

This study contributes substantively to rebalancing Chinese musicological discourse through a critical reconsideration of Canton's pivotal role in modern Chinese music historiography and by recuperating the traditions

of wind bands, systematically marginalized within conventional historiographical paradigms that endow privileges to conservatory-based symphonic developments. Through methodical reclamation of these overlooked narratives and material artifacts, this research facilitates a more nuanced epistemological framework for understanding the complex processes of indigenization through which Western musical practices were assimilated, transformed, and institutionalized via local educational apparatuses, ultimately becoming constitutive elements of modern Chinese cultural identity.

The evidence presented herein demonstrates how scholastic wind bands functioned the well beyond narrowly defined musical parameters to serve as multivalent vehicles for cultural diplomacy, national identity construction, and civic engagement within complex sociopolitical contexts. The biographical trajectories of the Pui Ching alumni who made significant contributions to post-war musical infrastructure of Lingnan illustrate how educational institutions functioned as crucial transmission mechanisms for musical knowledge and performative practices across geopolitical boundaries and through periods of substantial historical disruption.

The collection of historical musical instruments at the Pui Ching Middle School in pre-war Canton represents a significant contribution to understanding the developmental trajectory of Western music in modern China. These artifacts transcend the mere organological specimens to constitute comprehensive cultural repositories that illuminate broader historical narratives concerning modernization initiatives, pedagogical methodologies, political circumstances, and transcultural exchanges during China's Republican era. Having survived multiple periods of political upheavals, particularly the Cultural Revolution, these instruments constitute exceptionally rare material documentation, the preservation

of which carries substantial scholarly significance. As Lu observes regarding the research of historical music performance, reconstructing period ensemble instrumentation and performance practices while simulating contemporaneous attire and settings creates historically significant atmospheres that facilitate temporal transposition for audiences. [30]

Consequently, this study proposes future research employing practice-led methodologies to activate further these instruments' pedagogical and historical potentialities. Through meticulous efforts of conservation, historically informed performance practices, and collaborative educational programming, these instruments may transition from their roles as static museological artifacts to being dynamic pedagogical tools manifesting a living cultural heritage. Such approaches align with contemporary museological paradigms, emphasizing experiential learning and multisensory engagement while maintaining a fidelity to the instruments' historical integrity and material vulnerability. This approach addresses Lu's salient observation regarding museum-housed instruments — that while organizing related live performances is of significant educational value, the differentiation between museum concerts and conventional concert hall performances meant to highlight a collection's distinctive characteristics remains a critical consideration for contemporary museological practice. [Ibid.]

While this article contributes to understanding the significance of the wind bands of Canton in modern Chinese music history, as a study dealing with archives, it must acknowledge certain limitations. Historians inevitably employ personal interpretive frameworks and academic positions when analyzing archival materials. [12] This interpretive process involves complex epistemological responsibilities: although archival materials provide basic historical

sources, historians effectively reconstruct and shape historical narratives through their theoretical orientations, methodological frameworks, and analytical tendencies. The same archival materials may yield dramatically different interpretations within different disciplinary contexts or methodological approaches. Therefore, historical researchers bear a special ethical responsibility to articulate explicitly how their perspectives interact with

the fragmented, discontinuous nature of archival evidence, potentially reconstructing the latter to some degree. [Ibid.] However, it must also be acknowledged that these fragmented archival materials represent precisely those primary documents in modern Chinese educational history that have not been previously discussed, challenging in full measure the existing narratives and establishing new historical perspectives of modern Chinese music history.

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Activities of the Don Cossack Choir and the Formation of Stereotypes of Pseudo-Russianness Among Foreign Listeners*

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Abstract. The article discusses the stereotypical representation of Russian culture abroad. For almost the entire 20th century (first due to limited technical capabilities, and then under the conditions of the “Iron Curtain”), the Western public did not have the opportunity to become properly acquainted with authentic Russian culture and its traditions. For this reason, today’s image of Russia in the Western mass consciousness is largely formed by the emigrants who left the country following the 1917 revolution. Paradoxically, but also quite naturally, the alternative point of view instilled by the emigrants in the minds of foreigners led to a kind of separate historical branch of the development of Russian culture outside Russia. Among such refugees was Sergei Zharov, a recent graduate of the Moscow Synodal School (who later became better known in the West as “Serge Jaroff”). A gifted musician and talented organiser, he created a group of exiles that would, without exaggeration, become one of the most famous “Russian” choirs abroad. One of the prominent members of this choir, who later made a brilliant solo career, was Ivan Rebrov (whose real name was Hans-Rolf Rippert). The article examines the activities of the Don Cossack Choir and Ivan Rebrov. An attempt is also made to analyse the genesis of the repertoire of the above-mentioned artists – in particular, the song “Kalinka”, which has become known as a “Russian folk song” in the mass consciousness.

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Keywords: mass consciousness, stereotypes, Don Cossack Choir, emigrants, Serge Jaroff, Ivan Rebhoff, Sol Hurok, *Deutsche Grammophon*, Pyotr Tchaikovsky, Dmitry Agrenov-Slavyansky, Ivan Larionov, *Kalinka*, *Na sdorowje*

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Деятельность «Хора донских казаков» и формирование стереотипов псевдорусскости у зарубежного слушателя

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Аннотация. Статья посвящена стереотипному представлению русской культуры за рубежом. На протяжении практически всего XX века (сначала из-за ограниченных технических возможностей, а затем уже в условиях «железного занавеса») у западной публики не было возможности открыто познакомиться с настоящей русской культурой и ее традициями. Сегодняшний образ России в западном массовом сознании во многом сформирован благодаря эмигрантам, покинувшим страну после революции 1917 года. Парадоксально, но и закономерно: эмигранты привили иностранцам альтернативную точку зрения, запустив своего рода обособленную историческую ветвь развития русской культуры вне России. В числе таких беженцев был недавний воспитанник Московского синодального училища Сергей Жаров. Даровитый музыкант и талантливый организатор уже в эмиграции создал коллектив, который без преувеличения стал одним из самых известных «русских» хоров за рубежом. Одним из хористов этого коллектива, впоследствии сделавших блистательную сольную карьеру, был Иван Ребров (настоящее имя — Ханс-Рольф Рипперт). В статье рассматривается деятельность «Хора донских казаков» и Ивана Реброва. Также предпринимается попытка анализа генезиса репертуара вышеназванных артистов, в частности песни «Калинка», прославившей «русской народной» в массовом сознании.

Ключевые слова: массовое сознание, стереотипы, Хор донских казаков, эмигранты, Сергей Жаров, Иван Ребров, Сол Юрок, *Deutsche Grammophon*, Петр Чайковский, Дмитрий Агренев-Славянский, Иван Ларионов, «Калинка», *Na sdorowje*

Introduction

The contemporary meaning of the word “stereotype” was first proposed in 1922 by the American writer, journalist and future two-time Pulitzer Prize winner Walter Lippmann in a book entitled *Public Opinion*. Lippmann gave the new term a rather negative meaning based on his belief that stereotypes do not provide a complete and objective understanding of the situation, but only partially reflect it, which can contribute to the manipulation of public opinion.¹

The mass perception of a country and its citizens is created under the influence of various factors, including cultural images (“cultural identification code”), which determine a predetermined attitude even before any personal acquaintance with the cultural products occurs. “A person is received according to their clothes, but seen off according to their mind” (Russian proverb). This folk wisdom, crystallised over the centuries, is equally characteristic of both Russian and Western European languages.² So, what “clothes” are worn when Russia and Russians are met today?

In the 20th century, with the beginning of the dominance of mass society in Europe and America, Russian musical culture was represented abroad by a galaxy of outstanding artists, from Diaghilev’s Russian Seasons in Paris to the popular tours of the Bolshoi and Kirov (now Mariinsky) theaters. However,

along with the names of David Oistrakh, Sviatoslav Richter, Feodor Chaliapin, Anna Pavlova, Galina Ulanova and many others, there was also another layer of Russian culture that linked the image of Russia in the West with all sorts of *Kalinka* and other pseudo-folk songs. In this context, the creators and promoters of stereotypical images of Russia abroad included the Don Cossack Choir and its soloist Ivan Rebrov.

“Don Cossack Choir” under the Direction of Sergei Zharov: A Roaring Success Story

The Don Cossack Choir³ was created in 1921 in Turkey⁴ by Sergei Alekseevich Zharov⁵ (1896–1985), a Russian emigrant and recent graduate of the Moscow Synodal School. After some time, the artists moved first to Bulgaria and then to Germany. The main feature of this group was its phenomenal capacity for work and creative longevity. With a concert repertoire that included Russian spiritual chants and folk songs (including *Evening Bell*, *The Twelve Robbers*, *Stenka Razin* and *Kalinka*), the choir successfully toured Austria, England, Belgium, the Netherlands, France, Czechoslovakia and Switzerland. In her dissertation research *History of Russian Artistic Emigration in the Slavic Countries, 1918–1939: Czechoslovakia, Yugoslavia, Bulgaria* researcher Olga Marar writes: “...the Cossacks gave the 50th anniversary concert in January

¹ For more details see: Lippmann W. *Public Opinion*. 2nd printing. New Brunswick; London. 1998. 427 p. URL: https://monoskop.org/images/b/bf/Lippman_Walter_Public_Opinion.pdf (accessed: 22.06.2025).

² In German, the proverb is identical to the Russian one not only semantically, but also lexically: “Man empfängt den Mann nach dem Gewand und entläßt ihn nach dem Verstand.” Its closest English equivalent is: “Never judge a book by its cover.”

³ Better known as “Don Cossack Choir” or “Der Don Kosaken Chor” (English and German respectively).

⁴ According to information published on the official website of the choir, which is now led by Zharov’s successor, Wanja Hlibka. URL: <https://don-kosaken-chor.de> (accessed: 01.06.2025).

⁵ Translator’s Note: Although the legendary band leader was better known in the Western world as “Serge Jaroff,” we will retain the more conventional transliteration of his Russian name in this text.

1929 in the largest concert hall of the Berlin Philharmonic with 1,200 seats, and it could not accommodate everyone who wanted to attend. <...> And already in 1935, the choir's three-thousandth concert took place, which was written about in all the New York newspapers." [1, p. 161] With the outbreak of World War II, all members of the choir moved to the United States and soon received American citizenship. After their move, the group went on to perform in the USA, as well as in Cuba, Mexico, South and Central America, and even starred in several Hollywood films. In 1945, the choir resumed concerts in Germany, performing for American troops. In total, during the existence of the group under Zharov's leadership from 1921 to 1979, about ten thousand concerts were given on different continents.

One of the reasons for the band's popularity and great success was the colourful, charismatic figure of its leader, Sergei Zharov, and his inimitable performing style. "Constantly working on the professional level of performance," notes Marar, "Zharov achieved vocal cohesion and enormous sonority of the choir, delighting listeners with his skill. Even the composer Rachmaninoff⁶ highly appreciated the innovative style in the development of choral art that was introduced by Zharov. In order to expand the range, the young conductor introduces falsetto and, in search of new means [of expression. — *Ya.G.*], resorts to imitating the sounds of musical instruments, which the public really liked." [Ibid.] Here it should be noted that

the innovative style of Zharov the interpreter, which was to Rachmaninoff's taste, is in strong contradiction with the traditions of Russian choral culture.⁷

Another important factor in the phenomenal success story: "The Don Cossack Choir" under the direction of Sergei Zharov collaborated with one of the greatest American impresarios of the 20th century, Sol Hurok (birth name — Solomon Izrailevich Gurkov),⁸ who represented the interests of a whole galaxy of outstanding (including Soviet) artists with world-famous names: Marian Anderson, Vladimir Ashkenazy, Galina Vishnevskaya, Emil Gilels, Van Cliburn, Leonid Kogan, Valentina Levko, David Oistrakh, Anna Pavlova, Jean Peerce, Mstislav Rostropovich, Arthur Rubinstein, Feodor Chaliapin and others. It was Hurok who organised tours of the Bolshoi and Kirov theaters, as well as the Igor Moiseyev and *Berezka* dance ensembles in the USA. Undoubtedly their collaboration with such an outstanding impresario contributed to the expansion of the group's touring activities, as well as its popularisation in the international arena.

The phenomenal success of the Cossack choir is evidenced by the millions of copies of records sold. In 1965, Sergei Zharov received the specially organised Golden Gramophone Award from the company *Deutsche Grammophon* "in recognition of his continuing and outstanding service to the cause throughout the world," as reported by the authoritative American music publication

⁶ Translator's Note: The well-known expatriate Russian composer is also better known in the west under this unorthodox transliteration of his Russian name.

⁷ In addition to the fact that Zharov's group performed works designed for a mixed choir by a male cast (and this was achieved by introducing falsetto into the choral score as a full-fledged singing voice to replace the soprano and alto parts), it was also not typical for the Russian choral tradition for a male cast to perform the gender-oriented female romance *The Red Sarafan* (music by Alexander Varlamov, lyrics by Nikolai Tsyganov). URL: https://www.youtube.com/watch?v=7Ao_H71llogg (accessed: 01.06.2025).

⁸ Sol Hurok. *Electronic Jewish Encyclopaedia*. URL: <https://eleven.co.il/jews-in-world/fine-art/15167/> (accessed: 01.06.2025).

Billboard.⁹ In 1981, the conductor, who had by then been the permanent leader of the ensemble for an extraordinary 60 years, was inducted into the Russian-American Chamber of Fame.¹⁰

In the article *The Don Cossack Chorus under S. A. Zharov's Conduct: Appraisal of Emigrant and Foreign Press*, researchers Alexander Khudoborodov and Irina Fisher reviewed foreign periodicals about Zharov's choir and confirmed the choir's success with audiences. [2, p. 197]¹¹ Amazing fact: Zharov's group won worldwide recognition, but was completely unknown in the USSR. In contemporary Russia, in recent years, there has been increased scholarly interest in it as evidenced by articles of Nikolai Kurkov *Don Cossack Choir of S. A. Zharov in the USA: The 1930s (Cultural and Historical Context of the Russian 20th Century)* [3] and Tatyana Rudichenko *Military Traditions in the Activities of the Don Cossack Choir of S. Zharov*. [4] We should also note the interest albeit low level of study of the phenomenon of Zharov's collective abroad. [5]

Ivan Rebhoff and His "Russian" Songs

After Zharov's death, a new chapter begins in the history of the choir. Over time, its composition was updated to accept non-Russians as its participants. One of these choristers, who later had a brilliant solo career, was the German singer Ivan Rebrov¹² (real name Hans-Rolf Rippert,¹³ 1931–2008). The discography of this artist, widely known and popular abroad (and almost completely unknown in the USSR and Russia), includes the album *Na Sdarowje*, released in 1968, with the title song of the same name. According to our assumptions, it was this song that firmly introduced this supposedly "Russian" toast into the Western lexicon.¹⁴

The words of the song, like the music, belong to Rebroff himself. The text is a compilation of German and Russian, the latter of which is given only three phrases. Let us cite them: "Proshchai, i na zdorov'e! (Farewell, and to your health!) / Raz, dva, tri, my vyp'em vodochku, / Davai my vyp'em eshchy raz sto gramm. (One, two, three, we'll drink some vodka, / Let's drink another hundred grams.)"¹⁵

⁹ DGG award to Jaroff, choir. *Billboard*. Two sections, section 1. October 23, 1965. Seventy-first year. P. 41.

¹⁰ Mantulin V. The creative path of Sergei Zharov. *Russian American*. Review issue 1979–1982. P. 32.

¹¹ The only exceptions were political factors, "for example, in the Baltics, which influenced the assessment of the choir's performances during tours in the 1920s." [2, p. 197]

¹² There are several variants of transcription of his pseudonym in both Latin and Cyrillic. In various sources we find both Ivan Rebhoff and Ivan Rebrov.

¹³ A short biography of Ivan Rebroff appears in the obituary of the British newspaper *The Guardian*. URL: <https://www.theguardian.com/music/2008/apr/18/obituaries.culture> (accessed: 01.06.2025). It is noteworthy that the singer was the brother of Luftwaffe pilot Horst Rippert. URL: <https://www.rg.ru/2008/03/17/ekzuperi.html> (accessed: 01.06.2025).

¹⁴ Its English version "nastrovia" can be found in dictionaries of urban slang, for example: <https://www.urbandictionary.com/define.php?term=Nostrovia>; the popularity of this phrase is so high that even the reference book *Russian for Dummies* warns of its incorrectness (for more details, see: Kaufman A., Gettys S., Wieda N. *Russian for Dummies*. Wiley Publishing, Inc. 2006. P. 322).

¹⁵ It is obvious that the meaning of the above Russian text suffers from a lack of cause and effect relationships. The phrase "na zdorov'e" ("to your health") in Russian has a literal semantic meaning and is used in response to an expression of gratitude. In the given context, it even has a somewhat sarcastic meaning. According to tradition, toasts in Russia are said not "na" ("to"), but "za" ("for") someone or something: "for you!", "for friendship!", "for love!", "for health!", etc.

The annotation to the record says that *Na Sdarowje* is “a strong *typically Russian* song about vodka and its treachery [mine italics. — Ya. G.]”¹⁶ However, the musical language of the song is also extremely far from authentic Russian folk art and is a fusion of German, Gypsy and Jewish folklore with elements of operetta. Perhaps the only Russian national element in this entire international “vinaigrette” is the sound of balalaikas in the arrangement of the composition.¹⁷

Rebroff’s work shows how the image of Russia was formed abroad through musical clichés that were often far removed from folk traditions and reflected the Western audience’s interest in the exoticism and romantic image of Eastern Europe. In this sense, the artist’s works should be interpreted not only as musical experiments or personal initiatives, but also as part of a broader cultural phenomenon — the process of forming the image of Russia abroad.

Let us now turn to another work from the singer’s repertoire — *Kalinka*.¹⁸ This song became a symbol of Russian folklore abroad and was actively used to form a stereotypical image of Russia. However, the origin of this Russian “folk” song is a composition by an amateur songwriter.

The Most “Russian Folk” Song Abroad

On November 26, 1999, *Nezavisimaya Gazeta* published an article entitled *Pechat’ neizmerimoi samobytnos*¹⁹ which explained that *Kalinka* is not a Russian folk song, but a song written by the Saratov publicist and amateur composer Ivan Petrovich Larionov (1830–1889). The authorship of the “folk” song was established thanks to the book by Larionov’s contemporary, the chronicler Nikolai Fedorovich Khovansky, *Essays on the History of the City of Saratov and the Saratov Province*, which was published in 1884.²⁰

According to the biographical article about Larionov from the above-mentioned book by Khovansky, *Kalinka* was written in 1860 and was first performed in an amateur performance, for which Larionov wrote the music. The song became popular in the city, and the founder and director of the Slavic Chapel, Dmitry Aleksandrovich Agrenev-Slavyansky (1835–1908), who was touring in Saratov, became interested in it. *Kalinka* began its first world tour — it entered the choir’s repertoire, whose concerts, according to eyewitnesses, enjoyed great success in the USA, Europe, Africa and Russia.²¹ Ivan Larionov’s work *Kalinka* is

¹⁶ A photo of the record cover, including the full text of the annotation, can be seen on the website of the online store. URL: https://vinylpark.ru/catalog/vinyl/ivan_rebroff_na_sdarowje_iwan_rebroff_singt_weisen_von_wodka_und_wein_1968_13139/ (accessed: 01.06.2025).

¹⁷ Song *Na Sdarowje* performed by Ivan Rebrov. URL: <https://www.youtube.com/watch?v=0pzq5EJjZoM> (accessed: 01.06.2025).

¹⁸ Song *Kalinka* performed by Ivan Rebrov. URL: <https://www.youtube.com/watch?v=uG476e4P6q0> (accessed: 01.06.2025).

¹⁹ Stamp of immeasurable originality. (Печать неизмеримой самобытности). *Nezavisimaya Gazeta*. 1999. 26 November. URL: https://www.ng.ru/culture/1999-11-26/7_stamp.html (accessed: 01.06.2025).

²⁰ Khovansky N.F. Essays on the history of the city of Saratov and the Saratov province. Issue 1. (Хованский Н.Ф. Очерки по истории г. Саратова и Саратовской губернии. Вып. I). Saratov: Ishchenko and Co. Printing House, 1884. 237 p.

²¹ Agrenev-Slavyansky. In: Orthodox Encyclopedia edited by Patriarch of Moscow and All Rus' Kirill. (Агреньевы-Славянские. В: Православная энциклопедия под редакцией Патриарха Московского и всея Руси Кирилла). 02.04.2008. URL: <https://www.pravenc.ru/text/63370.html> (accessed: 01.06.2025).

a striking example of stylisation of a folk song with elements of theatricalisation.

Due to the lack of audio and video recordings of the performances of the Slavic Chapel, today an idea of this group and its leader can be formed based only on articles, essays and memoirs of contemporaries. And here we come across two absolutely polar opinions about this choir: on the one hand, numerous enthusiastic reviews from eyewitnesses,²² and on the other hand, criticism from no less authoritative a figure than Pyotr Tchaikovsky, who spoke on behalf of the musical community and did not mince his words at all. According to Tchaikovsky, Agrenev-Slavyansky greatly distorted folk songs by holding “supposedly Russian” concerts: “There is a huge number of vulgar, supposedly Russian, tunes that have become popular, and to distinguish them from truly folk melodies, one needs both a subtle musical feeling and a true love for Russian song creativity. But what does Mr. Slavyansky care about all this!” [6, p. 139] At the same time, Tchaikovsky writes that Agrenev-Slavyansky enjoyed wild popularity among the “crowd,” and complains that in Moscow 99% of the population “do not even know the name of Glinka.” [Ibid., p. 289] As one can see, the composer’s criticism reflects not only professional disagreements, but also the social contradiction between the elite’s perception of folk music and the mass interest in pseudo-Russian stylisation, which had already begun to take shape in the 19th century.

Comparing two diametrically opposed views on the creative activity of Agrenev-Slavyansky and bearing in mind that from the middle of the 19th century in Europe and the USA, and a little later in Russia, a mass-culture society was beginning to form, we can conclude that Agrenev-Slavyansky was a controversial figure in musical circles, who knew how to take advantage of the emerging music market.

The earliest publication of *Kalinka*, which is archived in the Russian State Library, dates back to 1882: the work was included in a collection of folk songs from the repertoire of the Slavic Chapel, whose publication was carried out by the director’s wife, Olga Khristoforovna Agreneva-Slavyanskaya.²³ It is noteworthy that the collection does not indicate Larionov’s authorship — the work is designated as “a cheerful conversational song of *the Tambov province*” [not Saratov. — *Ya.G.*]. Today it is difficult to say what determined the composer’s century-long oblivion: whether it was the lack of indication of the author of *Kalinka* in the concert programs of the “Slavic Chapel,” or the inattention or dishonesty of the publisher...

Returning to the above-mentioned popular abroad “Russian” songs from the repertoire of the Don Cossack Choir, let us briefly consider another one — *Sten'ka Razin*. This song was widely used to form a stereotypical image of Russia, especially in the image of the “Russian rebel” (“bear”), which corresponded to the concept of pseudo-Russianness.

²² Yurkevich M.V. D.A. Slavyansky in his quarter-century of artistic and political activity. (Юркевич М.В. Д.А. Славянский в его четвертьвековой художественной и политической деятельности). Moscow, 1889, pp. 7–8.

²³ Russian songs and songs of the southern and western Slavs. Collected by D.A. Slavyansky and arranged for one voice and choir by O.Kh. Slavyanskaya. Issue 3. (Русские песни и песни южных и западных славян. Собранные Д.А. Славянским и переложенные для одного голоса и хора О.Х. Славянской. Вып. 3). Moscow: V. Greiner Publishing House, 1882. 55 p.

The melody of *Sten'ka Razin* with the text “Durch des Huywalds düstre Gründe” can be found in German songbooks — “liederbuch.”²⁴ The popularity of this melody is such that it was borrowed as the basis for the Wehrmacht paratrooper song *Abgeschmiert aus 100 Metern*.²⁵ The only difference is that the melody in the German version is written in 4/4 time.

Conclusion

The presented analysis of the activities of the Don Cossack Choir traces how the commercialisation and stylisation of Russian culture contributed to the formation of a certain image of Russia abroad. If, under the conditions of Soviet social reality, Russian choral groups developed within the framework of state support and ideological control (which preserved a certain degree of authenticity and cultural originality), then in emigration, Zharov's choral group was forced to rely only on its own strength and earn money in the music market, taking into account its situation and the demands of the audience. To achieve commercial success, he used show elements in his programmes and in so doing was obliged to take into account the audience's stereotypes about Russia.²⁶

The economic model of the “Russian” choir turned out to be so successful that, according to various sources, many of its “clones” started to appear in Europe during the 1990s, whose performers were mainly Poles and Bulgarians.²⁷ The name *Don Kosaken Chor* today acts as a brand that brings profit to its owners.

Belonging to a mass culture to which the attitude of critics and researchers remains ambiguous, [7, p. 142] Serge Jaroff and Hans-Rolf Rippert created their own image of “Russian culture” in the European and American mass consciousness over the course of decades. Their “Russian” songs became widely known abroad due to the genuine interest in Russia and Russian culture that continues to be exercised among the general public.

Thus, our research shows that the commercialisation of cultural forms and the stylisation of national traditions can play a dual role: on the one hand, they can promote the popularisation of culture, while on the other hand, they can reinforce simplified stereotypes, forming an image of “national” culture that often does not correspond to its true complexity, richness and depth.

²⁴ Buchner G. *Mein Liederbuch*. München; Wien; Hollywood / Florida: Franz Schneider Verlag GmbH & Co, 1982. 79 p.

²⁵ The recording is available at the link: https://www.youtube.com/watch?v=EkOj_Zg_RLU (accessed: 01.06.2025).

²⁶ Researcher Hélène Menegaldo from the University of Poitiers [Université de Poitiers] (France) concludes that Russians who emigrated to France after 1917 actively used stereotypes that had already been established in French literature, especially in the entertainment industry involving “Russian” taverns and restaurants in Paris. Cit. ex: Milchina V. Emigrants, refugees, non-returnees... (Мильчина В. Эмигранты, беженцы, невозвращенцы...). *Novoe literaturnoe obozrenie*. 2010, no. 102.

²⁷ Article *Don kosaken choere* in the publication: Wieprecht V., Skuppin R. *Das Lexikon der verschwundenen Dinge*. Rowohlt Verlag GmbH, 2009. Digitalbuch. (In German.)

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Aspects of Mikhail Bronner's Creativity*

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Abstract. The article presents a critical analysis of the music of Mikhail Bronner, who is presently one of the leading figures in contemporary Russian music. As a multifaceted artist and musical thinker, he has managed to create an unique, individual style that incorporates classical traditions to attract the attention of wide audiences and professional music critics alike. The composer's music is marked by its exceptional originality of genres. Considering his aesthetic views concerning issues in contemporary art alongside the stages of his musical and professional development, Bronner's creative path is demonstrated in terms of the peculiarities of his compositional process. Special attention is paid to the programmatic aspect of the composer's music, as well as its national component, the specificities of musical language and form-construction, and his interest in various combinations of timbre. The author of the article identifies three leading themes in the composer's work: the theme of the Book, the theme of Romanticism, and the theme of Childhood. Selecting examples from a number of his works, the author reveals in his article features of the composer's implementation of each of them.

Keywords: Mikhail Bronner, theme of the Book, theme of Childhood, theme of Romanticism

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Лики творчества Михаила Броннера

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Аннотация. Статья посвящена творчеству Михаила Броннера, который является сегодня одной из ведущих фигур современной отечественной музыки. Многогранный художник и мыслитель, выступающий наследником классических традиций, он сумел создать неповторимый индивидуально-авторский стиль, неизменно привлекающий внимание как широкой аудитории, так и профессиональных музыкальных критиков. Творчество композитора отмечено исключительным жанровым своеобразием. В статье рассматриваются этапы профессионального становления музыканта, его эстетические взгляды, касающиеся проблем современного искусства, вопросов композиторской профессии, особенностей процесса сочинения. Отдельное внимание уделяется таким аспектам музыки Броннера, как программность, национальный компонент, специфика музыкального языка и формообразования, интерес к разнообразным тембровым сочетаниям. Автором статьи выделяются три ведущих темы в творчестве композитора — тема Книги, тема Романтизма и тема Детства. На примере целого ряда сочинений раскрываются особенности претворения каждой из них композитором.

Ключевые слова: Михаил Броннер, тема Книги, тема Детства, тема Романтизма

Introduction

Having established notability as a prominent Russian composer during the 1970s, Mikhail Bronner has been described as being “one of the most respectable, one might say, key figures <...> of the Russian school of composition.” [1, p. 216] Unlike the generation of avant-garde composers that preceded him, in his work he relies on traditional means of musical expression for developing an individual style within the established laws of harmony, melody and form-generation. However, this does not imply any hostility to innovations on his part; on the contrary, his work is characterised by a search for new timbres and their combinations, as well as fanciful rhythms and original harmonic solutions. He also skilfully applies the possibilities of new sounds achieved in

the works of composers during the 1960s. One of his contemporaries, the composer Mikhail Kokzhaev characterises Bronner as “a multifaceted artist, a virtuoso of orchestral writing, a philosopher endowed with the talent of seeing the true essence of beauty.” [Ibid.] The Bronner’s first biographer, Inna Romashchuk, notes in his music an unique fusion of the composer’s individual style with a profound generalisation of the most important ideas of our time: “His tone colours are thickset, in many of his works from the turn of the millennium — with an obligatory ‘strip of light’, which sometimes recedes, and sometimes becomes an unreal reality.” [2, p. 3] These and other statements in their entirety testify to the monumentality, depth of psychological content, sincerity, strength and integrity of the composer’s music.

Bronner's Creative Development

Prior to Mikhail, there were no musicians in the Bronner family. The composer's grandfather, Wolf Bronner, was a prominent Soviet physician who received his education in Europe. He became the founder of the Institute of Venereology in Moscow, which bore his name until 1937. During the latter year, he fell victim to the repressions of the Stalin era; however, in 1956 he was posthumously rehabilitated. According to the composer, his grandmother, Elena Bronner, fully shared her husband's revolutionary convictions. Before the Second World War, she was the director of one of a sanatorium in Kislovodsk in the Russian Caucasus, where many of the academic and creative intelligentsia of those years gathered to recuperate their health.

The composer's parents were also representatives of the cultured elite of Soviet society. His father, Boris Bronner, was an engineer and one of the leading specialists in the field of communications, while his mother, Slava Beskina, survived the Great Patriotic War as a military field surgeon and afterwards worked as an operating oncologist.

However, their son's musical abilities were discovered early, so he was sent to a music school. As Romashchuk aptly notes, Mikhail Bronner was "from a family of ingenious natural talents and... hard workers." [Ibid.] After finishing school, he began his studies at the Moscow Conservatory, majoring in composition and piano, "where the seventeen-year-old youth was noticed by Tikhon Nikolayevich Khrennikov, who took him as one of his composition

students." [3, p. 19] It was under Khrennikov's tutelage that the developing composer eventually graduated from the conservatory and subsequently finished his postgraduate studies.

Mikhail Bronner often recalled the respected professor in terms of his contribution to Soviet culture and the decisive significance of his personality during the years of repression in his interviews: "Khrennikov is a remarkable composer, <...> a bright, gifted musician. A man in whom professional and human qualities were combined in a completely exceptional way."¹ Another Teacher with a capital letter for Mikhail Bronner was Professor Yuri Fortunatov of the Moscow Conservatory, an unrivalled master of orchestral and choral instrumentation. According to the composer, "he was a great man and a professional, whose opinions I trusted infinitely! Our communication was not limited to the years of my studies; he led composition seminars in Ivanovo, which we all looked forward to with impatience. Until his death in 1998, he was always the one to whom I showed all my works first."²

The name of Mikhail Bronner appeared in the press at the turn of the 1970s and 1980s in connection with the premieres of his first choral works, as well as the production of the ballet *Optimisticheskaya tragediya* [Optimistic Tragedy], which evoked an immense quantity of reviews in musical journals and newspaper publications. The first article to examine Bronner's music was written by musicologist Yuri Semenov, who, in particular, noted the "bright musical language, combining melodic and harmonic laconicism with rhythmic force and sophistication, a dramatic logic

¹ Dusaev O. "The year 2007 may go down in the history of our country..." (Interview with composer M.B. Bronner). (Дусаев О. «2007 год может войти в историю нашей страны...» (интервью с композитором М.Б. Броннером)). *The New Times*. 2007, no. 28. URL: <https://newtimes.ru/articles/print/10798/> (accessed: 01.06.2025).

² From a personal conversation between the author and Bronner, March 25, 2011.

of musical form.” [4, p. 94] The principles of personal expression that came to the forefront in Bronner’s work in those years would remain significant for him up to the present day.

Although the peak creative development of the artist coincided with the difficult period of the Perestroika, when the profession of a composer was not in great demand by society, Bronner did not change his calling. Answering questions on this topic, he explained: “I believe that composing music is an illness. But it’s not contagious. Moreover, as life has shown, a lot of people have ‘recovered’: now the number of people writing notes has sharply decreased <...> My freedom has been earned through suffering. After all, in order to write my music, I must have the opportunity to do so, because a free artist is not free from various obligations, including those to his family.” [5, p. 7] In any case, the composer noted, no one forced him to make such a life choice, and the state is not in the least obligated to support artistic people. It may rather be said that, since this is his favourite occupation in life, he is happy that he has the opportunity to carry it out.

The Composer’s Aesthetic Position

Having reached the state of creative maturity, Bronner has frequently reflected on the development of contemporary music and its effect on the wide circle of educated people interested in it. When asked whether contemporary music is difficult to appreciate, he answers: “When one of my compositions is performed in one concert together with music from the Baroque era, I assure you that my music is simpler and closer to the listener. By the way, the alternation of classical and contemporary music highlights the most the merits of both.” [6, p. 8]

According to Bronner, a composer’s “sole salvation” these days is extreme universalism. A contemporary composer must be able to write different types of music. On the one hand,

it becomes simply boring to write the same thing, but on the other hand, it turns out to be absolutely necessary in our changing world. He himself follows this postulate: “I am a principled eclectic and cosmopolitan. I am interested to an equal degree in different types of music and different instruments.” [7, p. 14] At the same time, according to Anna Amrakhova, the composer’s style is characterised by an amazing “harmony of self-sufficiency.” He does not join any of the mainstream musical directions, always remaining on the fringes: “Any ‘ism’ suits me so long as it is devoid of ideology, which I hate. And I have compositions that even my friend Ekimovsky is ready to tolerate (joke!): *Sodom i Gomorra* [Sodom and Gomorrah], *Strasti po Iude* [The Passion According to Judas] <...> I am confident that even in the 21st century it is possible to write music that would be interesting to play and listen to.” [8, p. 13] In terms of his advice to his students, the main guidelines for their compositional experiments are: possession of diverse interests, application of new knowledge, and experimentation with new sounds.

Bronner professes the principles of cosmopolitanism and tolerance not only in his musical works, but also in life. This is evidenced by the fact that, in his role as chairman of the Admissions Committee at the Moscow Composers’ Union for an enormous number of years, he accepts composers who are representatives of the “utmost left” and “utmost right” contemporary musical movements into the Union, regardless of whether their creative principles are close to him or not. At the same time, the composer’s attitude towards avant-garde music is of considerable interest. Bronner believes that radicality of this music is inversely proportional to its complexity; in other words, excessive complication of the laws of the musical process paradoxically leads to its impoverishment, since interactions

cease to work and often turn out to be inaudible for the listener.

While the composer is convinced that the rational principle plays an important role in artistic work, the impulse for creativity still lies in the sensitive-emotional sphere. Thus, the composer's creative laboratory is aimed at comprehending the issues of life not from the standpoint of rationality, but from that of the "life of the human spirit." In this connection, it becomes significant that Bronner turns to religious themes, ambiguous psychological situations, strong passions, and philosophical questions for the subject matter of his musical compositions.

Aspects of the Composer's Creative Process

All the composer's music is programmatic; in other words, the program is expressed, on the one hand, in the titles of his compositions, and at the same time it is also often concealed in their vivid genre-related basis. Thus, it is the program that largely determines what means of expression the composer chooses to implement it. Bronner's musical space presents an amalgamation of different cultural worlds. Examples of this may be demonstrated in a large number of works: a concerto for mixed chorus set to verses by English and Scottish poets: *Vereskovyi med* [Heather Honey], *Pesni lyubvi, smerti i vechnosti bytiya* (*Missa Humanus*) [Songs of Love, Death and the Eternity of Being (*Missa Humanus*)] set to verses by 17th century German poets for mixed chorus and orchestra, a concerto for children's chorus *Iz russkoi poezii* [From Russian Poetry] set to poetry by Alexander Pushkin, Anton Delwig, and Evgeny Baratynsky, *Iz cheshskoi narodnoi poezii* [From Czech Folk Poetry] for children's

chorus and piano, a concerto for violin, young musician and chamber orchestra *V poiskakh Graalya* [In Search of the Holy Grail], *Psaltyr'* [The Psalter] for children's chorus *a capella*, *Molitva svyatogo Frantsiska Assizskogo* (*Pamyati materi*) [Prayer of St. Francis of Assisi (In Memory of the Composer's Mother)] for mixed chorus *a capella*, *Zadumav didochok* [Grandfather Had an Idea] for mixed chorus *a capella*, the Concerto for Cello and Chamber Orchestra *TSAVT TANEM* (*Voz'mu tvoyu bol'*) [TSAVT TANEM (I will Take your Pain)], *Belorusskii kontsert* [Belarusian Concerto] for cymbals and chamber orchestra, and numerous other works.

A very important component in Bronner's music is the national element.³ In addition to the composer's interest in a wide variety of cultures, epics and religions, his work is also inspired by Jewish folk melodies and dance. Thus, an extensive corpus of his works is dedicated to the *People of the Book*, i.e. the Jews, and contains many characteristic moments at the level of both musical language and national mentality, philosophy and religion (for more details, see: [9]).

The nature of Bronner's musical language is almost always vocal, melodic and tuneful, which characterises not only his vocal and choral compositions, but also his instrumental works. The primary role of melody in his musical works is also apparent. "Intonation – motive – melody." Inna Romashchuk appropriately observes that these concepts, which are sometimes forgotten or transformed in our days, "work" actively in Bronner's music. "They often contain echoes of other styles; they are 'reread' by the composer and appear in a different form or in a new context. They are almost always bright

³ Translator's note: the use of the adjective "national" in a Russian context often refers to distinct cultural traditions rather than to nation-state entities. Given that the composer states he has never used a single folk theme in all of his works, the use of the English adjective "ethnic" in this context would be incorrect.

and artistically strong.” [10, p. 112] Bronner himself emphasises that the overwhelming majority of his works are based on his own original themes and that this represents an important value for him. He refers to these original melodies as “motives.”

However, Bronner also has compositions based partially or entirely on the “diminished mode” or the octatonic scale, in which, at first glance, there is no clearly expressed thematic element present in “his grandfather’s understanding” (in the composer’s definition). Such are his numerous instrumental compositions, among which are the chamber ensemble works — *Avraam i Isaak* [Abraham and Isaac] for bayan and soprano saxophone, *Adam i Eva* [Adam and Eve] for violin and bayan, *Sodom i Gomorra* [Sodom and Gomorrah] for two saxophones, voice, bayan, harpsichord and drums, as well as the instrumental concertos *Strasti po Iude* [The Passion According to Judas] for bayan and chamber orchestra, *Transformatsiya dushi* [Transformation of the Soul] for viola and chamber orchestra, *Deti strakha* [Children of Fear] for piano and symphony orchestra, *Odinokii golos* [Lonely Voice] for violin and chamber orchestra, and a number of others. Commenting on these works, the composer highlights the primacy of musical thought and the determination of the type of development according to the respective underlying concept.

The composer’s unconventional thinking also manifests itself in the sphere of the metrorhythm. Here he demonstrates amazing ingenuity. The variable time signatures utilised to demonstrate his rhythms indicate to us that they are filled with energy, never letting either the audience (for whom they seem quite natural) or the performers pass into the state of boredom.

One of the main features of the composer’s expressive form is his predilection for an extended narrative. Typically, his works (regardless of genre and ensemble) last

for at least twenty minutes. In such cases, the individualisation of form plays an important role for the composer. In Kokzhaev’s opinion, Bronner’s music is based “on the natural beauty of sound combinations, which are brought together by means of non-standard form-generation that arises from the peculiar nature of the original musical material.” [1, p. 216]

The genre range in Bronner’s music is extremely broad. Up to the present time, it is difficult to find a genre in which the composer has not distinguished himself. He has written outstanding choral concertos, vocal cycles, and instrumental ensembles. He is the composer of over 25 concertos for various instruments and orchestra (not including alternative versions of existing concertos for other groups of soloists). At the same time, his work in cinema, as well as music for television and radio productions he has occasionally engaged in, is well known.

Perhaps the only genre that is difficult to detect in his work is that of short solo works. In most cases, such elements only appear in parts of larger cycles. As examples of the latter, it is possible to cite *Vremena goda. Venok Chaikovskomu* [The Seasons. A Wreath to Tchaikovsky] and 12 pieces for piano, violin, violoncello, flute and clarinet, *Letnyaya muzyka* [Summer Music] for children’s chorus, bayan and chamber orchestra set to poems by Joseph Brodsky, *Detskii ugolok* [Children’s Corner] for chamber orchestra, knockers, whistles, rattles, sighs, moans and one balloon, *Sem’ evreiskikh pesen* [Seven Jewish Songs] for violin, tuba and chamber orchestra, *Dalekoe — blizkoe* [Distant — Close] (based on Russian romances) for balalaika, alto domra and piano, and various other compositions.

Mikhail Bronner did not remain aloof from the peculiar trend in compositional practice at the turn of the century associated with the various discoveries in the sphere of timbre and the study of the properties of new sonorities, the interest in rare instruments and their

combinations in ensembles, and the invention of new playing techniques. Thus, the saxophone, tuba, marimba and vibraphone appeared as soloists in his music, as also did folk instruments of various cultures, including the bayan, the domra, the balalaika, and the cymbals. Timbre, according to Bronner, is of decisive importance to every composer, since it carries the sound idea of any respective composition in progress. Having been asked about the question of the primacy of the composition's theme or the performer's timbre, the composer answers that the underlying musical idea is primary for him, but the question of how it can be manifested is always present. Each timbre is individual for the composer and conveys its own psychological characteristics. In this regard, the orientation towards any particular timbre yields a certain figurative sphere. Thus, in compositions for children's chorus, light, joyful music, saturated with theatrical imagery, would tend to prevail, while in works for symphony orchestra, the composer turns to universal issues bearing a deep dramatic and philosophical subtext, while works incorporating the bayan present themes related to the People of the Book.

The fact that many of the composer's works exist in different timbre variants can be explained, on the one hand, by a certain universality of the musical material, and on the other, by the attention paid to his works on the part of performers of different specialities for whom this music is written. Here we emphasise that the versions developing new timbral varieties of already existing compositions are not limited to a simple mechanical transfer of the musical

text into the environment of a new instrumental sound, but that, with the appearance of a new timbre, the respective work also acquires new musical outlines. The changes concern many elements, from options of instrumentation to alterations of various sections in the overall form, the addition of solo cadenzas, and the use of new sound media.

The emergence of these versions may be simply explained in terms of Bronner often writes music for his friends, among whom are many famous performers, including accordionist Friedrich Lips, violinist Levon Ambartsumyan, balalaika player Andrei Gorbachev, saxophonist Alexei Volkov, violist Mikhail Bereznitsky, and many others. In such cases, it is often the performer who creates the direction for the composer's work by suggesting the ideas for new compositions. If these ideas turn out to be close to the composer's, a new oeuvre appears.

The Creative Themes

Bronner's creative path is difficult to divide into periods based on stylistic or temporal principles. Thus, it will be more convenient to systematise it according to its various subject material. One of the main themes in the composer's music is the *theme of the Book* (the author himself defines it in this way). This area includes a large number of works in a wide variety of genres: from solo and chamber-ensemble oeuvres to large-scale symphonic works and instrumental concertos. These can be divided into two groups:

– works related to the images of the Book (*the sacred aspect*)⁴;

⁴ This group includes: *Ave Maria* for soprano, oboe and organ (1991), *Psaltyr'* [Psalter] for children's chorus *a cappella* (1991), *Evreiskii rekviem* [Jewish Requiem] for soloists, mixed chorus and children's chorus (1992), *Stabat Mater* for solo voice, children's chorus, and orchestra (1993), *Lestnitsa Iakova. Angel lyubvi, Angel pechali* [Jacob's Ladder. The Angel of Love, the Angel of Sorrow] for four cellos (1996), *Evangelie ot saksofona* [The Gospel of the Saxophone] for saxophone and chamber orchestra (1997), *Soter Ponim* [He Who Forgot Us] for symphony orchestra (1997), *Iz knigi proroka Isaii* [From the Book of the Prophet Isaiah] for children's chorus and piano (1998),

– compositions related to the People of the Book (*everyday aspect*).⁵

Let us dwell in more detail on *the sacred aspect* of the theme of the Book. The composer's interests in this area coincide with the creative direction of many of his colleagues. It is well-understood that the turn of the century was marked by a renewed interest in religion on the part of a significant number of composers. [11] Attention to the spiritual realm is typical for the artists of the late 20th century: as Natalia Gulyanitskaya writes, "compositions with spiritual and sacred themes have become a kind of sign of the times." [12, p. 207] A return to the topic of religion, which had been "closed" for decades under the Soviet regime, became a point of attraction for many people in the post-Soviet space. However, the degree of sincerity of each such appeal is more a question of the individual artist's conscience, rather than merely following the fashion of the times. Indeed, after more than half a century of official atheism in the country, this is not just a matter of displaying an

open commitment to any particular religious branch. When speaking about his sacred work, Bronner emphasises that he is the creator of works applying to all the major religious denominations — that is, the Book in its sacred aspect is understood by him as a kind of cathedral complex, "the unfading light," the centre of the eternal spiritual truths. This point of view on the part of the composer has much in common with Yuri Kholopov's statements about the original, genetically embedded spirituality in Russian contemporary music. [13]

Here it is the composer's psychological orientation towards eternal subjects that is noteworthy. In his music dedicated to the images of the Book, it is not the "spiritual" principle that prevails, understood as a detached static striving for God, that has been canonised and is parsimonious in the manifestation of feelings, but rather the "spiritual" principle — close to human passions, active, elemental, tragic, questioning God, striving to find the divine element in man.

Strasti po Iude [The Passion According to Judas] for bayan and chamber orchestra (1998), *Avraam i Isaak* [Abraham and Isaac] for bayan and soprano saxophone (1998), *Kaddish po ukhodyashchemu veku* [Kaddish for the Departing Century] for cello and piano (1998), *Adam i Eva* [Adam and Eve] for bayan and violin (1999), *V nachale. Iz Knigi "Bytie"* [In the Beginning. From the Book of Genesis] for children's chorus, two pianos and string orchestra (2000), *Vrata nebes* [The Gates of Heaven] for violin and string orchestra (2000), *Vremya Kaina* [The Time of Cain] for bassoon and chamber orchestra (2001), *Katuv (Tak zapisano)* [Katuv (Thus It Is Written)] for bayan, piano and symphony orchestra (2004), *Sodom i Gomorra* [Sodom and Gomorrah] for two saxophones, voice, bayan, harpsichord and drums (2004), *Desyat' vzglyadov na desyat' zapovedei* [Ten Views of the Ten Commandments] (collective work, 2005), *Izgnanie iz raya* [Expulsion from Paradise] for alto, bass clarinet, vibraphone and bayan (2008), *Vavilonskaya bashnya* [The Tower of Babel] for folk instruments orchestra (2011).

⁵ This group of works includes: *Nam zhit' i chuvstvovat' dano* [We are Given to Live and Feel] — a vocal cycle for bass and piano set to poems by Igor Guberman (1994), *Evrei. Zhizn' i smert'* [The Jew. Life and Death] for cello and piano (1995), *"A zavtra budet luchshe, chem vchera..."* ["And Tomorrow will be Better than Yesterday..."] for violin, cello and piano (2002), *Muzyka mestechka* [Music of the Shtetl] for saxophone and symphony orchestra (2003), *Kolybel'nye pesni* [Lullabies] for voice, solo cello and chamber orchestra (2004), *Bol'shoi Freilakhs dlya Bol'shogo orkestra* [Big Freylachs for Large Orchestra] (2009), *Dolgoe vozvrashchenie (Kniga pesen)* [The Long Return (Book of Songs)] from Jewish Folklore for Choral Theater (2009), *Shchuka po-evreiski* [A Pike in Jewish Style] for children's chorus, bayan, double bass, clarinet and tenor (2009), *Sem' evreiskikh pesen* [Seven Jewish Songs] for violin, tuba and string orchestra (2010), *Evreiskoe schast'e* [Jewish Joy] — tango for violin and accordion (2011), *Oj, Mame* — three Jewish songs for piano quintet (2012).

Indeed, the musical material of Bronner's sacred works often contradicts the narrative character of the sacred texts. The composer is put off by a certain "obviousness" of the Book's plots, the certainty and predetermination of what is happening, the absence of reasons and logic of the events, and the impossibility of any other interpretation of what happened. Thus, in order to experience everything anew together with the characters in the events, it is necessary to resurrect the stories of the Holy Scriptures. Having chosen a subject for a new work, the composer attempts to explain the inherent contradictions of the biblical stories by means of his music and without resorting to previously discovered solutions.

Thus, in his concerto *Strasti po Iude* [The Passion According to Judas], the last line uttered by the orchestra is the question: "Judas?"; in *Avraam i Isaak* [Abraham and Isaac], the entire composition recounts the story of the father and son's journey to the place of the sacrifice; *Katuv* [Katuv] is filled with reflections on the theme of fate as a divine premise. Rather than provide ready-made unambiguous answers, the composer chooses the path of understanding and revealing the plot through his music. In this way, each listener is presented with the opportunity of experiencing what they heard and draw their own conclusions.

In connection with the sacred aspect of the theme of the Book, the sheer volume of Bronner's work makes it possible to identify some general provisions characteristic of any particular group of works. According to our observations, the following features become essential for the composer.

1. The presence of a conflict. All the plots in the composer's works derive their paradoxicality precisely from the "human" point of view. Such plots include the betrayal of a teacher by a student (*Strasti po Iude* [The Passion According to Judas]), the sacrifice intended by a father of his own son (*Avraam i Isaak* [Abraham and

Isaac]), and the relationship between the very first people in the world (*Adam i Eva* [Adam and Eve]). The composer make use of his music in order to explain what is occurring in the plotline, to excuse and to understand the real reasons behind the actions of the respective protagonists. The composer repeatedly emphasises this in his oral statements, interviews and various annotations to his works.

2. History as occasion for reflection. According to Bronner, none of his instrumental works inspired by the Book take a literal interpretation. Instead, he seems to attempt to comprehend what happened by recreating a musical picture of it. The result of the composer's re-experiencing of the Scriptural episodes through their protagonists becomes the musical composition in which each listener is free to find their own answer. On the other hand, in compositions where vocalists are involved in singing or reciting the texts, there is a clear connection between the storyline and the musical content. Here the music illustrates the plotline rather figuratively in order to reflect the character of the verbal content. Thus, the presence of the Biblical text significantly narrows the field of "possible meanings" of the musical material. Nonetheless, even in this situation, it is not possible to speak of the complete subordination of the music to the text, nor of any secondary meaning on its part.

3. The ontological and anthropological nature of the statement. The composer emphasises the deeply personal and timeless nature of the statement in the music that reflects the stories about Biblical characters, their deeds, and the ensuing fates of millions.

4. The attitude to the theme of the Book as a genre of composition. This determines the tendency towards an expanded narrative form, a one-movement (poem-like) form, which presupposes the continuous development of the musical material with many sections,

the presence of dramatic collisions, and the transformation of the nature of the musical themes.

The *everyday aspect* of the theme of the Book includes compositions imbued with the national flavour of klezmer music, the characteristic features of which include variable modes and a special type of development of the musical narrative in which the character of the thematicism in the process of development is transformed into its opposite. For example, this may consist in a transition from a major key dance motive to a more dramatic mood in a minor key.⁶ Although the composer often emphasises that he has never used a single folk theme in all of his works, his reliance on national modal approaches is reflected in many of his compositions.

Concurrent with the approach to Jewish motives in Bronner's music is the approach of Mikhail Gnesin, who indicated in his diaries that when a composer is immersed in the sphere of national music, its elements began to appear in his music sometimes against his will.

Several works from the group of *the people of the Book*, despite the obvious reference in their titles, can only be indirectly classified as adhering to the "folk" idiom. We may conventionally designate them as "essays-reflections." Such national colouring is reflected more in the names, the ensemble of instruments, or the general nature of the development of the musical material, rather than affects the modal features of the music. Such are, for example, the works *Evrei. Zhizn' i smert'* [The Jew. Life and Death], where Life passes as a leisurely narrative in the klezmer style, while Death is presented as a picture of the other world with nails being driven into a coffin and the howling of the wind over a grave. Among other similar

works are *A zavtra budet luchshe, chem vchera* [And Tomorrow will be Better than Yesterday], where the composer invites each listener to answer the question of whether or not it is necessary to put a question mark at the end of the title of this work, and *Kaddish po ukhodyashchemu veku* [Kaddish for the Departing Century], a deeply tragic work, which is devoid of any hints of national flavour, despite its title. It is, rather, a farewell to the 20th century, a memorial prayer (kaddish) for the people and the events that have passed away.

Thus, in developing the theme of the Book, Bronner realises himself not only as a dramatic artist and philosopher, but also as a composer who has not forgotten his national roots.

An extensive body of Bronner's compositions is devoted to the *theme of Romanticism*. Here Romanticism stands for a subjective attitude to what was happening, its perception through the prism of personal experiences to serve as a kind of framework for the composer's internal creative organisation. By comparing the sounding reality with his inner spiritual "tuning fork," the composer understands his main achievement to be the response he creates in the soul of the listener. As has been already noted, all of the composer's music, without exception, is programmatic; moreover, this program is always non-standard. The frequently polemical character of the titles emphasises that the protagonists of the musical works are extraordinary individuals.

Bronner can be confidently classified as an artist of the subjective (romantic) type, among those who, according to Ekaterina Tarakanova, "...again and again dive into the depths of their own 'I', reflecting the world through their undisguised emotional perception..." [14, p. 15] In his interviews, the composer often

⁶ Mikhail Gnesin characterises this technique as an extrapolation of expressive means.

associates himself with the romantic, reflective type of artist, choosing complex dramatic plots and “fatal passions” for his compositions, and living through situations that are problematic from a psychological point of view. But he shows himself also to be no stranger to the world of subtle motions of the soul, beauty and nature, love and harmony. In accordance with this ethos, the composer defines his task in terms of evoking an emotional response in the listener. It is no coincidence that Bronner names Tchaikovsky as his favorite composer.

The group of works related to the theme of Romanticism includes a large number of vocal and choral works. Bronner, for whom individual personal expression and psychologism in music presents a significant driving force, finds creative support in the poetic texts he turns to for his musical settings. The means of musical expression in the works of Romantic orientation differ in many ways from the category of works expressing the Book. For example, the characteristic sound of the octatonic scale turns out to be more on demand in his sacred works. The love for constant transformation and stage action is most clearly manifested in the Romantic works and those pertaining to the People of the Book, which directly connect with the composer’s works for the theatre and *theatricality* itself as an expressive device in his music.

As the composer of two ballets and six operas, Mikhail Bronner can uncontroversially be described as a theater composer. His love for the theater had manifested itself already at the very beginning of his compositional career. One of the first works that received significant responses in the press was his ballet *Optimistic Tragedy*, which was staged at the Stanislavsky and Nemirovich-Danchenko Theater. Inna Romashchuk defines the title of this ballet as the “Anti-Seagull” because “...the internally contradictory image of the main character (a collision of the duality of human nature

involving deep psychological clashes) was in the foreground.” [10, p. 117] Here Bronner demonstrates his mastery of the specifics of musical dramaturgy, skilfully working with the system of leitmotifs, as well as applying the principle of genre-style switches and timbre personifications.

Among the composer’s latest theatrical works are the operas *Dolgoe vozvrashchenie (Kniga pesen)* [The Long Return (Book of Songs)] and *Russkii Dekameron. Vecher v usad'be* [The Russian Decameron. An Evening at the Estate]. Although these works cannot be described as operas in the classical sense of the genre, they have many of the defining features of this genre. Rather, according to critics, the definitions “musical performance” and “theater in person” are more appropriate for them. This aspect bears its own explanation, since the composer was inspired to create these works by Boris Pevzner, the organiser and conductor of the first choral theater in modern musical history (for more information on the creative contacts between the musicians, see: [15]). Its troupe consists of singers and actors, all of whom are active soloists who perform their own concert programmes. The theater is multi-genre in its approach. Each number features a small self-contained performance. Based on the classical traditions of chamber ensemble singing, the theater performs musical miniature numbers that immerse the performer into a special emotional world. With the help of this type of cast, Bronner freed himself from many of the standard operatic conventions. The age of synthetic genres and the composer’s penchant for open psychological expression, which sometimes does not fit into the framework of “pure genres,” has contributed to the emergence of a peculiar entity that is unusual in form and very sincere and timeless in content.

In terms of their musical language, both works present a kind of “mystification.” In the title of *Dolgoe vozvrashchenie* [The Long Return]

the composer indicates his return to Jewish national folklore. However, in his interviews following the world premiere, he emphasises that all the musical themes are entirely his own; there is not a single folk motive in the play. The simple songs, which recreate the life of a Jewish shtetl, play out various scenes from the lives of ordinary people. At the same time, the entire action is enveloped in a special poetic mood, in many ways akin to the paintings of Marc Chagall.

In *Russkii Dekameron* [The Russian Decameron], Bronner faced a more difficult task from the start. The work emerged from Pevzner's suggestion that the composer make arrangements of several traditional Russian romances for his new theatrical programme. Bronner initially refused this job, stating that this limited form of musical creativity was unacceptable for him. Together with librettist Mikhail Gorevich, they came up with the idea of incorporating the romances into a new common plotline, where they would sound completely different, thereby creating a common dramaturgy rather than a numbered concert programme. This is how the story emerged about a noble estate somewhere in the Russian hinterland, where bad weather had delayed a group of youthful guests. The latter play a game in which each recounts various love stories from world literature: the answer is given in the form of a romance. In this work, the composer managed to combine in an organic form various stylistic directions into one whole.

The specific use of musical material in Bronner's theatrical works creates a kind of theater within the theater. These compositions are characterised by the love of transformation in music, which is expressed in terms of changing

masks in order to become many characters and composers at the same time.

Theatricality is also characteristic of many of the composer's instrumental works, wherein internal imagery is often expressed in external forms. Thus, in the instrumental composition *Dalekoe i blizkoe (po motivam russkikh romansov)* [Far and Near (based on Russian romances)], which was also created "based on" the *Russkii Dekameron* [The Russian Decameron] and exists today in two instrumental versions,⁷ musical theater appears in the finale of the composition, wherein two performers from the trio put down their instruments, waltz and sing the romance *Zvezdy na nebe* [Stars in the Sky] in a duet to the accompaniment of a third performer (it is assumed that the dancing couple is a man and a woman). In the instrumental duet for bayan and violin, *Adam i Eva* [Adam and Eve] the performers are required to move around the stage and sing while the music is playing. The duets *Adam i Eva* [Adam and Eve] and *A due* must be performed by musicians of different sexes; however, the instrumental parts are not personified and may be interpreted from either a male or female perspective.

In the finale of the Concerto for violin, tuba and chamber orchestra *Sem' evreiskikh pesen* [Seven Jewish Songs], the orchestra members are directed to talk loudly to each other, in order to create a cheerful hum in the crowd. There are many examples of theatricalisation of musical action in Bronner's work. The theatrical specificity of artistic creativity is manifested especially clearly in his compositions for children.

The *theme of Childhood* is another special area of interest for the composer. This theme is dominated by light, cheerful, bright and

⁷ *Dalekoe — blizkoe (po motivam russkikh romansov)* [Far — Close (Based on Russian Romances)] for balalaika, domra alto and piano (2011), *Dalekoe — blizkoe (po motivam russkikh romansov)* [Far — Close (Based on Russian Romances)] for violin, accordion and clarinet (version) (2011).

harmonious colours, a touching and fabulous world of new discoveries and sparkling humour. More than any other genre, this topic is characterised by its theatricality. Here one can always hear the voices of living nature, animals and birds, joyful cries, laughter, and the “oohs and sighs” of little soloists. It presents a kind of secret room, hidden from the eyes of adults, their worries, anxieties and disasters.

It is characteristic that most of the compositions on the theme of Childhood were written for children’s chorus.⁸ The composer has established long-standing creative and friendly ties with the children’s chorus *Polyot* [Flight] from the city of Zhukovsky. The first leader of this group, whose name it now bears, was Tatyana Selishcheva, a close friend of Mikhail Bronner. The composer’s son and niece “sang and were raised” in this group during their childhood and youth. According to his recollections, for several years in a row he spent the summer months with the group, attending summer camps with them and even working as a “moustached nanny” for the children.

Without limiting himself to images of childhood, Bronner frequently uses the children’s chorus as a timbre for expressing a wide variety of states. In terms of timbre, which is unspoiled by mature vibrato, the composer opines that a children’s chorus may present an ideal expression of a wide variety of feelings and states — from cheerful and lyrical to deeply tragic. For this reason, he also uses the children’s voices as a timbre in many of his “adult” works. Among them

are the *Psaltyr'* [Psalter] for children’s chorus *a capella* (1991), a concerto for children’s chorus *Iz russkoi poezii* [From Russian Poetry] set to verses of Alexander Pushkin, Anton Delwig, Evgeny Baratynsky (1996), *Dva khora na stikhi F. Tyutcheva* [Two Choral Works Set to Poems by Fyodor Tyutchev] for children’s chorus *a capella* (2000), *Iz knigi proroka Isaii* [From the Book of the Prophet Isaiah] for children’s chorus and piano four hands (1998), *Stabat Mater* for solo voice, children’s chorus, and orchestra (1993), as well as a number of other works.

Conclusion

We have seen how Bronner’s creative world is defined by three key themes: the theme of the Book, the theme of Romanticism, and the theme of Childhood. Some of his works, however, demonstrate thematic intersections. For example, *Evreiskii rekviem* [The Jewish Requiem] reflects both aspects of the Book at the same time, since the author used “the counterpoint of different musical mentalities — the sacred: the biblical, liturgical, synagogue (all of this is in Hebrew) and — the folk (in Yiddish).” [5, p. 7] Many of the works presented in all the three themes are “told” in a musical language that is “romantic” in its harmonic colour, tonal timbre and psychologism. Theatricality is also a distinctive feature of many of them.

The music of Mikhail Bronner is distinguished by its pronounced humanistic focus, which is not typical of contemporary

⁸ The concerto for children’s chorus and instrumental ensemble *Klyuch ot korolevstva, ili Chudesa v reshete* [The Key to the Kingdom, or Miracles in a Sieve] set to the texts of English and Scottish folk songs (1982), the Cantata for children’s chorus and symphony orchestra *Gori-gori yasno* [Burn, Burn Brightly] (1986), the cantata-fairy tale *Goryachii kamen'* [Hot Stone] by Arkady Gaidar for children’s chorus, orchestra and bass (1987), *Letnyaya muzyka* [Summer Music] for children’s chorus, bayan and chamber orchestra set to poems by Josef Brodsky (2007), *Desyat' nu ochen' vrednykh sovetov* [Ten Very Harmful Pieces of Advice] set to poems by Grigory Oster for children’s chorus, piano and chamber orchestra (2012).

art in general. In reflecting on the meaning of life, the beauty and tragedy of the world, the composer conducts an open dialogue with the listener in an attempt to evoke a response in his or her soul. His refusal to follow prescribed

fashion indicates the desire on his part to remain honest and true to himself and his principles. The many faces of Bronner's work testify to the universality of the composer's artistic thinking.

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The “Magic of Repetition” in Iraida Yusupova’s Music*

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Abstract. The article is devoted to the examination of the compositional method of Russian composer Iraida Yusupova. Our attention is focused on three of her compositions — *Portrait of the Artist’s Wife* (2012), *Polychordia* (2001), and *Beautiful Willows in a Beautiful Ambient* (2010). The definition “magic of repetition,” brought out into the title of the article, belongs to composer Nikolai Sidelnikov, Yusupova’s composition teacher at the Moscow Conservatory. Despite its metaphoric quality, this concept successfully conveys the originality of Yusupova’s compositions. Her compositional technique incorporates methods close to repetitive technique, but also substantially different from it. The first method is represented by the composition *Portrait of the Artist’s Wife*, whereas the second is characteristic for the works *Polychordia* and *Beautiful Willows in a Beautiful Ambient*. In the analysis of the composition *Portrait of the Artist’s Wife*, the hypothesis is brought out about the cryptographic character of the given portrait-composition. The researcher’s assumption, which has been validated, is based on the features of the sound material presenting a musical manifestation of the composer’s name. The idea of replication is realized here by means of repetitive technique. The method of “elemental polyphony” (to use Yusupova’s term) is disclosed with the example of the two other compositions examined in the article.

Keywords: Iraida Yusupova, method of repetition, repetitive technique, contemporary Russian music, “elemental polyphony”

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«Магия повтора» в музыке Ираиды Юсуповой

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Аннотация. Статья посвящена рассмотрению композиционного метода современного российского композитора Ираиды Юсуповой. В центре внимания находятся три сочинения — «Портрет жены художника» (2012), «Поликордия» (2001), «Прекрасные ивы в прекрасном амбиенте» (2010). Определение «магия повтора», вынесенное в название статьи, принадлежит композитору Николаю Сидельникову, педагогу Юсуповой по композиции в Московской консерватории. Несмотря на метафоричность, это понятие удачно передаёт своеобразие сочинений Юсуповой. В её композиционной технике присутствуют методы, близкие к репетитивности, а также существенно отличающиеся от них. Первый тип представлен сочинением «Портрет жены художника», второй характерен для произведений «Поликордия» и «Прекрасные ивы в прекрасном амбиенте». В анализе композиции «Портрет жены художника» выдвигается гипотеза о криптофоническом характере данного произведения-портрета. Исследовательское предположение, нашедшее подтверждение, базируется на свойствах звукового материала, который является музыкальным воплощением композиторского имени. Идея повторности реализована здесь средствами репетитивной техники. Метод «стихийной полифонии» (термин Юсуповой) раскрывается на примере двух других рассматриваемых в статье сочинений.

Ключевые слова: Ираида Юсупова, метод повтора, репетитивность, современная русская музыка, «стихийная полифония»

Introduction

The music of Iraida Rafaelyevna Yusupova (b. 1962), a prominent Russian composer and film producer, has attracted attention by the peculiarity of its conceptions and their unusual manifestation. The originality of the composer's artistic world is disclosed already on the level of the catalogue of her works, the titles of which add up to an unfolded picture abundant with poetic images. Let us bring a few examples of such titles — *Bloom of the Willows*, *Gothic Cantata*, *Beautiful Theremins in a Beautiful Ambient*, *Singing of the Virgins on Mount Sion*, *Cadenza and Coda for Cello and Orchestra*, *Windrose Diagram — 2*, *Three Meditations on a Subject from*

the Gospel,” the symphony *Mystery of Babylon and Nosferatu Symphony*, the operas *The New Aelita or the Tragic History of a Revolution on Mars* and *Einstein and Margarita*...

The contextual and expressive plans of Yusupova's works are very varied; when describing the composer's music in the categories of aesthetics, one cannot avoid the concepts of “the beautiful” and “the sublime.” Dazzling by its meditative repetition, submerging the listener into a world of refined and sad beauty, this music is replete with states of meditateness and statics in the depth of which a great amount of emotional strength is concealed. “The actuality of the beautiful,” the famous formulation coined by Gadamer,

reflects precisely the aesthetic ideal of many compositions by Yusupova, an artist oriented in her music towards) the high examples of classical art.

By interpreting this music as a continuation of classical traditions in their contemporary insight, researchers have found in it a specific stylistic positioning. In particular, Natalia Gulyanitskaya, while characterizing Yusupova's idiolect in its versatile aspect, classifies it as conceptualism and post-conceptualism, which is plausible by the specificity of the composer's creative projects, as well as the absolutely new stylistic category of a "nonclassic classic": "Indeed, *Iraida Yusupova's* 'virtual compositions' — for example, 'Birds-4,' 'Kitezh-19,' 'Postlude,' 'Cherubic,' etc. — not only do not make a stand against such categories as the 'beautiful,' the 'harmonious,' or the 'spiritual,' but also assert it in a new 'ambient,' which is both conceptual and musical." [1, p. 127]

The beautiful ambient and the beautiful phenomena, essences, objects, etc., are an aesthetic conception that has asserted itself in Yusupova's music and has received a diversified actualization in a whole set of compositions compatible in their titles.¹ Gulyanitskaya emphasizes that the present "cycle unified by the appellation of 'ambient' is an open composition, a hypertext consisting of an n-number of pieces." [2, p. 143]

Indeed, the composer does not avoid the tautology in the least, repeating in her titles

of her almost entirely similarly titled works the epithet "beautiful." "Willows," "a violin," "a harp," "Didos," "samples," "theremins," and other essences, being beautiful in themselves, are placed in similarly "beautiful ambients," and this method of assertion is assertive. It is especially so, if it is to be viewed in a broader context of contemporary artistic practice: "The sublime is substituted with the remarkable, the tragic — with the paradoxical," [3, p. 7] etc. Thereby, the repetition of the word "beautiful" in the titles of Yusupova's compositions is perceived as a significant expressive technique: a means for enhancing (emphasis), an assertion of the predominating idea.

Working in various genres, traditional and innovative, appearing at an intersection of musical genres and on a borderline with other arts (media operas, media projects, etc.), Yusupova has, in addition, long since gained her own personal manner of artistic utterance. The aim of the present article is to research the style of certain compositions in which the technique of repetition plays a significant role.

***Portrait of the Artist's Wife* and Aspects of the Repetitive Technique**

First, let us turn to the composer's own commentary, which is also all the more valuable because it contains the expression uttered about her music by another contemporary master: "The '*Magic of Repetition*' [my italics. — Yu.P.] (Nikolai Sidelnikov). These words uttered

¹ *The Beautiful Violin in Beautiful Ambients* (2008) for baroque violin and baroque ensemble; *Beautiful Theremins in Beautiful Ambients* for two theremins, oboe, string quartet and piano (2008); *The Beautiful Harp in Beautiful Ambients* (2008) for pedal-less harp and historical music ensemble; *The Beautiful Didos in Beautiful Ambients*. *Purcell's Last Dream* (2009) for two countertenors, chamber chorus and baroque ensemble; *Beautiful Continuums in Beautiful Ambients* (2010), Concerto for Cello, Piano and Organ with Chamber Orchestra; *Beautiful Voices in Beautiful Ambients* (2010) for string quartet and phonogram; *Beautiful Samples in Beautiful Ambients* (2012), Composition in Memory and in Honor of Benjamin Britten for oboe, violin, viola, cello and piano; *Beautiful Sounds in Beautiful Ambients* (2012), Composition for Oboe and Piano; the cantata *Beautiful Words in Beautiful Ambients* (2013) — these are the compositions included in a single hypertext.

accidentally by my great teacher responded in me as a slowed detonator. I define my technique as ‘elemental polyphony’ and ‘polyphony of samples,’ at times combining together both of these methods.”²

The poetic comparison provided by Nikolai Sidelnikov may turn out to be not only a metaphor, but also a methodological instrument applicable for researching Iraida Yusupova’s compositional technique.

Let us concentrate our attention on those compositions of hers where the repetitive technique is presented in two qualities separate from each other: the stricter (repetitive technique) and the freer variety (“elemental polyphony”).

A vivid example of the former may be found in the short six-minute composition *Portrait of the Artist’s Wife* (2012) for string orchestra. The work exists in several versions, namely, string quartet and bass — prepared piano, double-bass, bass guitar or phonogram (2010); oboe, viola, cello and piano (2012).

“I consider this piece my self-portrait,”³ — Yusupova asserts, and this phrase is undoubtedly significant in the hermeneutic interpretation of the present musical text. The original title, notwithstanding the reference to the well-known prototype,⁴ impels us to turn to the sphere contiguous to music — that of the visual arts. The well-known historian Dmitri Sarabyanov in his article *Pered zerkalom vremeni. Zametki o russkom avtoportrete* [In Front of the Mirror of Time. Notes about the Russian Self-Portrait] makes the following observations in regard to

this specific genre: “...when the self-portrait ceases being a direct participant of the ‘great’ history of the arts, when its monuments stop entering into this history, it indirectly testifies of the occurring historical-artistic processes much more significantly than any other ‘sub-genre’ of art. *Because the object of his glance remains to be the artist himself — the chief participant of creativity* [my italics. — Yu.P.]. And when self-portraits begin standing among the most outstanding phenomena of painting in general, their significance becomes doubly important: they become simultaneously direct and indirect facts of the history of art.” [4, p. 46]

If the self-portrait is considered to be a “subgenre,” the *Portrait of the Artist’s Wife* turns out to be a variety of it, absorbing into it influences of the enormous stratum of artistic examples⁵ created by Western and Russian painters. In its turn, the female self-portrait continues this differentiation, but already within an allocated subtype of genre. In the history of the visual arts, a small number of self-portraits by women artists are known — mention may be made, for example, of works by Artemisia Gentileschi and Zinaida Serebryakova. As for the domain of music, Yusupova’s case is, most likely, a unique one. For the reason that her work, the heroine and the composer of the work, the protagonist and the creator, the portrayed and the portrayer coincide, there arises the additional conceptual meaning “provoked” by the enigmatic title.

Among the rare examples of the musical self-portrait, — in this case, by a composer who

² From Iraida Yusupova’s letter to the author of the present article (January, 2019).

³ Ibid.

⁴ It is referred to the movie *A Portrait of the Artist’s Wife* (1981) created by producer Alexander Pankratov.

⁵ In 2018 in Moscow at the A.S. Pushkin State Museum for the Visual Arts the exhibition *Wives* was held with great success, which demonstrated over forty portraits of the wives of outstanding Russian artists — Boris Kustodiev, Mikhail Vrubel, Valentin Serov, Kuzma Petrov-Vodkin, Alexander Deyneka, Robert Falk, Pyotr Konchalovsky, Igor Grabar, Boris Grigoriev, Sergei Sudeykin, Yuri Pimenov and other masters of Russian painting.

is a man, — there is the second of the *Three Pieces for Two Pianos* (1976) by György Ligeti, called by him *Self-portrait with Reich and Riley (and Chopin in the background)* (“Selbstportrait mit Reich und Riley (und Chopin ist auch dabei)”). As for the portrait genre chosen by Iraida Yusupova, most likely, she is continuing in it the tradition of her teacher Nikolai Sidelnikov, who a certain period of time earlier had created an orchestral composition original in its genre *Romantic Symphony-Divertimento in Four Portraits (The Times of the Day)* (1964). We wish to refer to the musical portraits of great European composers realized in the movements of this cycle — namely, Antonio Vivaldi, Maurice Ravel, Alban Berg and Igor Stravinsky.

Perceiving this work in the context of other compositions by Iraida Yusupova, one cannot but notice its light color, noticeably contrasting to many compositions that convey almost on the level of baroque effects the states of deep sadness, grief, suffering. Such, for example, is the composition *Beautiful Didos in a Beautiful Ambient*, which brings to our mind Henry Purcell’s famous *Cold Song*, or the aria for soprano, *Lasciatemi morire* sounding in the composition *Polychordia* (2001) for pedal-less harp, cello, piano and phonogram. The textual basis of this music is presented by the words in the aria with the same name from Claudio Monteverdi’s opera *L’Arianna*, and in this dialogue with the past, one of the characteristic features of Yusupova’s creative method is revealed. In the “ambient” inherent in the compositions, the atmosphere of which reminds of enigmatic Symbolist paintings, filled with enchantment, vague melancholy, and disquieting mystique, the *Portrait of the Artist’s Wife* stands out with its light color — this is a portrait that has been carried out with the precision of a pencil drawing and endowed with the finesse of gentle watercolors. The state of legerity and airiness is attained due

to the fact that on one level the entire complex of pitch and non-pitched parameters is held out: the refined dance rhythmic formula constructed of repeated motives, the stable tonal environment (*D major*), the homogenous sound of the string instruments, the consistent dynamic mark (*mf*) and the even tempo.

The strict coordination of the instrumental parts forming various contrapuntal combinations (and this is an important technique of development of the thematic material in the composition) forms an antipode to the principle of “elemental polyphony,” presuming a certain freedom in the connection of the voices present in a unified textural space.

Despite the fact that each voice contains its own particular pattern, they all form a unified sound object, which is simultaneously mobile and static. The static meter and the regular accentuation in connection with the periodic alternations of two pitch foundations (*D* and *B*) create a stable balance. The laconic two-measure formula of the bass pattern (and its resultant variant) constantly repeated during the course of the entire work (Example No. 1) serves as yet another factor of stabilization on the scale of the entire composition.

Example No. 1 Iraida Yusupova. *Portrait of the Artist’s Wife*.
Part of the bass voice



Leaving aside the details of compositional technique (albeit an analysis of that sort would provide a splendid illustration of structural logic), let us observe the strict rationalism of the overall construction. Everything that pertains to the amount of repetitions of the patterns, their rhythmical/intonational modification, the coordination of thematic elements on the horizontal-vertical planes, as well as everything connected to the idea

of continuous development of the texture, including the details of the ornamentation, indicate a hidden architectural plan. Even the minimal decorative elements carry out a constructive role in it within the frameworks of a unified whole.

The proof of how the distribution of all the elements in the composition are regulated in both close and distant view is served by the finale, which presents a logical result of the gradual augmentation of the role of what seems at first to be an insignificant textural detail (the mordent). The exquisite ornamentation, which endows the sound with a certain “historical,” possibly baroque gradation, is situated in the texture in a far

from arbitrary manner. In the placement of the melismas we can trace a stable regularity — this decorative element appears as an ornamentation of the descending major second motive of *E–D* (Example No. 2), in certain sections of the form growing into unfolded pedal lines (see the viola part in measures 33–55).

Nonetheless, the function of this ornamental figure is not only that of differentiating the texture inwardly, imbuing it with motives hovering in the manner of butterflies, but also of fulfilling an important role in the organization of the form, — the final section of the work (starting with m. 229, Example No. 3) is fully based on trill-like sounds. The vibrating sonorous texture based according to the aleatory principle

Example No. 2

Portrait of the Artist's Wife, mm. 36–40

Example No. 3

Portrait of the Artist's Wife, finale, m. 229

(and this presents one of the forms of presenting “elemental polyphony”) are combined with a graphically precise outline of the bass, preserved in this repetitive composition from the beginning to the end.

The impressionistic coloration of this section brings in associations with the second movement of the composition *Beautiful Willows in a Beautiful Ambient* — the same flowing sonority, barely rippling, similar to branches of weeping willows. The motive from the basic pattern (*E, D, A*) sheds its dance-like character here and smoothly, as if in time-lapse shooting (it seems quite appropriate to apply this cinematographic term here), is transported, almost coagulating in its manifold repetitions. (Such a dramaturgical move reminds of contrasting final sections in certain other works by the composer, for example, the sound of the solo electric guitar following the section with choral singing in that part of the collective composers’ project of *Passions-2000* written by Iraida Yusupova.)

This observation has found its confirmation: the final section of the composition presents the composer’s name in a ciphered manner. Three pitches (*E, D, A*), repeated in numerous times in all the respective parts of the score (except that of the bass) may be transcribed into the letter

system, as the result of which the composer’s name — IRAIDA — is “revealed”:

E (*I*), **D** (*R*), **A** (*A*), **E** (*I*), **D** (*D*), **A** (*A*)

The “magic of repetition” contained in an unfathomable way in the composer’s name (Iraida) finds its disclosure and artistic validation in the composition. The monogram of the composer’s name — is this not a sort of autograph of a painter on the canvas, moreover, incorporated into the main text of the composition, just as, for example, the signature “Aivazovsky” on the wreckage of the ship in the painting *The Ninth Wave*? These and other similar techniques of inoculation of the name into the depiction are contained in the main patterns of the work (see the second violin part, m. 59, Example No. 4), subsequently replicated by the other instruments. Thereby, the composition, permeated to the core with letters comprising the composer’s name, may rightfully be labelled as *cryptophonic*.

The main logical principles of this work may be generalized in the form of binary oppositions: the precision of the repetitions (from short intonations to large-scale constructions) / their absence (in the conditions of aleatory texture); meter and rhythmic pulsation / “amorphous” time (to use Pierre Boulez’ term), etc. It must be added that Yusupova combines

Example No. 4

Portrait of the Artist's Wife, mm. 59–62

the repetitive technique with various polyphonic transformations of the texture (strettos, canons), activating the processes in the conditions of an immobile tonal plane.

"Elemental Polyphony"

The other type of musical construction marked by the "magic of repetitions" is presented in the composition *Polychordia* (2001), dedicated to sound engineer Pyotr Kirillovich Kondrashin.⁶

The particular orientation on the style of baroque music inherent in this composition is manifested in strict reserve and expressivity of utterance. The entire fabric of the formal construction of the work is permeated with repetitions: the latter also characterize the aria, constructed according to the principle of varying one harmonic progression, and, to a considerably great degree, the solo part and the background, ambient parts. While freeing the ensemble performance from a rigidly fixed coordination of voices, the composer achieves their supple — elemental — polyphonic combination. Here the principle is active not of "note against note," but of mutually complementary existence of independent textural elements ("ambient elements," according to Iraida Yusupova's terminology). The arpeggiated figures, the descending scale-like lines — this is what unifies the solo part with its surrounding musical material; from these similarities there appears the capacious space filled with mutual reflections and varied repetitions. Among the techniques managing the combination of "ambient elements" and the solo part, we shall mention the techniques of augmentation, prolongation of separate elements (for example, the repetition of harmonies), and, on the other hand, diminution, reduction — in particular,

the subtraction of the sounds from the descending scale-like line according to the principle of the logograph.

One of the manifestations of the "magic of repetition" is present in the composition *Beautiful Willows in Beautiful Ambients* (Concerto for pedal-less harp and strings). The harp is a favorite instrument of Yusupova, for which she has written for a long time and constantly; it suffices to name, for example, the Concerto for Amplified Harp and Orchestra *Arpa amplificata* (1987). The general atmosphere of this two-movement composition immerses the listener into a state of lengthy contemplation of beautiful essences — repeated motives, chord progressions, textural units. The elemental polyphony is visibly manifested in the second movement of the *Beautiful Willows*..., where, as it follows from the composer's commentary in the score, "the soloist and the orchestra play independently and separately from each other."

The musical texture of the composition is saturated with numerous repetitions of textural, thematic and athematic units that are consistent with the logic of harmonic progression or, on the other hand, are present in a certain static condition. Yusupova's compositional method also presumes work with numerical ideas influencing the creation in the recipient of the impression of a seemingly arbitral contraction/expansion, acceleration/retardation within a supple and heterogeneous musical space.

Therefore, Iraida Yusupova's "magic of repetition" forms a special compositional technology combining in itself the principles of determinism and indeterminism, as well as an aesthetical search directed towards the ideals of the beautiful.

⁶ This composition also formed the subject matter of a published article by Elena Kasmynina, a graduate of the Gnesin Russian Academy of Music, where she studied with Natalia Gulyanitskaya: *Ambient Composition in Iraida Yusupova's Music: 'Polychordia' for Pedal-less Harp, Cello, Piano and Phonogram*. [5]

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In Search for Eluding Beauty: The Semantic Subtexts and Compositional Strategies in Bent Sørensen's Trilogy *Papillons*

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Abstract. The article is devoted to analysis of Bent Sørensen's trilogy *Papillons*, which includes in itself three cycles differing from each other in terms of their instrumentation, albeit, all of them feature the participation of the piano — *Pantomime*, *Rosenbad*, and *Mignon*. The compositions were created at the same time (during the years 2013–2014), were based on the same musical material, and possessed the same number of movements arranged in different orders of succession. The present research is focused on the semantic subtexts and the compositional-dramaturgical regularities within the trilogy. During the course of the analysis, the intertextual connections with various sources (Schumann's piano cycle *Papillons*, Goethe's novel *Wilhelm Meisters Lehrjahre*, and Karen Blixen's *Ehrengard*) are revealed, the leading themes are labeled (the interconnection between art and love, the motives of departure and disappearance), the semantic potential of the structural variability of the cycles is disclosed, the role of the piano part and the means of transformation of the instrumental context are examined. The trilogy's uniqueness of genre and the specificity of its narrative strategies stipulated by the controlled aleatory qualities of the form and the various principles of perception of the selfsame material is registered. With the consideration of the utmost importance for Sørensen of questions regarding the impact of music on people, the title of the trilogy is also interpreted in connection with the phenomenon of the “butterfly effect.”

Keywords: Bent Sørensen, contemporary Danish music, the trilogy *Papillons*, *Pantomime*, *Rosenbad*, *Mignon*, the structural variability of the cycles

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В поисках ускользающей красоты: смысловые подтексты и композиционные стратегии в трилогии *Papillons* Бента Сёренсена

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Аннотация. Статья посвящена анализу трилогии Бента Сёренсена *Papillons*, включающей три отличных по инструментальному составу цикла с участием фортепиано — *Pantomime*, *Rosenbad* и *Mignon*. Сочинения создавались одновременно (2013–2014), основывались на одном и том же музыкальном материале, имели одинаковое количество частей, располагающихся в разной последовательности. В фокусе исследования находятся смысловые подтексты и композиционно-драматургические закономерности трилогии. В ходе анализа выявляются интертекстуальные связи с разнообразными источниками (фортепианным циклом Шумана «Бабочки», романом Гёте «Годы учения Вильгельма Мейстера», новеллой Карен Бликсен «Эренгард»), обозначаются ведущие темы (взаимосвязь искусства и любви, мотивы ухода и исчезновения), раскрывается смысловой потенциал структурной вариативности циклов, рассматривается роль партии фортепиано и способы преобразования инструментального контекста. Отмечается жанровая уникальность трилогии и специфичность её нарративных стратегий, обусловленных контролируемой алеаторикой формы и разными принципами представления одного и того же материала. С учётом первостепенной важности для Сёренсена вопросов воздействия музыки на людей название трилогии интерпретируется также в связи с феноменом «эффекта бабочки».

Ключевые слова: Бент Сёренсен, современная датская музыка, трилогия *Papillons*, *Pantomime*, *Rosenbad*, *Mignon*, структурная вариативность циклов

Introduction

Bent Sørensen is one of the leading Danish composers of our time who has obtained international recognition due to his unique compositions and original world perception. In 2018, he received for his triple concerto *L'isola della città* the prestigious Grawemeyer Award, which is given for outstanding achievements in the sphere of contemporary academic music. At the present time, Sørensen teaches composition at the Danish Royal Academy of Music in Copenhagen and directs the Society of Danish Composers.

The Danish master's musical output includes compositions of the most diverse genres: from operas and orchestral works, to solo, ensemble and choral works. At the same time, the genre foundations of many of his compositions are reimagined. Such, for example, is the piece for orchestra, chorus, actors and audience, *Sounds Like You* (2009), whose protagonists are situated not on the stage, but in the hall among the audience, or *St. Matthew Passion*, the conception of which is based on the unity of religious and sensual love, which leads to a dramaturgical dual process.

The Danish master's work has not yet received in-depth comprehension in world musicology, however, in recent times it has come into the focus of the research of Russian scholars. During the years 2022–2024, a number of articles by Ekaterina Okuneva appeared wherein the composer's artistic method and aesthetical viewpoints were examined, [1; 2] and the peculiarities of his instrumental concertos, [3] musical theater, [4] and vocal-dramatic works [5] were researched.

At the center of attention of the present article is Sørensen's trilogy *Papillons*, which is distinguished by an original conception. It includes three instrumental cycles created upon commissions by the Stenhammar Quartet and Katrine Gislinge in 2013–2014: *Pantomime*, *Rosenbad*, and *Mignon*. The works are intended for different instrumental ensembles, albeit with the mandatory participation of the solo piano. *Pantomime* was written for piano and an ensemble of string, wind and percussion instruments, *Rosenbad* is scored for piano quintet, and *Mignon* — for piano, string orchestra, two string quartets and two solo violins placed in different spots of the concert stage.¹ All the cycles contain seven movements each and are based on identical musical material, albeit appearing in different order of succession. In connection with this, of special interest are the trilogy's compositional and informatory aspects, as well as the specific features of its musical narrative. The composition has never formed the subject matter for a special research before, either in

Russian music scholarship, or in other countries.² The factual information about *Papillons* has been obtained from Sørensen's program notes to the cycle *Pantomime*,³ information contained in the compact-disc booklets, [6; 7] as well as from personal correspondence with the composer.

About the Poetics of the Titles

The reliance on programmatic characters presents an important trait of the Danish composer's instrumental music, whose sources of inspiration are quite varied, since they include nature, painting, literature, music, the composer's memories and dreams, and many other things. The trilogy's very title — *Papillons* — points to the neoromantic tendencies in Sørensen's music. In Romantic art, the image of a butterfly manifests the absence of any precise boundaries between form and formlessness, meaning and absurdity, life and death. The butterfly serves as the personification of the brevity and fleetingness of life, as well as its remarkable frailty. It is not attached to any concrete spatial coordinates, its freedom is illusory: its existence is ordained, and the brief moment of its life and beauty may disappear at any moment. This symbolism correlates with the world of Sørensen's music, in which the sounds are tenuous, elusive, and “it seems that everything may disappear upon the slightest tangency.”⁴

The trilogy's title, first of all, may be associated with Robert Schumann's famous cycle for piano. According to Sørensen, the idea of the title came to him at the moment when his

¹ The presence of an orchestra and a solo piano part makes it possible to interpret this composition as a piano concerto.

² In Ekaterina Okuneva's article *Semantic and structural potential of autoreferentiality in the music of Bent Sørensen* [2] the trilogy is examined rather synoptically within the perspective of the phenomenon of self-derivation.

³ Sørensen B. *Pantomime – Papillons* (2014). Programme Note. Wise Music Classical. URL: <https://www.wisemusicclassical.com/work/49378/Pantomime---Papillons--Bent-S%C3%B8rensen/> (accessed: 20.04.2025).

⁴ Povlsen J. Komponisten og drømmefangeren, Bent Sørensen. *Koda*. 2018. 26 Juni. URL: <https://www.koda.dk/om-koda/nyheder/komponisten-og-drommefangeren-bent-sorensen> (accessed: 20.04.2025).

wife Katrine Gislinge was playing Schumann's opus 2.

It is wellknown that the latter composition was inspired by images from Jean Paul's novel *Flegeljahre* (1805). The writer defined the genre of his book as an autobiography. Its chief protagonists — the twin-brothers Walt and Vult, — according to literary scholars, [8; 9] personified the inner multiplicity of the writer's "I,"⁵ which could not avoid attracting Schumann's attention. Their reflection in the composer's world became Florestan and Eusebius.

The plotline basis of *Papillons* was taken from the final chapter of Jean Paul's novel, which Schumann communicated about in his letters to his friends. It must be reminded that both brothers are in love with the girl Wina, but do not fathom that they are rivals to each other. The truth is revealed to Vult at a costumed ball, when, disguising his identity under a mask, he pretends that he is Walt, and Wina answers him with reciprocity. After this, Vult leaves the hall. The next morning, after waking up, Walt tells his brother that he dreamed an incredible dream about love. Vult, taking a flute into his hands and playing it, leaves the house. Walt hears the sounds of the flute vanishing at the distance, not understanding that in this manner his brother is parting from him forever.

Although, according to Daniel Zhitomirsky's observation, Schumann's music does not contain a literal manifestation of the plotline, but merely presents the "inner theme" — the theme of fanciful contrasts of life in the perception of the intricate artistic soul," [10, p. 280] still, in the final number of the piano

cycle, the composer demonstrates in a rather visible manner not only the "counterpoint" of life, combining the waltz theme from the first number with the theme of the *Großfatertanz*, but also the theme of the brothers' parting. For this end, he turns to special compositional techniques. At the conclusion of the number, the waltz theme changes rhythmically, at first: its descending motives, moving in quarter notes, appear belatedly at a duration of one eighth note later. This effect leads to a distorted sound of the theme, which seems to reach us from afar. Then, in the ascending seven-note motive one pitch is subtracted at a time, so that the theme disappears in the literal sense of the word (see Example No. 1). In the final measures, Schumann provides an arpeggio of the tones of a dominant triad, the pitches are summed up into a vertical sonority, and then are gradually eliminated one after another, and the chord "evaporates," similar to the waltz theme.⁶

The ideas of disintegration, departure, evanescence, and elusive beauty form the poetics of many of Sørensen's compositions. His works rather frequently possess one single semantic foundation, which "may be defined as the focusing on that which is absent, revealing itself in the search for harmony forfeited forever, events that have remained in the past, music that has ceased to sound." [4, p. 65] As it may be perceived, the disappearance of music manifested in the final number of Schumann's suite also finds a peculiar interpretation in the Danish composer's trilogy. However, Sørensen expresses it not by means of subtractive processes (as Schumann does), but by means of "timbral-acoustic transformation

⁵ According to Vera Kotelevskaya, the poetics of the paired protagonists in Jean Paul's novel is based on the search for one's second "I." The idea of the supplementing of the alter ego receives a multilevel realization in the novel, becoming actualized within the systems of anthropology (the creation of twin-characters), letters (the existence of a real and a fictional writer), and reading (the formation of an intertextual dialogue). [9, p. 27]

⁶ In a letter to the editor of one of the Vienna-based journals, the composer demonstrated special attention towards the conclusive lines of Jean Paul's novel in which the departing sounds of the flute were described.

Example No. 1

Robert Schumann. *Papillons*. No. 12, fragment

of the sound environment.” [3, p. 169] In the conclusion of each cycle, he makes use of a special noise effect: all the musicians, except for the pianist, switch to playing sandpaper blocks. The friction of the emery paper against the wooden bar creates a rustle reminding of the rustling of butterflies’ feathers in which the sound of the music fades away.

Each cycle of the trilogy, as has been mentioned before, also possesses its own title, enriching the respective composition with additional semantic overtones. The title of *Mignon* refers us to the character of Johann Wolfgang von Goethe’s novel *Wilhelm Meisters Lehrjahre* (Wilhelm Meister’s Apprenticeship, 1795–1796) — the “enigma-girl” in love with the main protagonist of the book without any reciprocity on his side and passionately longing for her native land. Her image appeared at the dawn of the Romantic Era and concentrated in itself the spirit of its epoch. Having passed

beyond the scope of the novel, it became the symbol of the yearning for an unattainable ideal, the longing for unrealized dreams. The image of a mysterious adolescent girl, in a remarkable way manifested the combination of the masculine and the feminine, the childlike and the adult, the innocent and the sinful, the sublime and the mundane. This unique combination became the source of countless interpretations that appeared in the 19th century. The image of Mignon was imprinted in the vocal works of Beethoven, Schubert, Schumann, Liszt, Hugo Wolf and many other composers. Sørensen has also turned to it. In 2012, under the impression of one of Mignon’s songs, he wrote the piano nocturne *Mitternacht mit Mignon*. His theme lay at the basis of the *Andante* movement opening up *Mignon*.

The title *Rosenbad* is inspired by Karen Blixen’s⁷ novelette *Ehregard* (1963), also

⁷ Karen Blixen (1885–1962) was a Danish writer, who published her books in English under the names of Isak Dinesen, Osceola, and Pierre Andrézel. She was nominated numerous times for the Nobel Prize, but never received it. The greatest fame to her was brought by the novel *Uot of Africa* and the short story *Babette’s Feast*, which were adapted for the screen by Sydney Pollack (1985) and Axel Gabriel (1967).

known by its title *The Secret of Rosenbad*.⁸ This is one of the writer's last works, and it formed a peculiar answer to Danish philosopher Søren Kierkegaard's novelette *Forførerens Dagbog* (*The Seducer's Diary*, 1843), included in his famous treatise *Enten – Eller* (*Either / Or*). The main heroine of the novelette is the young girl Ehrengard, whom the artist Cazotte decides to seduce. Under his protection, Ehrengard is invited in the position of Princess Ludmilla's companion to the Rosenbad castle, the entourage and conditions of which favor the artist's plans. Rosenbad is described in the book as "a rococo hermitage," [11, p. 225] each corner of which is filled with voluptuousness. In the castle situated on a mountain side on the shore of a lake, there was a combination of "the charm of remoteness, reverie and decay," [Ibid., p. 228] which was also emphasized by its name, in translation from the German meaning "a bath of roses."

In Blixen's novelette, art and seduction appear as phenomena that are correlated,⁹ and for this reason Cazotte does not aspire to physical contact with Ehrengard, but is aimed at spiritual possession. The personification of his secret spiritual relationship with the girl was supposed to be demonstrated in a picture where the latter was swimming naked.

The guarantee of her spiritual fall from grace would be the blush that would cover her cheeks, as soon as she sees the picture. However, the seducer, imperceptibly for himself, turns into a victim himself.

Despite the rather substantial difference between Goethe's novel *Wilhelm Meister's Apprenticeship* and Blixen's novelette *Ehrengard*, which stimulated Sørensen's artistic imagination, there does exist a number of common elements between them. First of all, the commonality between the authors' artistic positions is perceptible: both books present the motion from an aesthetic illusion to reality, from the faith in the exclusivity of art to the faith in the superiority of life over art. The female characters in Goethe's and Blixen's works present themselves as being enigmatic, and their behavior — as inexplicable up to the end.¹⁰ The books are also united by the presence of the mysteries of birth: в *Wilhelm Meister's Apprenticeship* it has to do with Mignon herself, and in *Ehrengard* — the dynastic heir of the Fugger-Babenhausen family, in both cases, the heroines accept the shame of another's sin on themselves. Finally, the prototype of the image of Cazotte, as Mads Bunch showed in his article written on the basis of his studies

⁸ This work has been adapted for the screen twice — in 1982 (by film director Emidio Greco) and in 2023 (by film director Bille August). The action of the novelette takes place in the fictional country of Babenhausen, the monarchs of which, so not to tarnish the moral principles of the state the epitomes of which they exemplified were compelled to hide from their subjects the appearance into the world of the dynasty heir before the set nine months after the wedding. Through the efforts of the Grand Duchess, Princess Ludmilla and Prince Lothar took shelter in the solitary castle of Rosenbad, while the lady-in-waiting Ehrengard and the artist Cazotte became their confidants.

⁹ For Cazotte the process of seduction presents itself as an analogy to artistic inspiration. In one of his letters, he discourses in the following manner: "You call an artist a seducer and are not aware that you are paying him the highest of compliments. The whole attitude of the artist towards the Universe is that of a seducer. For what does seduction mean but the ability to make, with infinite trouble, patience and perseverance, the object upon which you concentrate your mind give forth, voluntarily and enraptured, its very core and essence? Aye, and to reach, in the process, a higher beauty than it could ever, under any other circumstances, have attained? I have seduced an old earthenware pot and two lemons into yielding their inmost being to me, to become mine and, at that same moment, to become phenomena of overwhelming loveliness and delight." [11, p. 219]

¹⁰ It must be noted that Ehrengard's deed in the final section of the novelette has been interpreted by researchers in various different ways.

of Blixen's archive, is not only Kierkegaard, but also Goethe. [12]¹¹

The title of another part of the trilogy — *Pantomime* — appeals to a type of wordless stage art, wherein the plasticity of the body is the main artistic means.¹² A specific indication of the pantomime is the presence of the dramatic element generating the expression of the motions. In the arts of choreography and theater, pantomime may be likened to a “song without words” in music. In both instances, there arises a peculiar “minus-technique” referring to the poetics of absence that comprises the basis of Sørensen's artistic thinking.

Thereby, the leading themes of the trilogy can be considered to be the interconnection of art and love, as well as the nostalgia for the unattainable fullness of existence, expressed by motives of disappearance, departure, absence. It must be emphasized, that these are the key aspects of the romantic world-perception. And this is not a coincidence. The trilogy may be considered a Sørensen's “monument to love” towards his wife Katrine Gislinge. The composition is dedicated to her, and the piano part was also written especially for her. The premieres of all the cycles were also carried out with the participation of this performer.¹³

About the Structural Variability of the Compositions of the Trilogy

According to Sørensen, the cycles were composed practically simultaneously. In 2016 at the Klang Festival in Copenhagen,

the compositions were presented to the audience in the following order: *Rosenbad*, *Mignon*, *Pantomime*. However, in reality, their successive order is not essential. The works are frequently performed separately. In each of the cycles the piano carries the function of the soloist. Its musical material remains unchangeable, however, considering the different instrumentation of each work, the composer places it in different instrumental contexts.

Upon reliance on the overall musical material, the order of the movements in the compositions varies¹⁴ (see Table 1). Sørensen noted that the disposition had been thought out by him in advance.¹⁵ It can be seen from Table 1 that each cycle contains a stable block comprised of three movements — *Andante*, *Fluente*, *Moderato cantabile molto espressivo* (in the table they are highlighted in red), the order of succession of which remains unchangeable. This block either begins the composition (*Mignon*), or comprises its center (*Pantomime*), or is moved to the end (*Rosenbad*). There is a thematic connection between the indicated movements that is expressed in each piece differently. In *Pantomime* the *Fluente* and *Molto espressivo* movements are constructed virtually on the same material, but in different timbral and textural settings. The fourth movement is performed by the solo piano, and the fifth — by wind and string instruments with percussion (without piano). The theme of the instrumental ensemble (with the exception of the initial motive assigned to the oboe) sounds in a ghostlike and fantastic

¹¹ This is already indicated by the coincidence of the names of the artist and the writer — Johann Wolfgang.

¹² In the program notes to *Pantomime* the composer indicated the title came to him during the process of the composition of the music, and the melodies evoked in his imagination snapshots from silent movies.

¹³ The premiere of *Rosenbad* took place on February 28, 2014 in Berlin. The first performance of *Pantomime* occurred on May 14, 2014 in Kolding (Denmark), and the premiere of *Mignon* happened on May 31, 2014 in Copenhagen as part of the *KLANG Festival*.

¹⁴ The comparative juxtaposition of the order of the movements is eased by the immutability of their tempo characteristic features.

¹⁵ From the letter to the authors of the article from January 15, 2025.

Table 1. The Order of the Movements in the Compositions Comprising Bent Sørensen's Trilogy

<i>Rosenbad</i>	<i>Mignon</i>	<i>Pantomime</i>
I Allegretto	I Andante	I –
II Calmo con delicatezza	II Fluente	II Scherzando
III Scherzando	III Moderato cantabile molto espressivo	III Andante
IV Andante	IV Allegretto	IV Fluente
V Fluente	V –	V Moderato cantabile molto espressivo
VI Molto espressivo con disperazione	VI Scherzando	VI Calmo con delicatezza
VII –	VII Calmo con delicatezza	VII Allegretto

manner due to the technique of applying string harmonics. In *Rosenbad* the motive from the *Fluente* movement appears at the end of the *Andante* movement, as if forestalling the following movement. The viola and cello also play harmonics. In *Mignon* a fragment of the theme from *Fluente* appears at the end of the *Moderato cantabile* movement. It becomes dispersed between the solo violin and the first violins of the string quartet and the string orchestra, and its separate tones are doubled by the second violins from the selfsame ensemble gliding in glissandos. As a result, the contours of the motive are barely perceived, while it in itself acquires an even more phantom-like character.

Returning to the logic of the arrangement of the cycles, let us note that the rest of the movements are interconnected pairwise by means of contrast of tempo. The *Allegretto* movement and the one not indicated by the tempo character (highlighted in green color) enframe *Rosenbad* and *Pantomime*,

but, at the same time, interchange in a cross pattern the functions of the introduction and the conclusion with each other. In *Mignon* they are both placed at the center. The movements marked *Calmo con delicatezza* and *Scherzando* (highlighted in blue in the table) stand adjacent to the movements comprising the stable blocks of *Pantomime*. In *Rosenbad* and *Mignon* they are situated, respectively, at the beginning and the end of the cycle and are shifted in relation to each other.

Thereby, the trilogy as a whole is based on the principle of controlled aleatoric technique. In his program notes, Sørensen indicated that such a structural conception may be perceived in varied ways: as three stories recounted by one person, or as one story told by three people.¹⁶ The composer noted the cinematographic quality of such a form.

The plot device, within the frameworks of which the same story discloses itself from various angles is frequently applied in cinematography and literature.

¹⁶ Sørensen B. *Pantomime* — *Papillons* (2014). Programme Note. Wise Music Classical. URL: <https://www.wisemusicclassical.com/work/49378/Pantomime---Papillons--Bent-S%C3%B8rensen/> (accessed: 20.04.2025).

One of the most well-known examples of this is Akira Kurosawa's film *Rashomon* (1950, based on Ryūnosuke Akutagawa's short story *In a Grove*), after the publication of which there appeared in contemporary mass culture the concept of the "Rashomon effect." The principle signifies a multifold interpretation of events (at the same time, the interpretations frequently have a contradictory character) emphasizing the subjectivity of perception and the unreliability of the function of memory. According to art critics, Kurosawa's film has provided an impulse towards a new genre in cinematography in which the events are recreated from different angles. Among the most famous films of recent years is Ridley Scott's movie *The Last Duel* (2021).¹⁷ In literature, such a technique is intrinsic to detective genres (for example, Agatha Christie's stories *Cards on the Table* and *Five Little Pigs*. Frequently it leads to a nonlinear type of narration, such as in the book by Serb writer Milorad Pavić, *Dictionary of the Khazars: A Lexicon Novel*.

In his trilogy, Sørensen unconsciously¹⁸ extrapolates the "Rashomon effect" into the sphere of music. At the same time, he recurses to the traditional art of arrangement and transcription, adapting the same musical material to different other instrumental ensembles. However, here this type of work forfeits its purely applied status, becoming an important element of artistic strategy. A crucial significance in this strategy is given to the piano part.

About the Role of the Piano Part

The piano part serves as the focal point of the entire musical narration. In a certain sense, it may be considered the main protagonist or, more precisely, the soul of the trilogy, if we consider the inseparable connection of the image of a butterfly with the Ancient Greek *psūchē*. Not coincidentally, Sørensen endows the piano texture in his works with the qualities of airiness, lightness and openness. The music unfolds in a high register, predominantly in the first, second and third octaves, rather seldom exceeding these limits.

Sørensen's piano style is tangent in some of its aspects with the peculiarities of piano writing of the romanticist composers. This is indicated by such features as the attention towards the phonic aspect of harmony, the passing beyond the boundaries of specific piano timbres, poly-timbral thinking, the aspiration towards endowing the textural voices with melodic qualities, their rhythmic refinement and subtlety. At the same time, the individuality of the piano style is stipulated by the contrasts of dynamics (with the predomination of soft nuancing, the upsurges of the *forte* dynamic mark lead to the effect of an abruptness of the delicate musical texture), the sonoristic types of texture, the imitation of playing techniques intrinsic to other instruments.

The most illustrative examples of the synthesis of romantic and individual features may be seen

¹⁷ The film is based on real historical facts. At its basis lies the legal action that took place in 1386 regarding the rape of Marguerite de Carrouges, which led to duel between her husband, Jean de Carrouges, and her offender, Jacques le Gris. The movie is divided into three parts, respectively titled as "The Truth of Jean de Carrouges," "The Truth of Jacques le Gris" and "The Truth of Marguerite." In each of them, the same events are presented from different angles.

¹⁸ In his correspondence with the authors, the composer noted that when writing and assembling together the movements in various ways, he did not think of this artistic effect.

in the movements marked *Fluente* and *Calmo con delicatezza*. In the texture of *Fluente*, two strata are clearly distinguished: the melodic line in octave doubling and the figuration with the predominance of wavelike motion (circular intonations). The design of the musical texture brings in associations with the arabesque (from the Italian word *arabesco*, meaning “Arabic”), which during the 19th century became an independent musical genre. However, the fast tempo, the subdued dynamics, and the adherence to one register create difficulties in the differentiation of these layers. The music is perceived as a single sonoric-coloristic stream, at the surface of which we observe the emergence of at times well-known elements of classical and romantic idioms, for example, the diatonic sequence of seventh chords (see mm. 13–14 of Example No. 2).

The specific sound aura of the movement marked as *Calmo con delicatezza* is determined by the technique of string tremolos and the predominance of the softest dynamics with dynamic nuancing from *ppp* to *p*. The piano “imitates” this means of playing. The intricacy of the vibrating fabric creates associations with

the tremor of the wings of a butterfly, and for this reason, the transition occurs from a pitch-centered differentiated sound to a noise-type rustling of sandpaper blocks in *Mignon*.

Generally, Sørensen endows the piano part almost with a metaphysical meaning, noting that it seemingly “is ‘sending’ its butterfly wings out to the musicians.”²⁰ In this case, it is referred to the barely perceived impulse wave emanating from the soloist and creating an impact on the instrumental environment, similar to the way the fluctuation of butterfly wings puts the air in motion. This is manifested in a twofold manner. On the one hand, it is demonstrated in the diverse “reaction” of the contextual instrumental environment to the musical material in the piano, which either echoes it or contrasts its own sounds to it. The dialogue quality (coupled with the soloist’s function) appearing because of it endows even the *Rosenbad* movement, which is chamber-like in its small ensemble of performers, with features of the concerto genre. On the other hand, the composer aspires towards a peculiar visualization of his idea, which is most apparent in *Mignon*. The instrumental ensemble

Example No. 2

Bent Sørensen. *Rosenbad*. Fifth Movement, mm. 10–15¹⁹

The musical score for Example No. 2 consists of two systems of piano part notation. The first system covers measures 10 to 12, and the second system covers measures 13 to 15. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings: *p*, *ppp*, *mp*, and *pp*. A double bar line is placed between measures 10 and 13. The piano part is labeled 'Pno.' at the beginning of each system.

¹⁹ The score of the composition was presented to the authors of this article by Bent Sørensen.

²⁰ From the letter to the authors of the article from January 15, 2025.

of the composition includes two string quartet groups, sitting on both sides of the piano, in order for the configuration of butterfly wings to appear. In addition to that, Sørensen recurses rather often to effects of stereophonic sound. For example, in the fourth movement, marked *Allegretto*, the string quartet groups first sound conjointly, and then one after the other. In the latter case, the musical material is distributed between them, and Sørensen incorporates the technique of overlapping: each quartet begins its retort from the particular sonority on which the other one finished playing. Taking into account the allocations of the musicians in various parts of the concert stage, there occurs the effect of displacement of sound. The aforementioned impression of the impulse wave arises due to the fact that the phrases of the respective quartet groups contain in themselves imprecise imitations of the piano part.

Concerning the Instrumental Context

The dissimilarity of the “narratives” disclosed by the pianist depends not only

on the variability of the form, but, what is more important, on the differing instrumental context, which endows each cycle with singularity. Comparative analysis shows that Sørensen in his work frequently demonstrates himself as a researcher studying various means of presentation of the selfsame material. In his adaptive practice, the composer is guided by several principles.

First of all, he turns to the technique of *timbral and textural reintonating of the musical material*, which stipulates the characteristic individual sound of each cycle. As an example, let us compare the beginning of the *Andante* movement. The third movement of *Pantomime* starts with peals of bells and crotales, against the background of which the oboe and bassoon sound a one-measure-long motive repeated many times. Its intonational specificity is defined by a leap of a minor sixth and the subsequent descent of a major second (Example No. 3). The combination of the timbres, the song intonation, the key of *F major* — all of these present attributes of a pastoral modus.

Example No. 3

Bent Sørensen. *Pantomime*. Third Movement, mm. 1–5

The musical score for Example No. 3, Bent Sørensen's *Pantomime*, Third Movement, measures 1–5, is presented in a standard musical notation format. The score is in 3/4 time, marked *Andante* (♩ = 52–60). The instruments included are Oboe (Ob.), Bassoon (Fg.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Oboe and Bassoon parts feature a melodic line with a leap of a minor sixth followed by a major second descent, marked *ppp poss., molto lontano sempre*. The Percussion part includes Gongs/Bells, marked *ppp lontano*. The Piano, Violins, Viola, and Cello parts provide a simple harmonic accompaniment, marked *ppp lontano*.

In *Rosenbad* the same movement (namely, the fourth) begins with intervals of major and minor seconds being played in a glissando manner, which are followed by a motive of the interval of a sixth. However, it is dispersed between the viola and the second violin and becomes “shaded” against the background of the more expressive melodic line of the first

violin (Example No. 4). Its contours remain just as ambiguous after numerous repeated manifestations. And only when the piano comes in, the motive is passed on to the first violin and becomes distinctly audible. In general, unlike *Pantomime*, in *Rosenbad*, due to the specific timbre of the string instruments, a lyrical tone predominates to a greater extent.

Example No. 4

Bent Sørensen. *Rosenbad*. Fourth Movement, mm. 1–11

Andante ♩ = ca. 52 - 60
con sordino: Ton-wolf

The musical score is divided into two systems. The first system (measures 1-5) features Violin I playing a glissando of major and minor seconds, followed by a motive of the interval of a sixth. The second system (measures 6-10) shows the piano entering, and the first violin taking over the motive. The viola and cello play a similar motive in the second system.

In the *Andante* movement from *Mignon* (the first movement), Sørensen connects the initial measures of *Rosenbad* with those of *Pantomime*. He assigns the major and minor seconds to the solo violins, whereas the two string quartet ensembles alternately present the main motive (Example No. 5). However, the latter also acquires a vagueness of intonating due to the instilment of glissandi. As a result, the sound aura of the beginning of the movement becomes

diffuse, as if the initial motive appears in a haze or mist.

Thereby, the perception of the selfsame material differs substantially. The combination in *Mignon* of musical elements from *Rosenbad* and *Pantomime* sounding disjunctively brings to a levelling of the pastoral attributes. The indistinctness of the contours of the main motive creates the effect comparable to defocus of vision. As a result, the impression is made

Example No. 5

Bent Sørensen. *Mignon*. First Movement, mm. 1–5

Andante ♩ = 52 - 60

I

The musical score is written for a full orchestra and string quartets. The tempo is marked 'Andante' with a metronome marking of 52-60 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes Violin solo 1, Violin solo 2, Violin Quartet I, Violin Quartet II, Viola, Violoncello, Piano, and Contrabass. The second system includes Violin Quartet I, Violin Quartet II, Viola, Violoncello, and Contrabass. The score shows the initial measures with glissandi and con sord. markings. The first system shows the Violin solos and Quartet I playing the main motive, while the other instruments are silent. The second system shows the Violin Quartet II and Viola playing the main motive, while the other instruments are silent.

as if one and the same picture is in one case viewed accurately, as if a person suffering from astigmatism were wearing glasses, and in another case, as if the same person was without glasses. At the same time, the accentuation on string instruments in *Rosenbad* and *Mignon* enhances the introspective character of the music, which also makes it possible to speak of a peculiar change of the narrative perspective, presuming a transition from an outward to an inward focalization (from depiction to reflection).

Another important principle that Sørensen applies in his adaptive practice is the technique of *temporal transformation of the thematic material*. We shall demonstrate it with the example of the *Allegretto* movement (the fourth movement of *Mignon*, the seventh movement of *Pantomime*, the first movement of *Rosenbad*). The initial theme presents a rather extended cantilena melody beginning with the melodic motion along the *C Major* triad and in each cycle assigned to different instruments (Example No. 6). The musical material of the piano

Example No. 6

Bent Sørensen. *Rosenbad*. First Movement, mm. 1–6

Allegretto ♩ = ca. 72

Violin I *p espressivo* *mf*

Violin II *pp* *mp*

Viola *pp* *mp*

Violoncello *p espressivo* *mf*

Allegretto ♩ = ca. 72

Piano *ppp sempre legato*

Violin I *p*

Violin II *pp*

Viola *pp*

Vc. *p*

Pno.

fulfills a background function, since it is based on general forms of motion. It must be noted, nonetheless, that in his organization, Sørensen turns to the artifices of the repetitive technique. The basis of the piano part is comprised of a short pattern equivalent to the length of 2.5 measures or 10 metric beats (Example No. 6). Upon its repetition, the composer recourses to variation and subtraction, eliminating a set of notes,²¹ so that upon each new appearance, the pattern becomes shortened in an arithmetic progression (9 beats, 8, 7, etc.).

In *Pantomime*, the theme is initially assigned to the oboe part, its statement lasts for 25 measures. Upon its repetition (at rehearsal letter A), it passes onto the part of the violins, and its length becomes reduced to 14 measures by means of truncation of the material (at which time all metric-rhythmic transformations are absent). Upon its next appearance (at rehearsal letter C), it once again passes to an oboe, but this time it states in an irregular rhythmic diminution²² (being shortened to the length of 21 measures long).

In *Rosenbad* the initial theme is assigned to the first violin (Example No. 6). It is sounded twice (Sørensen excludes its exposition from rehearsal letter A) with analogous massive and rhythmic changes (lasting, respectively, 25 and 21 measure).

In *Mignon*, the theme is assigned to the first violin parts of both string quartet groups, however, it does not appear at once, but is heard only starting from measure 19, when the repetitions of the pattern in the piano part become exhausted, the texture is saturated with acerbic sonorities, and the growing

tension is poured out into deafening repetitions of the note *G-sharp*. In this context, the cantilena theme becomes barely audible, being thrust into the background. Thereby, the temporal shift brings to a change of perspective of perception in the correlation between the relief and the background.

No less important is the fact that, in comparison with *Rosenbad* and *Pantomime*, the initial length of the cantilena theme in *Mignon* is shortened to 16 measures (due to an irregular diminution of the durations). Just as in *Rosenbad*, the theme is stated twice. Upon its repetition (beginning from rehearsal letter C), it is passed onto the violins of the string orchestra. Its scale is preserved in relation to analogous places in the other compositions of the trilogy (21 measure), but it becomes expanded in relation to its own initial exposition.

Consequently, while in *Pantomime* and *Rosenbad* we can trace the tendency towards the theme's diminution (through its truncation, reduction of its durations, disappearance), in *Mignon* we observe the reverse process, leading to an augmentation of the theme, which, as it should be observed, upon repeated statements, returns to its prominent function.

In the examined cases, the instrumental context is based on musical material that is the same for the different movements. The qualitative renewal appears when the piano part is translocated into *an absolutely new sound environment*. It is referred both to the transformation of timbre and texture and to the new musical material. For example, in the seventh movement of *Rosenbad* and the first movement of *Pantomime*,

²¹ The process of subtraction is achieved in various ways. On the one hand, because of the gradual elimination of sounds, and on the other hand — by means of combination of tones (the adjacently situated pitches are unified into sonorities). During the indicated changes, the metrical beats are shifted, and the same pitches or sonorities become placed on various parts of the measure.

²² The durations become shortened in comparison with the original either by a dotted half or a dotted quarter.

the melancholy, pensive theme in the piano part at rehearsal letters D, E and F is accompanied by gliding seconds marked by harsh changes of the dynamics. They drown out the soloist by their dissonant sharpness and aggressive qualities (Example No. 7).

In the fifth movement of *Mignon*, a background to the selfsame theme is presented by the sound of human voices —

the composer instructs the musicians to leave their instruments aside and to sing with closed mouths the lengthily held tertial sonority of *G-sharp-B* (see Example No. 8). Thereby, the interaction of the soloist with the instrumental environment in the described situations has a fundamentally opposite character, in the first case demonstrating disharmony, and in the second case — harmony.

Example No. 7

Bent Sørensen. *Pantomime*. First Movement, mm. 86–91

The musical score for Example No. 7, measures 86–91, is presented for the following instruments: Oboe (Ob.), English Horn (Fg.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 2/4 time and features a variety of dynamic markings including *f*, *pp*, *mf*, *mp*, *p*, and *ff*. Glissando markings (*gl.*, *gliss.*) are used extensively, particularly in the string parts. The piano part (Pno.) is characterized by gliding seconds and dynamic shifts. The woodwind parts (Ob., Fg.) also feature dynamic contrasts and glissando markings. The percussion part (Perc.) includes a variety of rhythmic patterns and dynamic markings. The string parts (Vln. I, Vln. II, Vla., Vc.) are marked with glissando and dynamic markings, and the Violoncello part (Vc.) is marked with glissando and dynamic markings.

Example No. 8

Bent Sørensen. *Mignon*. Fifth Movement, mm. 86–91

86

Vln. solo 1

Vln. solo 2

Vln.

Vln.

Quartet I

Vla.

Vc.

Pno.

Vln.

Vln.

Orch. Vla.

Vc.

Cb.

Vln.

Vln.

Quartet II

Vla.

Vc.

The musical score is presented in a system of staves. At the top, measures 86-91 are indicated. The staves are labeled as follows: Vln. solo 1, Vln. solo 2, Vln., Vln., Quartet I (Vla., Vc.), Pno., Vln., Vln., Orch. Vla., Vc., Cb., Vln., Vln., Quartet II (Vla., Vc.). The piano part (Pno.) includes dynamic markings: *mp*, *fpp*, and *p*. The string parts (Vln., Vln., Quartet I, Vln., Vln., Orch. Vla., Vc., Cb., Quartet II) are marked with *f* (forte). The score shows a complex arrangement of notes and rests across these instruments.

About the Peculiarities of the Narrative and the "Butterfly Effect"

The carried out analysis makes it possible to assert the uniqueness of Sørensen's trilogy in terms of genre. On the one hand, the present composition is the result of the editing and transcription activity directed at adapting the musical material to a different environment of performers. And, indeed, each cycle of the trilogy may be played independently from each other and self-sufficiently, so for this reason, it may be quite reasonable to examine *Mignon*, *Pantomime*, and *Rosenbad* as authorial transcriptions, i.e., as versions of the selfsame musical text intended for different casts of performers.

On the other hand, the trilogy as an integrality is based on the aleatoric quality of form. According to the classification of aleatory forms suggested by researcher Marina Pereverzeva, Sørensen's composition should be relayed to the type of *variable* composition, a characteristic feature of which is freedom in the succession of exposition of thought, which is the order of the sections (the movements) "changes according to the composer's conception, but, at the same time, the quantity of the 'versions' of the form is limited by particular conditions (for example, by the strict allocations of certain sections and the connection between the elements) or the authorial instructions (an unchangeable number of movements) not affecting the overall conception of the composition, but merely allowing for a difference between the means of its manifestation." [13, pp. 329–330]

Basing each of the cycles on the same musical material, the Danish master spells out the variants of the placements of the movements. Notwithstanding the mobility of the structure, as well as the change of the performing ensemble, the composition, nonetheless, does not lose its unique image. As a result, *Mignon*, *Pantomime*, and *Rosenbad* are perceived by the listener

are different variants of the selfsame narrative presented not only by different performers, but, as the analysis has shown, from different points of view.

All of this gives grounds for speaking about the formation in Sørensen's music of new narrative strategies formed under the influence of both contemporary compositional methods and cinematographic forms of presentation. It must be reminded that in the middle and the second half of the 20th century, the avant-garde principles were conducive towards the departure from the traditional narrative on the part of many composers. Most vividly this tendency made itself known in the art of musical theater, wherein the storyline-plotline structure of narration with a linear logic of development began being consciously avoided. In instrumental music, the traditional means of narrative (as presentations of interconnected material with a particular succession of themes and images) were superseded by the aleatory principle of composition. In the late 20th century, the interest towards narrative structures returned, once again, but the latter became enriched with conceptions based on a new psychology of perception of time and space.

Bent Sørensen, as it seems, has not remained aloof from these influences. He develops a new type of narrative, which may be paradoxically labelled "a tale without a story," or a plotless narrative. And, indeed, narrative as such, which presumes a particular *storyline* process or sequence of events, is absent in the *Papillons* trilogy. While attempting to provide the composer's music with the most precise characterization, Andrew Mellor emphasizes its paradoxical qualities, remembering Claude Debussy's words: "Music is a dream from which one draws back the veils." [7, p. 4] And later he continues: "Sørensen has drawn back the veils only to see <...> that the most important questions of life and love have no concrete answers; that the best an artist can do

is pose the questions themselves as eloquently as possible.” [Ibid.]

As has been mentioned before, the Danish composer’s world of music is specific. His aesthetics aspires to impress something departing, eluding, breaking down, or absent from view. As a result, the listeners’ attention is focused not on the subject (of history), as it is intrinsic to the traditional narrative, but to the context surrounding it, the atmosphere of the emotions aroused by it. In this regard, parallels arise with the artistic movement of the turn of the 19th and 20th centuries — Impressionism. Just as the artists of the mentioned trend, Sørensen attempts to catch the beauty of the instance (in this regard, the title of *Papillons* is quite symbolic). But being a 21st century composer, he has a longing not for the beauty of the present moment, but for the beauty of the irrevocably lost time.

In the trilogy, there is no history in terms of a chain of unfolding events that may be expressed in verbal formulations. It is rather a cycle of pictures and moods, memories of the same thing presented from different points of view, variations on the theme of love and art, which to a certain extent brings it closer to Schumann’s suite composition. It is particularly for this reason that the reordering of the movements does not alter the dramaturgy of the whole. The aleatoric qualities of the form based on the “Rashomon effect,” in this case, are called only to bring to highlight the subjectivity of perception and the precariousness of our memory. After all, when trying to call to memory something, we base ourselves, first of all, on our inner sensations.

When attempting to answer the question, what does Sørensen’s music narrate, it must be emphasized that besides the already aforementioned interconnection between love and art, it also speaks of itself. This self-reflexive message is confirmed by the appellation to a romantic past fading, similar to the sounds of the flute on which the departing Wult plays at the end of Jean Paul’s novel.

The specificity of the musical material of the trilogy, its transformation (for example, its contraction and expansion in the *Allegretto* movement), its placing into a new timbral-sonic context making its perception, at times, more concise, and at other times, more blurred (just as in the *Andante* movement), create a narrative at an immanent-musical level. The result of the reflection, it must be highlighted especially, remains unchangeable: regardless of what is the order of the movements, at the conclusion of each cycle, a sandpaper blocks is brought in, in the noise created by the friction of which the sound of the music becomes dissolved, and it disappears.

“The question as to where the music goes after it is played fascinates me,” the composer said about the premiere of his composition *Sounds Like You*, “Also how the audience in a concert hall, with its huge variety of thoughts, can create shared concentration.”²³ These reflections are woven through Sørensen’s entire late period of creativity. The composer is concerned about the effect of music on people.

From this perspective, the title of the trilogy possesses another — unexpected — semantic subtext: it may be correlated with the phenomenon known as the “butterfly effect.” In natural science, this conception is connected with chaotic systems and presumes

²³ Sørensen B. *Sounds Like You*. Programme Note. Wise Music Classical. URL: <https://www.wisemusicclassical.com/work/37023/Sounds-Like-You--Bent-S%C3%B8rensen/> (accessed: 20.04.2025).

that a certain insignificant action in one spot may lead to significant consequences in another (for example, a wing stroke of a butterfly in Iowa may evoke a hurricane in Indonesia²⁴). The occurring changes, as a rule, become reflected in our future. As it appears, the “butterfly effect” in Sørensen’s trilogy is connected particularly with the perceptive

phenomenon. The placement of the unchanged material (the piano) into varied contexts means inevitable changes in the listener’s perception. And for this reason, the Danish master’s composition not only narrates to us of the past, but also about how music impacts people, changing their world and their perceptions of it in the future.

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²⁴ In literature the butterfly effect is demonstrated most vividly in Ray Bradbury’s science fiction short story *A Sound of Thunder* (1952), the main protagonist of which, while traveling in time, accidentally flattened a butterfly, which led to irreversible changes in the future.

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About the Course “Arrangement and Harmonisation” in the Curriculum of the Gnesin Russian Academy of Music for 2014–2017: Notes from a Teacher*

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Abstract. This article considers the course in Arrangement and Harmonisation, which was taught for a number of years at the piano department of the Gnesin Russian Academy of Music. Particular attention is paid to the system of theoretical guidelines and practical tasks, as well as revealing the results and potential of this discipline. This course set out to deepen an understanding of the traditional discipline of Harmony and expand its practical development by introducing creative exercises while appealing to traditions of teaching harmony — in particular, those that developed in Russian conservatory education both in pre-revolutionary and Soviet times. The content of the article reveals how the consistent theoretical and practical immersion of students in the stylistic features of harmony began with the study of the elements of the style of a work through a consideration of the harmonic styles of outstanding composers and the styles of musical trends and eras. The analysis reveals the effectiveness of the approach taken in the course. Although the course ran for only four years, it produced tangible results. Students mastered such valuable skills as the basics of voice leading, harmonisation approaches and techniques, as well as melodic and textural development.

Keywords: music higher education system, arrangement and harmonisation, melodic-harmonic and textural development, harmonic styles of outstanding composers, stylisation

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О курсе «Аранжировка и гармонизация» в учебном плане Российской академии музыки имени Гнесиных 2014–2017 годов: заметки педагога

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Аннотация. Настоящая статья посвящена описанию курса «Аранжировка и гармонизация», в течение ряда лет преподаваемого на фортепианном факультете Российской академии музыки имени Гнесиных. Особое внимание уделяется системе теоретических установок и практических заданий, а также выявлению результатов и потенциала данной дисциплины. Среди предпосылок ее введения — потребность в углублении традиционной дисциплины «Гармония», расширении практического освоения курса за счет введения творческих упражнений, а также обращение к историческим традициям преподавания гармонии — в частности, к тем, что сложились в российском консерваторском образовании дореволюционного и советского времени. Содержание статьи раскрывает путь последовательного теоретико-практического погружения студентов в стилевые особенности гармонии, начиная с изучения элементов стиля произведения — через гармонические стили выдающихся композиторов — к стилям музыкальных направлений и эпох. Делается вывод, что курс имел достаточно высокую эффективность. Несмотря на то, что он длился всего четыре года, результаты оказались ощутимыми. Студенты овладели такими ценными навыками, как основы голосоведения, многообразные приемы гармонизации, мелодическое и фактурное развитие.

Ключевые слова: система образования в музыкальных вузах, аранжировка и гармонизация, мелодико-гармоническое и фактурное развитие, гармонические стили выдающихся композиторов, стилизация

Introduction

The course discussed in this article was part of the curriculum for pianists studying at the Gnesin Russian Academy of Music for four years. Despite its relatively short period of existence, it demonstrated good results in training students in the basics of voice leading, various harmonisation techniques, as well as melodic and textural development. The course also influenced the quality of preparation in other disciplines — in particular, the diploma paper. A subsequent understanding of musical phenomena and facts in the format of research work was achieved through the high analytical

potential inherent in the complex of instructional and creative tasks. Thus, the course can be said to have achieved successes in inculcating the harmonisation abilities of its students.

In this paper, we will consider a number of aspects related to the features of Arrangement and Harmonisation both as a separate academic discipline and in terms of its role in the wider education system at a music university.

On Higher Musical Education: "Before" and "Now"

In all eras, the educational process tends to reflect the most important phenomena

occurring in society, science, and practice. The contemporary stage of education, which can be said to have begun in Russia during the 1990s, is no exception. This stage brought about significant changes and adjustments to teaching content, methods and forms. For example, a number of former compulsory disciplines related to Soviet ideological principles, such as History of the Communist Party of the Soviet Union, Scientific Communism and Music of the Peoples of the USSR, instantly became a thing of the past, while others, such as Fundamentals of Scientific Research, Sociology and Management in the Field of Musical Culture began to be actively introduced into the curriculum. The forms of teaching have also changed significantly: universal computerisation, digitalisation and interactivity have gradually begun to be used as everyday attributes and forms in the learning process.

The statement of these well-known facts can be clarified by one significant addition: both then and now, studying at a music university represents the students' comprehension of a voluminous, multi-component complex of disciplines aimed at the successful formation of a highly qualified specialist. At the same time, despite their immersion in a large-scale educational environment, musicians often note with sadness that the musical-professional component itself has not increased qualitatively over the past decades; and that numerous high achievements at expanded international competitions and contests do not always translate into professional recognition.

Reflections on these questions prompt us to briefly turn to the past times in Russian musical education, which often becomes a subject of interest for contemporary musicologists and educators. [1] Here we primarily refer to teaching practices in Russian conservatories of the pre-revolutionary period. It is undeniable that its results led to the emergence of a brilliant

galaxy of musicians who glorified Russian musical culture and earned it considerable respect throughout the world.

What were musicians taught at the Moscow Conservatory in the distant pre-revolutionary times? What subjects formed the basis of the curricula at that time?

Even in my student years, when getting acquainted with the work of Russian composers, I noticed one curious fact. In the famous two-volume work *Memories of Rachmaninoff*, [2] there is a black-and-white insert featuring a photograph of the composer's diploma of graduation from the Moscow Conservatory. The document showed that the number of disciplines studied at the conservatory in previous years was a tiny fraction of the number of topics that young musicians are expected to master today. But what disciplines they were! The main subjects included free composition, harmony, counterpoint, fugue, piano playing (note, not a special piano, just piano), while the "secondary compulsory subjects" included the history of music, the history of church singing, aesthetics, and various scientific subjects. And that's it! However, even this modest list turned out to be quite sufficient for Sergei Rachmaninoff, Alexander Scriabin, Alexander Goldenweiser, Leonid Nikolaev, Antonina Nezhdanova and many others to appear in the field of Russian musical culture, whose achievements, as Natalia Gulyanitskaya rightly notes, "are not yet subject to the standards through the prism of which it is customary to view outstanding art figures." [3, p. 37]

Is it possible to achieve significant results by simultaneously studying two specialities (in my own case, music theory and piano), along with the obligatory parallel study of several histories of music (foreign, Russian, the peoples of the USSR, the countries of Asia and Africa), folklore and palaeography, not to mention the insane number of methods and social disciplines?

In this context, the black and white insert took on a special significance. As a teacher — and, first of all, as a musician — I have always wanted to try to implement this “old” professional idea in my own practical work. In order to try to realise this, it was necessary to expand the scope of the one-year harmony course, which was rather short and limited in scope. Thus, the course in Arrangement and Harmonisation came into being.

New Musical Theoretical Courses

At Gnesin Academy, the proposed new curriculum for 2014–2017 envisaged the possibility of expanding professional music disciplines by strengthening its elective courses. Until this point, I taught harmony and solfeggio at the piano department in several groups at the same time. The students who came to me were exceptionally talented, brightly gifted both in auditory and intellectual terms. The then leadership of the piano faculty decided to expand the main subjects, which included Harmonic Voice Leading and History of Harmonic Styles and Arrangement and Harmonisation.

The first of these, which was lecture-oriented and taught during the second year of study, naturally continued and developed into the course in Harmony. Its in-depth content was aimed at the theoretical and practical development of the harmonic styles of outstanding composers with a special emphasis on issues of voice leading. The artistic results were embodied by the students in short musical compositions, which were supposed to reflect the most characteristic melodic-harmonic techniques of a particular composer.

The development of the necessary skills occurred quite quickly: if at the first showing of miniatures in the style of Johann Sebastian Bach the results were not very convincing, then later, with the mastering of the harmonic style of Mozart and Beethoven, the situation levelled out significantly. The group quietly

transformed into a small creative collective similar to the piano section of the Union of Composers. The most successful works were treated to applause, while the less successful ones were subjected to creative analysis. In the middle of the second year of study, by which time the students had already mastered the basics of stylisation, the subject was supplemented with a new discipline — Arrangement and Harmonisation. This lasted for two semesters and was taught individually. The complete teaching and methodological complex, including the subject matter, criteria and expected results, was developed by the teachers of the Department of Music Theory with great enthusiasm. The exam at the end of the course required the genre of variations along with the performance of a number of pieces of the students' choice.

Quite often, students who had been studying with me since their first year ended up in my class. Since their level of knowledge was extremely advanced, we studied harmony and solfeggio to the highest level. After mastering harmonic voice-leading, arrangement and harmonisation, they completed their fourth-year studies by creating a diploma essay. That is to say, communication with my students continued throughout the entire period of their training (as is the case with a speciality).

Considering the fact that almost all the students had high scores in music-theoretical disciplines, an average approach to creative work was impossible. Each of them had a bright musical and professional personality, as well as unique character traits and temperament. In light of this, I tried to take into account the distinctive character of each student so as to create a win-win situation in terms of creative communication strategy and tactics. Thus, students were given significant freedom in the creative interpretation of genres and forms of future works.

From Simple to Complex

However, no less important was everything that concerned the preliminary stage of work when engaging in the subject of Arrangement and Harmonisation. Here it was necessary for the student to remember that, when actualising harmonic development as one of the most important factors in the ongoing creative process, serious thought should also be given to other formal-linguistic parameters associated with form-building and thematics, texture and rhythm. In this regard, it was necessary to instil in students an understanding of how to construct a holistic musical statement in the shortest possible time given that the course lasted only one year.

In practice, this happened as follows. At first, I composed a melody for harmonisation, which involved the implementation of a number of practical tasks. Its condition contained the prerequisites for further actions based on a two-part form, on the use of enharmonics and elements of major-minor systems, ellipses, alterations, re-harmonisation of ligated (repeating) sounds in different voices (the methods of re-harmonising sounds are described in detail in the previously published article *About Claude Debussy's Harmony. Some Aspects of Tonality*: “The peculiarity of such sounds is multifaceted: this is the creation of the effect of harmonic uncertainty, an increase and decrease in the degree of functional tension; multi-vector functionality, leading in a number of cases to the loss of functional connections.” [4, p. 72])

Broad phrases using melodic figuration complemented the stock-in-trade that clearly indicated its romantic direction. As an example, I will give the condition of the task *A-flat major*, which all my students “went through” (Example No. 1). [5]

The harmonious solution of the problem represented the first stage of achieving the goal (one week was allocated for this). What the students did not expect was that, following the correct completion of the task, which they considered a successful result of the work, I announced the next stage. Now it was necessary to bring the student's solution closer to the level of the composer's understanding. A new goal was set concerning the connection between harmony and form, along with dramaturgy and rhythmic pulsation directly related to the rhythm of harmonic changes, while maintaining its textural diversity. At this stage, for the first time, I removed the restrictions associated with the use of strict four-part music and explained where it was possible — and sometimes necessary — to expand or narrow the textural space. [6] This very valuable experience led to an expansion of the framework of harmonic ideas to permit the realisation of a whole range of artistic tasks in a small musical structure.

Discussion of the process of musical development and transformation of the material with the students took place over the following two weeks. That turned out to be quite sufficient. As a teacher, it was a great pleasure to watch how the students overcame their school

Example No. 1

Problem (*A-flat major*)



understanding of harmony to become more and more free in their creative decisions.

Despite the obligatory genre of variations, each of the students embodied it in his or her own individual way. For example, one student, having chosen the theme of a Russian folk song, worked with it according to the laws of the usual classical arrangement, enriching it with harmony, introducing modal updates, varying the texture and rhythm within the work. Another tried to give each fragment of variations a certain stylistic appearance. Thus, one of the students, having chosen a Slavic song as a melodic basis, created a unique version of a “stylistic kaleidoscope.” Each new variation acquired an increasingly “Western” national flavour, eventually traveling from Eastern Europe to America. The first variation was a Russian version of the theme, then a Polish one, coloured with Chopinesque intonations, then a French one with an orientation toward the style of Ravel, then a Russian-American one with the inclusion of melodic-harmonic turns from the early and late periods of Rachmaninoff’s work. The whole concept ended with a fugue, in the theme of which, while maintaining its previous melodic contours, the rhythmic organisation was transformed from calm monotony to heightened dynamism in the spirit of Barber’s fugue.

The stylistic dialogues were implemented in different ways. Another student, a great connoisseur of Shostakovich’s music, literally “fused” the theme of Russian folk songs into the system of artistic and expressive means inherent in the composer’s works. The principle of monostylistics, which was maintained from the beginning to the end of the variations, was enriched by an individual interpretation of the musical form, allowing for the techniques of radical transformation of themes, along with the introduction of allusions and direct quotation, which became normative during the 20th century.

There were also some rather unpredictable cases. For example, one student who was interested in jazz built her variation cycle on blues harmonies and rhythms. Following her, I also had to seriously immerse myself in the elements of this “very hot music”, as the heroine played by Marilyn Monroe in the famous film *Some Like It Hot* called it. Here, the main intonation source (both for the student and for me) was the second part — “Blues” — from Ravel’s Violin Sonata.

The students themselves determined the choice of works for the so-called second stage involving their genres and forms. All of them, as a rule, wanted to work on creating a large form. The main method of composition was stylistic modelling — from recreating the style of a specific composer to freely conveying the features of a stylistic direction. A successful result of immersion in the style of Brahms was a sonata by one of the students, the entire first part of which was sustained in the unhurried ballad spirit specific to the composer. The recognisable atmosphere of Brahms’s style was recreated by the choice of sometimes vividly contrasting imagery to reveal new facets of the main sections of the form in combination with characteristic harmonic sequences. Of course, it would be possible to adduce many more examples.

Looking back on this course, I can say with some slight nostalgia that my students never missed classes. Since they often wanted to listen to the compositions of their colleagues, it often happened that, after starting classes with one student, by the end of the working day there would be a whole creative group in the classroom. Together we discussed the creative process, commented, and expressed our wishes. Perhaps my article, contrary to the usual form, looks like a recollection of some experience from past years. Of course, that’s how it is. However, I consider this experience to be one of the most valuable in my teaching career.

To some extent, thanks to the disciplines from the circle of “main subjects,” it brought me closer to an understanding of how the professional education of a musician should take place.

Conclusion

In conclusion, I will say a few words about those of my students who went through the school of advanced harmony with that exit into artistic practice, which for many years was an organic part of the Russian conservatory education. Among them: Dmitry Belyak — head of the editorial and publishing department, associate professor of the department of

pedagogy and methodology of the Gnesin Russian Academy of Music; Evgeny Smirnov — senior lecturer of the department of special piano of the Gnesin Russian Academy of Music; Panagiotis Fountas — continued his studies in the master’s program at the Stenhardt School of the Arts, New York University; Anastasia Kolchugina — completed postgraduate studies at the Gnesin Russian Academy of Music; Tatyana Tolstova — continued her studies at the Geneva Conservatory; Alexander Tykotsky — postgraduate student at the Gnesin Russian Academy of Music; Victoria Yarovenko — a successful pianist who often performs abroad.

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"Folk Music Culture" as an Academic Discipline in the System of Secondary Vocational Education: Problems and Perspectives*

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Abstract. Folk music culture is one of the significant disciplines within the system of intermediate professional education which at the present time does not have any scholarly-methodological support. The article examines the crucial issues connected with the actualization of the present training course, such as: the absence of contemporary training manuals and compilations of materials for demonstration and, most importantly, — a presently out-of-date methodological directive, according to which folk music culture is examined as the sum total of folk musical texts. The author substantiates the relevance of the working-out of a different culturological approach towards the study of a discipline that would provide the perception of its object as an integral multidimensional phenomenon. For the actualization of this initiative, a thematic plan is suggested, which is comprised on the basis of the author's own pedagogical initiative within the framework of the academic workload that is designated by the operative educational standards. Upon its formation, the students' requests and interests revealed as the result of the sociological survey of the student body of the Kaluga Region S.I. Taneyev Music College were taken into account. In the conclusion, the ways of solving the problem of the tutorial-methodological maintenance with the directedness on the opportunities of the contemporary digital education environment are determined.

Keywords: folk music culture, intermediate professional education, culturological approach, intercultural communication, training manual

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Учебная дисциплина «Народная музыкальная культура» в системе среднего профессионального образования: проблемы и перспективы

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Аннотация. Народная музыкальная культура — одна из значимых дисциплин в системе среднего профессионального образования, которая на сегодняшний день не имеет какой-либо научно-методической поддержки. В статье рассматриваются ключевые проблемы, связанные с реализацией данного учебного курса, такие как отсутствие современных учебных пособий и сборников демонстрационного материала, а главное — устаревшая на сегодняшний день методическая установка, согласно которой народная музыкальная культура рассматривается как сумма фольклорных текстов. Автором обосновывается актуальность выработки иного — культурологического — подхода к изучению дисциплины, который обеспечивал бы восприятие её объекта как целостного многомерного явления. Для реализации этой инициативы предлагается тематический план, составленный на основе собственного педагогического опыта в рамках учебной нагрузки, которая предусмотрена действующими образовательными стандартами. При его формировании учитывались запросы и интересы студентов, выявленные в результате социологического опроса учащихся Калужского областного музыкального колледжа имени С.И. Танеева. В заключение определяются пути решения проблемы учебно-методического обеспечения с ориентацией на возможности современной цифровой образовательной среды.

Ключевые слова: народная музыкальная культура, среднее профессиональное образование, культурологический подход, межкультурная коммуникация, учебное пособие

Introduction

The subject of Folk Music Culture has a special place within the framework of disciplines comprising the program of preparation of specialists of the intermediate level in the direction of “The Art of Music.” Unlike the majority of subjects, the names of which are connected with music, Folk Music Culture forms a part not of a professional, but a general educational academic division pertaining to its specialized sphere. Here it neighbors with the discipline of History of World Culture and General History, together with which it comprises the substantive block of subjects of a historical-culturological directedness. The subjects of History of World Culture and Folk Music Culture set two vectors

for the students’ comprehension of the human cultural heritage. In the first case, the students learn the various spheres of professional art, and in the second case — they master the sphere of unprofessional (folk, traditional) art. Since contemporary musical education is connected, first of all, with music of the professional tradition, the combination of musical disciplines proper with the history of world culture creates an integral cultural environment, forming in the students a complex perception of the sphere of their activities.

Folk Music Culture is addressed to another cultural sphere, moreover, with both the name of the discipline itself and its description within

the frameworks of the existing educational standards,¹ accentuates exclusively the musical component of the course. At the same time, for the overwhelming majority of students, the sphere of folk music is unfamiliar and difficult to comprehend. The author's longstanding pedagogical experience makes it possible to assert that folk melodies in their authentic sound are perceived by students with difficulty, and the singing of even simple specimens of songs from notes frequently causes significant trouble. Most likely, the main reason for such occurrences lies in the special musical language that is incomprehensible to a young man or woman brought up in a contemporary urban musical milieu. Strange as it may seem, comparable problems may be observed presently in the process of the students' mastery of classical music, which comprises the foundation of the tutorial program. Galina Taraeva explains the jejuneness of the cultural background of those who study there, because that music is absent in their daily life experience. [1, p. 200] Apparently, in order to solve such a problem, it becomes necessary to create new cultural settings to replace the lacking ones. Taraeva suggests generating them on the basis of emotional implication, making use of various forms of visualizing of the musical material. [Ibid., p. 202]

The emotional resonance as the basis of study of folk songs comprises one of the fundamental methodological directives of Soviet pedagogy.² However, contemporary ethnomusicology stems

from the fact that the essential quality of a piece of folk music is not its emotional background, but a certain cultural function that stipulates the structural parameters of the musical text.³ Correspondingly, in order to simplify the students' perception of folk music, it becomes necessary to arouse in them the perception of such functions and their suppositions. Thereby, not songs and tunes, as such, and not even the folk music genres that end up within the focus of the academic subject, but traditional culture as an integral and self-sufficient phenomenon, the foundation of which is comprised by a peculiar vision of the world. Such an approach makes it possible to familiarize the students with folk music, not postulating its "exoticness," but explaining it.

A Culturological Approach towards Instruction of the Folk Music Culture

At the present time, the culturological vector in studying the folk music culture must be acknowledged as being not only relevant, but also the only possible way. In addition, it is particularly such an approach that turns out to be on demand in the student milieu. This is testified by the results of an anonymous survey conducted by the author among the students of the Kaluga Region S.I. Taneyev Music College in February 2024. This survey was participated by 84 young people studying at various courses, including first-year students who are mastering the discipline at the present

¹ What are meant here are the Federal State Educational Standards of the Intermediary Professional Education along a number of directions of the group "The Art of Music" (2021).

² See: Popova T.V. The foundations of Russian folk music: tutorial manual. (Попова Т.В. *Основы русской народной музыки: учебное пособие*). Moscow: Muzyka Publ., 1977. P. 14.

³ For the first time, such an idea was expressed by the outstanding Russian ethnomusicologist Evgeny Gippius and crystallized in his definition of the genre of folk music, which is "the typification of musical structure under the impact of the social function and content." For more detail, see: Gippius E.V. The ritual instrumental tunes of the Bear Festivity of the Ugric peoples near the Ob river. In: Folk musical instruments and instrumental music: compilation of articles and materials. (Гиппиус Е.В. Ритуальные инструментальные наигрыши медвежьего праздника обских угров. В: *Народные музыкальные инструменты и инструментальная музыка: сб. статей и материалов*). In 2 Parts. Moscow: Sovetskii kompozitor Publ., 1988. Part 2. P. 165.

time. The following question was asked, among others: “For what reason, in your opinion, is the discipline of Folk Music Culture needed?” and the following varieties of answers were proposed (with the possibility of choosing any combinations of them):

- a) it enhances the overall cultural level;
- b) it becomes a part of the formation of the musician’s professional competencies;
- c) there is no need for it at all;
- d) other (specify, what in particular is referred to).

The overwhelming majority of those who were questioned chose the first answer; moreover, while among the first-year students, the percentage of such answers comprised 75%, among the students of all the other courses (those who had already completed the course of Folk Music Culture) the percentage was 93–94%. It must be noted that among their numbers, half of those students considered the discipline to be redundant⁴ (three out of six). Most illustrative were the combinations of the answers “a” and “b” in the text letterforms. Thus, around 2/3 of the first- and second-year students presumed that familiarization with folk music culture is necessary for the formation of their professional competencies. Among the third- and fourth-year students, the quantity of such opinions became significantly reduced and comprised only 1/3 of those present. The demand for contact with the traditional cultural environment was also expressed in the numerous “other” answers to the posed question: “it provides a perception of the people,” “it makes it possible to understand the mentality better,” “it makes it possible to learn more and better about our country and its customs.”

The aspiration towards the understanding of the essence of the phenomena of the surrounding world, including the musical phenomena, is a distinctive feature of adolescent students, who comprise the main contingent of music high schools and music colleges. Having taught the course of Folk Music Culture from year to year, the author has answered numerous questions beginning with the word “why.” The students’ interest towards their native culture, which at the same time seems alien to them, is in line with intercultural communication, the demand for which is increasing in society, on the whole, as well as in the contemporary educational milieu. The experience of achieving comprehension of an “alien” culture, the study of the semantic foundation of its phenomena, may be conducive to the development of cultural and social tolerance within the students (for more detail about this, see: [2]), an openness-mindedness and perceptivity towards what is new, an aspiration not to reject, but to research the incomprehensible. [3, p. 31]

Unfortunately, the culturological approach towards teaching Folk Music Culture is in a state of considerable discrepancy with the requirements of the Federal Education Standard. It seems that one of the reasons of the current situation lies in the absence of any scholarly-methodological reflection in this field, as a result of which during the course of several recent decades, not a single (!) tutorial manual of Folk Music Culture or Folk Music Creativity for intermediate specialized educational institutions has been written.⁵ An exception to this may be seen in Vyacheslav Shchurov’s book *Zhanry russkogo fol'klora* [The Genres of Russian Folk Music],

⁴ In all possibility, upon such a combination of opinions, the “redundancy” must be evaluated as a lack of interest towards the subject, the significance of which is, nonetheless, accepted.

⁵ In addition to musical high schools and colleges, Folk Music Culture is also taught in high schools and colleges devoted to culture and the arts actualizing programs of preparation of middle-ranking specialists in the direction of “The Art of Music.”

published in 2007. [4] The work is meant as a textbook for musical higher educational institutions and music colleges, but it must be noted that it has not undergone any peer review (for more detail on the problem of peer review of study guides for intermediate professional education, particularly, about the absence of a legally formalized system of expertise and the negative consequences of the existing situation, see: [5, pp. 302–303]). In the description of the folk music genres, Shchurov adheres to a historical-stylistic approach derived from the presently known authors of textbooks and tutorial manuals, Nina Bachinskaya, Tatiana Popova, and Anna Rudneva.⁶ In all of these textbooks, the musical culture comes across as a certain selection of songs and tunes, the unification of which into genre groups is carried out, first of all, according to the content of their poetic texts and the circumstances of their performances. Besides the fact that such an approach does not provide an integrated perception of culture, both the musical criteria of differentiation according to genre and the functions of musical texts determining them remain to be beyond its framework. It must be said especially about the musical material with which the theoretical sections of the aforementioned tutorial manuals are illustrated: a considerable portion of them is comprised of examples of song compilations assembled in various years, starting from

the late 19th century (in Shchurov's textbook, most of the notations belong to the author). All of the provided examples lack any unified principle of notation that would have made it possible to compare them with each other according to any structural parameters. In addition, the songs from the compilations from the turn of the 19th and 20th centuries (such as those made by Nikolai Rimsky-Korsakov, Alexander Rubets, and others) are devoid of the authentic textures, which considerably devalues them in their role of illustrative material. An essential minus of the existent training manuals must be acknowledged in the almost entire ignoring of the regional specificity of Russian folk music, both in the theoretical sections and within the sections with the demonstrated printed music.

The Thematic Plan of the Course

Due to the out-of-date quality of the training manuals and the lack of a tutorial-methodological foundation, the problem of the content-based substance of the course of Folk Music Culture remains to be especially acute. Each educational institution solves it in its own way, developing its own course outlines.⁷ The principles of their formation and thematic content differ from each other, the lists of the offered literature are motley and heterogeneous. If such lists do include sources meant directly for students of intermediate educational institutions, they are no less than 30 years old.⁸ The capacity of the

⁶ See: Bachinskaya N.M., Popova T.V. Russian folk musical creativity: chrestomathy. (Бачинская Н.М., Попова Т.В. *Русское народное музыкальное творчество: хрестоматия*). Moscow: Muzyka Publ., 1973. 303 p.; Popova T.V. The foundations of Russian folk music: tutorial manual. (Попова Т.В. *Основы русской народной музыки: учебное пособие*). Moscow: Muzyka Publ., 1977. 224 p.; Rudneva A.V. Russian folk musical creativity: essays about the theory of folklore. (Руднева А.В. *Русское народное музыкальное творчество: очерки по теории фольклора*). Moscow: Kompozitor Publ., 1994. 224 p.

⁷ The course outlines in correspondence with which the discipline "Folk Music Culture" is actualized in any educational institution are available on websites in open access.

⁸ See, for example, the course outlines for "Folk Music Culture" on the websites of the Krasnoyarsk P.I. Ivanov-Radkevich College for the Arts, the Nizhny Novgorod M.A. Balakirev Music College, the Novosibirsk A.F. Murov College, the Sverdlovsk P.I. Tchaikovsky Music College, and other institutions.

instructional time assigned for the study of Folk Music Culture is determined by the teaching plans developed by high schools and colleges and in the overwhelming majority comprises 36 academic hours.⁹ Another important fact is the “sequenced-flow” principle of mastering the discipline, according to which mixed instructional groups, consisting of students of different fields of study, are formed. In these conditions, the most important goal turns out to be the creation of an optimal thematic plan, which,

considering all the enumerated conditions, would correspond to the culturological approach to studying Folk Music Culture. One of the variants of such a plan has been implemented by the author of this article over the last 10 years at the Kaluga Regional Music College. It relies to a considerable degree on the thematic outline of a textbook of Folk Music Creativity for higher educational institutions¹⁰ written by a group of authoritative ethnomusicologists (Olga Pashina, executive editor) [6]:

№	Content of Themes	Number of Instructional Hours
1	The Theoretical Foundations of Traditional Culture	9
1.1	Introduction. Folklore as a Special Type of Culture	1
1.2	The Russian Folk Music Culture: History and Geography	2
1.3	The Genre System of Russian Folk Music	1
1.4	The Regional Nature of Folk Culture	1
1.5	The Traditional Picture of the World	2
1.6	The Codes-Languages of Traditional Culture. The Musical Language	2
2	The Russian Folk Music Culture and Its Components	23
2.1	Rituals of the Natural Cycle	(7)
2.1.1	Calendar Rites and Songs	5
2.1.2	Khorovods (Round Dances)	2
2.2	Rituals of the Life Cycle	(8)
2.2.1	Celebrations of Births of Children and Christening	2
2.2.2	Wedding Rites	4
2.2.3	The Funereal-Commemorative Rite Complex	2
2.3	Non-Ritual Folklore	(3)
2.3.1	The Russian Epos	1,5
2.3.2	Lyrical Songs	1,5
2.4	Working Days and Holidays	1
2.5	The Russian Folk Instrumental Culture	4
	Tests and Exams	4
	Altogether	36

⁹ The minimal number of hours assigned for Folk Music Culture in course outlines presents a special problem. A considerable number of graduates of intermediate professional institutions do not continue their studies in specialized higher educational institutions, the latter, in their turn, provide for folklore studies only for several fields of study. Thereby, for the greater part of the pupils, studying in a musical college provides the sole opportunity for familiarizing themselves with folk music culture, which it becomes necessary to give a full-fledged and adequate quality.

¹⁰ Folk music creativity: a textbook. (*Народное музыкальное творчество: учебник*). Ex. Ed. O. Pashina. St. Petersburg: Kompozitor Publ., 2005. 586 p.

Unfortunately, the provided list does not include topics connected with the peculiarities of rhythmic and pitch organization of traditional tunes and melodies, since the overall number of hours allotted by the tutorial plan to the Folk Music Culture is extremely limited. It could be assumed that only two or three classes would suffice for the elucidation of such questions, however, the author's experience has shown that this would not be practical, since it would not make it possible to form any sturdy perceptions of the indicated parameters of the musical texts in the students' minds. Observations of the peculiar language of the folklore tradition may be included in the sections illuminating separate genres and conglomerations of rites. On the other hand, if the instructional plan of the educational institution would require wider time frameworks for Folk Music Culture, these themes, undoubtedly, must be present in the discipline's thematic plan.

The thematic plan's directedness on an integral perception of traditional culture is conducive to the formation of insightful interest endowed with different vectors in the students. Such a conclusion is instigated by the students' answers to the question, what they wished to find out about more in classes of Folk Music Culture set within the frameworks of the aforementioned survey. The following answers were offered as possible variants:

- a) about the psychology of the bearers of traditional culture;
- b) about rites and holidays;
- c) about the genres of folk music;
- d) about folk musical instruments;
- e) about the musical language of folklore — its rhythmical and pitch organization, polyphony;
- f) an original option.

The greatest amount of the attention on the part of the respondents was drawn by traditional instrumental culture — this answer was chosen

by 42% of the senior-class students and 53% of the first-year students (apparently, the latter may be explained by the fact that the corresponding section of the Folk Music Culture had not yet been covered in class). Equally high and stable was the students' interest towards rites and festivities (48% of those surveyed) in combination with the need for their psychological comprehension, which continuously arose: among the first-course students, the "a" variant was chosen by 33% of those surveyed, 40% of the second-course students and 45% of the elder students. A comparable tendency could also be traced in the surge of interest towards the elements of musical language of the folk music tradition — from 25% of the students during the first year of studies to 36% during the subsequent years. It becomes apparent that the wish to gain insight into how the studied phenomenon is organized becomes enhanced in proportion with the students' maturation. The combination of this process with the students' professional growth makes it possible to presume a greater amount of effectiveness of the mastery of Folk Music Culture during the elder courses of the high school/college, rather than during the first year, as it is prescribed by contemporary instructional plans.

One of the crucial problems of actualization of the suggested approach towards study of the discipline consists in correlating its content-based scope with the cognitive capabilities of the pupils at an adolescent age. Evaluation of the correctness of the chosen strategy became partly possible due to the students' answers to the question: "How difficult for you was/is the subject of Folk Music Culture?" It was suggested to measure the level of difficulty on a ten-point scale. In general, the overwhelming majority of those surveyed evaluated the difficulty of mastery of the folk music culture as less than average, having assigned to it 3–4 points.

At the same time, among the first-year students studying the discipline at present, many considered the discipline to be easy (33% of those surveyed chose the range of 1–2 points) and some of the representatives of the elder courses thought it to be moderately difficult (18% gave it 7–8 points). It must be noted that among the answers received, not a single one could be found that would indicate at a high complexity of the discipline.

Conclusion

The success of the students' mastery of the information within the framework of the declared conception, obviously, cannot be determined solely by the discipline's thematic plan. Having noted the absolute importance of an accessible exposition of the theoretical material, we must indicate two of the most important components of the course of Folk Music Culture indispensable for providing it with the status of a tutorial discipline. They are: contemporary training manuals, conducive for securing the obtained knowledge and making it possible to broaden their spectrum, as

well as numerous chrestomathies of audio and video materials. The absence of such textbooks within a centralized tutorial-methodological field comprises one of the most crucial problems in teaching not only Folk Music Culture, but also the disciplines contiguous to it, such as Folk Music Creativity, Decipherment of Folk Songs, Regional Singing Styles, and a number of others actualized in the programs of various major fields of study of intermediate professional education. The solution to this problem may lie in the traditional plane of the creation of a printed textbook. At the same time, at present, virtually every student or teacher has access to the contemporary digital medium, in itself endowed with broad educational capabilities. The use of internet resources makes it possible to find the needed information in a timely manner and in the required capacity, [7, p. 424] which is why the formation of a network demonstrational fund for Folk Music Culture must be acknowledged as demonstrating one of the optimal means for solving the problem of the tutorial-methodological provision for the course of Folk Music Culture.

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