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"Man and Eternity" vs. "Man and History": Maria Yudina in Dialogue with Boleslav Yavorsky*

Raisa M. Alisova

*Saratov State L.V. Sobinov Conservatoire,**Saratov, Russian Federation,**raisa.alisova@yandex.ru*[✉], <https://orcid.org/0009-0002-8185-7155>

Abstract. The article presents a comparative analysis of the pedagogical principles of two prominent 20th-century musicians — musicologist Boleslav Yavorsky and pianist Maria Yudina. The research is largely based on Yudina's article *Memoirs of Boleslav Leopoldovich Yavorsky (1929–1941. Leningrad — Moscow)* (1969), as well as recollections of Yavorsky recounted by fellow musicians and the scholar's epistolary heritage. Particular attention is paid to the distinct approaches of Yavorsky and Yudina to the study of vocal works. The similarity of their creative positions lies in the fact that both musicians assigned a significant role to working on poetic texts when considering musical works in a broad historical and cultural context. The pedagogical approaches of Yavorsky and Yudina are shown to have been influenced by their professional positions, i.e., that of a researching scholar and a performing artist, respectively. Differences in the views of the two influential figures on the essence of art and in the choice of approach to the analysis of musical works were due to fundamental differences in terms of their respective worldviews: in particular, the materialistic views of Yavorsky contrasted with the confirmed Christian position of Yudina. Based on the presented analysis of their pedagogical activities, it is concluded that for Yavorsky the leading method involved analogies between different types of arts of the same style (direction), while Yudina's fundamental approach consisted in the method of artistic synthesis based on a comparison of "related spiritual atmospheres" of works of art.

Keywords: Maria Yudina, Boleslav Yavorsky, pedagogical principles, approaches to the comprehension of the arts, method of artistic synthesis

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«Человек и Вечность» vs. «человек и история»: Мария Юдина в диалоге с Болеславом Яворским

Раиса Михайловна Алисова

*Саратовская государственная консерватория им. Л.В. Собинова,
г. Саратов, Российская Федерация,
raisa.alisova@yandex.ru[✉], <https://orcid.org/0009-0002-8185-7155>*

Аннотация. В статье впервые предпринимается попытка дать сравнительный анализ педагогических принципов выдающихся музыкантов XX столетия — музыковеда Болеслава Яворского и пианистки Марии Юдиной. Материалами исследования послужили статья Юдиной «Воспоминания о Болеславе Леопольдовиче Яворском (1929–1941. Ленинград — Москва)» (1969), воспоминания о Яворском коллег-музыкантов, а также эпистолярное наследие учёного. Особое внимание уделяется подходам Яворского и Юдиной к изучению вокальных произведений. Отмечается, что близость их творческих позиций заключается в том, что оба музыканта значительную роль отводили работе над поэтическим текстом, музыкальное произведение рассматривалось ими в широком историческом и культурном контексте. Подчёркивается, что на педагогические установки Яворского и Юдиной оказала влияние их профессиональная позиция — учёного-исследователя и художника-исполнителя. Разность во взглядах на сущность искусства и в выборе подхода к анализу музыкальных произведений была обусловлена принципиальными различиями мировоззренческих убеждений музыкантов — материалистическими воззрениями Яворского и твёрдой христианской позицией Юдиной. На основе анализа их педагогической деятельности делаются выводы, что для Яворского ведущим был метод аналогий между различными видами искусств одного стилевого течения (направления), а для Юдиной основополагающим являлся метод художественного синтеза, основанный на сопоставлении «родственных духовных атмосфер» произведений искусства.

Ключевые слова: Мария Юдина, Болеслав Яворский, педагогические принципы, способы постижения искусств, метод художественного синтеза

Introduction

Maria Veniaminovna Yudina (1899–1970) became acquainted with Boleslav Leopoldovich Yavorsky (1877–1942) in the spring of 1929, when as a young professor of the conservatory she attended his unique lectures in the Small Hall of the Leningrad Conservatory. The pianist's attention was immediately attracted by the musicologist's breadth of views and extraordinary erudition. In her characteristic poetic manner, she recalled: "In the storm of speech, in the finest variety of intonations... in the sparkle of falling

precious crystals of immense erudition, like the meteors of the autumn sky, everything was unique individually, irresistibly charming and indisputably instructive." [1, p. 132] In the future, Yudina would be among those voices clamouring for the scholar to be invited to the faculty of the Moscow Conservatory, where Yavorsky began to give a special course on the history of performing styles. The opening of the seminar took place with the participation of the pianist.

According to Yudina, Yavorsky's authority was unquestionable for her at that time. In 1939, on her initiative, the Moscow Conservatory

staged Sergei Taneyev's opera-oratorio *Oresteia*. The orchestral part was performed at the piano by the pianist herself, while the sets were created by the famous Soviet engraver Vladimir Favorsky. As well as taking an active role in learning the parts with the soloists and choir, Yavorsky also gave an open lecture on Taneyev's work prior to the premiere of the work. Yudina recalled their work together at that time as follows: "His remarks or advice were, in one way or another, always unexpected, inspired, at times improvised, controversial — all the better, for Boleslav Leopoldovich was simply incapable of uttering 'schoolroom,' faceless, 'worn-out' quasi-truths, which he found dilapidated and philistine." [Ibid., p. 124] She also mentioned the musicologist's valuable recommendations and advice in the field of vocal music: "Boleslav Leopoldovich shared with me his rich experience of working with vocalists; he gave me a lot of very instructive advice." [Ibid., p. 136]

Although Yavorsky is recognised, first of all, as an outstanding Russian musicologist and music historian, it is less well known that he was also an excellent pianist, ensemble player and accompanist, who actively performed in concerts with renowned singers including Maria Deisha-Sionitskaya, Ksenia Derzhinskaya, Anna Yan-Ruban, and Nina Koshits. Yudina also performed as an accompanist with many wonderful singers of her time, among whose ranks were included Ksenia Dorliak, Vera Pavlovskaya-Borovik, Faina Petrova, Lidiya Davydova, and Victoria Ivanova. In addition, the pianist was connected with chamber vocal work through the subject "Chamber Singing," which she began teaching in 1937 at the Moscow Conservatory, as well as from 1944 at the Gnesin State Music and Pedagogical Institute. Her studies with vocalists revealed some characteristic methods and forms of work that had been learned from Yavorsky. Her student, associate professor

of the Gnesin Russian Academy of Music Marina Anatolyevna Drozdova, [2] writes about this in her book *Yudina's Lessons*, which analyses the pianist's pedagogical legacy. Drozdova notes that the commonality in their musical views was expressed in special attention to the poetic text of a vocal composition, as well as in the approach to the problems of performance style and gravitation towards the thematic principle of organising concert programmes that were accompanied by detailed commentary. Since this topic is not covered in the performing community, but is of undoubted interest and value for the pedagogical field, the present work presents a comparative analysis of the pedagogical principles of two of the greatest musicians of the 20th century.

Yavorsky's Approach to the Study of a Musical Work

Possessing incredible erudition and a colossal intellect, Yavorsky belonged to a unique type of artist-thinker who successfully combined performing and teaching with diverse social and scholarly activities. [3] Although the ideas he advanced in the field of modal rhythm theory, musical speech, and musical thinking have received an ambiguous assessment in the professional community due to their bold and often controversial positions, [4] they continue to arouse great interest among researchers. Along with a significant part of the scholar's theoretical legacy conserved in the archives, [5] a significant proportion of Yavorsky's art history-, cultural studies- and pedagogical ideas are presented in his epistolary legacy.

In particular, Yavorsky's thoughts on the origins of vocal music are set out in letters to his student, the composer and conductor Sergei Protopopov (1893–1954). In these letters, the musicologist advances the thesis that there are two types of vocal music, which differ from each other in terms of the relationship

between the vocal and verbal text. The first type is characterised by the text's serving only to provide content for the vocal parts. In particular, the scholar sees a certain disregard for the peculiarities of poetic text in composers' uses of the verse form: according to him, the repetition of a melody from verse to verse disrupts the logic of the poem's thought development, placing the text into a subordinate position. Examples of this type of vocal music, according to Yavorsky, include the songs of Franz Schubert, most of which are written in verse form. He rated significantly more highly those works in which the composer "approaches the poet as an equal creator," taking into account every movement of the verbal text, "communicating the rhythm of the thought expressed in words." [6, p. 529] According to Yavorsky, this type of vocal music, distinguished by complete harmony and equality of words and music, is vividly represented in the works of another romantic composer — Franz Liszt.

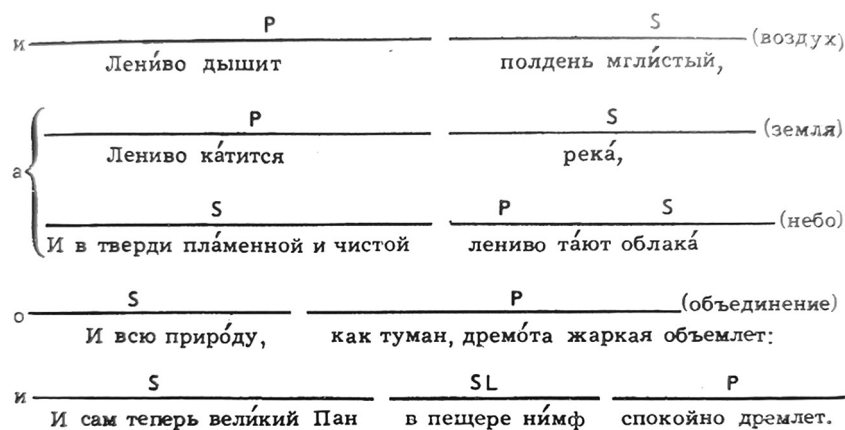
Yavorsky began his study of any vocal work with a detailed logical analysis of the poetic text. Describing the process of lessons with a pianist, one of the schemes is shared in her memoirs by the singer Olimpiada Goroshchenko, who performed in a creative tandem with Yavorsky for a long time (Scheme 1).

This diagram requires explanation. It shows, in capital Latin letters, the subject (S), the subject of place (S locale — SL) and the predicate (P) — that is, a certain judgment about the subject. The figurative sphere to which the subject belongs is indicated in brackets; in this poem, these are the important semantic categories of heaven and earth (air/earth). The dividing line marks the caesuras between phrases, while the accent marks the vowel sounds that the singer should emphasise when singing for more expressive intonation (in the first phrase, this is the letter "i," while in the next two, "a," in the penultimate phrase, the accent is on the vowel "o," and at the end, on "i"), since the phonetic sound creates a certain sound colouring. This kind of analysis of the poetic text of a song, according to Yavorsky, contributed to a detailed elaboration of the text of the work, including a definition of the figurative sphere and identification of the correct semantic accents.

One of Yavorsky's fundamental pedagogical principles was connected with the desire to instil in student singers an understanding of the need to raise their general cultural level. Possessing a broad knowledge of the arts, the scholar demanded great versatility from the performers with whom he shared a stage. For example, Olimpiada Goroshchenko recalled

Scheme 1.

Analysis of Fyodor Tyutchev's Poem *Noon* According to Yavorsky [6, p. 348]



Yavorsky's advice to students to acquaint themselves with the musical and theatrical life of the capital, as well as studying the memoirs of outstanding figures of culture and art. Reinforcing this point, the singer Ksenia Derzhinskaya recalled that the constant topics in conversation with Yavorsky were "music in its most diverse genres and other arts, which B[oleslav] L[eopoldovich] knew very well and studied not only here, in Russia, but also abroad, and about which he knew how to talk with great interest." [Ibid., pp. 78–79]

One of Yavorsky's fundamental artistic principles when working on a musical piece was tracing analogies between different types of art. "I keep thinking about how to find more analogies between various arts," he wrote in a letter to Protopopov. [7, p. 497] The search for such analogies — between different arts — was one of the central areas of the scholar's research. "Painting, like literature, served to harmonise the musical image with the verbal one. He constantly repeated: style, style above all!" Goroshchenko recalled about the figurative parallels between works of music and painting that Yavorsky often resorted to in the teaching process. And she added: "One phrase spoken by B[oleslav] L[eopoldovich], a long-familiar melody or accompaniment played by him, a reminder of this or that picture — and the image came to life... For example, to create the image of Voislava from the opera *Mlada*, the painting *Tsarevna Sophia* [Princess Sophia] by Repin and *Boyarynya Morozova* by Surikov were recalled; for the romance *Na kholmakh Gruzii* [On the Hills of Georgia] by Rimsky-Korsakov, Kuindzhi's Caucasian landscapes were indicated." [6, p. 349] In passing, we note that the figurative analogies from painting that Yavorsky proposed to create a musical image, namely: the works of outstanding Russian painters of the nineteenth century such as Ilya Repin, Vasily Surikov, and Arkhip Kuindzhi, as well as the compositions

of Nikolai Rimsky-Korsakov, belong to the same stylistic era and national-cultural field.

The requirement to read critical, biographical, and specialised literature as part of a study of the history and theory of music, composition, painting, sculpture, and poetry was aimed at a single goal: to feel the spirit of the era and convey the artistic image of the work. "Above all, Boleslav Leopoldovich valued performance in which the artist showed his personality in an effort to get as close as possible to the content and style of the work, to the author's thoughts," recalled one of Yavorsky's students. [Ibid., p. 317] Unique in this regard is the musician's letter addressed to the singer Goroshchenko's husband on the eve of the concert: "Olimpiada Ivanovna decided to learn *The Death of a Poet* <...> I have a request for you: to obtain all the materials related to the death of Pushkin and to this work of Lermontov <...> and study them most carefully, so that Olimpiada Ivanovna understands the meaning of each word, both direct and interlinear, that is, what Lermontov had in mind when he wrote this particular word <...> It is also useful to read the description of Lermontov's appearance and, in particular, the expression in his eyes <...> This is a piece that requires a lot of work, from various perspectives, it needs to be understood and experienced. With an invitation, B. Yavorsky." [Ibid., p. 351] The appeal, in its essence, is aimed at overcoming what Yavorsky called "musical philistinism," the lack of living meaning, which must be discovered by the performer himself. This "hatred of pseudo-artistic philistinism and snobbery," in the words of Yudina, "the so-called 'general opinion' — 'they say,' 'they think,' like a worm destroying the breath of a living personality," [1, p. 124] united the creative principles of the two artists.

However, there were also significant differences concerning the problem of the essence of art. Yavorsky's main thesis is that "art captures the scheme of the social process

and this process dictates to the creator the method of execution, the design and composition of his creative task.” [6, p. 534] The scholar interprets art from a materialistic position, as a certain sphere of human activity, reflecting exclusively socio-cultural norms and patterns of the social process. This idea is repeated many times throughout the pages of his letters. Let us cite just a few statements: “Art expresses the scheme of the social process,” [7, p. 374] “musical art reveals the psychological signs, principles, and processes of each social era.” [8, p. 169] In essence, Yavorsky’s entire last work, *The Creative Thinking of Russian Composers (from Glinka to Scriabin)* (1942), was entirely based on the understanding of musical art as “the capture of mental and psychological principles” reflecting the “pattern of the social process” in a certain historical era. In September 1942, in a letter to the composer Levon Atovmyan, he wrote that the reasons that organise the principles of musical thinking of Russian composers are certain mental processes, “the energy of excitation — inhibition and its formation — temperament, passion, emotionality, volitional beginning <...> Then the historical types of their ideological-musical manifestation — fervour, courtesy, motority, zeal, gallantry, sentimentality, brilliantness, bravura, romanticism.” [8, p. 16] In this same “materialistic” system of coordinates, the scholar constructs cause-and-effect relationships between a certain stylistic movement and a mental process: “Romanticism is a process that evokes emotions (it can have different phases), classicism — ideas, naturalism — images, realism — relationships.” [7, pp. 501–502]

To summarise the review of Yavorsky’s main positions in the approach to the study of a musical work, we will once again emphasise that he was, first and foremost, a scholar, a thinker, and a theorist. Therefore,

his opinion that the comprehension of art “should be accomplished exclusively on a scholarly and technical basis” is entirely justified, [6, p. 221] since “understanding the essence of music is possible only through colossal ‘practical’ and analytical work.” [7, p. 305] In essence, all of Yavorsky’s multifaceted activities — teaching, educational, performing — were always based on his own theoretical concepts, which were constantly supplemented with new ideas and, accordingly, underwent changes over time. The theory of the types of vocal music and many other thoughts concerning vocal phrasing, intonation, principles of the relationship between words, and music proposed by the scholar, which are not touched upon in this article, are a vivid illustration of his idea of *a rational-logical way of comprehending art*.

Yudina's Approach to Working on a Composition

Unlike Yavorsky, Yudina was primarily a performer and did not pursue the goal of developing and creating any particular theoretical concept. Nevertheless, her teaching and performing activities were based on specific provisions, which proceeded from her firm conviction that all genuine art has religious foundations. For this reason, the main vector of her approach to the study of a musical work was directed towards discovering its main moral idea or spiritual component.

The scale of personality, exceptional erudition and inspiration that Yudina mentioned in relation to Yavorsky were to a large extent inherent in her own personality. The idea of communication between musicians and the literary and writing community was constantly in her field of close attention. Concerts of Yudina’s class were often accompanied by opening remarks made by outstanding figures of Russian culture. The renowned literary scholar and cultural scientist Nikolai Antsiferov and the prominent literary scholar

and Pushkin scholar Sergei Bondi delivered reports and lectures; the outstanding philosopher Mikhail Bakhtin and the leading art historian of the Soviet period Mikhail Alpatov gave open lectures for students. The idea of the connection between musicians and the literary and writing community, “the interaction of creative thought — performing, theater studies, musicology, and philosophical,” [2, p. 107] — was one of Yudina’s guiding stars. This idea was also close to the position of Yavorsky, who believed that “pedagogy is art criticism.”¹ [7, p. 183]

Especially significant in terms of the scale of its concept and the uniqueness of its implementation was Yudina’s lecture course “Romanticism. Origins and Parallels,” which was read by the pianist in 1966 in the Small Hall of the Moscow Conservatory. Marina Drozdova writes that in terms of the breadth of the concept and the originality of the topics covered, it most closely resembled Yavorsky’s course “The History of Performance Styles”: “The same novelty in the formulation of the question, the unexpectedness of the connections, the same breadth of the scope of the phenomena treated.” [2, p. 182]

In Yudina’s chamber singing class, or, in her words, “meaningful singing,” the text was of primary importance. “The text is the constant stimulus of a musical work and is a terribly important part of a vocal work,” Yudina emphasised more than once. [9, p. 104] Work on the vocal composition began with a

detailed analysis of the poetic text. The task of the next stage was to comprehend the deep meaning of the work in terms of its general idea and spiritual subtext. In a letter to the soloists, the performers of the leading roles in *Oresteia*, she writes: “*Song* (in the broad sense of the word), vocal music, the synthesis of words and music — they worry me, drill, deprive me of sleep and peace, and often <...> while you put everything in order, all the ill-fated letters, phrase, rhythm, and other construction, look — <...> and we haven’t reached the *essence of the matter*, but we really need to get there!!” [10, p. 27] Invariably, it was Yudina’s worldview formed by the Christian faith that determined the “essence of the matter.” Since the source of all genuine art is another reality, the reality of a transformed world, the comprehension and reading of a musical work took place in a double system of coordinates — “a symbolic two-dimensional system of signs: what we hear ... and what meanings lie behind this specific reality.”² [1, p. 225]

A striking example of this approach is her interpretation of Schubert’s songs. This is how, for example, the question of the relationship between the ballad genre and the strophic form is resolved in the songs of the Austrian composer. Yudina poses the question, “Is it possible to put the development of the plot into one form?” [9, p. 110] And she answers in the affirmative, since she finds that Schubert succeeds in revealing the plot development through

¹ “It is impossible to think in the field of music without having at least a schematic understanding of architecture, sculpture, painting, mosaics, poetry, prose, ballet, and dance. All arts have common terms, and one can only understand a term when its application in each of these arts is clear,” he wrote in a letter to his student, the composer Sergei Ryauzov. [6, p. 537]

² It is appropriate to recall here that in the 1920s Yudina studied at the Leningrad University at the Department of Classical Philology and at the Department of Medieval Studies under Ivan Grevs (the founder of the Leningrad school of medieval studies, whose students included the outstanding scholars Nikolai Antsiferov and Leo Karsavin). Yudina recalls this period of spiritual and creative development: “I am happy that certain foundations of intellectual and ethical existence were firmly instilled in me <...> I received certain ‘keys’ to humanitarian knowledge in general, an immense field of thinking in general...” [1, pp. 86, 225]

“generalised formulas”: the composer “clearly and laconically gives the formula of the entire event in its inner meaning.” [Ibid.] Thus, in the song *An Mignon* op. 19 No. 2, a similar formula is the Neapolitan sixth, symbolising an angel’s wing; it appears at the moment of highest tension: “The pain becomes unbearable, but from nowhere, as if an angel’s wing brings fresh breath, as if it starts the mechanism of being again, and everything again quietly circles toward the inner centre — in the infinity of the conditional stanzaic form.” [1, p. 112] Let us remember that Yavorsky, on the contrary, saw in Schubert’s frequent use of the verse form a certain disregard by the composer for the peculiarities of the poetic text; for him, the repetition of a melody from verse to verse violates the logic of the development of the poem’s thought, placing the text in a subordinate position.

In the context of this question, Yudina’s view of Schubert’s ballad *Der Gott und die Bajadere* in the Russian translation of Alexey Tolstoy is noteworthy. The ballad is constructed in two completely different meters, but here too, according to Yudina, a single generalising formula is found, “giving both a visible picture of ‘death and enlightenment,’ death in fire and resurrection, and a demonstration of All-Forgiveness through Love...” [Ibid., p. 176] According to the plot, the death of her lover shakes the bayadere so much that she throws herself into the pyre in a desire to be with him even after death, but this sacrificial love is what saves her:

...And with arms outstretching far,
Leaps she on the glowing pyre;
But the youth divine outsprings
From the flame with heav’nly grace,
And on high his flight he wings
While his arms his love embrace.³

Yudina’s commentary points to an important angle: behind the plot from the Indian epic, which tells of the love of a dancer, a “priestess of love” dedicated to the god Shiva, the pianist sees the Gospel story of Christ’s forgiveness of a harlot. One cannot help but agree with Marina Drozdova that Yudina “went significantly further than those who drew their interpretations from associations with closely related arts. The field in which her concepts of musical creations grew was the entire world Christian culture, and at its foundation was deep faith.” [11, p. 186] The synthetic nature of the interpretations proposed by Yudina is one of the integral and distinctive features of her approach, which logically follows from her understanding of the religious nature of art. Any comments by the pianist, artistic associations drawn to a musical work, in one way or another always appeal to religious motives, even confessional ones.

One of Yudina’s students later noted that her classes “were devoted not only to music, but also to poetry, painting, and philosophy.” [12, p. 165] The famous Soviet musicologist Ekaterina Ruchyevskaya also wrote about the pianist’s ability to consider a work in an extremely broad cultural context, “the ability to concentrate all cultural phenomena around the work being performed — painting, architecture, literature.” [Ibid., p. 278] According to the recollections of Marina Drozdova, work on a musical piece in Yudina’s class was always accompanied by her stories about the personalities of the composer and poet, about the ideas that fuelled their creativity. These stories “were not ‘theoretical’ in the strict sense of the word,” but “contained a mass of precise, keen insights of a great artist ... vivid, capacious, metaphorical generalisations.” [2, p. 110] As a very illustrative example, one can

³ The metrical English translation of Goethe’s original text is by John Anster. — *Translator’s note.*

cite the pianist's reading of the music of the vocal cycle of Paul Hindemith to the words of Rilke in *Marienleben* (1923)⁴: "This cyclical creation was composed and constructed in the forms of both Bach and pre-Bach times; passacaglias, fugues, variations, various polyphonic forms, arias, recitatives; strict (dogmatic) boundaries of form, encompassing a — then new — atonal language, as if symbolising universality, universal-boundless in its Love, in its Mercy — 'for every Christian soul (and non-Christian!!!), grieving and embittered' — close and extremely (and infinitely) Beautiful Image of the Mother of God." [Ibid., p. 174] The comparison of atonal language, which in musicology often has a negative connotation, with the image of the Virgin Mary is unexpected. The very idea of an atonal system of musical language as a special way of organising sound space is unusual — an approach at the basis of which Yudina places the, in its essence, religious idea of conciliarity. The atonal system, in the pianist's view, seems to absorb all the tonalities, forming a kind of "universality" of all tonalities, which symbolises the "universal" image of the Mother of God.

Filled with the desire to present the cycle to the public, Yudina turned to the poet and translator Vsevolod Rozhdestvensky with a request to translate the vocal cycle into Russian: "Rozhdestvensky, to one degree or another, knew music in general and the style of the narrative, the spirit of Martin Schongauer, Albrecht Dürer, the spirit of Luther himself and the pure water of the Reformation, were probably clear to him — even before becoming acquainted with the music of Hindemith. And that's it — it worked out!" [Ibid., p. 176] Once again, in the quotation, subtle, surprising parallels arise between the music of Hindemith

and the poetry of Rilke with the painting of the Early Renaissance German engraver Martin Schongauer and that of Albrecht Dürer the painter, engraver and master of xylography along with the works of the theologian Martin Luther. In these rapprochements, which at first glance seem contradictory, Yudina follows the method of artistic synthesis, whose essence she herself explains in an article about the work of Dmitry Shostakovich. It is based on the idea of "the timelessness of every brilliant work in any art" [Ibid., p. 224]; therefore, analogies and parallels between works of different types of art from different time periods and national cultures are built by it on the principle of comparing "related spiritual atmospheres." [Ibid., p. 206]

Such a difference in views on the essence and purpose of art served as the starting point for the method of analysing a work of art by musicians. If for Yavorsky this is the method of analogies, whose central category is the concept of style, then Yudina in her articles, statements and lectures consistently defends *the method of artistic synthesis*. In order to more clearly explain the differences between these methods, let us turn to the work of the modern Russian art historian Elena Murina entitled *Problems of the Synthesis of Spatial Arts*. [13] This disquisition examines in detail the question that is of interest to us here concerning the relationship between the concepts of "style" and "synthesis."

The main difference between these phenomena, according to Murina, is that they relate to different evaluative spheres and conceptual systems. The main conclusion that the researcher reaches is of particular interest: "style is characterised by the commonality of elements that remain within the plane

⁴ The performance of several numbers of the cycle *Marienleben* in Russian took place with the participation of the singer Vera Pavlovskaya-Borovik and Maria Yudina at the end of the year in 1928 at the Leningrad Conservatory.

of the artistic proper” — that is, it unites various arts that belong to the same historical period, while synthesis “determines elements that function beyond the boundaries of purely artistic imagery.” [13, p. 81] It follows from this that a synthesis can arise on the basis of works of art of different eras, as well as those belonging to different national cultures. Thus, style appears as a purely artistic category, while synthesis has non-artistic functions; it is aimed at embodying a worldview, presenting “a holistic picture of the world in the unity of spiritual aspirations” and ideals. [Ibid., p. 82]

Without denying the role of historical experience, the characteristic features of an epochal style, the uniqueness of the artist’s creative path and the specificity of his language, Yudina’s gaze was directed towards timeless ideas that form the basis of every genuine work of art. As she argued in a lecture given at the Moscow Theological Academy in 1966, music is “not only historical documents — that by which the human soul of previous eras lived — but also the timeless in the eternal.” [14, p. 8] Here it is almost as if she were specifically refuting Yavorsky, who, let us recall, considered the content of art to be the concrete imprinting of mental and psychological principles reflecting the scheme of the social process in a given era.

Conclusion

To sum up, let us again turn to Yudina’s above-cited article on Yavorsky. In it, the pianist herself designates the main difference in their professional beliefs as “*religious-philosophical conflict*.” [1, p. 120–121] After reading the manuscript of Yavorsky’s last major work, *The Creative Thinking of Russian Composers (from Glinka to Scriabin)*, Yudina lamented: “This enormous work struck me with its pressure of the schemes of ‘historical materialism’ <...>

‘Where is man and Eternity here? Why only man and history?’” [italics mine. — R.A.] “almost the entire existence of man is affected,” but “no dialectic and phenomenology of the human soul, its conscience, its thirst to come to its eternal homeland.” [Ibid., p. 119] Yudina finds the scholar’s understanding of human creative activity only through the prism of psychological and physiological theories unconvincing — and, indeed, verging on outrageous. Her protest is connected with the fact that in this work “man is given only as a ‘higher’ animal, in hopeless and irrevocable captivity to his body,” [Ibid.] excluding any view of the personality of man as a spiritual being that is created in the image and likeness of God. While noting the versatility, strength of intellect and scale of ambition visible in the works of the outstanding scholar, Yudina could not understand the “almost complete disregard for theology and the earthly life of the church” [Ibid.] when analysing the music of the Middle Ages, Byzantium, and the Russian choral heritage, which absorbed the currents of the Orthodox faith. Let us agree that, despite all the dignity and invaluable contribution of Yavorsky’s work to historical and theoretical musicology, his professional and creative method is located along the line of “man and history” — in the horizontal plane. In comparison, Yudina’s approach always contains a vertical — an ontological line directed toward the Divine source of beauty — that nourishes and constitutes the essence of art, whose subject is “Man and Eternity.”

In conclusion, we will add that, despite the serious disagreements we have already noted, the image of Yavorsky’s personality as “‘an improviser,’ an educator, a kind of ‘Stephen the Great of Perm,’ a magician, and a sorcerer” [15, p. 433] always remained for Yudina “bright and straightforward.” [1, p. 137]

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Information about the author:

Raisa M. Alisova — Accompanist of the Department of Academic Singing, Saratov State L.V. Sobinov Conservatoire, Saratov, Russian Federation.

Информация об авторе:

Р.М. Алисова — концертмейстер кафедры академического пения, Саратовская государственная консерватория имени Л.В. Собинова, г. Саратов, Российская Федерация.

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