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The Russian Waltz

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Abstract. The article examines the concept of the Russian waltz. Along with the strict definition of the designated phenomenon as a reflection by genre-specific musical means of the essential — i.e. ethnopsychological — core of the national principle, broader definitions are also recognised in the scholarly literature. The Russian waltz is shown to represent a lyrical branch of the dance genre, in which some fundamental ethnopsychological traits of Russians can be recognised: the focus is placed on personal aspects of existence, while warmth, melancholy, and simplicity are proclaimed as indisputable human virtues. To embody these qualities, the Russian waltz developed an array of relatively stable genre-stylistic means and techniques, including linguistic, intonational, figurative, and dramatic elements of music. The significance of the genre-style model of dance for the national culture is revealed in terms of the germination of the prototype into different segments of the latter.

Keywords: Russian waltz, lyricism, melancholy, musical intonation, Russian mental-cultural code

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Русский вальс

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Аннотация. В статье обсуждается понятие русского вальса. Наряду со строгим определением обозначенного феномена как отображения жанрово-специфическими музыкальными средствами сущностного — этнопсихологического — ядра национального начала допустимыми признаются и более широкие дефиниции, бытующие в научной литературе. Показывается, что русский вальс — лирическая ветвь танцевального жанра, в которой опознаются некоторые фундаментальные этнопсихологические черты россиянина: при сфокусированности на личностном аспекте бытия как непререкаемые достоинства человека провозглашаются душевность, меланхоличность, простота. Для их воплощения русский вальс выработал арсенал относительно устойчивых жанрово-стилевых средств и приёмов, таких как языковые, интонационные, образные, драматургические элементы музыки. Выявляется значение жанрово-стилевой модели танца для отечественной культуры, прорастание первообраза в разные сегменты последней.

Ключевые слова: русский вальс, лирика, меланхолия, музыкальная интонация, русский ментально-культурный код

Introduction

"Russian waltz" is a phrase that is often encountered in everyday life. The phrase appears in works by composers outside of Russia to connote a specific generic style (Frank Bridge, Ivan Greisinger, Louis Drouet, Elena Kats-Chernin, Anton de Kontski, Andzrej Marko[1]). However, it also appears in Russian music.

Thus, it would seem that the qualifying adjective is used to clarify certain special features of a well-known dance form. However, such assumptions are not always justified. The main problem that arises in this connection is that the concept generates different meanings.

One such interpretative approach refers to the origin of the musical form. This very widespread position is maintained, for example, by the authors of a historical excursus, which traces the eventful evolutionary path of the waltz in Russian musical creativity. Galina Abdullina and Xu Rong formulate their research position quite precisely: "the waltz *in Russian music*." [2] Such an approach is not limited to specific genres; for example, Regina Glazunova examines the Russian nocturne according to a similar approach. [3] Although, in principle, admissible, the widely prevalent interpretation of the concept nevertheless raises the question: is it permissible to include in identified corpus works by masters of Russian national culture that are, say, explicitly Oriental in character (Mikhail Glinka's romance *Ya zdes', Inezill'ya*… [I am Here, Inesilla...] and many other "Eastern"

[1] Works by the above-mentioned composers and other similar pieces are cited in the edition: [1].

settings of Pushkin's poem, or, for that matter, Dargomyzhsky's *Ispanskii romans* [Spanish Romance])? When considered alongside the gypsy romance, the French polka and similar genre-style modifications, the Russian waltz suggests the reproduction of something more specific to the national culture than contained in a formal statement of the genesis of the music.

Another understanding of the "Russian waltz" is structured by its programmatic nature. In this case it is the work's verbal title or dedication that indicates its connection to Russia. Thus, the *Grossfürstin Alexandra Walzer* [Waltz Grand Duchess Alexandra] op. 181 by Johann Strauss Jr. is named in honour of the Grand Duchess Alexandra Iosifovna — wife of Grand Duke Konstantin Nikolayevich; the French composer Jean-Mathieu Philippe Cura dedicated the waltz *Vive la Russie* to the Empress of Russia; the dances *Petersburger* by Joseph Lanner, Théodore Salomé's *Muscovite*, Louis Streabbog's *Russia* and Emanuel Jules Fanton's *Siberia* are clearly named.

The title, which helps to understand the composer's artistic intentions, may be "deciphered" by the music (as occurs, for example, in the Russian waltz *Tsaritsa* [The Queen] op. 74 by the French dance-music composer Gaston de Lille, which opens with the hymn *Bozhe, tsarya khrani!* [God Save the Tsar!] by Alexei Lvov); however, this is not strictly necessary. In the works of composers from other countries, Russian is sometimes captured only by words or another non-musical component of the piece — graphic pictures from Russian life on the title page of the publication (church domes, a troika, characters in national costumes, etc.), without affecting the sound itself.

Another understanding of Russian is connected with certain literary images and plots (*Pushkinskie val'sy* [Pushkin Waltzes] by Sergei Prokofiev, *Pamyati Batyushkova* [In Memory of Batyushkov] by Valery Gavrilin). What is important here is not so much the programmatic factor, which is certainly inherent in such a "Russian waltz," as the genetic and situational fusion with Russian literature and even a specific literary work, its characters and plot line (waltzes by Aram Khachaturian for Mikhail Lermontov's drama *Maskarad* [Masquerade] and Georgy Sviridov from *Muzykal'nye illustratsii k povesti A.S. Pushkina "Metel'"* [Musical Illustrations for Alexander Pushkin's Story "The Snowstorm"], *Val's Kareninoi* [Karenina's Waltz] by Fulvio Caldini, *Natashin Val's* [Natasha's Waltz] by Anatoly Levin from the music for the play based on Leo Tolstoy's novel *Voina i mir* [War and Peace], *Concert Waltz* by Einar Englund based on Anton Chekhov's play *Vishnyovyi sad* [The Cherry Orchard]).

Although the presented points of view have a certain legitimacy,[2] at the same time, they are vulnerable to criticism. Such schemas are not only excessively broad (in the first case) or, conversely, local (in the third), but also can be limited by rather superficial — and even formal — signs of their Russian origin (in the second version).

It seems that belonging to the latter should be determined by ***the display of (a) the essential — ethnopsychological — core of the national principle and (b) genre-specific musical means***. These criteria are met, for example, by the touching *Beryozka* [Birch] by Evgeny Dreizin, composed over a century ago

[2] In the present work, although their number could be increased — say, by understanding Russian as consisting in a unique national musical thinking (this aspect of self-identification in the Russian symphony of the 19th century is examined by Vladimir Goryachikh [4]) or the use of Russian-language text in a vocal or choral opus — we will limit ourselves to these frameworks of understanding.

(which eventually became a masterpiece in the repertoire of the choreographic ensemble of the same name), the waltz from the second scene of the opera *Voina i mir* [War and Peace] and the second of *Dva Pushkinskikh val'sa* [Two Pushkin Waltzes] by Sergei Prokofiev; Waltz No. 2 (*Russkii val's* [Russian Waltz]) from the suite for variety orchestra by Dmitry Shostakovich; waltzes from the music to Mikhail Lermontov's drama *Maskarad* [Masquerade] by Aram Khachaturian, from *Muzykal'nye illustratsii k povesti A.S. Pushkina "Metel'"* [Musical Illustrations for Alexander Pushkin's Story "The Snowstorm"] by Georgy Sviridov, from the music to the film *Moi laskovyi i nezhnyi zver'* [My Sweet and Tender Beast] by Evgeny Doga, and a number of pieces figuratively and artistically close to them. Although it is precisely this modality of "Russian" that will be primarily considered further, it does not exclude other previously named "identification marks" of "Russian," but only as accompanying, additional features.

From the Prehistory of the Genre

To better understand the phenomenon that is the focus of our analysis, let us start from the generic distinctive features of the waltz genre as such. Let us recall the origin of its name from the German word *Walzer* ("to whirl, to twist one's feet in dance") and its physical basis — the rotation of couples with forward progression. [5, col. 656] Having already firmly entered the living space of human society, the waltz also declared itself in art in very diverse ways, from unpretentious everyday pieces to an expanded symphonic canvas (in the symphonies of Hector Berlioz and Pyotr Tchaikovsky, the choreographic poem *La Valse* by Maurice Ravel), a modest solo or ensemble work and a large-scale suite ("wreath of waltzes"), a massive inserted genre number in an opera or ballet and a large-scale theatrical-dramatic scene with the development of a plot line (the scene of a provincial ball from the IV scene of *Evgenii Onegin* [Eugene Onegin] by Tchaikovsky that led to a deadly conflict).

The dance's figurative and semantic palette is multi-coloured, extending from a lively, joyful, flying ballroom dance to a slow, languidly gliding Boston waltz, from idealization (in *Voina i mir* [War and Peace], *Zolushka* [Cinderella], and Prokofiev's *Pushkinskie val'sy* [Pushkin Waltzes]) to the grotesque (in Stravinsky's *Petrushka* and *Istoriya soldata* [The Soldier's Story], and Shostakovich's *Katerina Izmailova*). The gallery of Frédéric Chopin's waltzes is emotionally diverse. Maurice Ravel demonstrated the finest shades of feeling in his *Valses nobles et sentimentales* [Noble and Sentimental Waltzes]. In the work of Camille Saint-Saëns, who purposefully unfolds the range of semantic possibilities of the piano waltz, we find the delightful scattering of virtuoso passages in *Valse nonchalante* [Carefree Waltz] op. 110, *Valse langoureuse* [Languid Waltz] op. 120, *Valse gaie* [Merry Waltz] op. 139, the graceful *Étude* in the form of a waltz op. 52 No. 6, as well as the comic, ponderous, clumsy *Elephant* from *The Carnival of the Animals*. In expanding the boundaries of imagery, the potential of related genres and the susceptibility of dance to genre symbioses (waltz-caprice, waltz-fantasy, waltz-impromptu, waltz-serenade, waltz-nocturne) play an important role.

However, against such a motley palette of images, certain priorities stand out. One of these was the brilliant, festive, joyfully uplifting "Viennese waltz" with its characteristic metrics and agogics (shortening of the second and "trademark" prolongation of the third beat), formed in the legacy of a whole cohort of Austrian composers, especially representatives of the Strauss family. Along with it, the form also landed another image — the *lyrical* — which will be of more interest to us, since it was this image that found its home in the "Russian waltz."

The importance of the lyrical image for the waltz is confirmed by the way in which it thoroughly works out various subtle emotions and states of a person (say, melancholy), mental processes (memory in Franz Liszt's *Valses oubliées*, Valery Gavrilin's *Vospominanie o val'se* [Memories of a Waltz], Georgy Sviridov's *Otzvuki val'sa* [Echoes of a Waltz]), as well as capturing situations that are important to a person (farewell in the waltz *Au-revoir* op. 149 by Émile Waldteufel). This quality is also significantly enhanced by the chamber nature of salon music — both instrumental and vocal — in which context waltzing was a commonly practiced activity. The importance of the lyrical, personal element is also evidenced by the fact that even the most formal everyday and concert waltzes usually contain contrasting lyrical sections.

The lyrical nature of the statement in the dance is reinforced by the abundance of feminine names in the titles. These can be quite generalised, personifying feminine virtues (*La Sylphide*, *Terpsichore*, *Siren*). Much more common are individualised and personalised names (*Carolina*, *Isabella* and *Sophia* by Joseph Lanner; *Alexandra* op. 56, *Elizabeth* op. 71, *Adelaide* op. 129 by Johann Strauss Sr.; *Nata-Val's* op. 51 No. 4 by Tchaikovsky; *Olga*, *Natasha*, *Sonya*, combined into *Three Russian Impressions* op. 37 by Leo Ornstein). A very large number of female names adorns the waltzes of Hans Christian Lumbye.

The deep immersion of the lyrical branch of the waltz into a person's personal life is evident in the many corresponding titles, including "Love," "Dream," "Visions," "Hope," "Tender," "Sentimental," "Poetic," "Romantic," and "Intimate." Delicate interpersonal relationships are also embodied here, as encouraged by the paired, intersubjective nature of the dance: Waldteufel's *Tender Waltz* op. 123, *Lovers* op. 143, *Between Us* op. 144, *Loneliness* op. 174, *I Love You* op. 177, *Next to You* op. 193, *Tender Kisses* op. 211; Lanner's *Wings of Cupid*; Johann Strauss Jr.'s *The Kiss* op. 400; Brahms' *Love Songs* op. 52 and *New Love Songs* op. 65. The degree of involvement in a human being's personal life is noticeably enhanced by autobiographical motifs (*Farewell to St. Petersburg* op. 210 by Johann Strauss Jr. is timed to coincide with the composer's departure to his homeland). Such a carefully and persistently mastered subjective perspective on human life is only comparable to chamber vocal lyrics. It is therefore not surprising that the waltz has constantly expanded into the realm of romance, where the dance has found one of its origins.

The Russian Waltz as an Aesthetic Phenomenon

No researcher studying the "Russian waltz" can help but notice that much of the lyrical theme of the dance resonates with what is also contained in the Russian national code. The complex of features that make up the ethnopsychological core of the latter is superimposed on the previously noted properties inherent in the lyrical waltz. It not only reveals the general characteristics of the lyrical branch of the genre, but also those quite specific to its Russian modification.

In the first place, it is the uniqueness of the lyricism that attracts attention. As is well known, lyric poetry is "an open point of view, the attitude of the lyrical subject to things, an assessment" [6, p. 5]; "it is not a view from the outside, but a view from the inside." [7, p. 17] The essence of lyric poetry is the embodiment of the human condition: "a lyrical image is *an image-experience*," [8, col. 208] while events are only a reason for intense reflection of the subject.

At the centre of the semantic paradigm of the Russian waltz is the human being; this is fully consistent with the importance of the personal principle for the worldview

of a Russian. "By losing oneself in dance, a person 'dances out,' releases his personal (absolute) essence…," writes Elena Lugovaya. [9, p. 347] Thus, "the human in man" (Merab Mamardashvili) appears in close-up as the highest value of existence.

The matter of gesture, however, in the Russian waltz is by no means limited to self-expression, since immersion in self-awareness is also achieved through correlation with another human subject: the waltz is a pair dance. In this case, correlation with another means a communicative model of dialogue between people who understand each other, who are "attuned to the same wavelength" (in contrast, for example, to the tango as an irreconcilable struggle, a conflict between two strong, unyielding characters).

The presence of a person in an intimate space[3] is not only the plastic circumstances offered by the Russian waltz, but also the figurative paradigm of music. Even if, outwardly, such a dance seems a domestic accessory, in an opera, ballet or film it conveys the inner world of one of the main characters: in the second tableau of Prokofiev's opera *Voina i mir* [War and Peace], in the scene of the New Year's ball at a Catherine-era nobleman's house, the three-beat rhythmic formula pulses in time with the trembling heart of the young Natasha Rostova making her first appearance in society; in the same scene in the film adaptations, the heroine either flutters lightly and quietly rejoices in what is happening (in Nino Rota's music), or is swept away by an overwhelming tide of boundless happiness (in Vyacheslav Ovchinnikov's). The waltz from the third act of the seventh scene entitled *Bal-maskarad* [A Masquerade Ball] of the opera *Dekabristy* [The Decembrists] by Yuri Shaporin seems to portray Elena fighting for her happiness. No less strong is the connection between waltzes and the images of Anna Karenina and Anyuta in the ballets of the same names by Rodion Shchedrin and Valery Gavrilin, respectively.

The dominance of the personal component is evident in the Russian waltz and on a larger scale in the relationship between man and society — that is, during the temporary movement from intimate space to social or public space (according to Edward Hall). Typically, it is ensured by the construction of a general figurative-dramatic collision "man — society — man," while in the Western European romantic branch there are often examples of the conceptually opposite triad "society — man — society" involving a lonely lyrical hero immersed in his thoughts and feelings at the "celebration of life" (waltzes op. 34 No. 2, op. 64 No. 1 by Chopin). The Russian waltz is also quite far from modelling social existence abstracted from the individual (in which such genres as the polonaise, round dance, and ritual dance have often featured).

The generally accepted marker of the "lyrical" category is the reproduction of the "highest human states," which may be described as "spiritual" (Merab Mamardashvili). And one of the essential forms of individual-subjective human existence is the memory of something secret, missed or unique. For example, Iosef Ivanovici and Henrietta

[3] The American anthropologist Edward Hall names four types of personal space: intimate space (0–45 cm) of close relationships; personal space (45–120 cm) of interactions with friends, family, and acquaintances; social space (120–360 cm) of formal relationships; public space (more than 360 cm) of interactions with strangers. [10] In a waltz, the physical space of communication between partners is closed by a "closed position" and limited by the scale of an intimate space that allows a narrow circle of close people. For this reason, the dance was for some time considered dubious, even indecent, from a moral point of view. Due to the closeness of partners embracing each other, it was completely banned in a number of countries.

Maurer in *Memories of Moscow*, Charles Marie Leon Esses and Louis Stettheimer in *Memories of St. Petersburg*, Alexander Arutyunyan in *Memories of Leningrad*, and Alexander Bernard in *Memories of Kronstadt* depict this psychological phenomenon in their waltzes. Sviridov went even further in the same direction — in *Muzykal'nye illustratsii k povesti A.S. Pushkina "Metel'"* [Musical Illustrations for Alexander Pushkin's Story "The Snowstorm"], he places under number 8 the piece *Otzvuki val'sa* [Echoes of a Waltz], in which it is easy to recognise a reminiscence of piece No. 2 *Waltz* due to its being marked with the past tense. Thus, the life of the lyrical hero not only appears in the form of a captured state resembling a fragmented "freeze frame," but was also subjected to a process-temporal development.

Among the personal traits that may be described as Russian, a *soulful attitude* is distinctive. As the philosopher Ivan Ilyin insightfully stated in the philosophical and journalistic bulletins *Nashi zadachi* [Our Missions] published in Switzerland in 1948–1954, "the Russian idea is an idea of the heart. The idea of the contemplating heart. <…> This is the main strength of Russia and Russian identity" (Cit. ex: [11, p. 111]). Lyrical music reveals the soulfulness, cordiality, emotional sincerity, openness, purity, and chastity of the Russian people.

The Russian waltz selectively reflects a person's emotional life. It does not so much reflect the emotional richness or the eternal dilemma of Russian "emotional swings," poetically expressed by Pushkin in the poem *Zimnyaya doroga* [Winter Road] ("...Now daring revelry, / Now heartache..."), as it highlights and enlarges the key emotional state in the Russian mentality — *melancholy*. Using the term proposed by literary studies, this could be called the main "emotional tone" of the Russian waltz.[4]

As a mental mode, melancholy manifests itself in quite diverse ways not only in life, but also in music. Melancholy appears to romantic composers as suffering, anxiety, "languor of the spirit" (Sehnsucht). Through its poeticisation, "it appears in an aura of dreaminess, becomes a sign of a refined worldview <…> and acquires the special status of a lyrical outpouring, an intimate revelation, a confession..." [13, p. 59] In the soul of a Russian person, it may be modified into calmer states of "light sadness" (see Il. 1), "elegiac," "deep sorrow," "endless and insatiable melancholy." [14, p. 30]

Russian people may be characterised by simplicity in living and expressing emotions. Sviridov astutely noted this quality in the

Il. 1. Title Page of the Publication of the Waltz *Grustnaya vest'* [Sad News] by Evgeny Orlovsky (1910s)

[4] Yulia Shevchuk [12] thoughtfully reflects on the existence of an "emotional tone" — the emotional dominant of a large volume of works (say, the work of a poet), noted in literature by Vissarion Belinsky and Boris Korman.

Russian national mentality: "Simplicity is the original property of Russian art, rooted in the spiritual structure of the nation, in its ideals." [15, p. 289][5] Another of his reflections clarifies this idea, revealing the same quality in the work of the classic of Russian music: "Amidst the noise and rumble of our century, as if from an unattainable height, Glinka's music sounds — naturally simple, deep, filled with beauty and nobility of feelings, sublime aspirations of the human spirit." [Ibid., p. 321] The above can be fully applied to the Russian waltz, which avoids ephemeral fragility, sophistication, elegance, piquancy, commonplace naive simplicity, sentimental sensitivity, "tearfulness," capriciousness, pretentiousness, ecstasy, exaltation, and other hypertrophy that deviates from artless lyrical self-expression.

In simplicity, however, one should not see impoverishment, emotional poverty, or primitiveness. This would be unacceptable already because melancholy itself is internally ambiguous — due to its balancing of the intense interference of emotional fluids. It is clear that in music, the priority emotional state is worked out in the finest shades to depict the rich spiritual life of a person. The typical emotion does not shy away from the accentuation of various semantic shades: at times it is dramatised (which will be discussed a little later), poeticised (in Dreizin's *Beryozka* [Birch]), timidly shines through a condescendingly good-natured smile (in the ironic music by Boris Tchaikovsky for the film *Zhenit'ba Bal'zaminova* [The Marriage of Balzaminov]).

Not only the smallest nuances, but also the temporal development of emotion — its variability, the phases of its formation (ups, culmination, downs) — are reproduced with psychological authenticity, that is, the quality on which the psychologism of music is founded. Due to these properties melancholy reigns supreme as a self-sufficient super-emotion (in the *Melankholicheskie val'sy* [Melancholic Waltzes] of Dargomyzhsky, César Cui and Samuil Maykapar) or unconditionally dominates, shaded by other modes of emotion (in the miniatures of the same name by Henryk Pachulski and Vladimir Rebikov, the play *Proshchanie* [Farewell] by Nikolai Alexandrov). It is natural that melancholy as an archetypal state, so essential for the picture of the world of the Russian person, is preserved in their work by émigré composers, who feed it with nostalgic moods (the waltz in *B minor* from the piano cycle *Russkie pesni i tantsy* [Russian Songs and Dances] op. 31 by Sergei Bortkevich, the portrait sketch *Olga* from *Three Russian Impressions* op. 37 by Leo Ornstein).

The Russian Waltz as a Musical Phenomenon

Having examined the essential and distinctive features of the Russian waltz, let us try to understand how they develop in music. Of course, one cannot count on the inclusion of a set of specific tools that would directly indicate the Russian character of a particular waltz. Nevertheless, let us try to identify some of the "tools" frequently used by composers that may indicate this quality.

The basic principles of the Russian waltz are contained in **the resources of its musical language**, in which the following stand out:

– *metro-rhythmics* — a regularly maintained triple metre in the measure of 3/4 or less often 6/8 with simple rhythm (the 5/4 measure in the second movement of Tchaikovsky's Sixth Symphony and Gavrilin's waltz *Pamyati Batyushkova* [In Memory of Batyushkov] can partly be explained by the desire to soften or "lyricise" the rigid European dance scheme);

[5] Having recognized in Sviridov a champion of simplicity, Viktor Bobrovsky entitles his publication about him *Precious Simplicity*. [16]

– *tempo* — even moderate movement, sometimes with short agogic deviations (accelerations and decelerations in the piece *Olga* by Leo Ornstein, the waltz from the music for the film *Moi laskovyi i nezhnyi zver'* [My Sweet and Tender Beast] by Evgeny Doga);

– *modal tonality* — undoubtedly the prevailing harmonic minor, and not "dense," "expressive," but elegiac (*A minor*, *B minor*, also significant in a number of works by Georgy Sviridov is *C-sharp minor*); the soft shimmers of the major-minor are indicative (as in the song of Dmitry Kabalevsky to the words of Anton Prishelets *Nash krai* [Our Land] — "Now a birch, now a rowan ..."), although not in the spirit of modal variability formed in the folk song;

– *texture* — homophonic-harmonic, with a clearly expressed priority of the melodic layer as the main bearer of lyrical imagery, not excluding supporting voices (in the waltz from the opera *Dekabristy* [The Decembrists] by Yuri Shaporin, *Russian Waltz* No. 1 by Frank Bridge, the piece *St. Petersburg* — the first of *Three Russian Waltzes* by Štěpán Rak) or dialogicality (the just-mentioned film music by Evgeny Doga, the musical illustration of Lermontov's drama *Maskarad* [Masquerade] by Khachaturian, *Grustnaya vest'* [Sad News] by Evgeny Orlovsky);

– *structure* — clear, square, though sometimes overcome by a little more freedom (Cui's *Melankholicheskii val's* [Melancholic Waltz], *Sentimental'nyi val's* [Sentimental Waltz] op. 51 No. 6 from Tchaikovsky's *Six Pieces for Piano*, *Waltz* from the opera *Dekabristy* [The Decembrists] by Shaporin; a non-trivial combination of squareness with non-squareness 3+3+6 in the main theme of Glinka's *Val's-fantaziya* [Waltz-Fantasy].

In addition to these, a number of other features may be highlighted, for example ***intonation***. From a nationally identified dance model we expect a solid *intonational foundation* that is rooted in native folklore, but the waltz found another niche: a modest, the chamber urban song-romance (let us emphasise: not a tearful, heart-rending "cruel," not a passionate "gypsy," but the everyday or salon romance), the traditions of which were laid by the works of Pyotr Bulakhov, Alexander Varlamov, Alexander Alyabyev, Alexander Gurilev, Alexander Dubuk and later consolidated in the legacy of Tchaikovsky, Rachmaninoff, and Rimsky-Korsakov.

The genre nature of intonation is not entirely determined by the melodiousness due to its closeness to the nature of the human voice. It is synthetic, harmoniously combining melodious flowing melody, elements of declamatory speech — and, of course, dance movements. The result of such a synthesis is a complex intonation formation, presenting a spiritual, heartfelt lyricism that is confined within the framework of a non-stop movement-rotation.

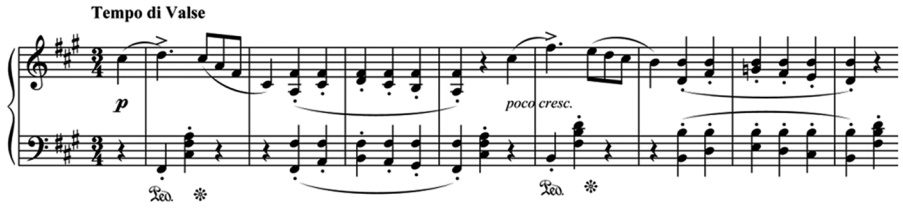
In the intonation sphere, stable *clichés* have been formed. One of them is the beginning of the melody from the 5th degree of the tonality, jumping or smoothly going to the tonic (less often, the third) degree.[6] This intonation

[6] "The interval of a perfect fifth is the soul of Russian music, pay attention to it," — these words of Mikhail Glinka are cited by the authors of the publication "Russian folk music" and, following the classic composer's testament, "pay attention" to the fifth character of a whole series of folk melodies. [17, p. 137] Nikolai Vashkevich poetically describes the fifth scale degree as an important spatial and intonational feature of folk chant and the professional music close to it, as a sign of a distant horizon, "an interval of immense distance, melancholy": "In the sound of the ascending fifth intonation there is space and hidden anxiety, a lonely voice of the soul carried away into the boundless distance." [18, p. 14] Marina Kushpileva [19] considers the spiritual "Russian fifth" as the antipode of the classical organ point and the "sensitive" Western European minor sixth.

was polished in folk songs and romances (*Steppe and steppe all around*, *No, it's not you that I love so passionately* by Alexei Shishkin to the words of Lermontov, *It is both dull and sad* by Dargomyzhsky to the words of Lermontov), and then firmly established itself in the Russian waltz (we shall name the first two themes of *Farewell to St. Petersburg* by Johann Strauss Jr., as well as *Melankholicheskaya serenada* [Melancholic Serenade] op. 26 by Tchaikovsky, *Waltz* from *Metel'* [The Snowstorm] by Sviridov, *Shkol'nyi val's* [School Waltz] — *On the first fine September day...* by Isaak Dunayevsky, *Waltz* from the film *Beregis' avtomobilya* [Beware of the Car] by Andrei Petrov, *Saint Petersburg* — the first of *Three Russian Waltzes* by Štěpán Rak; we will also give examples Nos. 1, 2, 3, 4).

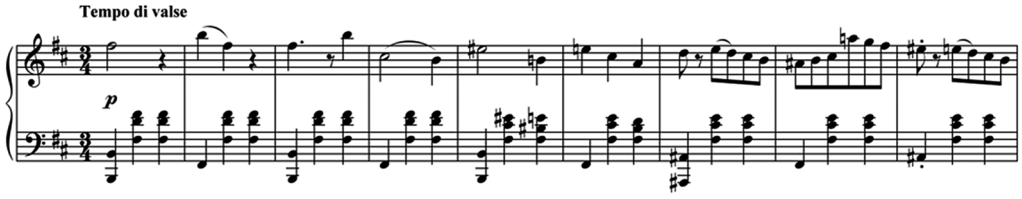
Example No. 1

Pyotr Tchaikovsky. *Waltz* op. 40 no. 9, mm. 1–8



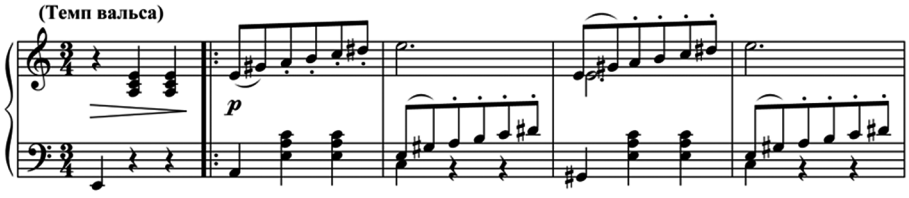
Example No. 2

Sergei Prokofiev. *War and Peace*. Second scene. Ball at a Catherine-era nobleman's house, mm. 1–9



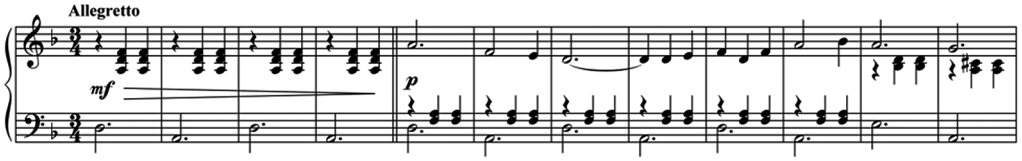
Example No. 3

Aram Khachaturian. Music to Lermontov's drama *Masquerade*. *Waltz*, mm. 12–16



Example No. 4

Dmitry Shostakovich. *Suite for orchestra*. *Waltz* No. 2, mm. 1–12



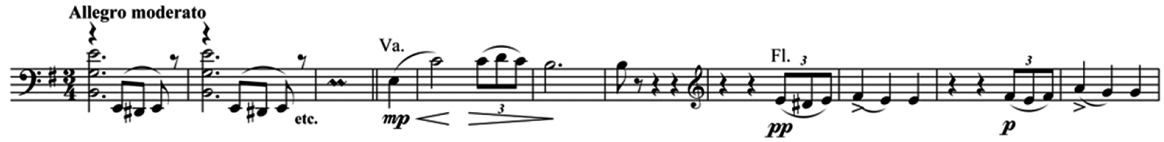
Other historically and culturally widespread intonation models can be discovered through the concept of the "migrating intonation formula" coined by Liudmila Shaymukhametova.[7] Among them is the rhetorical figure *lamento*, the semantics of which fits organically into the overall lyricism of the music (the second intonations in Examples Nos. 5, 6) and at the same time allows for dramatic "pressure" (the second intonation of Khachaturian's *Waltz* in Example No. 7).

Of course, composers resort to the "sign of movement" (sliding, running, spinning-circling) in the form of passages in eighth notes, but usually not in the main intonations, but in the following ones (the second intonations of Rebikov's *Melankholicheskii val's* [Melancholic Waltz], the *Waltz* from the second scene of the opera *Voina i mir* [War and Peace] by Prokofiev). In this way, they are not given excessive significance, which can be perilous for the Russian waltz (if in the music for Lermontov's *Masquerade* Khachaturian managed to re-intone the initial motor formula into dramatically insistent appeals-petitions, then in *Waltz No. 2 E minor* by Alexander Griboyedov, total motorics are neutralised, and the lyrical beginning "washed out").

The *timbre* aspect of intonation is curious. Of course, dance carefully preserves its universal archetypal textural-metrorhythmic formula "bass – chord – chord," which has long become the intonational "role" of the guitar. The Russian waltz, however, never emphasises

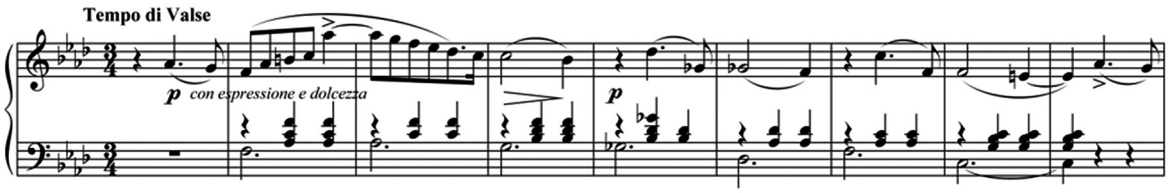
Example No. 5

Pyotr Tchaikovsky. *Suite* No. 3 op. 55. Second Movement, *Melancholic Waltz*, mm. 1–10



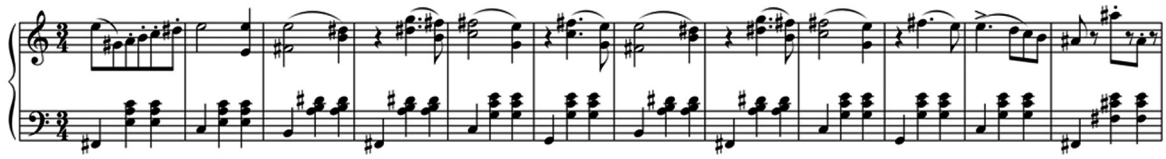
Example No. 6

Pyotr Tchaikovsky. *Six Pieces for Piano. Sentimental Waltz* op. 51 No. 6, mm. 1–9



Example No. 7

Aram Khachaturian. Music to Lermontov's drama *Masquerade. Waltz*, mm. 19–30



[7] Liyudmila Shaymukhametova established musical "proto-intonations" — "migrating intonation formulas" of sound signals, speech, movement and plasticity, musical instruments, everyday music, musical-rhetorical figures. [20]

its salon-guitar genesis (as is sometimes done in the Russian romance, where the deliberate imitation of guitar accompaniment is achieved by arpeggiated "articulation" of chords on the piano, to recreate an effect that is natural and even inevitable when playing music on a string instrument).

It would seem to be expected that a nationally identified dance variety would be intended specifically for Russian folk instruments, or at least to imitate their sound through academic timbre resources. At the same time, practice shows that composers are not attracted by the possibility of using or even imitating the folk instrumentation of Russian culture (which would correspond to one of the six types of proto-intonations identified by Liudmila Shaymukhametova). Instead of an unambiguous manifestation of "Russianness," the composers seek timbres that enhance the lyrical, lyrical-dramatic, and nostalgic tone of intonation. They found the necessary semantic potential in strings (the poignantly touching melody of the register of very high fragile violins in Boris Tchaikovsky's *Waltz* for the film *Moskva, lyubov' moya* [Moscow, My Love], solo woodwinds (saxophone in Shostakovich's *Waltz No. 2*), brass band (*Amurskie volny* [Amur Waves] by Max Kyuss, *Na sopkakh Man'chzhurii* [On the Hills of Manchuria] by Ilya Shatrov, *Beryozka* [Birch] by Evgeny Dreizin), in the dialogue of timbres (the echoes of strings and woodwinds in Glinka's *Val's-Fantaziya* [Waltz-Fantasy]). The human voice is certainly convincing in vocal or choral sound.

The *procedural* life of intonations is remarkable. It occurs quite intensively within the framework of variable transformations of one intonation. Composers achieve great artistic expressiveness even with the help of such a simple technique as its multiple repetition. In the case of persistent, stubborn renewals, over time, such semantic touches as a plea, anxiety, a sense of the unstoppable run of Time-Fate begin to crystallise in the intonation — they are captured in waltzes from the ballet *Anyuta* by Gavrilin, the film *Beregis' avtomobilya* [Beware of the Car] by Petrov, the music to Lermontov's *Maskarad* [Masquerade] by Khachaturian (Example No. 7).

No less interesting events occur when several intonations are correlated. An effective dialogue of complementary intonations, where a lyrical impulse (melodious, declamatory, declamatory-melodious) is responded to by a genetically different one (Example No. 1), usually motor-movement (Example No. 2, as well as the opening themes of other waltzes by Prokofiev: the second piece in *C-sharp minor* from *Two Pushkin Waltzes*, *Waltz* from the ballet *Zolushka* [Cinderella]). Thus, the root cause of the internal complexity, artistic depth, and volume of the image is formed at the intonational level of organisation.

It is in this intonational soil that the corresponding ***imagery*** grows. The musical image is intended to show, first of all, the emotional pivot of a person. Although the stated thesis is applicable to almost all music, let us nevertheless try to see the features that are specific to the Russian waltz.

Some of them are discovered when trying to differentiate the types of lyric poetry. Using the logic of dichotomy, it is entirely acceptable to speak of collective-mass lyrics (lyrics of society) and individual lyrics (lyrics of an individual person),[8] objective (corresponding to the laws of being, life, reality) and subjective

[8] Alexander Veselovsky distinguishes between choral and individual lyrics. [21] Georgy Gachev also points out choral lyricism (dithyramb, ode, lament, epithalamium) and individual lyricism (elegy) in ancient Greek poetry. [22, p. 198]

(experienced as an exceptional, unique, and even autobiographically personified state).

The gradations of lyricism identified on the basis of dichotomies can be placed in sectors formed by two intersecting coordinates — horizontal and vertical: "collective — individual" and "objective — subjective." Their overlapping demarcates the areas of lyricism, each with its own characteristics: "collective-objective," "collective-subjective," "individual-objective," and "individual-subjective."

Omitting the discussion of the features of the named types[9] and remaining within the limits of the study of the genre-stylistic phenomenon that interests us, we note that the Russian waltz distances itself from the collective-objective mode of lyricism as bordering on the epic, rather static and abstracted from the subject. Likewise, it is not inclined to the other extreme — the individual-subjective mode as excessively narrowing the space and scale of emotional life to the personal-intimate. Its lyrics tend to be located in the adjacent spheres of "collective subjective" ("lyrics of the masses," experienced by a group or a multitude of people, a kind of solidary "cathedral" "we") and "individual objective" (the statement of one person, but of social, universal significance), which are difficult to differentiate and freely flow into one another.[10] Thus, the Russian waltz occupies a niche intermediate between extremes — a frozen, symbolic designation of emotion and a confessional, profound, uniquely individual experience of it.

The internal complexity of emotion is also confirmed by an appeal to the famous Aristotelian triad "epic — lyric — drama." Previously, the lyrical nature of the Russian waltz, upon closer examination, repeatedly required adjustments and the recognition of signs of drama. In particular, the genre-specific synthetic nature of the intonation and the elements of dramatic origin in it — declamatory aggravations of a calm narrative — were noted.

Glimpses of drama can also be seen on a larger scale: the musical image of the Russian waltz is often formed as the interaction of two, quite different, intonations and unfolds as their dialogue, an exchange of "lines" (in Tchaikovsky, for example). Being the bearer of a dramatic principle, the dialogue is recognised both as the ambiguity of a balancing emotion (which, incidentally, is characteristic of melancholy), and as the complex mental organisation of the lyrical hero captured by music, while the lyrics are the state of a person's soul, which is in a state of alertness, expectation, always ready for dramatic outbursts.

The named qualities of emotion are associated with another of its features — *mobility*. The image of this Russian waltz is not "flat," formal, frozen, but "alive." This quality can be described by the fact that the emotion it conveys is not only vibrant in itself, but is also subject to change and processual development. Sadness and melancholy are not limited to a passive, calm narrative; they are internally mobile and can unfold at any moment, flare up with passion, whirl, and captivate (which is evident in the music of Evgeny Doga and Aram Khachaturian). The unstable, melancholic mood seems to be filled with a premonition of inevitable dramatic events.

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[9] They are presented and characterised in detail in Glinka's romance legacy in the publication: [23].

[10] Leonid Timofeev reasonably believes that the "lyrical image is image-experience, but an experience that is socially significant, in which the individual spiritual world of the poet, without losing its individuality and autobiographical nature, receives a generalised expression, thereby already going beyond the boundaries of his personality." [8, col. 208]

Moving to a higher hierarchical level of artistic organisation of a musical work — the ***dramatic*** — we discover that the Russian waltz is quite fully realised in single-element dramaturgy (Bobrovsky [16]), which is handled using only one image (in the *Melancholic Waltzes* of Alexander Dargomyzhsky, César Cui, Henryk Pachulski, Vladimir Rebikov, and Samuil Maykapar). However, due to the obvious tendency of the genre towards two- and multi-theme, it is natural to encounter a greater number of images in the "Russian" modification. Their relationship is of some interest, as at first glance it contradicts the intonational patterns: here, the previously revealed intonational-dialogical forms of the dramatic principle are not continued at a higher hierarchical level of structuring artistic content. The Russian waltz is not inclined to the contrasting disposition of images so valued in dance music, for example, the oppositions beloved by the Romantics: "man — society," "autobiographical lyrical hero — environment." The degree of difference between the images does not reach the level of contrast, let alone conflict, remaining within the boundaries of a relatively homogeneous lyrical paradigm.

The mentioned regularity is especially indicative in the popular waltz-romance, closely related to the phenomenon we are considering, *Ya pomnyu val'sa zvuk prelestnyi* [I Remember the Charming Sound of a Waltz] by Nikolai Listov with his own words. The text places the listener in different stages of the lyrical hero's life: the rapturous past ("I ***remember*** the charming sound of a waltz," "an unknown voice ***sang*** it," "a wonderful song ***flowed***," "that ***was*** a waltz") is replaced by a nostalgic sad present ("***now*** it is winter," "the fir trees ***are*** covered in gloom and stand," "the snowstorms ***are*** rustling," "the sounds of a waltz ***do not sound***"). But the music does not succumb to poetic "provocation" and does not build a binary figurative structure (which would certainly happen in Western European culture, as, for example, in the famous *Waltz No. 7* in *C-sharp minor* by Chopin). Nikolai Listov's musical thought refuses to localise and sharpen the temporal features of images (which, for example, Tchaikovsky, who was inclined to dramatisation, did in the romance *My sideli s toboi…* [We Sat with You...], colouring the same psychological situation with contrasting emotional colours: the idyllic "We sat..." — the tragic and desperate "And now..."), acquiring in this respect a kind of "universality," generality. Thus, the lyrical paradigm does not develop into a dramatic one and does not lead to "comprehension of the world through the category of the dramatic" [24, p. 54] — the lyrics are presented in a large and self-contained manner.

So, returning to the original definition and trying to generalise the observations and considerations expressed, let us try to sketch out the main genre and stylistic features of the Russian waltz. Before us is lyrical music in which some of the essential ethnopsychological traits of the Russian people can be recognised: with a focus on the personal aspect of existence, warmth, melancholy, and simplicity are proclaimed as indisputable human virtues.

To embody them, the Russian waltz developed an arsenal of relatively stable genre-style means and techniques, such as linguistic elements of music (a 3/4 metre with a fairly even rhythm; moderate tempo; harmonic minor; homophonic-harmonic texture with the dominance of a beautiful melody and possible supporting voices or intonational "dialogues"; clear, precise structuring), intonation (the unification of melodiousness, declamation and motor skills both in the form of synthesised properties of a single intonation and in the form of isolated intonation models; crystallization of typical formulas "initial impulse with melodic movement of the V–I steps," *lamento*, rotation-whirling; soft timbres of strings, woodwinds,

and the human voice, avoiding associations with folklore, corresponding to the lyrical nature of intonation), figurative (collective subjective or individual-objective lyrics, supplemented by a hidden dramatic principle), or dramatic (the development of one image-narrative or the interaction of non-contrasting images).

It has become obvious that the features we identified are, to one degree or another, characteristic not only of the body of musical works cited as examples of the Russian waltz at the beginning of the article, but also of other similar pieces. Of course, the very small circle of "standard" opuses we have outlined strives to overcome its limits and encompass many other excellent analogues — Griboyedov, Glinka, Tchaikovsky, Glazunov, Gavrilin, and Petrov. The signs identified during the analysis and reflection accompany the plays of composers from outside of Russia (the *Russian Waltz* of the three *Miniatures for Piano Trio* by Frederick Bridge, the opening and closing miniatures of the same name in the suite *Russia in My Heart* for violin and piano by Şerban Nichifor, the pieces *Dunya* and *Olga* by Fausto Gonzaga). However, the question inevitably arises: to what extent does the actual array of dances on Russian themes correspond to the genre and style type discussed? Let us leave aside the creative tasks that clearly go beyond the framework of modelling the Russian principle (such as the "Polish" act in Glinka's opera *Ivan Susanin*, which is in no way connected with the characterisation of Russians, as is the aria of the eastern knight Ratmir in the third act of his *Ruslan and Liudmila*, which is even further removed from Russian culture in this regard) and let us listen carefully.

An undisputed gem of Russian and world classics, Glinka's *Waltz-Fantasy* delights with its grace, delicate us playfulness (the chromatic beauty of the melody, metro-rhythmic interruptions in the form of syncopations and hemiolas, a combination of square and non-square structuring), and a classicist refinement of thought — qualities that noticeably soften and refine the ethnopsychological DNA of the Russian people. *Anyuta Waltz* in *D minor* from Gavrilin's ballet, thanks to its rhythmic and chromatic refinements, portrays the grace and attractiveness of the main character, also distancing itself from the generality of the "Russian" dance model (which cannot be said about another fragment from the same ballet — the *Waltz* in *A minor*). In both of Griboyedov's waltzes, the lyrical element is overshadowed by motor movements, provoking associations with the monotonous sound of a barrel organ or musical snuffbox, so fashionable at the beginning of the 19th century. On the contrary, in Vladimir Odoevsky's *Sentimental Waltz* it is exaggerated to the point of sensuality, bordering on refined mannerism. In this regard, of Prokofiev's two *Pushkin Waltzes*, the second one, in the *C-sharp minor*, is more oriented toward the genre archetype of his native culture, compared to the detached and etiquette-filled first one, in *F major*.

Even more problematic is the identification of Russian in musical Rossica — music from other countries about Russia (for more details on this concept, see: [25]). Gaston de Lisle's "Russian waltz" *Tsaritsa* [Queen] opens with the Russian national anthem, followed by a dashing mazurka. Henrietta Maurer's *Memories of Moscow* would rather deserve the subtitle "Viennese waltz." Or we may refer to the mannered and flirtatious themes of the waltz *Russie-France* op. 42 by George Traugott. In French, the wonderful dream waltz of Lara by Maurice Jarre from the film *Doctor Zhivago* (awarded with the prestigious Oscar) is generously oversaturated with beauty, transporting the listener to a world of ideals. It is not difficult to understand that the "Russianness" here is rather concentrated in the non-musical component, while it is implicit in the music.

As we constantly see, the action of centrifugal forces, expanding the range of the "Russian waltz," results in a weakening, erosion, a decrease in its archetypal properties, and a shift in its features to the area of the origin of the opus or its connection with literary supports — such understandings of the Russian element were discussed at the beginning of our article. At the same time, the multi-layered nature of the concept of the "Russian waltz" is emerging. In everyday life, along with the more precise, "narrow," adequate interpretation, there are also less strict semantic ways to understand our key concept, although they move away from the stereotype to varying degrees (even to the point of being very conditional) and are therefore only partially acceptable.

The Russian Waltz through the Lens of Culture

Having picked up the Western European tradition, Russian music recognised in it something that resonated with the mental code of Russian culture — the inner, spiritual life of man. It was precisely this conceptual sphere that was developed by Alexander Gurilev, Alexander Varlamov, Mikhail Glinka, and Pyotr Tchaikovsky. Against the backdrop of the flourishing of romantic artistic ideas, the European waltz readily absorbed the enriching lyrical semantic fluids of the local cultural code; meanwhile, the Russian waltz effectively took shape at the intersection of two streams of creative energy. Having accumulated the value of the human soul as its key concept, it turned out to be the bearer and keeper of romantic ideals. Moreover, no matter how pretentious it may sound, the form has become and continues to remain a symbol of the lost values of the past.[11] In the context of the rapidly unfolding processes of dehumanisation in modern life, it sometimes seems like an island of not only Russian, but also human identity in music.

The lyrical Russian waltz is a notable layer of Russian music. This statement can be made not only due to the high artistic merits of its best examples, but also due to its flexibility and adaptability to a variety of creative tasks. It broke free from the shackles of everyday entertainment, within whose boundaries it emerged, grew strong, and gained nationwide popularity, and demonstrated his potential, for example, in such an unusual project as the plot-rich narrative of the love story *Romance in Twelve Waltzes* (1829) by the "grandfather of the Russian romance," Nikolai Titov. It is amenable to large-scale symphonisation (in the ball scene from the film *Voina i mir* [War and Peace] with music by Ovchinnikov). It rises to the level of philosophical reflections (in Tchaikovsky's Sixth Symphony). Raised to the rank of the intonational basis of a composer's thinking, its features are capable of totally permeating the musical fabric.[12]

When coming into contact with other genres and forms of art, the waltz not only proudly presents itself in instrumental sound, but also appeals to words (in romances and songs) or genetically predetermined plasticity. The multi-component alliance is especially welcomed by filmmakers: not a single film version of Tolstoy's *Voina i mir* [War and Peace] has been complete without the scene of Natasha Rostova's first ball with its waltz-like climax. Musicians recognised the opportunities

[11] Two titles of the same piece by the composer, pianist and producer Lena Orsa are eloquent in this regard: *Russian Waltz*, dedicated to the 100th anniversary of Georgy Sviridov's birth and the *Old Russian Waltz*.

[12] See: [26]. Undoubtedly, in the proposed research aspect, the range of personalities, in addition to Tchaikovsky and Rachmaninoff, could be expanded by including the names of Glinka, Prokofiev, Shostakovich, and Gavrilin.

opening up in cinema to express the "human in man"; thus, inspired, warm-hearted Russian waltzes appeared by Doga (*Moi laskovyi i nezhnyi zver'* [My Sweet and Tender Beast]), Eduard Kolmanovsky (*Bol'shaya peremena* [The Big Change]), Kirill Molchanov (*Dozhivyom do ponedel'nika* [We'll Live Till Monday], *Na semi vetrakh* [On the Seven Winds]), Andrei Petrov (*Beregis' avtomobilya* [Beware of the Car], *O bednom gusare zamolvite slovo* [Say a Word for the Poor Hussar], *Peterburgskie tainy* [St. Petersburg Secrets]), Boris Tchaikovsky (*Zhenit'ba Bal'zaminova* [The Marriage of Balzaminov], *Moskva, lyubov' moya* [Moscow, My Love]), and other composers.

The psychological and ethical significance of the waltz, which outgrew its initial everyday use, was long understood by Russian literature. In Tolstoy's novel *Voina i mir* [War and Peace], it is precisely the "distinct, careful, and captivatingly measured sounds of the waltz" that find themselves at the epicentre of the emotional metamorphoses that occur in the young Natasha Rostova, who is full of anticipation of happiness. The waltz scene in Pushkin's *Eugene Onegin* is fateful. In Viktor Astafyev's poignant story *Toska po val'su* [Longing for the Waltz], the dance in which "a girl in white whirls, never having waited for her partner," is a thin thread of the life of a fading disabled soldier, the personification of his youth, unfulfilled hope, love, and happiness.

Serving to identify the national principle, the Russian waltz "keeps pace" not only with the individual, but also with the human community, responding to events of great historical significance. It is especially important that the most difficult times of war were captured in this simple genre model. In 1908, the military bandmaster Ilya Shatrov responded with a waltz *Na sopkakh Man'chzhurii* [On the Hills of Manchuria] — "It's quiet around. The hills are covered in mist…" — on the death of soldiers of the 214th reserve Mokshansky infantry regiment in the Russo-Japanese War. During the First World War, soldiers were reminded of home and family by Mikhail Vladimirov's *Son v okopakh* [Dream in the Trenches] and *Stony voiny* [Moans of War].

During the Great Patriotic War and later, a whole layer of heartfelt and sincere lyrics emerged: *Sinii platochek* [The Blue Handkerchief] by Yakov Galitsky (S. Laudan?) — Jerzy Petersburski, *V lesu prifrontovom* [In the Frontline Forest] — "From the birches, silently, weightlessly, / A yellow leaf falls…" by Mikhail Isakovsky and Matvey Blanter, *V zemlyanke* [In the Dugout] — "A fire is beating in a cramped little stove…" by Alexei Surkov and Konstantin Listov, *Sluchainyi val's* [Random Waltz] (originally *Officer's Waltz*) — "The night is short, the clouds are sleeping…" by Evgeny Dolmatovsky and Mark Fradkin,[13] *Serdtse, molchi…* [Heart, Be Silent…] (*Val's razvedchikov* [Scouts' Waltz]) — "Heart, be silent in a snowy night…" by Alexander Galich — Kirill Molchanov from the film *Na semi vetrakh* [On Seven Winds], *May Waltz* (aka *Vienna Remembers*, *Viennese Waltz*, *Danube Waltz*) — "Spring of the year forty-fifth…" by Mikhail Yasen — Igor Luchenok,[14] *Alyosha* — "Is the snow white in the field…" by Konstantin Vanshenkin and Eduard Kolmanovsky.[15] At the height of historical tragedy, memories of pre-war life and thoughts

[13] In the song is based on a real episode told to composer Mark Fradkin in 1943 by pilot Vasily Vasiliev: his chance meeting with a girl at a soldiers' dance.

[14] Composed in 1985 for the 40th anniversary of the Victory in the Great Patriotic War.

[15] Dedicated to the monument to the Soviet soldier in Plovdiv, Bulgaria.

of family and friends began to sound moving and confessional, bringing national love to the Russian waltz.

As our disquisition has shown, the Russian waltz has become deeply ingrained in the national musical culture. Here it found his natural continuation in the simple but heartfelt author song (*Dialog u novogodnei yolki* [Dialogue at the New Year's Tree] — "What's going on in the world?..." by Yuri Levitansky and Sergei Nikitin), firmly established himself on the Soviet stage (*Belyi tanets — val's* [White Dance — Waltz] by Igor Shaferan and David Tukhmanov, loved by the public when performed by Liudmila Senchina and served as the ideal image of the aforementioned story by Astafyev), took his niche in the glorification of youth and young adulthood (*Shkol'nye gody* [School Years]— "On the first fine September day..." by Mikhail Matusovsky and Isaak Dunaevsky, *Shkol'nyi val's* [School Waltz] — "Long ago, happy friends, we said goodbye to school..." by Evgeny Dolmatovsky and Dmitry Kabalevsky). In the song segment of musical life, it has quite deservedly been honoured with dedications in the form of songs about it (*Val's o val'se* [Waltz about a Waltz] — "The waltz is outdated..." by Yevgeny Yevtushenko and Eduard Kolmanovsky; *Russkii val's* [Russian Waltz] by Nikolai Dobronravov and Alexandra Pakhmutova, which became popular when performed by the pop singer Yulian, for whom the song was written).

In contemporary life, the Russian waltz, on the one hand, preserves the traditions of Russian culture. It continues to fulfil this mission, for example, among the Russian officer corps, where the education of young cadets of the Suvorov military and Nakhimov naval schools and cadet corps still includes training in waltzing. The tradition of including the waltz in the repertoire of a brass band entertaining the public outdoors (for example, in the Summer Garden of St. Petersburg and its suburban parks) has not been forgotten.

On the other hand, the dance fits flexibly into new social processes. Thus, the lyrical dance was favourably accepted by the ritual accompanying one of the most significant days of a person's life, where it is transformed into a wedding waltz. In a turning point in life, it is highly valued as the embodiment of spiritual warmth and love, hope for a happy future (in contrast, for example, to the Caucasian wedding lezginka as a manifestation of dignity).

This modest lyrical dance, the bearer of "the human in man" turned out to be prone to sentimental coalescences. Its considerable figurative and artistic resource became evident, for example, in the project *Waltzes of the World* by Polish composer Andrzej Marko, where, in a series of similar "nationally oriented" pieces, the "Russian Waltz," masterfully recreating the typical features of the chosen genre-style model, naturally acquired a symbolic meaning. The same status was given to the dance by French composer Jean-Jacques Beauvarlet-Charpentier, who placed it in the finale of the "military-historical play" *The Battle of Austerlitz* (1806), dedicated to the "Emperor Napoleon. The Great Army," subtitled the "Waltz of Captured Russian Soldiers" in *B minor*.

The legacy of Russian writers also makes us think about the symbolic elevation of the dance, although in somewhat unexpected ways. Alongside Leo Tolstoy's impressive number of prose canvases, history has preserved the only musical endeavour of the "great hope of Russian literature" (Nikolai Nekrasov) — a small, artless waltz. A similar modest piano miniature was left to us by the writer and thinker Vladimir Odoyevsky, who thoroughly studied music. Selfless work in the diplomatic field and in literary genres did not prevent Alexander Griboyedov from creating music, as is recalled by his two piano waltzes. Although writers

hardly attached much importance to their musical expressions, under the pressure of time the latter are increasingly acquiring the outlines of a certain capacious, laconic musical sign of that secret, essential, emanating from the depths of the heart, which writers comprehended with their artistically more weighty, masterfully honed words. The ability to compress an "undemanding trifle" into an eloquent sign was demonstrated by the Romanian composer Șerban Nichifor, who considered it possible to use Tolstoy's piano sketch as the basis for his Variations, which were included in the suite with the meaningful title *Russia in My Heart* (2019).

Without exaggeration, the expansion of the waltz elevated its status to the level of an attribute of statehood. This happened with the song *Sevastopol'skii val's* [Sevastopol Waltz] written in 1955 — "The wave quietly splashes…" by Georgy Rublyov — Konstantin Listov. Having considered the song a creative success, famous singers (Georg Ots, Vladimir Bunchikov, Yuri Bogatikov) included it in their repertoires. The song's popularity prompted the composer to take on a major theatrical project: an operetta of the same name, based on a libretto by Elena Galperina and Yuri Annenkov (1961), which used the song as a leitmotif. Equally successful, it was staged on almost one hundred theatrical scenes across the Soviet Union. The Moscow Operetta Theatre's version became known to a wider audience in the form of a film-performance of the same name directed by Alexander Zaks and Anna Gedroits (1969) and a radio edit of the performance (1975). The text was translated into Polish, Bulgarian and Czech. So, quite naturally, the *Sevastopol Waltz* turned into the musical emblem of the unbending freedom-loving city, its second, "unofficial" anthem, which has remained as such to this day. [27]

There is no doubt that the "Russian waltz" has taken its rightful place in Russian culture. Its lyrical energy "stitches" through the history of Russia. It has earned the right to be so significant thanks to his ability to carry within itself — to preserve and enrich — the mental-cultural code of the nation. For this it is honoured by the Russian world. And among people outside of Russia, it is considered one of the most distinctive brands, along with the "Matryoshka," "Samovar," "Beryoza," "Troika," and "Kokoshnik." Natalia Beketova deeply captured the existentialism and comprehensiveness of the Russian waltz in these lines, with which we will conclude our excursus:

> Here is the waltz… To speak is needless,
> Beneath the uniform and shirt-front —
> *What* the waltz means to a Russian heart.
>
> Uplifted by a lofty feeling
> To the noblest pages of art,
> It would at every hour rise
> In the perfection of singing lines,
> Kin to our far, blue distances
> And to the radiance of our eyes.[16]

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The Role of the Individual and the Collective Aspects in the Formation of the Genre of the Adyghes' Heroic-Historical Song

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Abstract. In the present article for the first time the attempt is made of comprehending the origins of the epic, historic, and heroic genres of folklore, which present a guiding line of Adyghe folk song and have a direct relation to the aristocratic stratum of society. The object of the research is formed by the narrative of the Adyghes' folk song repertoire, while the subject of study is presented by the phenomenology of their social origins and certain aspects of their communication. For the sake of argumentation, analogous phenomena in other national cultures (the Polish, Japanese, and Russian) are cited. An important factor of digression from the customary collective form of emergence of the songs of the Adyghes (Circassians) is expressed by the character of the social ladder of those communities wherein the etiquette of nobility predominates. The active bearers of folk music artistry in most cases created their music individually, so it becomes possible to speak of the collective character of the emergence of heroic-historical songs only when 2–7 dzheguako (professional singers) took part in the act of artistic creation. Thereby, the phenomenon of folk music in the Adyghe traditional culture brings the personal aspect to the forefront. For the first time, the new term of "collective personality" is brought into Adyghe folk music studies.

Keywords: noble class, uorks, Vsevolod Miller, elite folklore genre, Uork Habze, social institution of the dzheguako, collective personality

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Роль индивидуального и коллективного аспектов в формировании жанра героико-исторической песни адыгов

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Аннотация. В настоящей статье впервые предпринимается попытка осознания происхождения важных для этнической культуры эпических и героико-исторических фольклорных жанров, которые представляют путеводную линию адыгского фольклора и имеют прямое отношение к аристократическому слою социума. Объектом исследования являются повествовательные тексты народно-песенного фольклора адыгов, а предметом изучения выступает феноменология их социального происхождения и некоторые ракурсы коммуникации. В качестве аргументации приводятся аналогичные явления в других национальных культурах (польской, японской, русской). Важным фактором отступления от привычной коллективной формы появления песни адыгов (черкесов) становится характер социальной лестницы общества, где в формировании этнической культуры доминирует дворянский этикет. Активные носители фольклорного творчества в большинстве случаев творили единолично, говорить же о коллективном характере происхождения героико-исторических песен можно тогда, когда в творческом акте участвовали 2–7 джегуако (профессионалов-песнетворцев). Тем самым фольклорный феномен в традиционной культуре адыгов выдвигает на арену личностный аспект. Впервые в адыгскую музыкальную фольклористику вводится новый термин «коллективная личность».

Ключевые слова: дворянское сословие, уорки, Всеволод Миллер, элитарный фольклорный жанр, Уорк Хабзэ, общественный институт джегуако, коллективная личность

Introduction

The unquestioned origins and existence of traditional musical creativity, the so-called classical folk music, in the sphere of the peasant (i.e., the lowest) stratum of society has been established a priori in folk music studies. Such an interpretation in Russian music scholarship has predominated for a lengthy period of time, as has the collective character of the emergence and dissemination of song creativity. At the same time, the role of separate personalities in this process has been obscured for just as long. However, it is logical to presume that the great task of transmitting collective experience from one generation to the next has been carried out by especially gifted people with high moral-ethical ideals and tenacious memories, endowed with artistic imaginations. It must also be noted that various strata of society which on virtue of the historical-cultural peculiarities of the particular ethnicity had engaged in active participation in the formation of the national culture have been deprived of necessary attention.

Thus, culture of the Polish nobility (*szlachtica*) began to be formed from the 17th century, pervading through the entire population. Elizaveta Macheyevska, basing herself on the lesser-known Polish enlightener

of the early 19th century, Hugo Kołłątaj, points out that "in previous epochs, only the customs and traditions of the *szlachta* had been given publicity, and not those of the common people." [1, p. 58] A century and a half later, their compatriot, ethnomusicologist Anna Czekanowska asserts the role of the nobility, which had left behind a noticeable trace in the national culture: "The epic songs most frequently represented the repertoire of the highest strata of society." [2, p. 86] World history has known many similar phenomena. For example, the Japanese "Bushido" (the code of practice of the medieval samurai warriors), separate elements of which remain relevant in contemporary Japan, as well, may be related to them.[1]

Thereby, we must agree with the opinion of authoritative scholars, who have found in traditional cultures features pertaining to different social estates. In this respect, attention must be paid to Natalia Gayevskaya's utterance that two opposing directions emerged in folk music creativity: on the one hand, broad dissemination has been received by "the people's" or "folk" culture, and on the other hand — by "scholarly (subsequently, bourgeois)" culture. [3, p. 323]

In this context, Russian folk music studies has gone approximately the same path. Thus, in the late 19th century, Vsevolod Miller stated for the first time about the aristocratic origins of the Russian *bylina* (ballad) epos. [4] Such an assertion evoked protests, primarily from the people pertaining to the category of those in power, and accusations of supporting a "socially hostile" theory. In democratic circles, and even among the conservatives, many have perceived there an attempt of exacerbation of social contradictions. Subsequently, Miller's supporters were persecuted, having been deprived of the opportunity of engaging in scholarship, and during the period of the Soviet regime were even put in prisons.

A considerable amount of time had passed before researchers turned to the subject once again. Quite possibly, for this reason some of them approached the "silenced" issue rather cautiously: "In folk culture aristocratism is obscured, it is unobtrusive, since it reveals itself behaviorally, rather than stereotypically or genealogically … it is certainly not pronounced from the position of the speaker, but with detachment, as a truth known to all." [5, p. 23]

The realization of the necessity of studying the folklore of the various estates came by degrees. At the outset, attention was turned to the songs of the different estate groups in urban folk music (the cants of the time of Peter the Great, patriotic and lyrical songs, chastooshkas (four-line rhyming verses), and romance songs. During the Soviet period of our history, the disallowance of the artistic legacy of the other social groups, besides the peasant population, had been stipulated by the predominating political doctrine, which convinced everybody that "the classes of exploiters cannot create anything decent." [6, p. 152] On the other hand, in recent decades, the attitude towards the individual in folklore has changed noticeably. This, in my opinion, was greatly instigated by the appearance in 1960 of the unexampled monograph *The Singer of Tales* (in English), which was based on the epic material created by the peoples of Yugoslavia. The authors of the joint work were professor of Slavic studies Albert Lord and his teacher Milman Parry.

[1] Special interest is aroused by the opinion shared by researchers of various scholarly directions of Kabardino-Balkaria about the coincidence of the code of honor of the Japanese samurai with the noble etiquette of the Adyghes.

The book was published in Russian in 1994. The primary thesis of the research was expressed by the role of personality in folk creativity. Here Lord proclaimed that "the singer of tales is not a conscious iconoclast, he is an artist working within the frameworks of tradition." [7, p. 15]

The new approach towards the active connoisseurs of folk culture has been disseminated in Russian folklore studies, as well. This is how the time began when gradually, so far in an informatory way, the names were revealed of previously anonymous people capable of creating songs and simultaneously performing them. In this context, we must mark out the perceptible breakthrough in the elucidation of the characteristic features of brilliant bearers of folk art. Taking as a basis the collective beginning in the people's creative self-expression, separate personalities have made considerable contributions to the creation of archetypical factors intrinsic to any concrete ethnic culture. In 2024, a noteworthy publication of the Russian Institute of Art History came out, devoted to the problems of the role and meaning of certain ethnophors in the process of folk art. Alexander Romodin's article *O tvorcheskom sushchestvovanii cheloveka v traditsionnoi culture* [About the Human Being's Creative Existence in Traditional Culture] deserves special attention. At the beginning of his research, the author declares the basic thesis of his work: "The problem of the existence of man in culture is actually the problem of the existence of culture itself, since solely and exceedingly by man is culture made, created," — thereby, individualizing the concrete bearer of folk art. [8, p. 7]

In 2009, using folklore material about the Ashkhotov family, I established that in the communicative mechanism "'from father to son,' in the synchronic perspective great significance is attained by the individual factor, and in the diachronic angle — by the collective element." [9, p. 40] At that time, that conclusion found an analogy with the meaning of Alexei Veselovsky's dichotomy of "group subjectivism" and "collective emotionality." It is important to note that the forerunner of the concept of "collective personality"[2] in folk music studies was presented by Evgeny Gippius' assertions about the two forms of performance. The researcher highlighted "the professional ensembles of artificers ('virtuosic' and 'constrained'), distinguished by individualization … and the 'vernacular' ensembles, which are assembled spontaneously and do not possess permanent groups of musicians." [12, p. 50] According to the famous culturologist, Dr.Sci. (Philosophy) Anna Kostina, "the collective personality acts as a representative … in class-divided societies … in the name of 'the people' … on behalf of the estate that presents the basis of the social pyramid and follows traditional norms." [11, p. 22]

In the present article, the attempt is made of studying the harmonious contexture of traditional Adyghe folk music (let us label it by custom as peasant and classical) with the heroic-historical songs, the content of which was determined by the feudal period of history. Particularly this genre would subsequently present the guiding position of Adyghe folk music in general.

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[2] This term appeared for the first time over a hundred years ago thanks to German philosopher and sociologist, one of the founders of philosophical anthropology, Max Scheler. In Russian folklore studies, the expression "cultural personality" is examined by Serafima Nikitina in the context of philological and culturological studies as the "collective lingual personality," [10] while Anna Kostina defines it as a "subject of traditional culture." [11]

The Class-Related Aspect in the Formation of the Adyghes' Narrative Genres

It is generally known that the ethical and moral aspects of world outlook in Russian culture are disclosed to a greater degree in sacred chants than in folk songs. It has been historically determined that the Adyghes have not embraced the Christian religious confession (or they did not have the chance to do so). As for accepting the Islamic religion during the period approximately between the 14th and the 17th centuries, which encroached upon the times of the so-called military democracy, the emerged mental ethnical priorities became so ingrained in the people, that the religious principles could not affect their ethical social consciousness. Such historical circumstances undoubtedly were conducive to the consolidation of the cultural paradigms of all the strata of society, while preserving the originality and intrinsic value of the national culture.

Starting with the era of early feudalism (the 15th and 16th centuries), the Adyghe class hierarchy consisted of princes, the nobility (the uorks), the freed and dependent peasants, and the lowest estate — the household servants (slaves), where the greatest number of the population consisted of the uorks and the freed peasants.[3] According to the statistics, during the 17th and 18th centuries, the nobility took up one third of the entire population. Particularly the privileged uorks (the uzdens[4]) assumed the predominating position in the formation of the national culture in all the directions. The proof that particularly this estate turned out to be the "pivotal predominant element" of the ethnical self-identification is served by the fact of a total absence in the Adyghe language of the word combinations "pshy khabze" (princely Khabza[5]) or "pshylI khabze" (peasant-serf Khabza). In this context, the British military intelligence officer, a participant of the Caucasus War on the side of the Circassians James Bell notes that the Adyghes "could boast of that morality, accordance, calm, decorum — all those qualities that distinguish this people in its everyday mutual relations. <…> The extremities of luxury and destitution, refinement and abject existence are unknown to an equal degree here." [13, p. 479] This quotation provides an indirect indication of the limited rapprochement of the "higher" and the "lower" strata of society.

Having expanded itself, this type of cultural phenomenon spanned all the estates of the Adyghe population, asserting the moral-ethical norms of behavior. Thereby, a sturdy system of interaction between the different estate groups, which was in effect up until the second half of the 19th century, exerting a significant influence on the ethnic cultures of the neighboring peoples of the Northern Caucasus. A confirmation of such a situation may be seen in the words of the well-known epos researcher Vasily Abayev: "The epithet of 'Kabardinian' was … a synonym of aristocratic refinement and *comme il faut* qualities." [14, p. 23]

As a natural result, the aforementioned code of unwritten laws and rules in society

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[3] Most of the Adyghe (Circassian) subcultures pertained to aristocratic circles, with the exception of the Natukhai, Abadzekh and Shapsug peoples, who lived in conditions of democratic societies.

[4] Uzden (Turkic) — a feudal class, a synonym to the Kabardinian uork, signifying among the Turkic and Caucasian people "making decisions himself," "free," or "noble." On the Caucasus, such a terminological definition is cultivated among the Kumyks, Balkarians, and Karachayevians (peoples with Turkic languages), while the Adyghes, overall, use their own term "uork."

[5] Khabza (law, custom, tradition) — a code of unwritten laws and rules by which the Adyghes lived.

received the terminological definition of *"uork etiquette."* According to many researchers, this process gradually began to penetrate both the "high" and the "low" strata of the estate hierarchy of Adyghe society. Zaurbek Kozhev, Cand.Sci (History), in his monograph *Sotsial'no-politicheskoe i etnokul'turnoe prostranstvo Cherkesii (XVI–XIX v.): printsipy samoorganizatsii* [The Social-Political and Ethno-Cultural Space of Circassia (from the 16th to the 19th Centuries): Principles of Self-Organization] confirms Nodar Rekhviashvili's opinion that the Kabardinian uork etiquette "was accepted as a form of a unified norm of behavior by almost all the Caucasians." [15, p. 143] Expanding the present thesis, the researcher sums up: "the broad dissemination and prestige in the Northern Caucasus of the elite forms of material culture were a reflection of the predominance and popularity in this region of ethno-cultural stereotypes and aesthetic values of Adyghe feudal society." [16, p. 402]

In concept, the ethical-philosophical doctrine of the Uork Khabze, which was "the locomotive of Circassian history" (Asfar Kuyok), contained the profound meaning of the key ethical concepts: humaneness, respectfulness, reason, fortitude, honor. It evolved approximately over the course of 4–5 thousand years in the Nart sagas and songs and, as it may be stated, has to a certain extent been preserved to this day. The basic social duties of the uorks included defense of their territories from various incursions and economic concerns. In regard to the state of the Adyghes' overall culture of that time, from the position of the civilizational achievements, Adyghe researcher Samir Khotko puts forward the following arguments: "the living standards, adequate nutrition from one generation to the next, cleanliness, compliance with hygienic medical-epidemiological requirements had to impact in a positive way the outward appearance and the physical condition of the population of Circassia." [17, p. 38]

The furcated estate of the uorks, in whose milieu the cultural core of the ethnicity was formed, consisted of three groups (statuses). They dictated the high moral-ethical forms of behavior, accentuating respect towards the elders, modesty, generosity, while an important stimulus of their behavior was valor, which bore a direct connection to the spiritual-moral values. If somebody did not observe these century-old norms of culture, then, undoubtedly, such a person risked losing his status of a uork. The image and behavior of a uork (nobleman) presented a lofty example for all of society. A person who received physical and moral upbringing in the "atalyk" social institution (wherein he was taken into another family for a certain period of time to be brought up), was a valiant warrior, had a perfect possession of the techniques of horseback riding, and demonstrated high tact and profound reverence for his interlocutor in his behavior.[6]

The most powerful of them were the uorks of the first degree, who have left a discernible trace in the history of the Adyghes (Circassians). They (the Tambiev, Anzorov, Kudenetov, Dokshukov, Astemirov, Islamov families, etc.) were tightly present in the circles of the suzerain-princes and enjoyed great authority, not only in their entire communities, but also in adjacent ethnic groups, where they had numerous *kunak*-friends. Notwithstanding their high status, many of them remained

[6] Up to the present times, neighboring peoples, when endowing worthy praise upon a youth, make use of the expression "he sits on his horse as a Kabardinian."

benignant, capable of resolving any complex political or social problems, i.e., they served as bright examples of behavior ascribed by the codes of their estate. For example, in 1722, the supreme prince Aslanbek Kaytukin sent from Kabarda on a mission, headed by the supreme uorks-councilors Tambiev, Kudenetov, and Kazanokov, for negotiations with Peter the Great. [18, p. 483] This event, undoubtedly, bore witness to the high level of trust on the part of the princes towards representatives of lower strata in the hierarchy of Adyghe society.

There is another example, characterizing the noble estate in a different perspective. The uorks were not only worthy warriors of their homeland, but also existential sages, natural intellectuals, endowed with creative self-identification. The names of talented folk poets have been preserved in Adyghe history, many of them came from the uork milieu. They are Lyasha Agnokov, Kambot Abazov, Kilchuko Sizhazhev, and others. It is symptomatic that the supreme prince of Kabarda Kurgoko Atazhukin (1695–1709) was a well-known poet and singer. The art works of the highest estate was permeated with humanistic content and profound philosophical contemplation.

In the Kabardinian aristocratic milieu, a special position is held by Zhabagi Kazanoko (ca. 1685–1752), a paramount uork, an advisor to Kurgoko Atazhukin (Hatokshoko), a legendary public figure, an acknowledged thinker, a great connoisseur of folk traditional culture. His literary heritage — fables, proverbs, legends, aphorisms — has been disseminated not only in its ethnic space, but also beyond its confines, and also have found their worthy position in the Adyghes' folk legacy. Some of the aphorisms in oral form have acquired the function of folk sayings, idioms, and moralistic utterances that are broadly used in contemporary everyday speech.

Here we must add the following fact of the social privileges of the nobility: a uork possessed the right to change his vassal at any time. If a prince appeared in society unworthy of his status, the uorks dissatisfied with him had the right of depriving him of his legitimate belonging to the high elites (for example, the entire family of the Tokhtamysh princes was subjected to this lot).

The Phenomenology of Heroic-Historical Songs in the Context of the Dichotomy of "the Collective vs. the Individual"

It is known that the early stage of emergence of the Adyghe folk song legacy was characterized by the Nart (epic) song of the 3rd century BC. Having traversed the stages of the Maikop, the Dolmen, and the Maikop-Novoslobodnensky archeological cultures, it preserved its resilience up until the 13th century AD. In other words, the epic genre took a hold of the beginning of feudalization in a peculiar way, a testimony of which may be held by the texts themselves of the Nart legends — it was not by chance that the name of the hero of a later epic cycle, the Nart Badynoko was preceded by the feudal title *pshi*, i.e., *prince* Badynoko. It was particularly the epos, as scholars deem it, ushered in a new period of folklore — the emergence of a new heroic-historical genre. In the context of the topic chosen by us, it is important to note that the Nart legends and songs were most likely assembled in the circles of warriors, active hero-knights, who were the chief representatives of Adyghe society of the remote past — to be precise, the elite of that time period.

In his comprehensive work *Kabardinsky fol'klor* [Kabardinian Folk Music], Mikhail Talpa asserts for the first time the unusual characteristic features of the traditional Adyghe folk song, relating the *"gybza"* (lamentation song) to an elite genre. [19, p. 135] Further on, the researcher justly notes: "It is erroneous to think that during this 'golden' age of Kabardinian aristocratic folk music, this form

of creativity was exclusively aristocratic." [Ibid., p. 136] Indeed, the folk legacy of the Adyghes (Circassians), to be sure, also includes other genres (agrarian and family ritual songs), which illustrated existential being and were generated to a greater degree with the participation of the "lower" strata of society. Since the permeation of aristocratism into the process of creating folk music became possible during the feudal period of history, for the sake of actualizing the set problem in the article, the emphasis will be made on the sizeable genre of the heroic-historical songs, to which the aforementioned lamentation song pertains.

Mikhail Talpa's assertion is not accompanied by any necessary substantiation of the lamentation songs belonging to the elite form of folksong creativity. As a rule, lamenting songs recount the dramatic lot or tragic fate of separate historical figures. It must be said that virtually all the protagonists, not only in the lamenting songs, but also in the heroic-historical songs, are of aristocratic lineage, and for the most part pertain to the noble estate of the uorks. Women are also frequently present in the storylines of the songs, at times presenting themselves as the main protagonists. Their names are customarily preceded by the definition *"guasha,"* widespread in folk texts (translated as *"duchess"*), even when they do not possess such a high aristocratic status.

It has already been noted that the heroic-historical songs, reflected in the manner of litmus paper the occurring stratification of society with the tendency of a preponderance of the significance of the noble-aristocratic strata, its relevance in the determination of the moral and ethical norms of national world perception. For this reason, let us now proceed with the analytical section of the article, with the goal of argumentation of the aristocratism in the genre of the Adyghe heroic-historical songs.

First of all, it is important to note that this genre does not entirely correspond to the commonly established stereotype of the historical song presenting a narrative story, at times without any emotional subtext. The style of the Adyghe heroic-historical song is such that, consistently fixating the chronology of historical events, it brings out to the forefront the emotional characteristic features of the protagonists' actions, disclosing the artistic content of the text.

It is well-known that in folk music creativity, the figurative-expressive sphere, when coordinating with the genre's functional duties, determines the concrete features of cultural identification. Taking such a thesis into consideration, it becomes necessary to assert that the folk texts in the Adyghes' heroic-historical songs are created under the influence of the etiquette of the nobility: "Your golden dagger glowing similar to gold is glistening on your hip,"[7] "He himself is great, having followed the trails of the Narts,"[8] "You have spurred up the battalion in which you are fighting, you have been a festive pillar (supporter)!"[9] Such an ideal hero in the guise of a "noble man" becomes the chief determinant of traditional culture, the center of folkloristic creativity. The evaluation of the virtues of heroic feats is based on valor, disdain for death, loyalty to the ideas of honor, honesty, and integrity. There may be further additions to such a characterization — physical perfection, high decorum, modesty, i.e., the main concepts

[7] *Plach o Digulibge, Tambiya syne* [The Lamentation of Digulibga, the Son of Tambiya].

[8] *Pesnya o Zakhadzhoko Charachane* [The Lay of Zakhadzhoko Charachan].

[9] *Pesnya o Karakashkatauskoi bitve* [The Lay of the Karakashkatau Battle].

developed in social institutions of the atalyks and horsemen, the epicenter of which was the aristocratic paradigmatics.

The argumentation for attribution of the heroic heroic-historical songs to the aristocratic culture is founded on 154 folkloristic specimens published in a compendium of the Adyghes' folkloristic works (NPINA)[10] under the general editorship of Evgeny Gippius. The latter consists of heroic (marching and memorial) and lamenting (lamentation songs, mourning, purgative, convicts', and lyrical) songs. In most of them, the vitally important events of Adyghe history are military contacts connected with the numerous intrusions of Ottoman armies, Crimean Tatars, Kumyk, Nogay, and Kalmyk armies. Immense losses were brought to the people by inner and intertribal feuds, as well as the Caucasus War, as the result of which the risk was created of infringement on the peoples' territorial integrity and cultural identity. For this reason, such constant conflicts involved the participation of the entire population, but most often under the leadership of the estate elites. Because of that, frequently the protagonists of folk lays were represented by noblemen, whose names have been preserved in folk texts. If the creator of the lay did not appeal to a concrete name of a warrior, he made use of metaphorical characterizations — a valiant horse rider, a Nart youth, a brave warrior ("no matter, from what family I come from, today I shall demonstrate to you, who I am!"). [20, p. 132] According to the statistics, such heroic heroic-historical songs comprise approximately 79% of all of them.

The songs expressing the social conflicts between the elites and the other strata of the Adyghe society, paradoxical as it may be, comprise a rather modest position place in the folklore, which testifies of a state of undisturbed social harmony in the traditional society. The leading Kabardinian folklorist and epos scholar Adam Gutov, likewise, asserts that "overall, the social contradictions assume rather seldom the leading position in the sphere of attention of the bearers of Adyghe traditional folklore." [21, p. 42] Nonetheless, in certain songs the confrontation in the relations between the elite and the dependent peasants is openly declared. In such a way the popular song *Sarmakho* begins: "Unhappy during an insidious time we are born; let the noble princes stop giving birth forever." [20, p. 224] During the second half of the 18th century, in Kabarda the *Lay of Damaley (the Army of Zhukhloshuboy*[11]*)* was created, wherein the people assert: "we live, only to oblige the uorks," they are answered by the leader of the peasants; insurrection Mamsyryko Damaley: "This is a laborious life, a wretched existence." [22, p. 224]

At the end of the Caucasus War, the most tragic situation occurred for some of the Caucasian peoples, especially for the Adyghes and the Abkhazians — annihilation during the course of the war, death from various diseases (including the plague), and compulsory deportation by sea to the cities of Turkey, during which many ships were sunk. Thus, during this period, the Adyghes alone, according to some scholars, lost around 2.5 million people. In this connection, Khotko cites, on the example of only the Small Kabarda, a considerable decrease of the number of people: "with a population of 6000 people, there was a residential density similar to that of a desert — 1.06 person per 1 square kilometer." [17, p. 165]

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[10] *Narodnye pesni i instrumental'nye naigryshi adygov* [Folk Songs and Instrumental Tunes of the Adyghes]. Moscow: Sovetskii kompozitor Publ., 1980; 1981; 1986; 1990.

[11] The differentiation of peasants who wear short sheepskin fur coats.

Such global catastrophes generated a set of lamentation songs under one overall title *The Road to Istanbul*, which sound up to the present day both on the native soil and in the diaspora (Turkey, Syria, Jordan): "From our native land, — o, woe, — we are sent away by the bloody tears of those who shed them. The land we are led to is unfamiliar to us." [Ibid., p. 441]

Among the social institutions of the Adyghes' traditional culture, there was the institution of *dzheguako*.[12] The present multifaceted lexeme in its translation into English, indicates on the functional plane various types of creativity — a singer, a jester, an organizer of popular recreational activities, a musical performer, while the generalized meaning of a dzheguako (in English transcription) comes closest of all to the word "performer" of the variety of skalds, the ashugs or the akyns. A prototype of the origins of the dzheguako may be considered to be the court and militia unit singer-poet, the types which had already existed among the Adyghes (Circassians) in the early Middle Ages. In Adyghe society, the dzheguako were quite free, they did not depend on the relations between suzerain and vassal, they were allowed to wear white Circassian coats (the customary clothing for the social elites). If a Circassian entered the threshold of a house, following the etiquette, he brought a dagger with him, while a dzheguako hung a shikapshina (musical instrument) on his belt, with which he went to war, or to various social events. The musical instrument on his belt meant that he was not a warrior, but a person carrying in himself the moral-ethical concepts of the uork Khabze and an apologist for traditional culture. At the stage of the development of folklore when the genre of the heroic-historical song was formed, dzheguakos achieved high positions in society — universal love, unexampled authority, deep respect on the part of the entire population, including even the superior prince. Such evaluations of the society were merited by the song creators, who at times were communicative channels for inter-generational transmission of folk creativity, for the veracity of their depictions of important events and the characterizations of the protagonists in their songs, at the basis of which lay the artistic element and an emotional evaluation of their actions. The dzheguako frequently utilized metaphorical verbal clichés: "May our Karakashkatau be poured over with the blood of whom we hate," "A bloody steam curls as a mist," "My large steel scissors, o woe, I force to gnash as the teeth of the mothers of dogs," etc.

While adhering to the customary function of the lexeme "collective character" in folk musical creativity, it is necessary to assert that in the Adyghe narrative genres (the Nart (epic and) heroic-historical songs) the aforementioned term is not sufficiently relevant. In this connection, the outstanding Kabardinian folklorist Zaur Naloyev asserts: "The formula 'collective creativity' is an imprecise one, because it leaves beyond its boundaries the work of the dzheguakos, the oraduses…, the female lamenters and the authors of songs about themselves." [23, p. 135] Such a deduction on the part of the scholar discloses to a certain degree the special peculiarity of the appearance of the Adyghe folksong in which there occurs a re-accentuation of the correlation of the semantic element in the dichotomy of "*the collective vs.*

[12] Dzheguako — in a broad sense, this is a social institution and simultaneously a generic term (a "nickname") for narrators of folk tales, creators of songs, and thinkers, who brought ethnic mental concepts to the people.

the individual." The dzheguako, or another person, most often created individually, but artistic creativity could also have had collective origins, since two, three or more real professional song creators may have participated in a creative act, while the composition of a song itself took place in a synchronous regime and, as a rule, did not require further refinement, even though the oral character of the song's existence inevitably created different versions of it. In other words, in the inter-generational process of existence of various forms of creativity, there could occur natural, yet insignificant changes, while at the same time the preservation of authorship as an objective fact remained important.

Conclusion

In recent decades, there have appeared in Adyghe folklore studies some remarkable research works on the subject herein discussed enriching the national scholarship. For example, of considerable interest is the topic of Liana Khagozheyeva's dissertation for the degree of Candidate of the Arts *Nravstvenno-eticheskii kontent adygskogo fol'klora* [The Moral-Ethical Content of Adyghe Folklore]. [24] According to Raisa Unarokova and Madina Pashtova, "the present-day issues of Adyghe folk studies activate important vectors of its development, substantiating the choice of the top-priority directions." [25, p. 59]

The phenomenological theme of the traditional culture of the Adyghes, presented here for the first time, brings out the personal aspect into the forefront. At the same time, while the generators of the act of artistic creativity are a group of master connoisseurs, among which even their own luminary master of ceremonies is appointed, there appears what is called in contemporary folklore studies a collective personality. In this connection, Adam Gutov fairly observes that "behind the back of the performer-retranslator there stands not only his teacher, … but also the artist himself … who created the song especially, after which it *departed into society and in time became a folksong*" (my italics. — *B.A.*). [21, p. 26]

Such is the lengthy path of the generation, dissemination, and development of the multiple-vector genre of the heroic-historical song. It has reflected, most notably, by its content the important periods of the history of the subcultural groups of the Adyghes, the character of the people's traditional culture formed because of the solidarity of the social strata of the community, the dominating position in which was assumed by the noble estate. The cultural paradigm fixed in the Uork Khabza exists to a certain degree at the present time as well, being perceived as an aesthetical and artistic phenomenon in Adyghe culture.

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The Kazan Conservatory School of Composition: Paths of Development*

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Abstract. In 2025, the Kazan Conservatory celebrates its 80th anniversary. This article examines the development stage of the music university's composition school, which played an important role in training the first composers of the national republics of the Russian Federation: Tatarstan, Mari El, Chuvashia, Udmurtia, Mordovia, Bashkortostan, Tuva, Komi, Kalmykia, and Altai. In particular, it reveals the outstanding role of Nazib Zhiganov, founder of the Kazan Conservatory, who managed, in the difficult post-war years, to lay a solid foundation for the systematic and exemplary work of the higher education institution. Zhiganov quickly assembled a teaching staff that also included musicians relocated from Leningrad and Moscow, who served as inheritors and bearers of the traditions of these major cultural centres. In the development of the Kazan Conservatory's composition school, the contributions of Mikhail Yudin, Albert Lehman, and Genrich Litinsky are particularly noted. Together with Zhiganov, they developed a unique concept for the comprehensive training of young composers, taking into account their national character and the preservation of the distinctive features of their musical language. The works of outstanding teachers, who took an active part in creating Tatar music especially that based on developing the expressiveness of traditional pentatonic melodic material, significantly enriched the repertoire of the republic's musical performing ensembles.

Keywords: Nazib Zhiganov, Mikhail Yudin, Genrich Litinsky, Albert Lehman, Kazan Conservatory, national schools of composition

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Школа композиции Казанской консерватории: пути становления

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Аннотация. В 2025 году Казанская консерватория отмечает свой 80-летний юбилей. В статье рассматривается этап становления школы композиции музыкального вуза, сыгравшей важную роль в подготовке первых композиторов национальных республик Российской Федерации — Татарстана, Марий Эл, Чувашии, Удмуртии, Мордовии, Башкортостана, Тувы, Коми, Калмыкии, Алтая. Раскрывается выдающаяся роль основателя Казанской консерватории Назиба Жиганова, сумевшего в сложные послевоенные годы заложить прочную основу для системной и высокопрофессиональной работы высшего учебного заведения. Жиганов в кратчайшие сроки сформировал педагогический коллектив, в который также вошли эвакуированные из Ленинграда и Москвы музыканты — представители и наследники традиций столичных консерваторий. В становлении композиторской школы Казанской консерватории особо отмечается вклад Михаила Юдина, Альберта Лемана, Генриха Литинского, которые вместе с Жигановым выработали уникальную концепцию всесторонней подготовки молодых композиторов, в том числе с учётом их национальной природы и сохранения особых черт музыкального языка. Выдающиеся педагоги принимали непосредственное участие и в создании татарской профессиональной музыки на основе претворения выразительности пентатонного мелоса; их сочинения существенно обогатили репертуар музыкальных творческих коллективов республики.

Ключевые слова: Назиб Жиганов, Михаил Юдин, Генрих Литинский, Альберт Леман, Казанская консерватория, национальные композиторские школы

Благодарность: Работа выполнена за счёт гранта, предоставленного Академией наук Республики Татарстан образовательным организациям высшего образования, научным и иным организациям на поддержку планов развития кадрового потенциала в части стимулирования их научных и научно-педагогических работников к защите докторских диссертаций и выполнению научно-исследовательских работ.

Introduction

The Kazan Conservatory's School of Composition, which was formed largely due to the enthusiasm and extensive creative work of certain outstanding musicians, quickly established a unique niche in the system of training Russian national composers. The Kazan Conservatory trained an entire constellation of composers largely drawn from the republics of the Volga region and other constituent nations of the Russian Federation, including Mari El, Chuvashia, Udmurtia, Mordovia, Bashkortostan, Tuva, Komi, Kalmykia, and Altai. Some of the university's graduates went on to become the founders of music schools in their respective republics. The Kazan Conservatory's reputation was further enhanced by the outstanding graduates who gained worldwide renown, including jazz musician Oleg Lundstrem and composer Sofia Gubaidulina.

Nazib Zhiganov – Founder of the Kazan Conservatory

The formation and development of the Kazan school of composition was largely determined by the activities of its initial teachers, who laid the foundations for the unique traditions of the conservatory. The leader and primary instigator of this process was the acknowledged founder of the Kazan Conservatory, Nazib Gayazovich Zhiganov (1911–1988).

Zhiganov's creative destiny is inextricably linked with the historical process of the development of Tatar musical culture. From the beginning of his professional career, he set out to fulfil an important task facing Soviet multinational art: to form a national school of composition. In Tatarstan, the development of such a national school took place largely thanks to the vital creativity and extensive social, musical and educational activities of Zhiganov.

His active work in Kazan began at the turn of the 1930s and 1940s. Zhiganov was the first Tatar musician to receive a higher academic musical education in composition from the Tchaikovsky Moscow State Conservatory. Wholly absorbed by the idea of strengthening and honourably developing Tatar music within the context of Soviet art, he "pursued genuine mastery and high professionalism based on his belief in the communicative power of Tatar musical art and its ability to hold its own on the world stage." [1, p. 81] It was this idea that became the "dominant" in the composer's creative consciousness, driving his urge to organically synthesise both creative and social activities.

Fully immersing himself in the process of cultural development in Tatarstan, Nazib Zhiganov combined creative and administrative work with remarkable energy. His was the first pen to write nationally-oriented works in the academic genres of symphonic and musical-theatrical music. In particular, these include his First Symphony, performed at the opening of the Tatar Philharmonic in 1937, and the opera *Kachkyn*, which launched the Tatar State Opera Theater in 1939. [2, p. 50]

As evidenced by the lines in one of his letters from 1939, Zhiganov was possessed by an urgent desire to educate young composers: "Today I spent the day at the music college — I finally agreed to work with the creative group. In total, 6–7 people. Of course, there was no agreement on payment ... in all likelihood, it will be paltry. However, this will require some time. Nobody obliges me, but I feel that it is necessary." [3] At the same time, Zhiganov was also given responsibility for the composers' "brotherhood" of the republic: "Moscow entrusts me with the organisation of the Union of Soviet Composers in Tatarstan." [4, p. 10]

The event that became the catalyst for the creation of the Kazan Conservatory was Zhiganov's participation in the Decade of Soviet Music of the Transcaucasian Republics, which took place in Tbilisi in December 1944, where he was invited as part of a delegation from the Union of Composers of the USSR. Although praising the level of personnel in the Transcaucasian musical groups, Nazib Gayazovich expressed serious concerns: "Here it can be clearly seen how our republic is lagging behind ... I am alarmed by the lack of young composers among us. So, something needs to be done." [5] The words of Uzeyir Hajibeyov, spoken at that time to Zhiganov, determined the programme of his further actions: "If you do not ensure the opening of a conservatory in Kazan, it will not be possible to raise the level of Tatar musical culture." [6]

The Kazan Conservatory was opened in 1945 on the order of the Council of People's Commissars of the USSR (Order No. 6068-p of 13.04.1995). From his first days as the young rector, Nazib Zhiganov, began addressing the issue of staffing the university's teaching

roll. In addition to the Kazan musicians who also taught at the music school, musicians from Moscow and Leningrad were invited to the conservatory, including composer and conductor, professor Mikhail Yudin, musicologist Alexandra Korsunskaya, composer and pianist Albert Lehman, violinist Anatoly Lukatsky, cellist Alexander Brown, and others.

Formation of the Kazan School of Composition

In the history of the formation of the Kazan Conservatory's school of composition, particularly significant roles were played by Mikhail Alekseyevich Yudin (1893–1948), Genrich Ilyich Litinsky (1901–1985) and Albert Semyonovich Lehman (1915–1998). While the Kazan period may not have been the longest stage in the creative lives of these composers, it undoubtedly served as among the most fruitful in their professional careers, since it was their activities at the Kazan Conservatory that determined the main course of development of the Tatar school of composition.

Zhiganov himself supervised the orchestration for the composers. In the memoirs of his students, he appears as a strict teacher who did not tolerate superficial knowledge, sloppiness or irresponsibility, and held the firm belief that "for a real composer it is not enough to master musical techniques, but one must also be a highly cultured person with a broad outlook." [7, pp. 232–233] On the issue of educating national composers, Zhiganov believed that "it is necessary to take into account the national nature of the student, but every composer must be a highly educated musician, well-versed in world musical culture, be he Kalmyk, Chuvash or Mari." [8, p. 18] Both in his creative work and in his teaching, Nazib Zhiganov developed the traditions of the Russian and Soviet school of composition, which he absorbed in the class of Boris Lyatoshinsky during his years of study at the Moscow Conservatory.

A researcher of the life and work of Mikhail Yudin, Tatiana Kharitonova, noted his important mission in the development of the conservatory, "since he, together with N[azib] G[ayazovich] Zhiganov and A[lbert] S[emyonovich] Lehman, developed the concept of the young university and at the same time implemented his pedagogical views at once in two faculties." [9, p. 17]

Upon arriving in Kazan,[1] Yudin quickly adapted to the needs of the local musicians. A few months after his family's evacuation to Kazan in February 1942, he joined the Union of Composers of the Tatar ASSR. During the war years, he taught at the Kazan Music College; afterwards, with the opening of the Kazan Conservatory, he became a professor of composition and dean of the conducting and choral faculty.

During his Kazan period, Yudin wrote two operas along with a number of instrumental, vocal and choral works, as well as producing arrangements of Tatar folk songs. The composer actively participated in the process of creating new Tatar music with its characteristic pentatonic melodic structure. According to Olga Yegorova, "Yudin was the personification of the connection between centuries and the continuity leading from the Russian pre-revolutionary tradition to the beginning of the 20th century. Although the style of his own work gravitated towards the polyphony of Glazunov, Taneyev and Shaporin, he easily and with a visible sense of creative satisfaction mastered the national intonation…" [10, p. 92]

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[1] Yudin graduated from the Petrograd Conservatory in the composition class of Alexander Zhitomirsky. From 1926 to 1942 he taught at the Leningrad Conservatory.

Composition students Khusnulla Valiullin and Vladimir Evstratov began studying in Yudin's class; following their teacher's sudden death in 1948, they continued their studies in Albert Lehman's class.

The Kazan Conservatory became a kind of fairway for applicants from the national republics who wished to master the profession of composer. Fyodor Vasilyev[2] recalled that when he failed the entrance exams to the Moscow Conservatory, Zhiganov immediately sent him to Kazan, remarking that "there is nothing to count on in Moscow: even without us, the competition is high…" [11, p. 237]

The national and geographic contingent of composition students at the Kazan Conservatory expanded rapidly. In the 1950s and 1960s, representatives of the Chuvash, Tuvan and Mari republics studied in Kazan, then, during the 1960s and 1970s, they were supplemented by representatives of Altai and Bashkiria, while by the 1970s and 1980s, representatives of Udmurtia, Komi, Kalmykia and Mordovia had made their way to what was already becoming the USSR's de facto capital of national music composition.

The invitation extended by Zhiganov to his composition teacher, Genrich Litinsky (who had extensive experience in training national cadres of composers), to work at the Kazan Conservatory became an important strategic decision. Litinsky himself recognised the need to search for "appropriate ways of comprehensively training young composers who would serve as future founders of professional music schools of their respective peoples and republics." [12, p. 199]

Genrich Litinsky taught at the Kazan Conservatory for 15 years (1949–1964), delivering a course in polyphony and promulgating deep-rooted traditions of the Moscow composition school related to the students' professional development (for more details, see: [13]). As evidenced by their correspondence, the friendship between Litinsky and Zhiganov continued in the following decades of the outstanding musicians' lives.

Albert Lehman's Role in the Formation and Development of the Kazan School of Composition

Albert Semyonovich Lehman played a fundamental role in the formation and development of the Tatarstan school of composition. The establishment of the Kazan Conservatory became, to some extent, a salvation for this musician, whose German origins during wartime resulted in a difficult destiny. Following his evacuation from Leningrad to Kazan in 1942, Lehman, as a descendant of Volga Germans, worked in the Volga NKVD camp on the construction of the Sviyazhsk-Ulyanovsk railway, where "as a camp inmate he repeatedly had to experience humiliations due to his ethnicity." [14, p. 6] Thanks to Zhiganov, who, "risking falling into disgrace and understanding Lehman's importance for the musical culture of Tatarstan, tirelessly and consistently petitioned the republic's authorities for support," [Ibid., p. 21] Lehman was released in 1945 and invited to the Kazan Conservatory to teach composition and piano. Until the 1960s, he headed the Department of Music Theory and Composition, while from 1964–1975 he also held the position of Vice-Rector for Academic and Research Work.[3]

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[2] Fyodor Vasilyev (1920–2000) — composer, Honoured Artist of the RSFSR and the Chuvash ASSR.

[3] After leaving Kazan, Lehman went on to head the Department of Music Theory and Composition at the Petrozavodsk branch of the Leningrad Conservatory (1967–1970) and the Department of Composition at the Tchaikovsky Moscow State Conservatory (1971–1997).

Lehman's pedagogy was based on the traditions of teaching composition that developed during his years of study at the Leningrad Conservatory in the class of Mikhail Fabianovich Gnesin. Olga Yegorova's memoirs mention a meeting with Gnesin in Kazan, with whom she was introduced by Lehman, "the musical grandson of Rimsky-Korsakov." [10, p. 88] Gnesin, who was very worried about the fate of his student, wrote a letter to the secretary of the Tatar regional committee of the All-Union Communist Party (Bolsheviks), Zinnat Muratov, where, in particular, he wrote: "And it was very difficult to learn that this highly cultured, energetic and patriotic figure of Soviet art, evacuated <…> in 1942 to Kazan <…> found himself in an extremely difficult situation here." [14, p. 18]

Albert Lehman trained several dozen composers, including outstanding Tatar composers Fasil Akhmetov, Enver Bakirov, Rafael Belyalov, Khusnulla Valiullin, Renat Yenikeev, Almaz Monasypov and Mirsaid Yarullin, as well as Mari composers Erik Sapaev and Vladislav Kupriyanov, Chuvash composers Fyodor Vasilyev and Anatoly Petrov, the Tuvan composer Alexey Chyrgal-ool, and many others. Recognising his involvement in the organisation of the Kazan Conservatory, Lehman noted: "This was a great step into the future of national musical cultures — not only of the Tatar people, but also of a whole range of cultures of the Volga region, as well as geographically very distant peoples (Tuva, Kalmykia and others). <…> The most significant school of composition in the country emerged, novel in terms of its principles, and extraordinarily productive. A large number of outstanding professional composers have been trained, who work creatively in many musical centres of the country." [1, p. 89]

Like Mikhail Yudin, Albert Lehman took an active part in the creation of Tatar music. As well as both composing in the genres of symphonic, chamber-instrumental and vocal-choral music, neither were indifferent to the theatre.[4] The creative work of these composers in the 1940s and 1950s served as a kind of laboratory for the search for synthesising the achievements of academic compositional writing and national style — primarily, Tatar music based around the pentatonic scale and unique expressive capabilities of Tatar folk songs. The skills acquired during this "practice" contributed to a strengthening of the methodological tools for training composers in the country's national republics.

The traditions of Lehman's compositional pedagogy were continued by his students: Anatoly Luppov,[5] who headed the composition department at the Kazan Conservatory in 1971, as well as Mirsaid Yarullin, Leonid Lyubovsky, Fasil Akhmetov, Boris Trubin, Rafael Belyalov and others, who taught various theoretical and practical disciplines to composition students. A new, long-lasting stage in the development of the Kazan Conservatory's composition school during the late twentieth and early twenty-first centuries brought to light new names of bright and talented composers.

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[4] Mikhail Yudin's opera *Farida* was performed in 1945 at the Tatar Opera Theater. In addition, Lehman and Yudin created music for several dramatic performances at the Galiaskar Kamal Tatar Academic Theater, which became an important cultural centre in Kazan that has always enjoyed great popularity with audiences.

[5] In this connection, we should pay tribute to Anatoly Borisovich Luppov (1929–2022), who was a professor, Honoured Artist of the RSFSR, Honoured Artist of the Mari ASSR, laureate of the State Prize of the Mari ASSR, Honoured Artist of the Republic of Tatarstan, laureate of the Gabdulla Tukay State Prize of the Republic of Tatarstan, and the composer of the first Mari ballet, *Forest Legend*. Luppov headed the Department of Composition from 1971 to 1991.

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The *Orteke* Tradition: An Examination of the Relationship Between Music and Puppetry in Central Asia

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Abstract. This study aims to examine *Orteke*, the ancient puppet tradition of Central Asia, in its cultural, musical, and symbolic dimensions. In Kazakh folk culture, *Orteke* represents a unique form of performance that unites music, dance, and puppetry. The research focuses on the animistic origins, rhythmic–musical structure, and cultural representation of *Orteke* within collective memory. Recognized by UNESCO on the List of Intangible Cultural Heritage, this tradition is regarded not merely as a stage performance but as a multilayered cultural practice reflecting the relationship between nature and humanity, ritual aesthetics, and the creative expressive power of the people. The literature review concentrates on *dombra* performance, the synchronization of puppet movements, and the symbolic meaning of the goat figure. The findings indicate that *Orteke* constitutes a significant model for both traditional and contemporary contexts in terms of cultural sustainability and digital archiving.

Keywords: *Orteke*, puppetry, Kazakh musical culture, intangible cultural heritage, rhythm, dombra
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Традиция *ортеке*: исследование взаимосвязи музыки и кукольного театра в Центральной Азии

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Аннотация. Данное исследование направлено на всестороннее изучение *ортеке* — древней традиции кукольного искусства Центральной Азии — в её культурных, музыкальных и символических аспектах. В казахской народной культуре *ортеке* — уникальная форма представления, объединяющая музыку, танец и кукольный театр. Статья фокусируется на анимистических истоках, ритмико-музыкальной структуре и культурной репрезентации *ортеке* в коллективной памяти. Включённая ЮНЕСКО в Список нематериального культурного наследия, эта традиция рассматривается не только как сценическое представление, но и как многослойная культурная практика, отражающая связь природы и человека, ритуальную эстетику и творческую выразительность народа. Обзор литературы сосредоточен на домбровом исполнительстве, синхронизации движений куклы и символическом значении образа козла. Полученные результаты показывают, что *ортеке* представляет собой значимую модель как для традиционного, так и для современного контекста с точки зрения культурной устойчивости и цифрового архивирования.

Ключевые слова: *ортеке*, кукольное искусство, казахская музыкальная культура, нематериальное культурное наследие, ритм, домбра

Introduction

The cultural history of Central Asia offers a multifaceted space where music, rituals, and performing arts intertwine. In this region, music has not only existed as an aesthetic form of production but has also been a cultural practice central to belief systems, perceptions of nature, and modes of social communication. Within this broad cultural framework, the *Orteke* tradition emerges as a distinctive art form that integrates musical expression with mimetic movement in Kazakh folk culture. [1] Etymologically derived from “or” (pit, trap) and “teke” (mountain goat), the term *Orteke* reflects both the symbolic interaction between humans and nature and the performative narratives rooted in historical hunting rituals. [2]

In its traditional form, the performer plays the two-stringed dombra while simultaneously manipulating a wooden goat puppet with strings attached to the fingers. In this process, sound and movement merge, creating a coordinated performative structure in which the puppet’s gestures visually echo the musical expression. [3] The historical origins of the tradition can be traced to broader Turkic-Mongol cultural spheres and shamanic ritual practices. In shamanic ceremonies, rhythmic gestures, bodily movements, and music functioned as communicative tools with the spiritual world; similar mimetic and rhythmic components persist in the *Orteke* performance today. [Ibid.] Irina Antonova views *Orteke* as “the archetype of modern Kazakh stage arts,” noting that music, dramatization, and dance

are synthesized into a unified performative corpus. [4]

A brief historiographical overview demonstrates that scholarly interest in *Orteke* has developed in several phases. Early Soviet-era folklorists focused primarily on the ethnographic and narrative dimensions of the performance, while later researchers examined its choreographic, symbolic, and dramatic components. Post-1990 studies increasingly emphasized the tradition's cultural and identity-forming functions, as well as its potential within contemporary stage arts. Institutions such as the Kökil Music College and international *Orteke* festivals have contributed significantly to documenting, institutionalizing, and revitalizing the practice. The inclusion of *Orteke* in UNESCO's List of Intangible Cultural Heritage further underscores its role in cultural memory and national identity.

Culturally, *Orteke* is not merely a form of entertainment but a symbolic system where ritual aesthetics and expressive modes converge. Gulnara Zh. Kuzbakova, drawing on performance anthropology, describes *Orteke* as a "living performance," emphasizing the continuous reproduction of meaning through the interaction of gesture, sound, and audience. [5] Modern stage interpretations — particularly those of the Turan ethnofolkloric ensemble — have recontextualized traditional elements within contemporary aesthetics, demonstrating the adaptability and ongoing evolution of the form. [Ibid.] From a musicological viewpoint, the *küy* repertoire associated with *Orteke* frequently displays dotted or broken rhythmic structures, with melodic contours shaped by quartal and quintal intervals characteristic of Central Asian modal systems. [3]

This article examines the historical origins, musical structure, and symbolic dimensions of the *Orteke* tradition through the lenses of musicology, performance anthropology, and cultural heritage studies. By doing so, it aims to clarify both the historical continuity of the tradition and its contemporary transformations within modern performance practices.

Historical Background: Origins and Cultural Context

The origins of the *Orteke* tradition trace back to the ancient Turkic-Mongol cultural sphere and shamanic ritual practices. This art form reflects the dynamic relationship between the nomadic lifestyle and nature, both rhythmically and symbolically. In Kazakh culture, the term *Orteke* is derived from the combination of "or" (pit, trap) and "teke" (mountain goat). This naming signifies both the performance's connection to hunting rituals and the symbolic representation of the goat as a symbol of vitality, agility, and liveliness in nature. [2] In traditional narratives, the movements exhibited by the goat as it struggles to escape the trap became the primary inspiration for the puppet performance. [4]

The earliest written record of *Orteke* appears in a newspaper article written by Ahmet Jubanov in 1935. This document demonstrates that the tradition was still alive in the 20th century. [2] However, considering the power of oral culture in its transmission, it is understood that the roots of *Orteke* go back to a millennia-old ritual music tradition. [3]

In the Turkic world, the goat figure (Il. 1) is a prominent mythological and aesthetic symbol across various regions. Frequently seen on rock paintings, calendar discs, and shaman drums, this figure represents resilience and agility in the face of harsh natural conditions. This demonstrates that the goat became a symbol of the rhythmic and combative way of life that Turkic peoples established with nature.

When examining the traditional game practices in Asia, it can be observed that the goat figure is also present in the folk games of regions such as Kyrgyzstan, Turkmenistan,

Il 1. Goat Figure. Studio "Mergen" (2016)[1]

Uzbekistan, and Tajikistan. According to Victor S. Vinogradov, the Kyrgyz *tak teke* game and the *buz-bazi* games of the Uzbek and Tajik peoples are concrete examples of this cultural continuity (Cit. ex: [6, pp. 219–220]). In the Kyrgyz folk dictionary, the term *tak teke* is defined as "a clown on a string"; this expression implies a visual rhythmic representation through puppet movements. [7, p. 721] Therefore, this game can be considered a remnant of ritual performances where musical tempo and gestural movements merged in an early form. Researchers note that the origins of the *tak teke* game have a parallel historical depth with the *kopuz* tradition, and the goat figures seen in rock paintings and calendar discs in Turkic-inhabited regions are connected to the ancient rituals of this game. In this regard, *tak teke* is viewed as an early performance form that portrays a rhythmic creation narrative imitating nature.

Irina Antonova evaluates the *Orteke* tradition in Kazakhstan as the beginning of puppet theater and suggests that this tradition may have a history of nearly three thousand years. [4] In *Orteke*, the goat puppet (Il. 2) moves synchronously with music; this directly overlaps with the goat imitation and rhythmic narrative structure found in the *tak teke* game. Thus, it can be said that there is a historical and cultural continuity between *tak teke* and *Orteke*, and *Orteke* developed as a modern variant of ancient Turkic ritual games.

Cultural Representations: The Symbolic Meaning of the Goat Figure

At the center of the *Orteke* tradition lies the goat figure, which in Kazakh folk culture symbolizes not merely an animal depiction but the harmony between nature and humanity. The *teke* (mountain goat) represents endurance, freedom, and vitality in Central Asian mythology. The agile movements of the goat have been compared to the nomadic societies' ideal of swiftness and dexterity. [1] The rhythmic leaps

Il. 2. Traditional Puppet Performance in Kazakhstan[2]

[1] *Orteke, traditional performing art in Kazakhstan: Dance, puppet and music* [Photograph]. UNESCO Intangible Cultural Heritage Lists. URL: https://ich.unesco.org/en/RL/orteke-traditional-performing-art-in-kazakhstan-dance-puppet-and-music-01878 (accessed: 24.11.2025)

[2] Kukol'naya istoriya (Puppet story). Photograph by D. K. Chizha-2. *Informbirzha News*. URL: https://ibirzha.kz/kukolnaya-istoriya/ (accessed: 24.11.2025).

of the puppet recall the goat's struggle to escape a trap; in this sense, the performance symbolizes the limits of human power and the struggle for survival within nature. This narrative also reflects the animistic worldview of the Kazakh people, in which animals are regarded as spiritual beings. The goat is therefore not only a mythological character but also a rhythmic and symbolic medium. The puppet's movements are determined by the rhythmic accents of the *dombra* melody, thus transforming the goat into a visual embodiment of musical rhythm. [3] The recurrence of the double-horned goat motif in steppe folk arts — such as weaving, embroidery, and wood carving — demonstrates the continuity of this symbolism in collective cultural memory. In this regard, *Orteke* is not merely a form of performance but an aesthetic expression of collective identity.

The archaeological foundations of this symbolic continuity can be clearly traced in the rock carvings of Central Asia. In particular, the Saimaluu-Tash site in Kyrgyzstan and Tamgaly in Kazakhstan contain thousands of ancient petroglyphs depicting goat figures in dynamic scenes [8] (Il. 3). In these carvings, the goat symbolizes fertility, life energy, and the cosmic balance between nature and humanity. [9] The double-horned goat depictions reflect the ritual connection that Central Asian societies maintained with nature; these figures frequently appear in scenes of hunting, dancing, and collective ceremonies. [10] The dynamic goat forms found in the Saimaluu-Tash petroglyphs closely parallel the puppet's leaping gestures in *Orteke* performances. This visual and symbolic resemblance indicates

Il. 3. Petroglyphs of the Archaeological Landscape of Tanbaly
Photo: Ko Hon Chiu Vincent[3]

that the goat figure has retained its expressive power across millennia. [8]

The puppet tradition, meanwhile, carries pedagogical and ontological significance beyond its ritualistic and aesthetic dimensions. One of the key thinkers who approached puppet art from this perspective in Turkish intellectual history is İsmail Hakkı Baltacıoğlu. He emphasized that puppetry allows the expression of suppressed aspects of the child's psyche, serving as a means to develop social awareness through humor. According to Baltacıoğlu, the puppet "gives the child infinite pleasure because it voices the grotesque beings living in his unconscious" and thus becomes "one of the spectacles that nationalize children." [11, p. 61] The puppeteer, in this sense, is an artist who gives voice to the hidden grotesques of the human spirit. Baltacıoğlu further claimed that the Turks were the inventors of puppet art, grounding this argument in the discovery of three ancient puppets found in a Turkish ruler's tomb near Turfan. He argued that

[3] Ko Hon Chiu V. *Petroglyphs of the Archaeological Landscape of Tanbaly* [Photograph]. September 30, 2008. UNESCO World Heritage Centre. URL: https://whc.unesco.org/en/list/1145/gallery/&index=13&maxrows=12 (accessed: 24.11.2025).

these were not cultic artifacts but theatrical representations, suggesting the pioneering role of the Turks in the emergence of puppet art. [Ibid., p. 73]

Aktolkyn Kulsaryieva, Madina Sultanova, and Zhanerke Shaigozova [12] link the goat figure directly to creation myths, interpreting it through the concept of the "Dance of Creation." According to their analysis, the goat within ritual dance represents not only a reflection of nature but also a creative being that generates reality itself. This approach elevates the goat beyond a symbol of natural vitality to that of a sacred and generative force representing cosmic order. Thus, the rhythmic gestures observed in *Orteke* performances become a tangible manifestation of cosmic balance, where music, movement, and tempo aesthetically reconstruct the cyclical structure of the universe.

Il. 4. Studio "Mergen" (2016)[5]

Musical Features and Role of the Dombra in *Orteke* Performance

In the *Orteke* tradition, music is not merely an accompanying element but the core factor that shapes the movement dynamics of the performance. The performer plays the two-stringed traditional instrument, the dombra,[4] while simultaneously directing a wooden goat puppet attached to strings on their fingers (Il. 4). This synchronicity creates both a rhythmic choreography and a visual manifestation of the music. The musical language of *Orteke* is based on the microtonal flexibility provided by the fretless structure of the dombra. This flexibility, combined with short, broken motifs that reflect the goat's jumping movements, produces what may be described as *"rhythmic humor"* — a metaphorical expression used here to denote the playful, light-hearted, and mimetic character of the rhythmic figures. The term is not a standardized theoretical concept but is employed in this study as an interpretive description of the performance's humorous rhythmic gestures.

In the context of *Orteke* performance, the fretless structure of the dombra enables microtonal slides, subtle intonational inflections, and rapid ornamental figures that mimic the agile movements of the goat puppet. The characteristic sound patterns of the instrument include short, broken motifs (*şertpe* and *tokpe* styles), dotted rhythmic formulas, and recurrent ostinato figures that visually correspond to the puppet's jumping motions. Specific right-hand strokes — such as sharp downward strikes, repeated tremolo-like patterns, and percussive finger taps on

[4] The dombra, the primary instrument used in the *Orteke* tradition, is a long-necked, two-stringed lute characterized by its lightweight wooden body and fretless fingerboard. The instrument is typically constructed from carved apricot or walnut wood, with a pear-shaped resonator and a thin soundboard that enhance its bright and penetrating timbre. Its two metallic or gut strings — traditionally tuned in fourths or fifths — allow for both melodic clarity and rhythmic articulation.

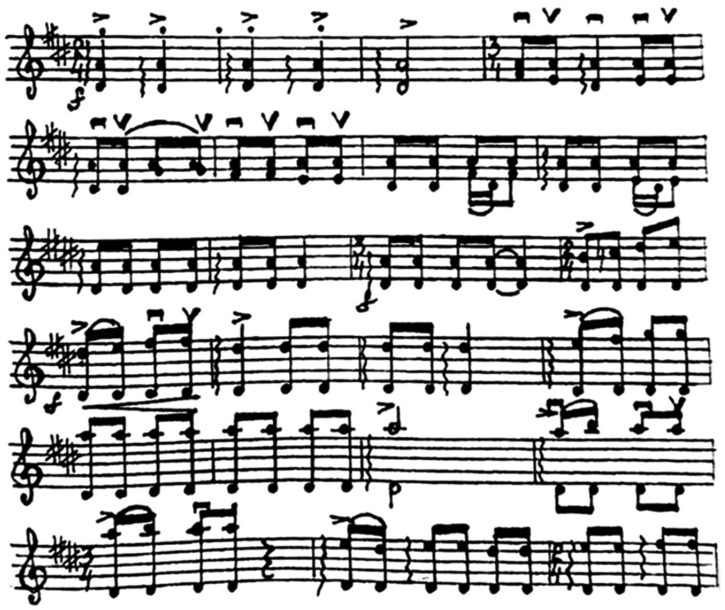
[5] *Orteke, traditional performing art in Kazakhstan*… Op. cit.

the soundboard — play a crucial role in generating the mimetic "imitation complex" of the *Orteke* phenomenon, creating an audible parallel to the puppet's dynamic gestures.

Abisheva and Utegalieva describe *Orteke* as a musical and theatrical form in which bodily movement is translated into sound through a close interaction between music, dance, and puppetry. Their analysis of *Orteke* kyuis emphasizes the role of pauses, repeated intonations, dotted rhythmic patterns, and melodic jumps, all of which function as musical representations of movement and dance. These rhythmic features contribute to the performative character of *Orteke*, in which sound imitation and rhythmic articulation mirror the dynamic gestures and motions of the dancing figure. [3, pp. 64–69]

The performance in *Orteke* is not only a rhythmic act but also a movement art guided through music. Kulsaryieva et al. describe the puppeteer's action as that of an artist performing "through the musical instrument." [12, p. 41] According to them, in *Orteke*, the puppeteer controls "not only a spatial object — the goat, but also a temporal element — the music." [Ibid.] This interpretation presents one of the clearest examples of the simultaneity of music and movement. When the rhythmic structure of the *dombra* merges with the puppet's jumping movements, a syncretic performance form emerges where sound is transformed into a bodily action.

Nezir Temur emphasizes that the origin of the musical motion in *Orteke* lies in the imitation of natural sounds, such as wind, animal calls, and foot rhythms, which are voiced through the *dombra*, forming the foundation of the tradition. [1] Irina Antonova further notes that in this context, the *dombra* is not just a musical instrument but also a rhythmic engine that activates the puppet's "life energy." [4] Each *Orteke* performance is, from the musician's perspective, also a "rhythmic reflex art" (Il. 5); the performance shapes itself not from a pre-learned form but within an improvised rhythm-space interaction.



Il. 5. *Orteke* by Nevruzbay. Performer: Abdi Alimşarulı [2, p. 112]

Performance Analysis: The *Orteke Küyü* in Traditional Execution

The musical logic of the *Orteke* tradition becomes particularly clear in the performance of *Orteke Küyü*, where the rhythmic-motor synchronization between dombra execution and puppet movement is most evident. The piece is built upon short, sharply articulated rhythmic cells that follow an "accent–pause–accent" pattern, a structure frequently identified in Kazakh instrumental styles and described in detail by Abisheva and Utegalieva. [3, p. 64–71] Each strong downward stroke of the right hand initiates the puppet's upward leap, while the micro-pause created by lifting the hand suspends the motion, and the lighter returning accent produces the visual effect of the goat's landing. This rhythmic pulsation operates continuously throughout the performance, enabling an uninterrupted kinetic cycle. Melodically, the küy relies on quartal and quintal intervals characteristic of the regional modal system, producing an open and resonant sound that supports both rhythmic variation and the narrow, jump-like melodic contour that parallels the puppet's movements. The interpreter employs short staccato attacks, accented *şertpe* strokes, subtle microtonal slides, and open-string resonances, all of which serve to intensify the playful, agile character associated with the mountain goat and to enhance the visual imitation of its jumps. As each sonic gesture corresponds directly to the puppet's bodily motion, the performance becomes a unified kinetic-musical structure in which auditory and visual rhythms merge into a single expressive act. This example demonstrates that *Orteke Küyü* is not merely a musical piece but a performative form where rhythmic articulation, melodic contour and symbolic movement coalesce into an integrated aesthetic whole. [Ibid.]

Modernization and Transformation: The Revitalization of *Orteke* in the Post-Soviet Era

During the Soviet era, cultural production was redefined within ideological boundaries, and many traditional art forms were pushed to the background. The *Orteke* tradition, within this political framework, survived only as a "local folk entertainment," losing much of its original ritual context. [1] However, with Kazakhstan gaining independence in 1991, the process of rebuilding national identity began, and within this context, *Orteke* became an important element in the re-symbolization of ethnic-cultural identity.

In the post-independence period, state-supported cultural policies encouraged the systematic documentation and archiving of local heritage elements. During this process, institutions such as the Kökil Music College and the Kazakh National Academy of Arts integrated *Orteke* into their teaching programs, institutionalizing the transmission of the tradition. Furthermore, groups like the *Turan Ethno-Folkloric Ensemble* have developed new interpretations by combining *Orteke*'s musical structure with modern stage language. [5] This form of staging has contributed to both the preservation of the tradition's essence and the enhancement of its international visibility. *Orteke* is a syncretic ritual form where different sacred elements combine structurally. Talasbek Asemkulov [13] and Bayan Abisheva [14] note that this tradition creates a synthesis between shamanic ritual aesthetics, animal symbols, and musical representations of nature. In line with the approaches of Leonid Potapov [15] and Mircea Eliade [16] on shamanism, *Orteke* performances can be interpreted as a cosmogony scene symbolizing the recreation of the universe. In this context, staging the tradition is not only a revival of the past but

also the re-production of cultural memory through musical rhythm in the present.

The post-Soviet development of digital technologies and media tools has also strengthened the visibility of *Orteke*. Especially performance recordings published on platforms like YouTube and documents available in UNESCO's digital databases have ensured that the tradition is represented in the global cultural memory. These developments have made *Orteke* one of the rare performance forms that balances modernization with cultural origins.

Conclusion

The analysis results reveal that *Orteke* tradition is a unique art form that combines music, rhythm, movement, and symbolic thought within Kazakh folk culture. This performance offers a narrative space where musical performance and bodily movement merge, reinterpreting the aesthetic and spiritual relationship between humans and nature. The rhythmic structure of the *dombra* and the jumping movements of the puppet create an organic harmony between sound and body; this harmony is a concrete manifestation of the Kazakh philosophy of living in harmony with nature. Today, *Orteke* is not only a folkloric display but also a tool for redefining national identity in a modern context. Its inclusion in UNESCO's Intangible Cultural Heritage List has granted the tradition international legitimacy, thus opening new channels for transmission and research.

The preservation process should not be limited to archival documentation; it should be supported by educational programs that promote master-apprentice transmission, community-based performance spaces, and digital media environments. The contemporary dimension of cultural sustainability is possible through the creation of digital memory and the systematic archiving of audiovisual recordings. In this context, video recordings, scores, and narratives of *Orteke* performances stored in digital music archives form an important data source for both ethnomusicology and cultural heritage studies. These digital archiving efforts not only contribute to the preservation of the tradition but also help it gain visibility in global cultural sharing networks.

Orteke is not a mere aesthetic remnant of the past; it is a living model of cultural heritage that re-produces Kazakhstan's cultural memory in the digital age. This model has the potential to create a sustainable shared memory among the music cultures of the Turkic world.

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On the Similarity of the Principles of Church Singing Interpretation of the *Sequentia* and the *Bezstrochen* in Western European and Russian Hymnography*

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Abstract. The article is devoted to the issue of comparative study of the Russian and Western European church singing traditions, making it possible to reveal not only a common conception of their development (which has already been undertaken in music scholarship), but also to correlate concrete principles of interpretation of church singing. The author examines and juxtaposes for the first time the principles of the *sequentia* and the *bezstrochen*. Separately from each other, these two terms are familiar and have been elucidated in music scholarship. The term *sequentia* denotes a textual and musical form based on repetition of melodic lines. One of the first scholarly definitions of "bezstrochen" has been proposed by the author of this article, one that is based on an 18th century manuscript. The term *bezstrochen* connotes the principle of interpretation of church singing which allows to "fit" a poetical text of different length into the limited space of particular melodic lines. In the article, the regularities of the indicated principles are analyzed based on examples of the European (the sequences *Rex Caeli* and *P(C) langant, filii, plorationa uno*) and the Russian traditions of church singing (the *bezstrochen* in the podobens *Yegda ot dreva* [When from the Tree] of the 2nd glas and *V tretii den' voskresl* [You Arose on the Third Day] of the 6th glas). The identicalness of the compositional structures of the church chants confirms the commonality of the church singing traditions in singing *na podoben* and also makes it possible to assert about a historical evolution of the practice of church singing from a minimal level of melodization to the highest level of chant singing.

Keywords: Western European art of chant singing, Russian art of chant singing, singing *na podoben*, *sedmichnyi* chant, *sequentia*, *bezstrochen*

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О схожести принципов певческой интерпретации *sequentia* и «безстрочен» в западноевропейской и русской гимнографии

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Аннотация. Статья посвящена проблеме сравнительного изучения отечественного и западноевропейского церковно-певческого искусства, позволяющего выявить не только общую концепцию их развития (что уже предпринималось в науке), но и соотнести конкретные принципы певческой интерпретации. Автором рассматриваются и впервые сопоставляются принципы *sequentia* и «безстрочен». Отдельно друг от друга эти термины науке известны и объяснены. *Sequentia* обозначает текстомузыкальную форму, построенную на повторении мелодических строк. Одно из первых научных определений «безстрочна» было предложено автором статьи по рукописи XVIII века. Термином «безстрочен» обозначается принцип певческой интерпретации, который позволяет «уместить» поэтический текст разной протяжённости в ограниченное количество мелодических строк. В статье на примерах европейской (секвенции *Rex Caeli* и *P(C) langant, filii, plorationa uno*) и русской («безстрочен» в подобнах «Егда от древа» 2-го гласа и «В третий день воскресл» 6-го гласа) певческих традиций анализируются закономерности обозначенных принципов. Единство композиционной структуры песнопений подтверждает общность певческих традиций в пении на подобен, а также позволяет утверждать об историческом движении певческой практики от минимального уровня мелодизации к наивысшему, распевному уровню.

Ключевые слова: западноевропейское певческое искусство, русское певческое искусство, пение на подобен, седмичный распев, *sequentia*, безстрочен

Scholarly Hypothesis

Comparative analysis of the Western and Eastern traditions of church singing presents a direction of music scholarship which was set during the time of the establishment of written notation in church singing, i.e., in the Middle Ages. Comparison was one of the most important methods of medieval theory, one that was stipulated by the necessity of specifying its sources. The Western European and the Russian theories drew different comparisons, because they pursued different aims. The Western European theory aspired to connect with the Ancient Greek tradition, in which the sought-for quality was its *antiquity* (despite the pagan period of the history of culture) and, consequently, the contingent primacy in regards to the others, including the Eastern, Byzantine tradition. [1] In the Russian church singing tradition, the filial relation to the Byzantine tradition has been emphasized, regardless of the time of its formation. What was sought in the Russian tradition was not as much the ancientness as the *genuineness* of the church singing traditions. What was primary was the content, the spiritual value of culture as a phenomenon of the Christian world in that section of which that had preserved the Orthodox Christian tradition in unchanged form. [2]

But, notwithstanding the *theoretical* opposition to Byzantine culture, the *practical*

arrangement of the Western European art of church singing has preserved traces of those systemic phenomena that were intrinsic to the supposedly "antagonistic" culture, including, as we presume, *na podoben* singing.[1] At present, it is customary to examine this systematic rule solely in the context of the Eastern church singing tradition, whereas the European practice connected with it, likewise, provides material for such kinds of research. In other words, *na podoben* singing makes it possible to speak of a common history of the European and Russian church singing traditions, their single foundation and lengthy interaction. The question regarding what kind of foundation it was — whether it was early Byzantine or early European, — remains an open one, at present, since it requires research of the historical layer, which up to the present has not been confirmed by notated sources. [Ibid.] Nevertheless, it remains possible to speak of a commonality of the church singing traditions in such a systemic manifestation.

The Russian *Bezstrochen* and Its Structure

Let us examine the principles of *bezstrochen* (i.e., a "chant without a line") and *sequentia* lying within the field of view of *na podoben* singing (about the systematic rules of the church singing traditions, see: [5]) demonstrated in the church music manuscripts, starting from the earliest ones, containing musical notation of ecclesiastical chants. In the European tradition, such manuscripts have been preserved starting from the 9th century, they contain the notated *sequentia* successions that shall be presented in this article. It is likely that in Russian culture, the phenomenon of the *bezstrochen* has also been known for a lengthy period of time, but the term itself appeared only in sources starting from the 16th century. We shall start from them. Let us remind ourselves that *na podoben* singing presumes the compilation of church chants (προσόμοια in Greek) along the lines of those already existent (αυτόμελα in Greek). In the Russian tradition, this idea came to be known as *podoben*. Its incipit is indicated in the notation of the church chants, for example, "the sticherion *Gospodi, vozzvakh* [To the Lord I Called], glas 2, the *podoben* — *Yegda ot dreva* [When from the Tree]."

The Typikon (i.e., the Liturgical Regulations) connects singing *na podoben* with the levels of the melodiousness of the texts. Archpriest Boris (Nikolayev) writes: "Those expounders who call the melodies of the *podobens* as 'sedmichnyi' [seventh] are correct <…> in the *podobens* the psalmody, which, as it is known, presents the core of our 'verbal service,' is somewhat extended and adorned, but not in an arbitrary manner and not at the expense of the meaning, but in full correspondence with the text. The melody puts the stresses in the correct spots <…> In the cases when the Typikon expresses special respect towards an event of a particular day or a saint (church and other holidays with vigils), the church chants determined by the regulations as pertaining to *na podoben* are relegated as pertaining to the 'great holidays' and may be chanted as a *samoglasnyi* [original] chant or in the manner of a 'great melody' (we shall call it so conditionally), signifying the highest level of the breadth of church liturgical psalmody." [6, p. 62] Thereby, the researcher determines three levels of melodiousness of the liturgical text: the psalmody, the *sedmichnyi* [seventh] melody and the *samoglasnyi*, or great (great

[1] About the preeminent role of the Eastern Christian tradition in relation to the Western European, see: [3]. If we base ourselves to the customary chronology of the Middle Ages, we must speak about a very extended period (lasting over half of a century) of the "Latinization" of the church singing culture. See: [4].

holiday). Singing *na podoben* corresponds to the intermediary level of melodiousness, at which "the melody makes stresses at the appropriate spots" and "is expanded and adorned, but not arbitrarily, not at the expense of the meaning, but in full correspondence with the text." [Ibid]

Following the indicated requirements, starting from the 15th century, the church chant manuscripts have classified the chants of the *podobens* into the following categories: *krylosnyi* [i.e., wing-like] or *priimoshnyi*[2] (corresponds to a *sedmichnaya* melody sung on a daily basis), as well as *velikii* [great] or *znamenny* (corresponds to the Typikon's regulative definition of *velikoprazdnichnyi* [pertaining to the great holidays]) (see Table 1). In the literal sense, among these, only the *sedmichnyi* chant sung daily pertains to singing *na podoben*.

Starting from the 16th century, the term *bezstrochen* begins to appear in Russian church chant manuscripts, complementing the notation of the daily *sedmichnyi* chant (the *krylosnyi* and the *priimoshnyi*). The term *bezstrochen* denotes such a principle of interpretation of church chants that makes it possible to "fit" poetic texts of various lengths into the limited number of particular melodic lines (from two to four). In other words, a *bezstrochen* presents a sequence. We also encounter detailed descriptions of its structure. The melodic lines are called *ryadovoi* ["standard" or "derived from a set"] and their repeated sequence is called *ryad* [a "set"].[3] The numbers of *ryadovoi lines* and *ryads* may be varied.[4] For example, in the *podoben Yegda ot dreva* [When from the Tree] there are three full "sets," a curtailed fourth, *zachinnyi* [initial] and *konechnyi* [final] lines (Example No. 1); in the *podoben* of the 6th glas *V tretii den' voskresl* [You Arose on the Third Day] — "there are two initial lines and two more standard lines" (Example No. 2).

From one manuscript to the next, the *bezstrochen* chant is written out without

Table 1. The Levels of Melodiousness, as they are Determined in the Typikon (Liturgical Regulations), and their Signification in the Church Chant Manuscripts

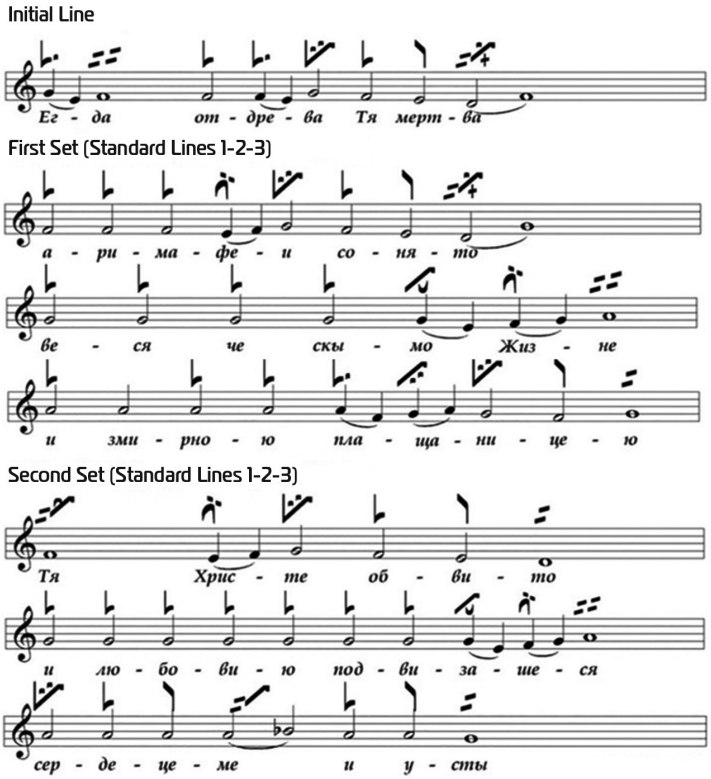
The Typikon (Liturgical Regulations) [5]	**Church Chants from the 15th Century**
The *sedmichnyi* melody sung daily (extended psalmody)	The *krylosnyi* or *priimoshnyi* chant of the podobens
The festive, *velikii* ["great"] melody (psalmody extended to the highest degree)	The *velikii* [great] or *znamenny* chant of the *podobens*

[2] For more details on the *priimoshnyi* and the *znamenny* chants of the *podobens*, see: [7].

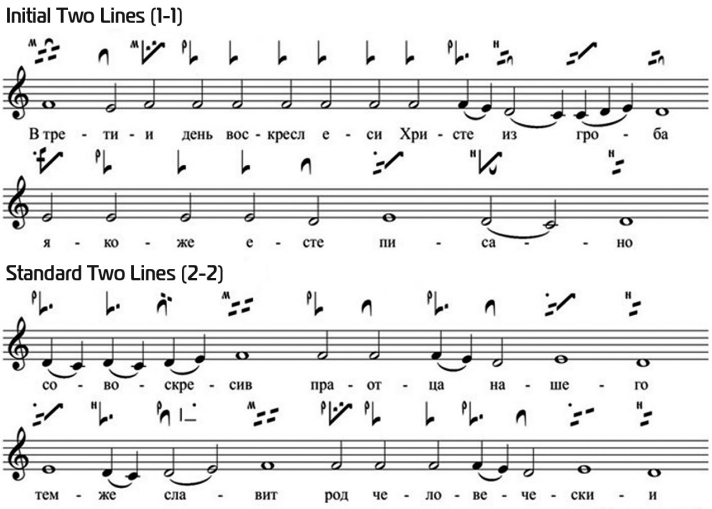
[3] The terminology of the structure of the *bezstrochen* may be found in 18th century manuscripts. See: Russian State Library (RSL). F. 178, No. 9371, 18th Century.

[4] Out of more than twenty *podobens*, only four received the definition of *bezstrochen*: *Yegda ot dreva* [When from the Tree] (of the 2nd glas), *Raduisya, Zhivonosnyi Kreste* [Hail, Life-Bearing Cross] (of the 5th glas), *V tretii den' voskresl yesi* [You Arose on the Third Day] (of the 6th glas), *Gospodi, ashche i na sudishchi* [Lord, You Will Be at the Judgment] (of the 8th glas). See: [8].

Example No. 1 The *bezstrochen Yegda ot dreva* [When from the Tree].[5] Fragment



Example No. 2 The *bezstrochen V tretii den' voskresl yesi* [You Arose on the Third Day].[6] Fragment



[5] The chant of the *podoben Yegda ot dreva* [When from the Tree] is cited from the list of the RSL. F. 178, No. 9371, 18th century.

[6] The chant of the *podoben V tretii den' voskresl* [You Arose on the Third Day] is cited from the list of the RSL. F. 138, No. 168, 17th century.

any significant variants.[7] It must be noted that a comparison of the manuscripts of the *bezstrochen* and the *upotrebitel'nyi napev* [commonly sung tune] shows that the daily *sedmichnaya* melody constructed according to the principle of repetition of the "sets" of melodic lines remained the predominant one in liturgical church singing practice up to the present day.[8]

The Western European *Sequentia* and its Structure

Now let us turn to the examples of the *sequentia* in the Western European tradition.[9] Contemporary musicology defines the sequence as a textual-musical form musically constructed on repetition of melodic lines. [11, pp. 38–39] We shall leave aside the regularities of the text disclosed by philologists from the Ancient Greek theory of rhythmic prose, since in Russian hymnography they are scattered and cannot present a criterion for comparison. [12] Let us turn our attention to the variants of the organization of the melody.

We shall permit ourselves a conditionality and transfer to the European *sequentia* the terminology that elucidates the phenomenon of the *bezstrochen* in Russian manuscripts. What is meant here are such definitions of melodic "lines" as the *zachinnaya stroka* [the "initial line"] (i.e., the introduction), the *ryadovaya stroka* [the "standard line"] (i.e., the repetition), the *konechnaya stroka* [the "final line"] (i.e., the conclusion), as well as the indication of the *ryad* ["set" or "row"] (i.e., the succession of repeating "standard lines"]. The repetition of melodic lines in the *sequentia* and the *bezstrochen* makes it possible to sing out a verbal text of any length. There is a certain regularity present in the quantity of the repeating "standard lines" in the *sequentiae*: the earliest musical specimens, for the most part, possess one or two "standard lines," while the later ones (starting from the 12th century) have two or three.[10]

One of the earliest notated *sequentiae Rex caeli* [King of Heaven] — is comprised of six different melodic lines[11] (Example No. 3). Each line is the only one in its "row" and is repeated two or four times. In a similar manner the *bezstrochen Tridneven voskresl yesi* [You Arose from the Dead in Three Days] of the 6th glas was organized, each "row" of which consisted of one melodic line, albeit repeated several times (see Examples Nos. 2 and 3).

In Example No. 3, only the beginning of the sequence *Rex caeli* is shown. The scheme of the first section is brought in its entirety in Table 2, as is that of the second section,

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[7] In the 20th century Old-Believers' manuscripts, the melodic lines of the *bezstrochen* are reduced to on repeated *napevka* [tune]. See: [8].

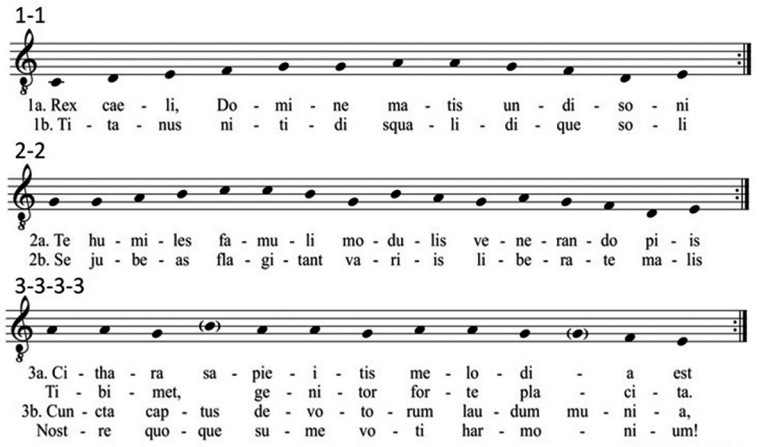
[8] The *intonational* content of the *bezstrochen* and the contemporary *upotrebitel'nyi napev* coincides in the abstract, most of all, in terms of the construction of the line. See: [9, p. 8].

[9] The article presents note-line transcriptions of the sequentiae *Rex caeli* and *P(C) langant, filii*, written down by means of Adiasthematic notation in the manuscripts: Bamberg, Staatsbibliothek, Var. I. *f.* 64, 10th century; Oxford, Bodlean Library, 775 (2558), 10th – early 11th centuries. The publication of facsimiles of the manuscripts and the sources of the transcriptions into five-line notation may be found in: [10, pp. 38, 40].

[10] Researchers among the philologists make use of the term "colon" or "period" for the *sequentiae* from the period between the 9th and the 11th centuries and "line" for the *sequentiae* starting from the 12th century. [11] In the present article, the Western European *sequentia* is defined by terminology of the Russian system of singing *na podoben*: the "colon" of the *sequentia* corresponds to the "standard line" of the *bezstrochen*, while the "period" of the *sequentia* corresponds to the *ryad* ["set" or "row"] of the *bezstrochen*.

[11] The overall quantity of prosaic lines of this sequence amounts to over forty. [13, p. 115]

Example No. 3 The *sequentia Rex caeli* [King of Heaven].[12] Fragment



which presents a precise melodic repetition of the first section. The only thing that is changed in the second section is the text; thereby, in this sequence, we observe a middle-ground binary form (with a refrain). The role of the refrain is played by the first melodic line passing twice in the first section and twice in the second (Table 2).

Table 2. The *sequentia Rex caeli* [King of Heaven]. Fragment

First Section	Second Section
1–1, 2–2, 3–3–3–3 (Example No. 3)	1–1, 2–2, 3–3–3–3
1–1, 2a–2a–2a–2a, 5–5–5–5, 6–6	1–1, 2a–2a–2a–2a, 5–5–5–5, 6–6

The groups of lines headed by the first melodic lines may be examined as "sets." In such a case, the structure of the sequence *Rex caeli* is close to the structure of the *bezstrochen Yegda ot dreva* [When from the Tree] with the three "standard lines" in each "set" or "row" (see Examples Nos. 1 and 3). The change in the melodic lines (from 2 to 2a) and the introduction of other ones (such as 5 and 6) may be explained by the improvisational dynamics of the sequence, not entirely usual for the later time period. It is possible that the example of *Rex caeli* presents one of the first notated testimonies of the formation of the sequence from the simple strophic form of church chant.

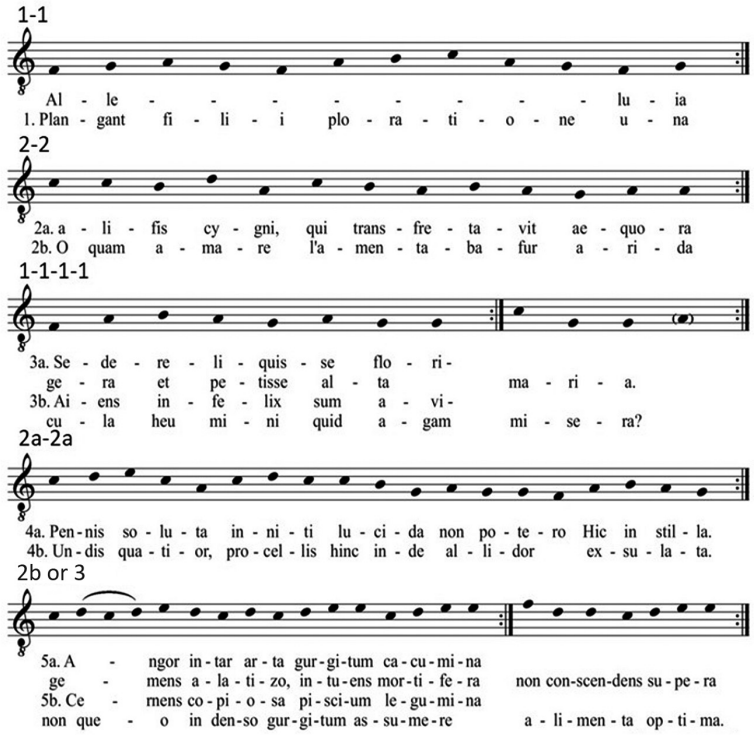
Let us cite a fragment of another early sequence — *P(C) langant, filii, plorationa uno* [Let us Sing, my Children, the Sad Song of the Winged Swan] (Example No. 4). Here it is possible to single out two lines participating in the structure of the melody. They are the most discernible at the beginning of the sequence: the first line is in the range of *f* – ↑*c* – ↓*g*, the second — *c* – ↑*d* – ↓*a*. The lines are repeat and are presented one after the other, forming the first "set": 1–1–2–2. The second "set," as can be seen from Example No. 4, also begins from the first line, repeated four times. The second line is presented imprecisely and passes twice. What turns out is approximately the scheme of the second "set": 1–1–1–1–2a–2a

[12] The complete musical and poetical texts of the chants is presented by the present author's *Khrestomatiya po kursu istorii zarubezhnoi muzyki* [Chrestomathy for the Course of the History of Music Outside of Russia], which is currently being prepared for republication (Second Edition, Supplemented). First Edition: [10].

(see Example No. 4). The third "set" (not given in Example No. 4) transforms the line in such a way that it leads essentially to the composition of a new melodic line, which we shall label as the third: 2b or 3–3–3–3. The remaining part of the sequence (and this amounts to almost half of the entire chant) is built on a repetition of the third line. Such a variance upon repetition is a characteristic feature of the melodic musical thinking revealed in Gregorian chant and *znamenny* chant upon its through strophic structure.[13]

Both of the demonstrated Western European sequences, it must be emphasized once again, are found in the earliest notated manuscripts of the 9th and 10th centuries. The intonational reserve and syllabic organization of the melodies make it possible to relate them to the tradition of that very *sedmichnyi* daily sung melody of the *podobens*. In comparison with psalmody, it is more melodious and varied in its melodic repetitions.[14] Moreover, we must emphasize that these examples of Western European hymnography, upon first glance, testify

Example No. 4 The *sequentia P(C) langant, filii, plorationa uno* [I Shall Sing, My Children, a Sad Song of a Winged Swan]. Fragment



[13] The varied nature of the correlations of melodic lines in the chants of Russian hymnography is researched by Yulia Yevdokimova. [14]

[14] Music scholarship brings out the phenomenon of the *sequentia* out of the melismatic chants of the *Alleluia*, connecting it with the composition of words called to transform the chant from a melismatic to a syllabic type for the convenience of memorizing. [11, p. 38]

It remains unclear, how this should be dealt with the principle of repetition. In the chorale, the melismatic chants were constructed as a constantly renewed melodic "paraphrase," and not a literal repetition of short melodic lines. In the case of the sequence, it must be presumed that either this method generated a didactic phenomenon in which the "sectors" of the chant were repeated twice (or more) in order to be remembered better, or the sequence has particular origins of its own.

of a transitory stage of musical form, which moves from a strophic type, entirely explainable by the structure of the text, to a "compositional" type (to use Yulia Yevdokimova's term [15]), bringing into the sound of the chant or chorale special musical characteristic features, such as, for instance, repetition of melodic lines unconnected with the text.

Apostolic Typology

Thereby, both the *sequentia* and the *bezstrochen* may be regarded as a demonstration of the natural historical evolution from the melodious singing of psalms established by the Typikon (the Liturgical Regulations) of the Orthodox Church on the primary level of melodization, to composing *samoglasnaya* melodies for the major holidays at the third, most melodious level. [5] Even the Apostle St. Paul spoke of the existence of three links of church singing practice, denoting "the psalms, anthems and sacred songs" of the first Christians. It does not arouse any wonder that this Apostolic Typology presents a symbolically ternary "scheme" for the sacred culture of church singing for all times. It must be reminded that the principle of the *bezstrochen* — if we apply to it the apostolic definition of the "anthem" — has also became predominant in the present-day practice of liturgucal service, indicating at the preservation of the "regulations of church singing" stemming from the times of the Apostles. Coexisting together at various times, most likely, each of these three principles, at alternate times, have taken on the roles of, respectively, the leading, the lagging behind or the equal with the others.

Thus, the basis of the content of the present article is comprised of the hypothesis of the similitude of the principles of the singing interpretation in the Western European and Russian church singing hymnography of the *sequentia* and the *bezstrochen*. In conclusion, it is deemed important to remind that the comparative method of study of church singing, familiar from the time of the formation of the theory of the art of church singing during the epoch of the Middle Ages, has obtained additional scholarly substantiation in contemporary times. It is referred to the theory of the shared stages of development of musical culture of the peoples of the world, [16] making it possible to complement knowledge about one tradition with the aid of the other. Fairly recently, such a correlation with the Western European tradition aided the transcription of neumatic notation of the Russian early *polyphony.* [14; 17; 18] The present research demonstrates that the comparative method has not been exhausted and may show results in the study of the regularities of church chant *monody* at the present time.

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

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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

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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

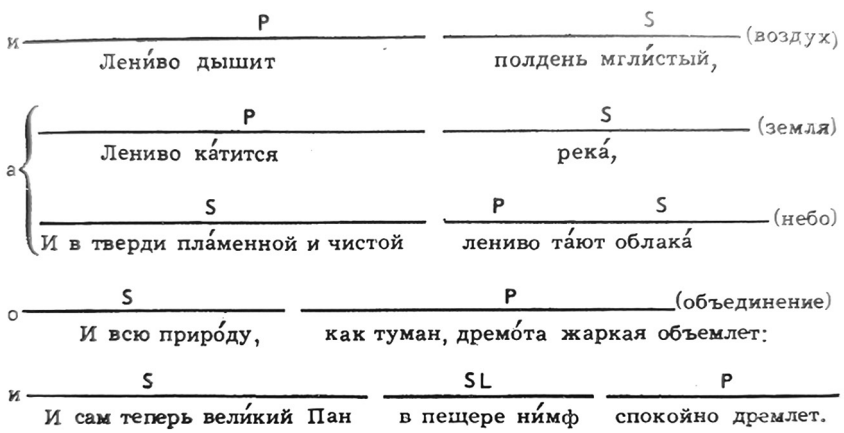
between the vocal and verbal text. The first type is characterised by the text's serving only to provide content for the vocal parts. In particular, the scholar sees a certain disregard for the peculiarities of poetic text in composers' uses of the verse form: according to him, the repetition of a melody 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, Olympiada 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

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[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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New Biographical Data about Piano Makers John Conrad Becker (London) and Yakob Davidovich Becker (St. Petersburg)

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Abstract. The biographies, the professional activities, and inventions of John Conrad Becker and Yakob Davidovich (Jacob) Becker — German piano builders who were considered to be relatives, who worked in Germany, the United Kingdom, and the Russian Empire in the late 18th and the middle of the 19th century — were virtually never researched until recent times, while the materials published in authoritative referential publications contain erroneous information. On the basis of analysis of archival sources and referential materials, as well as publications in periodical press, in the article the myth is shattered regarding the Beckers' relatedness to each other, and specification is provided of their origins, the years of their respective lives, the circumstances of emigration, as well as the technical and organizational aspects of the contributions of the two makers to the developments of the British, German, and Russian schools of piano manufacturing. The conclusion is arrived at about the significance of the Beckers as figures who were conducive to the transfer of Western European technologies and artisanal practices into the musical industries of various European countries. The obtained results make it possible to view in new light the processes of cultural and technological integration of the sphere of musical instrument building in the 19th century.

Keywords: John Conrad Becker, Yakob Davydovich (Jacob) Becker, piano manufacturing, piano makers, musical instrument building

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Новые биографические данные о фортепианных мастерах Джоне Конраде Беккере (Лондон) и Якобе Давидовиче Беккере (Санкт-Петербург)

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Аннотация. Биографии, профессиональная и изобретательская деятельность Джона Конрада Беккера и Якоба Давидовича Беккера — считающихся родственниками немецких фортепианных мастеров, работавших в Германии, Англии и Российской империи в конце XVIII – в середине XIX века, — до недавнего времени оставались практически не исследованными, а посвящённые им материалы в авторитетных справочных изданиях содержат ошибочную информацию. На основе анализа архивных источников и справочных материалов, публикаций в периодической печати в статье развенчивается миф о родстве Беккеров, уточняется их происхождение и годы жизни, обстоятельства эмиграции, а также технические и организационные аспекты вклада мастеров в развитие английской, немецкой и российской школ фортепианостроения. Сделан вывод о значимости Беккеров как фигур, способствовавших трансферу западноевропейских технологий и ремесленных практик в музыкальную индустрию разных европейских стран. Полученные результаты позволяют по-новому взглянуть на процессы культурной и технологической интеграции в сфере музыкального инструментостроения в XIX веке.

Ключевые слова: Джон Конрад Беккер, Якоб Давидович Беккер, фортепианостроение, фортепианные мастера, музыкальное инструментостроение

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Introduction

Despite the significant contribution of the London-based maker John Conrad Becker to the development of the constructions of the piano and the harp, as well as the international renown of Yakob Davidovich (Jacob) Becker, the founder of the Russian piano company “J. Becker” (1841–1918), the history of these outstanding representatives of piano manufacturing has remained insufficiently studied up to the present day. The present-day stage of the factual basis presented in authoritative referential publications outside of Russia is characterized by fragmentary, and contradictory qualities, as well as an incompleteness of information: the biographical data about the Beckers contain inaccuracies, which complicates to a considerable degree any possible assessment of their contribution to the development of musical instrument studies and shatters the credibility in the historiographic tradition in the this sphere. [1; 2; 3]

Most of the English-speaking researchers consider that the “native of Bavaria” John Conrad Becker worked in London from 1801 to 1841. Further on, the researchers’ opinions diverge: some scholars presume that in 1841 he moved back to his native Germany, while “his son Jacob” moved to St. Petersburg, where during that same year he opened a small manufactory. [1, p. 44] At the same time, other

musicologists are convinced that it was in 1841 in St. Petersburg, "where together they founded the renowned pianomaking business that bore their name." [3, p. 45]

The question about the possible connection between makers John Becker and Jacob Becker without any confirming testimonies cannot be considered to be in any way solved. The only veraciously established coincidence between them was their common last name, while the assertions about the Bavarian origins of John Becker widespread in a set of referential editions, as well as information about the birth and, generally speaking, about the residence of Jacob Becker in England, are not confirmed by any written documents. With the absence of any archival sources capable of verifying any relational or professional connections between these two figures, such hypotheses are better to be examined with the necessary amount of scholarly caution.

John Conrad Becker

The first mention of the piano manufacturer Becker, who worked in England, appeared as far back as 1782 in the *Musical Almanac for Germany*. In the *Directory of the Best Instrumental Manufacturers* it was written about Becker with a certain amount of pride that this native of Germany became famous in London as "a particularly good manufacturer of fortepianos." [4, p. 197]

The appearance in London of the keyboard with the surname of Becker during the last quarter of the 18th century and the beginning of the 19th century seems to be quite logical. The fact is well documented that the German manufacturers of musical instruments emigrated to all the European countries. In Russia keyboard musical instruments began to be manufactured by Johann Christian Förster, Heinrich Konrad Dammat, and others, and professional manufacturing of pianos in Russia appeared before it did in England or France. [5, p. 74] Towards the late 18th century, the presence of German makers in London was so conspicuous that their contemporaries noted: "the fact that each piano maker [in London. — *M.S.*] was a German. Germany was always an 'isle' of musicians, artists, and instrumental manufacturers of all hues. <…> Their work cannot be called German; neither can it be called English: they form their own school. They export wood out of Germany, just as they do their own workers." [6, p. 222] Another piece of information about manufacturer Becker refers to 1801: he lived on Princess Street in Soho, and he received a British patent with the number 2551 "for Improvements in Musical Instruments, chiefly applicable to Harps and Piano Fortes." [7, p. 457]

Despite the coincidence of the last names and the spheres of activity, there are ample reasons to presume that the manufacturer Becker mentioned in 1782 and John Conrad Becker were merely namesakes who worked in London during different time periods. This is testified, in particular, by the publications in the German press appearing after the news of John Conrad Becker having received a patent. The first of them said that "instrumental manufacturer Becker in London" was a native of Hessen, and not of Bavaria. [8] The second mentioned that manufacturer Becker lived in London for only 16 years, during the period of 1795–1811. [9]

Documents from the State Archive of Hanau confirm that Johann Konrad Becker[1] was born on September 11, 1766 in the city of Ensheim, so it follows that in 1782 he was still too young to achieve the reputation

[1] After having moved to England, Becker changed the name Johann to the conventional English form of John.

of a famous manufacturer. It is noteworthy that at a quite close proximity, in Schwanheim another manufacturer of musical instruments and mechanic was born, namely, Johann Christian Dietz (1773–1849). It is possible that Becker and Dietz studied at a workshop of a very talented manufacturer-mechanic, who at that time was still unknown, since they both learned to make pianos and harps.

Additional information about John Conrad Becker is contained in an article published in a Frankfurt newspaper which extols the maker's merits. It turned the attention of the lovers of art and music to "the modest, but quite able manufacturer-mechanic (J. C. Becker is his name)," who even in England, celebrated for its achievements, knew how to succeed." [Ibid.] Mentioning Becker's patent from the year 1801, the author of the article informed that the maker returned to Germany in 1812.

Of special interest is John Conrad Becker's contribution to the development of the mechanical devices that made it possible to regulate the pitches of the tunings in the harps and pianos. His inventions, directed at dynamic changes of the tension of the strings with the help of pedal operation reflect the aspiration towards the expansion of the instruments' performing possibilities. When offering musicians his invention, patented in 1801, John Conrad Becker entertained the following hope: "The inventor therefore is induced to flatter himself, that he shall experience the kind patronage of the professors and lovers of music in general; particularly as, by his peculiar methods and machineries for manufacturing the said instruments, he is enabled to make them more durable in their mechanical parts, and at an expense not exceeding that of the common kind." [10, p. 150–151]

The innovation presented a technical solution reminding Georges Cousineau's invention from 1799, which made use of the pedal for the turn of the wrest-pin, as the result of which, the performer was able to alter the tension of the strings and the pitch of the instrument's tuning. John Conrad Becker made use of the same idea, but the result was achieved by a *triple shift of the pedal*, which made it possible to raise the pitch a quarter, half and three quarters of a tone. A similar patent of Sebastien Érard, registered at the same time in Paris and London, described the raising of the pitch a half tone up with only *a single shift of the pedal*. [11, p. 7] Becker wrote of his invention: "The Patentee desires to inform the public, that by the above simple contrivances, the pedal harp is rendered the most perfect of any musical instrument whatever; for on it the skilfull musician has it in his power to raise and depress each note at pleasure, and thereby modulate and introduce graces beyond the limits of composition; an object which has long been anxiously desired by the first professors of that instrument; but all former attempts have failed of success." [10, p. 150]

In Becker's invented device meant for the piano, the pedal activated the system of clamps, or rollers located in the non-functional part of the instrument — "above or below the strings," — which made it possible when necessary to decrease or increase the tension of the strings and, hence, to change the pitch correspondingly. Despite the simplicity of the description and the presented diagrams, Becker's invention was incorrectly interpreted by a number of Western researchers, who presumed that Becker proposed dispensing with the traditional piano hammers, replacing them with rollers and thereby disposing of the strike on the strings, which does not correspond to the essence of the patent. [3, p. 45]

Having returned in 1812 to Germany, Becker specialized at first in manufacturing upright pianos, which were "completely satisfactory in all respects." [9] But a special fascination was aroused in him by the "new work of art" — a concert piano with the range of 6½ octaves

(E_1–f^4). This instrument, already produced and demonstrated to musicians, was distinct for its twice as large strength of sound, compared to a customary Viennese grand piano, and was capable of reproducing the subtlest dynamic tints — up to a *piano-pianissimo*, and also imitate the sounds of a bassoon, flute or drum. At the same time, the cost of such a piano was considerably lower than that of a Viennese concert piano.

Despite the conciseness of the description, it is possible to reconstruct the crucial features of the grand pianos manufactured by Becker. First, the reported immense strength of sound was connected not as much with the acoustic construction of the body of the instrument as with the utilization of a heavy pushing "English" mechanism, which corresponded to the British tradition of piano building, in contrast to the lighter tossing "Viennese" mechanism. Second, the presence of the appliances for imitation of the flute and the bassoon (*Flötenzug* and *Fagottzug*), as well as a mention of "Janissary music," indicates at the influence of the model of the piano used for "Turkish" music patented by John Broadwood in 1797, which received broad dissemination in Vienna and St. Petersburg. Third, the range of the instrument (E_1–f^4) testifies of Becker's aspiration to bring together the achievements of various national schools: while the Viennese and French pianos had the ranges of F_1–f^4 or F_1–g^4, and the British pianos ranged C_1–c^4, the extension of the keyboard to E_1 indicates at the active implementing into German piano building of the most advanced technical solutions derived from the British school and adapted to the local conditions and demands.

Having lived in Hanau since 1812, John Conrad Becker, in addition to manufacturing pianos, engaged in the building and sales of lathes, and also demonstrated himself as a translator and journalist. In 1815 the second edition of his translation of the English Guide for Drawing and Perspective was published. [12] At that time, an overly critical review of this work came out, [13] which, nonetheless, did not hamper Becker from continuing his activities as a journalist: in 1816 he wrote an article about the steam engine, in 1818 — about the perpetual motion device, and in 1821, — a text criticizing the idea of utilizing platinum strings in the piano.

The final piece of information about Becker's professional activities dates to 1828: there was a publication in a newspaper communicating that the maker was able to construct a piano which was proof against the outside environment. The instrument, according to the assertion of the published item, preserved its tuning during transportation and exploitation in conditions of the irregularities of temperature, draughts and high humidity. In order to implement this invention for broad use, Becker offered other makers to join his enterprise "on modest conditions." [14] Obviously, by that time, the manufacturer did not possess sufficient financial resources or have at his disposal any assistants capable of rendering help to him.

John Conrad Becker died on December 20, 1834 in Hanau. [15, p. 129] This fact evidenced by the documents makes it possible to disclaim with certainty the version about his possible relocation to St. Petersburg, and any attempts to connect John Conrad Becker with Jacob Becker, — who opened a manufactory in the Russian capital, — are baseless and contradict the biographical data discovered by the author of this article.

Jacob Becker

In its turn, the biography of Yakob Davidovich Becker remains an object of scholarly interest, among other things, in connection with a set of ambiguities and hypotheses regarding the maker's origins. From the late 19th century, American and British researchers of musical

instruments have indicated the precise place of the manufacturer's birth — the Bavarian town of Neustadt an der Haardt. [2; 16, p. 135; 17, p. 265; 18, p. 21] In the Russian official documents, Jacob Bekker was also listed as a subject of Bavaria, however, in Russian musicology, there has existed for around a hundred years a theory of the St. Petersburg roots of Jacob Becker, which was first put forth by the St. Petersburg-based historian Pyotr Stolpyansky (1872–1938) and later embraced by Soviet historian Pyotr Zimin. According to Stolpyansky, in 1800 there lived in St. Petersburg a maker of building musical instruments with the surname of Becker, who competed with his namesakes. [19, p. 169] But the source to which Stolpyansky refers mentions a manufacturer of musical instruments with the surname of *Backer*, and not Becker. [20] During the period Stolpyansky was preparing his work for publication, the surname of Becker had already been very well-known to the Russian musical community of the early 20th century, and the historian interpreted the spelling of Backer as an spelling mistake typical for the early 20th century periodical press, due to which manufacturer Backer was identified with Jacob Becker and the "J. Becker" company. [21, pp. 331–332]

Although Stolpyansky did not develop his presumptions further and did not cite any other proofs, his hypothesis about the St. Petersburg roots of Jacob Becker was not entirely baseless. The preserved materials and information from the periodical press make it possible to assert the existence in St. Petersburg in the first half of the 19th century of certain manufacturers whose activities hypothetically may have been connected with the "J. Becker" company. It has been established precisely that during the years 1814–1845 at the Educative Society for Noble Girls (at the Smolny Institute) there lived the piano manufacturer and tuner S. Becker, who was active at that time. By the year 1828, the surname Becker had already been mentioned among the best instrumental manufacturers of St. Petersburg, along with such authoritative figures as Johann August Tischner and Christian Schultz, the father of the famous Schultz harpists. However, the lack of any direct biographical connections between this maker and Jacob Becker called for caution in the conclusions drawn by subsequent researchers.

It was obvious that the presumed Bavarian origins of Jacob Becker and his professional activities prior to his relocation to St. Petersburg were bound to have found reflection in the regional German press. An analysis of the sources carried out by the method of *de visu* has made it possible to reveal four piano manufacturers with the surname of Becker working simultaneously during the 1830s. One of them was active in Pomerania, and the three others — in Bavaria, the land of Pfalz, at a relatively close geographical proximity from each other. All three of the natives of Pfalz possessed the initial and surname of J. Becker and almost simultaneously demonstrated themselves as inventers who received patents for perfecting the construction of the piano, but none of them had worked in the town Neustadt an der Haardt.

Only one piano manufacturer bore the name Jacob (namely, Jacob Becker, to whom we are referring here), and he lived in Frankentheil, located only 31 kilometers from Neustadt an der Haardt. In 1839 he received a patent in Bavaria for a new construction of a frame for grand and square pianos. The preserved diagram makes it possible not only to reconstruct the peculiarities of its invention, but also to characterize the national piano building company of the manufacturer, as well as the degree of novelty of the technical solution suggested by him. Above the wrest-pin block there was

a metallic frame-plate to which the bars were fastened connected with five horizontal bars inside the grand piano and four within a square piano, which provided additional sturdiness and prevented the deformation of the wrest-pin block. The three-layer wrest-pin block raised its durability, increased the density of the fitting of the wrest pins and, as a consequence to that, heightened the stability of the instrument's tuning. Becker also applied a nonstandard position for the strings, placing them under the wrest-pin block, with a fastening on the lower ends of the wrest-pins going through the entire wrest-pin block. Although such a solution had previously been implemented in Bartolomeo Cristofori's and Gottfried Silbermann's instruments, in Becker's construction it was perfected by means of utilization of a conical form of wrest-pins and placing the strings under the sounding board, rather than over it.

Special attention is merited by the type of the keyboard mechanism used by Becker. This variety of the so-called "Anglo-German" mechanism presents a synthesis of the "Viennese" mechanism with elements of the spillers, auslesers, fengers, and the lower damper equipped with a lever. The present system, widely known since 1770, received broad circulation in the constructions of Southern German grand and square pianos.

In December 1848, the patent for almost an identical construction of grand pianos was received in Russia by "Bavarian subject Yakob David's son Becker." According to Becker, this invention took him a lot of work and experiments, but the maker himself indicated that previously he had already obtained a ten-year-long privilege from the King of Bavaria. [22, p. 250] The sole difference was that the St. Petersburg-based Becker began placing British mechanisms into his grand pianos, similar to the other manufacturers of the Viennese school who had relocated to St. Petersburg, [23, p. 25; 24, pp. 256–257] which makes it possible to identify the St. Petersburg-based Yakob Becker and Jacob Becker from Frankenthal as one and the same person.

Towards the moment of Becker's relocation to St. Petersburg in 1841, a situation has developed in the market that was favorable for the entry of a new actor: the previous leaders in this sphere had lost their positions, or had temporarily dropped out of the competitive struggle. Towards that time, there began an apparent decline in the activities of one of the leading St. Petersburg-based piano manufacturers — Johann August Tischner (1874–1852), who was growing old, which created favorable conditions for the appearance of new competitors. [25] Second, that same time marked the beginning of the popularity of another manufacturer of Bavarian origins — Karl Joseph Friedrich Wirth (1800–1882); however, in 1839 a fire erupted at his factory, as a result of which the piano production was temporarily halted, and Wirth turned out to be incapable of satisfying the growing demand for pianos. [26, pp. 24–25] It was possible that these circumstances, along with the immense demand for quality pianos in the capital of the Russian Empire, played a decisive role in the choice of the venue for Becker's activities.

Jacob Becker's relocation to St. Petersburg was stipulated not only by his aspiration towards an expansion of his professional activities and objective conditions of the market, which opened up significant prospects for him, but also a means of distancing himself from his politically compromised relatives. It was all the fault of the sphere of action of his cousin Johann Philipp Becker (1809–1886), a well-known revolutionary, a participant of the democratic movement in Germany and an active participant of the revolution of 1848–1849, the piano manufacturer's relation to whom is not mentioned in any musicological

research work. Johann Becker's radical political views and his participation in the revolutionary struggle inflicted serious damage to the reputation of the Becker family in their native region. In small towns, such as Frankentheil, in the conditions of increased pressure from the government and social censure, Jacob Becker had the chance of ending up in a difficult position as an entrepreneur, who depended on the trust of his clients and a stable business environment. It is characteristic that for the same reason, his younger brothers Franz, Clemens and Friedrich Beckers also moved to St. Petersburg, along with him.

One of the questions present in Jacob Becker's biography that has remained unanswered and has evoked diversions of opinions among both Russian researchers and those in other countries is the establishment of the precise dates of the manufacturer's life. In the publications in the English language, the year of Becker's birth is not indicated at all, while at the same time, the year of his death is varied: in one set of sources it is listed as 1879, [18, p. 21] while in an earlier research work it is listed as 1884. [16, p. 135]

Until recent times, in Russian research works the most convincing year of birth was perceived to be 1811, [21, p. 333] later confirmed to be 1810. [22, p. 249] But the records of the birth of Jacob, the son of David Becker and Rosina Katherine Gerhardt indicate the date to be November 15, 1809, which has been noted in one of the recent works devoted to Jacob Becker's grand pianos. [27, p. 47]

The question of the date of Jacob Becker's death likewise remains a topic of discussion. The first fixed mention indicating the maker's death appeared in the *Peterburgskaya gazeta* [St. Petersburg Gazette] on December 31, 1888. [28] The article mentioned that the "previous owner" died 18 years ago, which logically indicates his death to be in the early 1870s — the time when the company passed into the ownership of Mikhail Bitepazh and Pavel Petersen. However, according to V. Berezin's dictionary, in 1873 Jacob Becker and his brother were alive and lived in Bavaria. [29, p. 410] In 1874 and 1877 Jacob Becker received in Russia two patents for bringing grand pianos and tuning key to a state of perfection. Still another publication indicated the year of the maker's death as 1884. [30, p. 66] At the same time, in the letter correspondence of Russian composers in the 1870s and 1880s, Pyotr Tchaikovsky, Alexander Borodin, Anton Rubinstein, etc. Becker is mentioned not as a company, but as a living person. And in October, 1887 Jacob Becker publicly repudiated in the press the story about the incident with Anton Rubinstein that supposedly occurred in the summer of that year, which bears witness to the fact that Becker's communication with the outstanding pianist continued. As a consequence, it may be asserted that the years of Jacob Becker's life coincide with the period of 1809 — no earlier than the end of 1887.

Conclusion

The specification of the biographic information of John Conrad and Jacob Becker, the circumstances of their labor migration and the peculiarities of their profession activities have an important meaning both for administrating historical justice with regard to their names and the correction of the information about them in authoritative referential editions. These makers, who have developed in a single tradition of piano building, were able to integrate themselves into a cultural milieu that was new to them, adapt to the demands of the local market and actively influence it, promoting their inventions. The Beckers considered the tastes and needs of the musical community contemporary to them, which revealed itself in the choice

of the models of instruments, the types of mechanisms and the marketing strategies.

Research of the destinies and the contributions of the Beckers makes it possible to understand deeper the mechanisms of the formation of various schools of piano building, the role of piano manufacturers from other countries in the development of the Russian musical industry and the process of transferring technologies, knowledge, and craft practices between Germany, the United Kingdom, and the Russian Empire in the 19th century.

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Development of the Instrumental Group of the Peking Opera from the 19th to the Early 21st Century in the Context of the Academisation of Chinese Musical Art

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Abstract. This article explores the century-long process of synthesis of the traditional instrumental group of Peking opera with Western academic symphonic instrumentation. The main focus is on the "mixed academisation" model, which views development as a dynamic equilibrium between artificial intervention and natural evolution. The article traces the key stages: the penetration of Western music into Chinese culture and the modernisation of Chinese traditional instruments in the late 19th — early 21st centuries; early experiments in incorporating Western instruments; the formation of a stable mixed model with the dominance of the "three great instruments" of Peking opera during the "cultural revolution"; modern trends of "symphonisation," leading to the risk of losing traditional identity. The authors conclude that successful modernisation requires preservation of the traditional instrumental composition and aesthetic foundations of the nation while enriching expressiveness with borrowed elements. It is additionally proposed that the principles of mixed academisation be applied more broadly to vocals, composition, and the holistic artistic system of Peking opera.

Keywords: Peking opera, instrumental group of Peking opera, academisation, mixed academisation, post-academic syndrome, symphonisation

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Развитие инструментальной группы пекинской оперы XIX–XXI веков в контексте академизации китайского музыкального искусства

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Аннотация. Данная статья исследует столетний процесс синтеза традиционной инструментальной группы пекинской оперы с западным академическим симфоническим инструментарием. Основное внимание уделяется модели «смешанной академизации», рассматривающей развитие как динамическое равновесие между искусственным вмешательством и естественной эволюцией. В работе прослеживаются ключевые этапы: проникновение западной музыки в культуру Китая и модернизация китайских традиционных инструментов в конце XIX — начале XXI века; ранние эксперименты по включению западных инструментов; формирование устойчивой смешанной модели при доминировании «трёх великих инструментов» пекинской оперы в эпоху «культурной революции»; современные тенденции «симфонизации», ведущие к рискам утраты традиционной идентичности. Авторы делают вывод, что успешная модернизация требует сохранения традиционного инструментального состава и эстетических основ нации при обогащении выразительности заимствованными элементами, а также предлагает применять принципы смешанной академизации шире — к вокалу, композиции и целостной художественной системе пекинской оперы.

Ключевые слова: пекинская опера, инструментальная группа пекинской оперы, академизация, академизация смешанного типа, постакадемический синдром, симфонизация

Introduction

Since the beginning of the 21st century, there has been a noticeable increase in global interest in Chinese music. The practice of musicians in this country — from world-famous performers (Lang Lang, Liao Changyong, etc.) to composers synthesising Chinese and Western traditions (Tan Dun, Chen Qigang, etc.) — is redrawing the world musical map and stimulating in-depth attention from the international academic community to Chinese musical traditions. In this context, the central problem is the preservation of the aesthetic essence and cultural identity of traditional performing arts under the conditions of globalisation while simultaneously implementing its creative transformation. Peking opera, as perhaps the most outstanding Chinese cultural treasure, serves as a demonstrative example for studying the aforementioned problem, thanks to wide-ranging experiments aimed at integrating its instrumental ensemble with Western academic symphonic instrumentation.

This transformation is rooted in a historical context: following the penetration of Western academic music into China in the mid-19th century, the domestic musical environment evolved from “complete Westernisation” and “confrontation between Chinese and the West” to “synthesis between Chinese and the West” (see: [1]).

The key mechanism of this process is revealed by the theory of "academisation." Dmitry Varlamov defines it as the evolution of thinking, language, and creativity from syncretic folklore to universal academic. [2] In academisation, the researcher identified two main types: "natural," which is characterised by the desire to search for a new paradigm of a musical work, generated by the fantasy and creative imagination of the creative author, and "artificial," which finds its ideal in previously created examples of art and therefore strives not for creative work, but for imitation. Varlamov also points out the risks of "post-academic syndrome." [Ibid.]

This theory explains the basis for China's rapid adoption of the Western system of academic music: long before its penetration, Chinese music had already demonstrated a pronounced tendency toward academisation through centuries-long counter-processes of desyncretisation and unification, as evidenced by the emergence of musical genres, the transition from oral to written system of storing and transmitting musical information, and the formation of synthetic theatrical-musical genres (especially Peking opera).

However, the theory of academisation developed by Varlamov could not explain the mechanism of the deep synthesis of Chinese and Western music. The "mixed-type academisation" model proposed by Chinese scholar Yang Teng overcomes this limitation by striving for a dynamic balance between borrowing from the Western academic musical system ("artificial intervention") and being rooted in local tradition ("natural evolution"). [1]

The objectives of this article are to utilise Yan Teng's theory of "mixed-type academisation" as the key analytical framework for systematising the historical trajectory and key stages of the instrumental ensemble of Peking opera from the mid-19th century to the present; to analyse the interaction between "artificial intervention" and "natural evolution" in the practices of various periods; to focus on the underlying causes and controversial aspects of the current manifestation of "post-academic syndrome" (expressed in the decline of art's communicative function, the erosion of traditions, elitisation, and the like); and, finally, based on this theory, to reflect upon and explore paths for cautious borrowing of the instrumentation from the Western academic symphonic orchestra ("artificial intervention") while preserving the ontology of Peking opera art (the foundation of "natural evolution"), in order to find a balanced path for its living inheritance and innovative development in the era of globalisation, capable of avoiding the "post-academic syndrome" and gaining new vitality.

Traditional Composition of the Peking Opera Instrumental Group

In order to study the further synthesis of the instrumental group of the Peking opera with the Western instrumentation of the academic type, it is necessary to briefly highlight the genre of the Peking opera itself and the forms of the traditional instrumental ensemble in it. "Traditional" here refers to the ensemble composition that functioned until the middle of the 19th century, when Western academic music did not yet have a significant influence on the thinking of Chinese musicians. This time reference is fundamental, since, as Tuyana Budayeva has established, "Peking opera, having originated at the very end of the 18th century and having already reached its peak by the middle of the 19th century, was the result of centuries of experience accumulated by many generations of musicians and actors in Chinese *Xiqu* (戏曲) musical dramas…" [3, p. 9] This indicates that the key forms of Peking opera were formed before the significant influence of Western-style academic music. However, the very principles of thinking

and organisation of Peking opera, including the written tradition and the presence of various participants in the creative process (for example, vocal and instrumental performers, the author of the libretto, creators of music, etc.), already demonstrate structural features that confirm the presence of academic thinking of a sufficiently high level.

Researchers from different countries take different approaches to classifying the instrumental group of Peking opera. Having analysed these methods in detail, the Russian musicologist Tuyana Budayeva proposed the following system:

– chordophones — two-stringed bowed *jinghu* (京胡), *jing erhu* (京二胡), *the yueqin* (月琴) plucked lute or "moon guitar" and the long-necked, three-stringed *xiao sanxian* (小三弦);

– aerophones — *suona* or Chinese oboe (唢呐，a type of zurna) with a metal bell, transverse bamboo flute *gudi* (骨笛，a type of the more widely known *dizi* — 笛子);

– membranophones — *tanggu* (堂鼓) ceremonial drum;

– idiophones — *paiban* (拍板) rattle-castanet; *luo* (锣) copper gongs, including *daluo* (大锣 — large gong), *xiaoluo* (小锣 — small gong), cymbals *nao* (铙), and *bo* (钹). [Ibid., p. 17]

The most important and widespread in practice is the functional classification by scenes of application on *wenchang* (文场, lit. "civil scene") and *wuchang* (武场, lit. "military scene"). The instruments of the civil scene mainly use strings and wind instruments to accompany vocal parts, as well as in solo instrumental episodes. The instruments of the military scene (percussion) accompany battle scenes, acrobatic scenes, and pantomimes. [Ibid, p. 18]

It is on the basis of this functional division that the key instruments of both groups are distinguished — a total of six types of main instruments: for the civil stage these are *jinghu* (京胡), *yueqin* (月琴), and *sanxian* (三弦), together known as the "three great instruments of the civil scene" (文场三大件). For the military scene, these are *danpigu* (单皮鼓), *daluo* (大锣), and *xiaoluo* (小锣) — the "three great instruments of the military scene" (武场三大件). As the researcher Xu Jia established, from the moment of the emergence of the Peking opera and throughout the subsequent hundred-plus years of historical development, these six instruments, in essence, did not undergo significant changes in their basis. [4, p. 120] We would like to especially emphasise that these three instruments of the civil scene (Il. 1, 2, 3), demonstrating such stability, have always played and continue to play the role of the primary framework in the timbre fabric of the Peking opera.

Il. 1. *Jinghu*

Il. 2. *Yueqin*

Il. 3. *Sanxian*

Prerequisites for the Synthesis of the Peking Opera Instrumental Group with Academic Instruments (Mid-19th Century – 1930s)

Having become acquainted with the traditional composition of the instrumental group of Peking opera, we move on to its synthesis with the Western academic symphony orchestra. To present this process clearly, we will try to systematise its key stages (see Table 1).

Let us analyse this table. We will start with the prerequisites for synthesis.

The massive penetration of Western classical music into China during the Industrial Revolution radically transformed the artistic thinking of Chinese musicians. The key innovation was the concept of ensemble functions of instruments — prior to this, the Chinese instrumental tradition had practically no developed practice of timbre-functional division, limiting itself instead to unison performance of a melody on homogeneous or heterogeneous instruments. [5, p. 80]

Thus, Chinese musicians launched a campaign to modernise traditional instruments, but this activity acquired a targeted nature only in January 1931, when the rector of the first conservatory in China, Xiao Youmei (萧友梅) published a programmatic article on the improvement of musical instruments. He outlined a number of principles that he proposed to take into account in the matter of renewal, based on the degree of value of a particular instrument. A musical instrument had to meet a number of conditions: (1) have good sound quality (good timbre), (2) have a wide range (more than three octaves), (3) permit the playing of a chromatic scale, (4) the sound should have dynamic flexibility (from *pianissimo* to *fortissimo*). [6, p. 74] The modernisation of traditional instruments was gradually carried out according to the following directions:

– transition from the untempered system to the equal tempered system, which makes it possible to perform chromatic sounds;

– expanding the sound range of traditional instruments while maximising timbral authenticity;

– unification of the dynamic capabilities of instruments (balanced volume);

– standardisation of designs, uniformity of production, and unification of the reference pitch (A_1 = 440 Hz).

Table 1. The Process of Synthesis of the Instrumental Group of the Peking Opera with Academic Instrumentation

Time	Stage	Event	Result
Mid-19th century – 1930s	Prerequisites for synthesis	Modernisation of traditional national instruments (standardisation of manufacture, expansion of range)	The material basis for the integration of traditional instruments with Western academic instruments was established
1950–1960	Initial experiments	The first attempts to include instruments of a Western academic orchestra (for example, cello, double bass) in a performance of the Peking opera *Three Sad Hills*	As a result of the positive reception of the country's leadership and the public, the enthusiasm of the reformers was awakened
1960–1980	Formation of a new model	Approval of the string section from the academic orchestra according to the "4-3-2-1-1" model in the process of creating the Peking opera repertoire	The influence of the Cultural Revolution unexpectedly contributed to the consolidation of a hybrid composition of Chinese and Western academic instrumental groups, which became the standard for subsequent productions
21st century	Manifestation of post-academic syndrome	Emergence of the "symphonic Peking opera"	Modern symphonic Peking opera is gradually moving away from tradition; Western academic symphony orchestras are even replacing traditional instruments in Peking opera, generating debate among specialists

At the same time, the modernisation of musical instruments contributed to the formation of orchestral compositions based on traditional instruments. For example, using the string section of a Western symphony orchestra as a model, musicians created a whole family of instruments with different registers on the basis of the erhu: the high *gaohu* (高胡) is analogous to the first violins, the middle *zhonghu* (中胡) is analogous to the viola, the mid-low *gehu* (革胡) is the cello and the low *dahu* (大胡) is the double bass (Il. 4), as well as other national instruments. This process significantly expanded the composition and capabilities of the string section in the Chinese National Orchestra. These new instruments were also introduced into the compositions of Peking opera.

The modernisation of traditional instruments created the material preconditions for the introduction of Western academic instruments into the traditional group of Peking opera.

Experiments of the 1950s–1960s

The idea of introducing academic symphonic instruments into the instrumental group of the Peking opera arose against the backdrop of the modernisation of traditional instruments. The first practical implementation

Il. 4. String Group from the *Erhu* Family

of this approach took place in 1955 during the production of the Peking opera *Three Sad Hills* (京剧《三座山》), which was an adaptation of the opera of the same name of the Mongolian People's Republic. Its creative team was made up of the composer Liu Jidian (刘吉典), librettist Fan Junhong (范钧宏), and conductor/director Ma Yanxiang (马彦祥). [7, p. 13]

The composer introduced into the traditional instrumental composition of Peking opera both Western academic instruments (cello, double bass, clarinet, French horn) and, at the same time, modernised traditional instruments (for example, the *zhonghu* (中胡), which has been described above as an analogue of the viola). This innovation partially solved the following problems: (1) deficiency of the mid-low register; (2) timbral monotony; (3) limited expressive palette of the traditional instrumental group. [8, p. 1]

The reviews of this new production of Peking opera were divided: some critics called it a valuable experiment, a bold step forward, while others ridiculed it metaphorically as "neither donkey nor horse" (非驴非马), [7, p. 13] implying that it was neither Western academic tradition nor Chinese. Regarding this judgment, the famous composer Ma Ke (马可) noted that the cello does not necessarily indicate Western influence — the main thing is that it corresponds to the aesthetic preferences of the Chinese people. [9, p. 15] Mao Zedong supported the experiment with characteristic humour: "If it's not a donkey or a horse, a mule is also not bad!" [7, p. 13]

However, this was not merely a joke from the Chinese leader. Mao's unique political position gave his words enormous weight. His approval — the comparison to a "mule" that absorbed the characteristics of "neither a donkey nor a horse" — gave the daring experiment political protection and legitimacy, further inspiring reformers. In the following period, encouraged by the leader's stance and the policy of "let a hundred flowers bloom" (百花齐放), experiments in combining Chinese and Western instruments in Peking opera productions multiplied.

As a result, the composer Liu Jidian concluded that the lack of experience and superficial knowledge of traditional and new academic music led to an imperfect result. But the creation of this production provided invaluable experience for the future development of Peking opera. [10, p. 17]

Experiments with the instrumental group in the production of the Peking opera *Three Sad Hills* became an early practice of "mixed-type academisation," which consisted, on the one hand, in the conscious introduction of mature instrumental groups of the Western academic system ("artificial intervention") in order to compensate for the "deficiencies" of the traditional instrumental group by technical

means, and on the other hand, in the desire to take root in the deep national soil of the art of Peking opera by preserving traditional and using new modernised instruments ("natural evolution"). Although the initial "synthesis" was still "clumsy" and controversial, it revealed a key problem: how to find a dynamic balance between artificially grafted "technique" and the national artistry of the soil, so as to ultimately forge a "new" synthesis that simultaneously preserves the spirit of the genre and imbues it with fresh vitality. It was precisely this direction of the "ideal artistic paradigm" that became the subject of continuous searches in the process of academisation of Peking opera and the entire Chinese theater.

This path is inevitably fraught with difficulties (for example, criticism of like "neither a donkey nor a horse"), but it also contains creative potential (like the "mule" in the eyes of Mao Zedong). While external factors such as Mao's proclamation certainly influenced the speed and scale of its spread, the key to its success or failure ultimately lies in whether this "synthesis," as Ma Ke put it, can truly correspond to the aesthetic foundations of the nation, generating a new "naturalness" through the interplay of intervention and evolution.

The production of the Peking opera *Three Sad Hills* was not the only example; after it, similar productions of Peking opera using the instruments of the academic orchestra began to appear actively, like bamboo shoots after rain. Among well-known examples are *The White-Haired Girl* (白毛女, 1958), adapted from the eponymous opera; *White Cloud, Red Flag* (白云红旗, 1958); and *The Story of the Western Wing* (西厢记, 1959) — all representing early experiments in integrating Western symphonic instrumentation with Peking opera's traditional ensemble during China's cultural reform period. The researcher Yuan Shouyu called these three productions "a successful example of the combination of Chinese and Western instruments in the work of Peking opera in new China." [11, p. 153]

Formation of the String Group Model (1960–1980s)

Between 1966 and 1976, China experienced the so-called "Cultural Revolution" (文化大革命). Against the backdrop of associated political events, the practice of synthesising Chinese and Western music during this period demonstrated a complex and profound historical logic. Although artistic creativity in general was limited and the Western academic music system was criticised, the experiments represented by the "model performances" (样板戏)[1] brought the exploration of mixed-type academisation from the production of the Peking opera *Three Sad Hills* to a new level.

One of the most significant achievements of these experiments was that they preserved the traditional musical group of Peking opera as much as possible, while skilfully synthesising elements of the Western academic orchestra. According to the research of the scholar Wan Yu, "model performances," guaranteeing the leading role of traditional instruments of the Peking opera (both new and modernised. — *Ya.T.*, *D.V.*), established a synthesis model based on the string group "43211" (that is, 4 first violins, 3 second violins, 2 violas, 1 cello, and 1 double bass). [12, p. 22]

[1] Model performances are a series of stage works that were officially recognised as artistic standards during the Cultural Revolution (1966–1976) and received the general designation of "revolutionary model performances." These works were based on theatrical productions, including a small number of musical works, which represented the result of the close interweaving of politics and art in specific historical conditions. Among the most famous works based on Peking opera are *The Red Lantern*, *Shajiabang*, *Taking Tiger Mountain by Strategy*, and others.

In the production of the Peking opera from the exemplary performance *The Red Lantern* (红灯记), along with observing the above-mentioned principle of synthesis "43211," a piano was added to accompany the vocal parts of the characters; while, in *Shajiabang* (沙家浜), they went even further, introducing wooden and brass wind instruments into the composition according to the academic Western principle; in the work *Taking Tiger Mountain by Strategy* (智取威虎山), the percussion section of the academic orchestra was also used. [11, p. 154]

After analysing the scores of these productions, scholar Chen Tian came to the conclusion that traditional instruments in Peking opera still carry the main melody. The added string and wind instruments of the Western academic orchestra, in addition to emphasising the harmonic effect, most often play the main melody together with the traditional. [13, p. 102] This practice clearly shows that the main goal of introducing instruments into the academic orchestra is to enrich the overall timbre palette and compensate for some of the limited expressive possibilities of traditional instruments, rather than to replace them.

Additional confirmation of this principle of synthesis is provided by the scholar Yao Bo who cites "three key points" (三突出) clearly prescribed in the rules of accompaniment of the instrumental group of "model performances":

1. When accompanied by an instrumental group, emphasise the string group (above the brass).

2. In the string section, emphasise national traditional instruments (over Western academic ones).

3. Among the national traditional instruments, the "three great instruments" are emphasised. [14, p. 28]

These prescriptions, formed at the policy level, reinforced the logic of synthesis based on the dominance of national traditional instruments (and especially their key components).

The development of the instrumental group of Peking opera in "model performances" during the Cultural Revolution became a characteristic embodiment of the path of "mixed-type academisation," whose features were manifested as follows:

– artificial intervention (borrowing from a Western academic orchestra): systematic implementation of a model for constructing an orchestra according to the Western academic model (the core was the basic string group "43211," to which other instruments from a Western academic orchestra were added in different performances);

– natural evolution (rooted in national soil): strict preservation of the dominant role of the "three great instruments" of Peking opera; Western instruments were limited to auxiliary functions (doubling the melody, creating a harmonic background, filling in expressive possibilities);

– under the influence of the "three emphases" principle, a functionally nested structure was formed: carefully selected elements of Western academic music were hierarchically introduced into the "backbone" of the instrumental group of Peking opera, built around traditional national instruments, and served to support it. Here the goal was functional enhancement, and certainly not replacement.

Manifestation of "Post-academic" Syndrome (21st Century)

The Chinese musical "New Wave" of the 1980s, which originated in the conservatories (represented by such figures as Tan Dun, Qu Xiaosong, and others), became a striking phenomenon after the end of the Cultural Revolution. This avant-garde movement was imbued with a desire to break with the doctrine of socialist realism. Composers actively mastered Western avant-garde techniques of the 20th

century, while simultaneously experimenting with the integration of elements of traditional Chinese music and philosophy. Developing in parallel with the New Wave in the visual arts against the backdrop of ideological liberalisation and openness to the West during the era of reforms, this movement cultivated artistic pluralism and conceptualism. However, its development was abruptly interrupted after the events of 1989 and the campaign against "bourgeois liberalisation," which imposed severe restrictions on avant-garde experiments; however, the movement did not disappear completely.

Although the direct avant-garde searches in academic music suffered significant losses, the essential artistic idea that drove the "New Wave" (namely: "the synthesis of Chinese and Western" and "a break with traditional frameworks") has by no means died out. This creative energy and thirst for experimentation found an outlet in other areas of Chinese musical culture, in particular, manifesting itself in an unexpected form in the sphere of traditional opera, and above all in the instrumental group of Peking opera.

This transfer and transformation of the spirit of experimentation became especially noticeable with the advent of the 21st century, which marked a new phase in the development of the instrumental group of Peking opera. As the researcher Liu Yanzi accurately notes, in a wave of symphonisation quietly arose in traditional Chinese theatrical culture. [9, p. 14] This "wave" is expressed in the active use of academic symphonic instruments as the main force in new productions (both Peking opera and other genres of Chinese folk opera). Vivid examples of this trend were the performances *The Beautiful Concubine of the Tang Dynasty* (大唐贵妃), *Princess Turandot* (图兰朵公主), *Yang Jingyu* (杨靖宇), *Chen Sanliang* (陈三两), *Qin Xianglian* (秦香莲), etc.

Delving into the deep study and influence of this wave of symphonism, Wang Jun focused on a new example of Peking opera, *The Beautiful Concubine of the Tang Dynasty*. [15] He emphasised that this Peking opera with an academic symphony orchestra not only integrated elements of Western music, but also boldly borrowed operatic performance techniques, right down to the introduction of a 70-person choir. [Ibid., p. 25] Wang Jun highly praised this experiment, noting that such examples represent an excellent synthesis of the Eastern artistic form of Peking opera with Western academic symphonic music. *The Beautiful Concubine of the Tang Dynasty* can be called a symphonic Peking opera, and not just a Peking opera with symphony orchestra accompaniment. [Ibid.]

Wang Jun also cited as an example of another experimental project that sparked widespread discussion: the concert *Europeanisation of Peking Opera* (京剧歌剧化音乐会), held on October 21 and 22, 2005 at the Century Theater in Beijing (世纪剧院). He explained that the key innovations of the event were manifested in two aspects: firstly, the vocal parts that were supposed to be performed by Peking opera actors were transferred to Western-style academic singers; secondly, the traditional Peking opera instrumental group with its "three great instruments" was completely replaced by an academic symphony orchestra. Some media outlets assessed this step as a "revolutionary transformation of Peking opera." [Ibid.]

Despite recognising the value of these experiments, Wang Jun concluded by taking a cautious stance, believing that the return of Peking opera to tradition did not mean marking time: innovation was necessary, but new methods should emphasise authentic art. [Ibid., p. 26] The title of his article *Can Peking Opera Symphonisation Make a Miraculous Comeback?* highlights the author's deep doubts about the risks of "substituting the essence" that such a path of transformation carries.

The search for a "synthesis" under the auspices of symphonic/operatic models has also been subjected to harsher criticism. Yao Bo took a clear position, arguing that, while the development of the instrumental group of Peking opera certainly needs to move with the times, the complete replacement of the traditional "three great instruments" by the Western academic symphony orchestra and orientation towards the opera model would be tantamount to "dismembering" the key elements of Peking opera. [14] In essence, this serves the "expansion of symphonic creativity," which will ultimately lead to the "loss of the essence of Peking opera." [Ibid., p. 29] For this reason, the author is convinced that the development of the instrumental group of the Peking opera should be based on its traditional instruments.

The scholar Yuan Shouyu expressed even harsher criticism of the new production of the Peking opera *Princess Turandot*, believing that such attempts, although carried out under the slogan of "synthesis of China and the West," in fact use Peking opera only as a "shell" (external form), remaining within the framework of Western symphonic or operatic practice. [11] As a result, the essence of traditional theater is lost, and the absence of the original "skeleton" (power structure) makes the work "indistinguishably Chinese-Western." [Ibid., p. 154] However, Yuan Shouyu acknowledges the courage of innovative research. In his view, reform and innovation in practice have revealed serious problems, especially the excessive erosion of traditional essence and hypertrophied dependence on Western forms, which has caused heated debates and deep disagreements in the theater community. Therefore, the development path of the instrumental group of Peking opera — how to meet the challenges of the times while preserving its essence and how to achieve meaningful innovations without alienation — still requires intense efforts and deep research from musical figures.

Reflecting on the controversial phenomena and their potential risks (such as "substitution of essence," "Sino-Western indistinguishability," "erosion of tradition"), which were brought into the spotlight by the doubts of Wang Jun and critically identified by the scholars Yao Bo and Yuan Shouyu, the scholar Liu Yanzi points to the deep source of the problem consisting in the transformation of the creative worldview and attitudes. [9] She believes that the root of the question of how exactly to construct the "mixture" between traditional theater and symphonic music and how to avoid "chaos" lies not in the scale, duration or number of experiments, but in the dichotomy of consciousness in the creative approach. This position is consistent with the core idea of academisation theory as an evolutionary process affecting thinking, language, and creativity. To be more specific, the above-mentioned ideological liberation movement of the late 20th century, especially the spirit of "breaking with traditional frameworks," influenced the creative thinking of composers. This prompted some of them, firstly, to move away from national traditions, and secondly, to shift the focus towards an artificial type of academisation, which ultimately served as the basis for the aforementioned disagreements.

Conclusion

The development of the instrumental group of Peking opera in the 21st century has become a vivid reflection of the typical dilemmas of the "post-academic syndrome." The introduction of symphonic instruments according to the standardised Western model of "numbered opuses" replaced the improvisational essence of the traditional ensemble with the "three great instruments," weakening the expressiveness of authentic art. Professionalisation and the concert format gave rise to an elitism that distanced the traditional audience, while the dominance of the symphony

orchestra as the "main force" dissolved the unique musical language of Peking opera (timbres, intonations, performance form, etc.) in Western academic sound, provoking an identity crisis experienced in terms of "the blurring of the boundaries between China and the West." This confirms the criticisms of scholars such as Yuan Shouyu and Yao Bo about the "substitution of essence" and "dismemberment" of key elements.

The counterweight to the post-academic syndrome is the strategy of "mixed-type academisation," which requires deep rooting in the soil of national art ("natural evolution") when borrowing symphonic practices ("artificial intervention"). Wang Jun's principle of "emphasising authenticity" and Yao Bo's thesis of "traditional instruments as the basis" provide a possible means for establishing such a balance. According to these principles, a successful synthesis would involve preserving the traditional core (for example, the "three great instruments"), using symphonic elements as supplements (expansion of the instrumental group, background arrangements) without replacing the core, and refusing to sacrifice essence for the sake of formal innovation. Only artificial intervention that safeguards natural evolution will prevent a recurrence of the post-academic syndrome, opening the path for Peking opera to renew itself in a contemporary context without losing its identity.

The century-long evolution of the Peking opera instrumental group convincingly demonstrates that successful cultural modernisation can never be reduced to a dichotomous choice between tradition and innovation. As the theory of "academisation of the mixed type" shows, this is a dynamic model of development, balancing between the assimilation of the Western academic system while remaining rooted in national musical soil. It is within this mixed framework that the viability of cultural transformation is formed.

Although the present research focuses on the development of the instrumental group, it is considered promising to apply the mixed-type academisation methodology to the broader dimensions of the art of Peking opera.

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Musical Thanatos: The Theme of Death in Vladimir Martynov's and Alexander Bakshi's Music

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Abstract. The article examines the interpretation of death and dying in the music of contemporary Russian composers Vladimir Martynov and Alexander Bakshi. The relevance of the indicated subject is stipulated by the fact of the musicians turning to the most crucial philosophical issues of humanity and the necessity to trace the forms which the comprehension of the present theme takes on in the history of the art of music. The methods applied in this research include both the general scholarly ones (a systematic approach, comparative analysis, the biographical method), and those pertaining to art studies (narrative-thematic, motivic analysis) and, to a certain degree, the musicological means proper. As a result of the undertaken study, the conclusion is arrived at that the tradition of the philosophical-musical interpretation of the thanatic problem range has found original interpretations in the compositions of Martynov and Bakshi. Martynov's music is based on an authorial philosophical conception of "the end composers' time" and contains Christian theological and eschatological connotations; it is characterized by an aspiration towards minimalism, simplicity, and an artlessness of artistic expression, static character of development, a rejection of striking effects and a rational simplicity of musical language featuring "repetitive" musical techniques reducing the level of complexity and semantic complicacy of musical discourse. The thanatic ideas in Bakshi's music take on increasing importance by means of traditional and innovational approaches: mysterial quality and a directedness towards archaic musical elements and subject matter, animism and ritualism, pre-historical patterns and archetypes.

Keywords: Thanatos, Requiem, the theme of death in music, Vladimir Martynov, Alexander Bakshi

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Музыкальный Танатос: тема смерти в музыке Владимира Мартынова и Александра Бакши

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Аннотация. В статье рассматривается преломление темы смерти и умирания в творчестве современных российских композиторов Владимира Мартынова и Александра Бакши. Актуальность заявленной темы обусловлена обращением музыкантов к одной из важнейших философских проблем человечества и необходимостью отследить формы, которые принимает осмысление данной темы в истории музыкального искусства. Методы, использованные при проведении исследования, включают как общенаучные (системный подход, компаративный анализ, биографический метод), так и искусствоведческие (сюжетно-тематический, мотивный анализ) и, частично, собственно музыковедческие. В результате проведённого исследования сделан вывод о том, что традиция философско-музыкальной интерпретации танатической проблематики нашла оригинальное развитие в творчестве Мартынова и Бакши. Музыка Мартынова опирается на авторскую философскую концепцию «конца времени композиторов», содержит христианско-богословские и эсхатологические коннотации; ей свойственны стремление к минимализму, простоте и безыскусности художественной выразительности, статичность, отказ от ярких эффектов и разумная простота музыкального языка, «репетитивные» музыкальные техники, снижающие степень сложности и смысловой запутанности музыкального дискурса. Танатические идеи в творчестве Бакши актуализируются с помощью традиционных и инновационных подходов: мистериальность и обращение к архаике, анимизму и ритуализму, доисторическим паттернам и архетипам.

Ключевые слова: Танатос, Реквием, тема смерти в музыке, Владимир Мартынов, Александр Бакши

Introduction

The issue of death appears as a crucial topic over the course of the successive millennia of the history of humanity, its culture, religion, philosophy, and science. Back in the times of classical antiquity, Cicero asserted that the preparation for the departure of life comprised the very essence of philosophical knowledge, incidentally, as any other type of knowledge (since it is particularly philosophy that was placed by the ancient Greeks at the basis of all types of knowledge). After all, dying, the departure beyond the boundaries of the existence familiar to us, constitutes not simply a special stage in the life of a human being, but an absolutely unique one. It is the final phase of life, its end and conclusion, after which comes either Nothing or, in the best case, a completely unfamiliar type of existence. The fear of this uncertainty lies at the core of all the existential disquietudes of the human race.

Although death in itself is an irrevocable fact of any life, most living beings prefer not to think about it, thereby banishing this fundamental existential terror of its inevitability

out of their consciousness — into the sphere of the subconscious, among other things, or, to use Carl Gustav Jung's terminology, the "collective unconscious." Nonetheless, during the course of the 20th century and at the beginning of the 21st century, the science of psychology has demonstrated in a sufficiently convincing manner that such an "expulsion" of potentially traumogenic problems into the subconscious does not liberate the psyche, but, on the contrary, burdens it maximally, implanting states of neurosis and pathology into the psychic processes. Stemming from the understanding of this fact, present-day psychology and philosophy follow the strategies of honest admission and comprehension of death. Only in the face of death, as St. Augustine once said, does the human being acquire true birth.

Such an acceptance is characteristic for the concept of "catharsis," popular in contemporary psychology. The Greek word κάθαρσις itself means "cleansing," and psychologists apply it in a meaning quite close to that — as the "cleansing" of the psyche from the impact of traumatizing material driven out into the subconscious. Psychological catharsis presumes the discharge of accumulated tension, a sort of "explosion" liberating the psychic setup from trying pressure of driven-out affective formations and leading towards relaxation.

According to one long-established opinion, the achievement of psychological catharsis may be aided not only by stable psychotherapeutic activities, but also by art. The cathartic potential of the famous Greek tragedies was written about by Aristotle in his work *Poetics*: the audience member "by means of compassion and fear" achieves "cleansing of similar affects." [1, p. 47]

In the 20th century, on the wave of the noticeable "psychologization" of research dealing with art studies and culturology — under the influence of psychoanalysis, and later, Jungian analytical psychology and the philosophy of existentialism, — the attention to the cathartic potential of works of art acquired an especially impressive scale. Up to the present time, in humanitarian research outside of Russia immense popularity and authority have been maintained by a rather extravagant conception of British sociologist Tony Walter, *The Revival of Death* (which is also the title of his most famous work, published in 1994 simultaneously in the United Kingdom and the United States). [2]

"For millennia," Walter writes, "death has disrupted communities and the language of death has been the communal language of religion. In the modern era, however, the human encounter with death has been split — on the one hand into expert medical discourse and associated bureaucratic procedures, and on the other hand into an intensely personal sense of loss. This chapter describes the historical and contemporary development of this split." [2, p. 11] However, quite paradoxically, it is particularly this "double nature" of the contemporary ("neo-modernist," in Walter's terminology) attitude towards death that presents an important factor for its "revival" — since the contemporary human being in his heart perceives a serious deficit of that support in existential questions that previously he could hope to receive from religion. The necessity of humanization and individualization of the attitudes towards the problem of death on the part of society, of taking into consideration the deep emotional-psychological "load" of this problem comes out to the forefront; "the enormous variety in individual experiences of death and bereavement and demands that people be allowed to die and grieve in their own ways." [3, p. 44]

Particularly the acceptance and realization of death as a final, concluding state of life and, thereby — as one of its most important components, the realization of the finiteness

of one's own being, as religious and philosophical thinkers have asserted for centuries, cause this life to be "completed" (i.e., stemming from the etymology of the present lexeme, fully "accomplished"). Such a comprehension endows life with a natural profundity, which in other conditions is simply inaccessible to our reasoning.

And, undoubtedly, one of the leading positions in the transmission of such a humanistic, "individualized" perception of death, to such a degree oriented on human emotions, is assumed by art. This includes the art of music.

The Theme of Death in the Art of Music

The "manifestation" of the theme of death in musical compositions, of course, does not present any type of novelty characteristic only of the contemporary period. The themes of death and dying, their constant presence in human lives and their inevitability are so "eternally acutely relevant" for every human being and in this connection have such a powerful emotional charge, that, obviously, music, being the most emotionally saturated of all the arts, could hardly avoid endowing them with attention. "The conflict between life and death, their struggle, the transition from one state into the other, these are expressed by various musical means and techniques," Olga Putecheva notes. "Composers become attracted to critical situations, watershed moments, mutual obliteration, diametrically opposed states indicating the limits of our lives. On the one hand, there is life, full of activity and energy, and on the other hand — the unavoidability of death, the ups and downs, the spiritually uplifting and the mundane, the inspirations, desires, passions, and the law of fate…" [4, p. 199] The art of music around the world is familiar with numerous classical masterpieces directly devoted to these themes; we may briefly enumerate the composers who created some of them: Johann Sebastian Bach, Wolfgang Amadeus Mozart, Hector Berlioz, Anton Bruckner, Johannes Brahms, Giuseppe Verdi, Richard Strauss, Gustav Mahler, Pyotr Tchaikovsky, Modest Mussorgsky, Sergei Rachmaninoff, Igor Stravinsky, Dmitry Shostakovich, Benjamin Britten, etc. Among them are creators of requiems — this is how the *missa pro defunctis* ("masses for the dead") were originally called. As Lyalya Kandaurova writes, "subsequently, the word *Requiem* appeared, having been taken from the first line of the conventional text 'Requiem aeternam' — 'eternal rest.'" [5, p. 76] It must be considered, however, that most often requiem masses were endowed practically with "applicative" characters, since they served as illustrative material to the relevant canonical church text. Already in the 20th century, the genre of requiem underwent a fundamental reinterpretation, particularly in the plan of its philosophical, worldview, psychological component (for example, Britten's *War Requiem*). However, in the list provided above there are composers of such musical works that formally do not present requiem masses, nonetheless, the subject matter of death and dying is the essential element for these compositions.

For the music of a whole number of composers, thanatic motives have gone so far as to assume the position of the leading subject matter. Among such figures, one can name, for example, Gustav Mahler, the outstanding "post-Wagnerian" Austrian composer and conductor of the late 19th and early 20th century, the musical legacy of whom at the present time has been undergoing yet another revival, arousing more and more interest among wide audiences. As Andrei Galkin writes, "Mahler, who personified the type of an artist-philosopher, could not have avoided in his music the eternal issue of death. Mahler tirelessly struggled with the task of solving one of the chief sanguinary questions of humanity during the course

of his entire life, turning to the subject of death with an enviable persistence. At various stages of his creative path, a composer finds different answers to it…" [6, p. 21]

Among his most popular works is the song cycles, *Des Knaben Wunderhorn*, set to poems by German Romantic poets Achim von Arnim and Clemens Brentano (1906–1908) and *Kindertotenlieder* set to poetry by Friedrich Rückert (1901–1904). The poems included in the latter cycle were created by the poet in memory of his two children who died; the inconsolable grief Rückert felt found an almost visible manifestation in the work of Mahler, all of whose musical output was immensely influenced by Fyodor Dostoyevsky's philosophy and especially his famous saying — "The happiness of all the world is not worth the tear of a tormented child…" [7, p. 163]

In his other cycle, *Des Knaben Wunderhorn*, the composer included three songs, in which by means of Arnim's and Brentano's disclosed his own perspective of the lot awaiting man upon death and after his expiration: *Urlicht*, *Es sungen drei Engel*, and *Das himmlische Leben*. The importance and the "programmatic" character of these songs and the authorial (both the poetic and the musical) messages conveyed in them were reflected for the composer, in particular, in the fact that the former of them later became a constituent movement of the Second Symphony, the second was included in the Third Symphony, and the third — in the Fourth Symphony.

Most likely, the most exemplary in regards to the discussed topic is the first of the aforementioned songs — "Urlicht." In its very essence, it presents a prayer created for recitation and profound insight on a person's deathbed. According to Lawrence Bernstein, its devotional effect appears from the initial motto, in which a red rose is mentioned (the symbol of the blood of Christ upon his crucifixion), followed by music in the style of a Lutheran chorale. The protagonist of the song expresses in it his pain and his hope for salvation. He embarks upon a path leading to the heavens, albeit, obstructed by an angel — over whom he demonstratively gains the upper hand, heading directly towards God, led by the Primeval Light. This serene movement presumes that immortality may be achieved through traditional Christian eschatology. However, there are important questions remaining here — about the signification of the angel, about the disobedience of the main character, as well as the meaning of the fragment of the anomalously sensual music,[1] accompanying the unification of the protagonist with God. These questions wait for their solution in the finale. [8, p. 44]

In compositions similar to those highlighted by us, as a rule, two foundational and meaning-generating motives sound in "mutual overlapping" — on the one hand, the motive of pain and the grief of dying, and on the other hand, a veritably cathartic motive of conciliation and resignation, possible enlightenment, addressing oneself to the higher forces, to God and the divine. The composers, thereby, see "death not only in a tragic vein, it also appears as a formative element — a boundary, beyond

[1] As for the "anomalously sensuous music accompanying the unification of the protagonist with God," here, in our opinion, Mahler's well-known fascination with Eastern philosophy found its reflection. Its influence is distinctly perceptible in such works of his as *Das Lied von der Erde*, set to the poems of Chan poets of the Tang era. Chinese Chan-Buddhism, as it is known, was formed as a synthesis of the ideas of classical (Indian) Buddhism and the Chinese religion of Taoism, within the framework of which special attention was given to the practices of transformation of physical sensuality and unification with the true Tao. Similar tendencies are also characteristic for other Asiatic religious-philosophical practices, first of all, for Hinduist and Tibetan Buddhist Tantrism.

which there occurs the reunification with the Divine, the deliverance of the vale of life and a dispensation of suffering." [6, p. 22]

For example, this is how researcher Olga Moskvina describes the interaction of these two fundamental motives in Richard Strauss' programmatic work — the symphonic poem *Tod und Verklärung* created by him in 1889: "In the poem *Tod und Verklärung* two independent tendencies interact: one of which is the agony of the person in the face of death; the other is the presentiment and a delicate tracing out of the upcoming transfiguration. This is expressed even on the level of the tonality, which presents motion from an initial *C minor* to *C major* in the coda, symbolizing the levitation of the spirit over the material world. These two trends constantly succeed each other, at the same time, the first remains without changes, while the second is presented in a multi-faced manner, since it is formed of different sources…" [9, p. 157]

Thanatic Motives in Vladimir Martynov's Music

Vladimir Ivanovich Martynov is a contemporary Russian composer, musicologist and representative of such an extravagant direction of philosophy as musical philosophy. In the latter role, he develops the conception of the end of the composers' time, which directly "intercrosses" with the declared subject of our work. Martynov's philosophical book of the same title [10] may serve as a reliable key for the interpretation of all of his compositional output. The "composers' time," estimated as lasting for many centuries and epochs, has come to its final stage, at least, in the Western world — along with the entire Western culture of that variety established back in the Early Modern Period. At present, in the conditions of the approaching of the decline ("death") of this culture, "the composers' time" is gradually being replaced by a totally different era, in which the role of the composer as an individual personality is almost entirely fading away, instead of which his significance as a "guide" through particular ideas is growing, — not only purely musical ideas, but also philosophical ones.

The present conception presents itself as a sort of expansion of the sphere of the application of Roland Barthes' famous universal cultural concept of "the death of the author" to the art of music — albeit one that presents such an "extension" within the framework of which, contrary to Barthes' "original," extremely great significance is obtained by spiritual-religious connotations. According to the composer's perceptions, "death" and dying are waiting in a rather close prospect for all human culture, including music; whenever humanity shall finally arrive to a true understanding of its own essence, only stillness and silence will be able to reflect this essence in a worthy manner; while music always and in any case, shall remain too individualized, a personal and subjective phenomenon, for which reason it would not be capable of such a "reflection." The composer's destiny and mission in this connection are determined as death, the dissolution in the Integral for the sake of adequate conveyance of meanings generated not by the individual-personal authorial element, but by this very Integrality. At the same time, musical creativity, as a form of self-expression of an ingenious personality, shall find itself irrelevant, becoming simply useless, unsolicited by the auditorium, devoid of any interest for the latter.

It is absolutely obvious that this authorial position is influenced by Eastern philosophy, the fascination with which is traced in such of Martynov's works as *Asana*, *Hexagram*, and *Ecstatic Dances of Kali-yuga*. This influence, as it seems, must be acknowledged as being no less — or possibly even more — significant than the influence of the postmodernist European ideas about "the death of the author,"

which nonetheless, themselves had undergone the impact of Eastern philosophy with its perceptions of the dissolution of the individual in the impersonal ("Atman" dissolving itself in "Brahman") and anonymity as the highest ideal of the creative personality. And once again, just as in the case of Mahler's *Das Lied von der Erde*, the impact of Chan Buddhist ideas and the aesthetics of Chan can be traced especially apparent, the latter being so characteristic for its attention towards stillness, pauses, and silence, symbolizing, according to the Chan Buddhists, Absolute Emptiness that lies at the basis of creation. At the same time, relating to the subject of our article, it must be reminded that the same perceptions of the impersonal "Brahman" or the Absolute Shining Emptiness lie at the basis of the Eastern perspective of the processes of death and dying.

Vladimir Martynov's entire musical output serves as an example of incorporation of philosophical material into the fabric of music as its ideal foundation and substantiation; in his works, the most imperious philosophical questions of human existence — which, of course, also include the question of death as the pivotal and culminating issue, — in themselves become objects of research with the help, among other things, of musical means, as well.

The "death" of composers as personalized units within the frameworks of the conception of the artist is also inseparable from the perception of their resurrection, but already on a new level, "at a new whorl of the spiral." And, correspondingly, in a new quality — that of transpersonal "transmitters" of the contents acquired by them from the Integral.

An interesting approach is demonstrated by the composer in his work *Opus Posthumum* (Latin: posthumum — "post-human"). Usually this Latin adjective is related to posthumously published works; the irony lies in the fact that this "opus" was created by Martynov back in 1993, at the peak of his creative activity. Nonetheless, special significance is acquired by the title in the overall context of his conception of "the end of the composers' time."

Such an approach explains the peculiarities of Martynov's musical aesthetics. Among these peculiarities the following must be mentioned:

– the aspiration towards minimalism, simplicity and an artlessness of artistic expression;

– the static character of development, a rejection of vivid effects or fancifulness of musical writing;

– "repetitive" musical techniques (the utilization of frequent repetitions, which decreases in a natural way the level of complexity and semantic abstruseness of the musical texts).

Martynov has been called the key figure in the circle of contemporary Russian minimalists. As Margarita Katunyan notes, "Martynov's 'New Simplicity' was born under the sign of minimalism — stylistically universal, making it possible to operate with the semantic and lingual categories of the past as with the realities of today, to an equal degree relevant for our days." [11, p. 148] Hence arises the composer's viewing of his musical compositions, including the programmatic ones, "outside" of their presumed narrative or thematic content; he rather tends to relate them to the category of fiction. Martynov's minimalist approach is perceived even in a certain sense as paradoxical, considering that the composer's musical output is distinctive for its extreme diversity — from his experiments with dodecaphonic music in his early period (when he was strongly involved in avant-garde music, the adherence to the principles of which he later flatly rejected) to numerous examples of the synthesis of orchestral, folkloristic, and rock aesthetics, as well as a broad utilization of the potential of contemporary electronic music.

Minimalism in Martynov's compositions is not merely a technique: it presents itself as a

musical analogy of spiritual ascetics, which is specifically called for to facilitate the particular "rejection" by composers of their own imperfect personalities with the ambitions intrinsic to the latter (in music reflected by excessive complexity, ornateness and extravagance) and their achievement of a trans-personal level.

As working instruments for such ascetics, Martynov makes use of the repetitive technique, minimalism and silence. The repetitiveness based on constant recurrence of similarly sounding melodic structures is understood by him as creation of forms analogous to repetition of mantras or Jesus' Prayer in spiritual practices that lead to self-abandonment in the face of the Absolute, to a sort of "death" of the personality and its dissolution in the Integral. "Mortification" is what human personality and its ambitions are subjected to, but during the process of this "mortification," music is reborn as eternal Truth, Beauty, and Revelation. Finally, most crucial roles are allotted by Martynov to stillness, pause, and silence: they become a sign of the described processes of death and resurrection, presuming a birth of Reality in the "afterlife," but in this case, not a cultural, but a spiritual one. This goal, — namely, of forming a "new sacred space" — is particularly what Martynov's main efforts are devoted to, not only in his philosophical works, but also in his compositional activities, such as, for instance, in his *Exercises and Dances of Guido*, which are directed towards the medieval epoch, the time when music played not an entertaining, but, primarily, a religious role.

Among Martynov's works directly devoted to these processes, the first that must be mentioned, of course, is, once again, his Requiem, written for chamber chorus and strings. It continues and develops the lengthy tradition of musical requiem masses established by the great composers of the past. As Lyalya Kandaurova writes, "the requiem is particularly a Roman Catholic mass for the deceased performed in Latin: the music for funereal services in the other Christian denominations may be closely connected with the 'classical' requiem, but are not identified by this appellation." [5, p. 76] Martynov, while not being a Catholic, adheres to the canonic approach in his choice of texts — they are written in Latin and include the classical elements of the structure of the requiem, such as the *Introitus*, *Kyrie*, *Dies irae*, *Offertorium*, *Agnus Dei*, and *Lux aeterna*. The composer's choice of the major tonality for a composition of such a genre as requiem is quite paradoxical; however, it may appear as such only to such people who are not familiar either with Martynov's philosophy or with its significance for his music. If after our death, the *Lux aeterna* [Eternal Light] is disclosed to us, then sorrow and grief are merely temporary and illusory occurrences — this is what Martynov's Requiem attempts to convey to the listeners.

Thereby, notwithstanding all the canonicity of the conception of Martynov's Requiem, in this work the composer sharply departs from the very tradition he is continuing and developing. While previously requiem masses addressed the subject of the sufferings of a dying person before and after his death ("the Last Judgment"), the main theme of Martynov's Requiem (as, most likely, of many of his other musical compositions, even if in a slightly covert form) is the Christian's supplication for eternal rest.

His *Stabat Mater*, likewise, describes the same phenomenon. Even though there is a prevalence of the minor mode here, it is necessary to note the overall motion of the music from profound and sincere sorrow of the first few movements to the sacramental address of the female chorus to *Virgo Virginum* [The Virgin of Virgins], to Her glorification and eulogy, moreover, particularly in the context of consolation and peace that She brings to those who believe in Her and Her Divine Son…

Thanatic Motives in Alexander Bakshi's Music

Alexander Moiseyevich Bakshi is a famous Soviet and Russian composer, a Laureate of the State Prize of the Russian Federation in 1994. His musical output, which also includes music for various theatrical productions and television shows, is literally permeated with innovative and even revolutionary tendencies. Thus, Bakshi's artistic creed can be expressed as the perception of a potential "orchestral theater" or a "Theater of Sound," within which the musical imagery is presented by sounds — for instance, those of footsteps, sighs, falling drops, etc. Bakshi himself is the artistic director of a theatrical and research association that was founded by him together with his wife Liudmila Bakshi, called the "International Laboratory of the Theater of Sound."

The innovativeness of the artistic solutions is also characteristic for the manifestation in Bakshi's musical compositions of the thanatic problem range (which by itself, as we have seen, have long since presented itself in classical music as quite a natural and customary phenomenon). We can cite as an obvious example of the composer's profoundly personal, individualized attitude towards the theme of death his "Shakespearean" composition *Hamlet is Dying*. According to Olga Putecheva, "the meaning of it is derived from the succession of musical 'snapshots' of visions appearing just before death, separate emerging pictures of life, the tragedy of the non-acceptance of death, struggle, and defeat. Only when being left by himself solely before the face of death does a human being contemplate the meanings of life, the opposition between Life and Death, he is frightened of the descent into the other world. Hamlet, who poses the eternal question of what lies beyond the boundary of existence, through his personal experience discloses the existential problem of human powerlessness before the face of death…" [4, p. 200]

It is illustrative that the subject of death in the reception of this composer combines markedly "new" trends with a turn to tradition, not as much to the Christian theological and eschatological type, as in Martynov's case, as to a pagan, folkloristic, and "profound" one. Archaicism, animism, an immersion into prehistorical (or even "ahistorical") patterns and archetypes, mysterial qualities (music as a mystery, similar to mystical, visionary practice) — these are the main distinctive features of thanatic reception in Alexander Bakshi's works.

The "mysterial" character of Bakshi's music is its programmed characterization; it is not by chance that the term "mystery" is used by the composer himself, for example, defining as a "musical mystery" one of his most significant compositions — *Polyphony of the World* (2001), the premiere of which took place at the Third World Theater Olympiad in Moscow. The mystery as "one of the most ancient musical-dramatic genres," [12, p. 84] basing itself on the consistent realization of the dichotomy of Life and Death, counts thousands of years of lengthy history, however, it seems to have been acquiring a new "revival" at the threshold of the third millennium. The choice of the subject matter for the composition is essentially "mysterial" in itself: the ancient cosmogonic myths (in addition to a symphony orchestra, the list of performers even includes a "shaman"), the Ancient Greek legends of the magical musician Orpheus who descended into Hades after Eurydice… Incidentally, the latter of the aforementioned plotlines has always been of special interest for Alexander Bakshi, which is demonstrated, among other cases, by two compositions, written approximately during the same period as the mystery *Polyphony of the World*: namely, *Orpheus and Eurydice* (2001) and *Orpheus* (2001).

"Of the two known chief forms of the mystery (as an ancient pagan Eastern action and as a medieval religious theater), in this rendition the composer bases himself on the oldest sources, accentuating the Eastern peculiarities of the genre," as Olga Putecheva asserts. "The mystery demonstrates itself as a form of exposure to the internal sacrosanct enigmas of being and concentrates on the ritual of the trajection, i.e., initiation. The motive of the testing by means of the elements (water, fire) and sounds is also present in Bakshi's mystery…" [12, p. 84]

Correspondingly, Bakshi's approach towards death expressed in music, just as in the case of Martynov, postulates the importance of the following moment: presenting itself as the phenomenon of the individual life of a concrete human being, death presents not an Absolute End, but the beginning of something absolutely new, which refers rather to the ancient ideas of the eternal wheel and the circle of life, rather than the definiteness of Heaven or Hell.

As for Hell and Purgatory, they may very likely turn out to exist on earth and within earthly life. In any case, particularly such an interpretation of Dostoyevsky predominates in Valery Fokin's theatrical production, *The Karamazovs and Hell*, which makes use of Bakshi's music. For the transmission of this "earthly infernality," the composer turns once again to his favorite artistic means — the "sound-theatrical" approach. As a theater critic of the newspaper *Kommersant-Daily* recorded the event on "hot scents": "Fokin's regular coauthor, composer Alexander Bakshi created a delicate and enigmatic sound palette. Mysterious voices resound at times from the mezzanine, at times from the stage, and at other times from somewhere from the lobby. Clatters give way to groans, petty laughs — to church chanting, whistles — to feverous breathing. Sound interjections merge together into a single rustling compulsion neurosis, and a minute later resound into measured dribble…" [13, p. 7]

Conclusion

Thereby, it may be asserted that in the works of some composers Thanatos demonstrates itself as a thematic dominant idea. This may be observed, in particular, on the example of Vladimir Martynov's music. Being not only a composer, but also a philosopher, Martynov appliess his own philosophical constructions as the conceptual basis of his musical works (namely, the conception of the end of the composers' time). He postulates the "death" of composers of authorial musical works as ingenious individuals and their "resurrection" as transmitters of the ideas of the transcendent Integrality. For the musical means demonstrating such an approach, Martynov makes use of minimalism, static motion and "repetitive" musical techniques.

The music of Alexander Bakshi is permeated with innovative discoveries, including those applicable for thanatic subject matter. In a paradoxical way, it is also based to a considerable degree on traditional approaches; however, while in the case of Martynov, the turning to tradition is marked by Christian theological and eschatological connotations, Bakshi's music is directed towards the sphere of archaic-ritualistic mysterial attributes (the musical mystery *Polyphony of the World*, repeated incorporations of the plotline of Orpheus descending into Hades, etc.). In the music of such contemporary Russian composers as Martynov and Bakshi, the century-old tradition of philosophical-musical comprehension of the problem range of death and dying acquires a vivid type of continuation and development.

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Leif Segerstam and His Path to Aleatory Music

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Abstract. The article examines the genesis of the technique of free pulsation — an individual version of the aleatory technique developed in the music of Finnish composer Leif Segerstam. Its formation went underway from the middle of the 1960s to the middle of the 1970s. During the course of this period, Segerstam carried out a number of artistic projects, of which the following are examined in this article: a number of works carrying the composer's inscription "organic musical kaleidoscope"; the piano composition *Seven Questions to Infinity*; the Fifth, Sixth and Seventh String Quartets. An analysis of the compositional techniques and means utilized in each case made it possible to come to the conclusion that Segerstam's motion towards an original version of the aleatory technique was connected with a consistent restriction of the improvisational element, its subjugation to the will of the composer. While the organic musical kaleidoscope in its specific features correlated with free collective improvisation, the *Seven Questions* corresponded with an individual manner of improvisation based on instructions compiled by the composer. Such a solution has also been applied in the middle section of the Seventh String Quartet, but in this case, it was carried out within the context of an instrumental ensemble. Finally, in the outer sections of this String Quartet, improvisation became a means of organization of aleatory texture and built into the space modelled by the composer. Although the phenomena of improvisation and the aleatory technique are related to each other, they pertain to different traditions: improvisation stems from a centuries-old practice of performance, while the aleatory technique is a part of the art of composition. Leif Segerstam, who in his compositional works from the late 1960s to the middle of the 1970s varied his attitude towards improvisation, not only progressed along the path of formulating his own technique, but also genuinely formed himself as a composer, overcoming his past of a performer and conductor.

Keywords: Leif Segerstam, technique of free pulsation, aleatory technique, improvisation, organic musical kaleidoscope, *Seven Questions to Infinity*, Seventh String Quartet

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Лейф Сегерстам и его путь к алеаторике

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Аннотация. В статье рассматривается генезис техники свободной пульсации — индивидуальной версии алеаторики, сложившейся в творчестве современного финского композитора Лейфа Сегерстама. Её становление осуществлялось с середины 1960-х до середины 1970-х годов. На протяжении этого периода Сегерстам реализовал ряд творческих проектов, из которых в статье рассмотрены: опыт, имеющий авторское обозначение «органичный музыкальный калейдоскоп»; фортепианная пьеса «Семь вопросов к бесконечности»; Пятый, Шестой и Седьмой квартеты. Анализ композиционных приёмов и средств, использованных в каждом случае, позволил сделать заключение о том, что движение к собственной версии алеаторики у Сегерстама было связано с последовательным ограничением импровизационного начала, его подчинением композиторской воле. Если органичный музыкальный калейдоскоп по своей специфике соотносился со свободной коллективной импровизацией, то «Семь вопросов» — с индивидуальной импровизацией, опирающейся на составленную композитором инструкцию. Подобное решение было использовано и в средней части Седьмого квартета, но осуществлялось в рамках ансамбля. Наконец, в крайних частях этого квартета импровизация стала средством организации алеаторной фактуры и встроилась в моделируемое композитором пространство. Хотя явления импровизации и алеаторики родственны, они принадлежат разным традициям: за импровизацией стоит вековая практика исполнительства, алеаторика же является частью искусства композиции. Лейф Сегерстам, меняя в своих творческих опытах конца 1960-х — середины 1970-х отношение к импровизации, не только двигался к формулированию собственной техники, но и по-настоящему рождался как композитор, преодолевая своё исполнительское и дирижёрское прошлое.

Ключевые слова: Лейф Сегерстам, техника свободной пульсации, алеаторика, импровизация, органичный музыкальный калейдоскоп, «Семь вопросов к бесконечности», Седьмой квартет

Introduction

Leif Selim Segerstam (1944–2024) was a Finnish composer who has left behind a legacy that does not cease to astound us by its immense proportions. He has written over 700 compositions in all the classical academic genres,[1] and such a great number of works is not characteristic for composers in the present day.[2] The factor that determined

[1] This includes the composer's concertos, string quartets, and chamber-vocal works, but a substantial portion of his oeuvres is comprised by his 371 symphonies.

[2] At the same time, it must not be forgotten that Segerstam was one of the most significant contemporary conductors and virtually up to the last years of his life had a rather strenuous schedule of performances and tours. During the time of his career, he performed as a chief conductor and a guest conductor virtually with all the major symphony and opera orchestras of Europe and America, and had an extensive repertoire. In this context, the scale of the musical legacy of Segerstam the composer is realized to an even fuller extent.

Segerstam's most intense artistic productivity was the technique of free pulsation developed by him, which was conducive for a quick arrangement of his musical conceptions. It possessed an aleatory nature and received its finalized form of expression by the middle of the 1990s.

At the present time, the composer's technique at its mature stage with various degrees of details has been elaborated on both by Finnish (Mikko Heiniö, [1] Kimmo Korhonen [2]) and by Russian (Irina Koposova [3]) musicologists. Among its special features indicated in the works of these scholars, mention has been made of the directedness towards the spontaneity of expression, the closeness of the process of performance to a stream of consciousness, the orientation on a large orchestral ensemble, the development of a special system of coordination of performers, making it possible to perform without a conductor, and the sonoric-aleatory quality of the texture. However, the issue of the genesis of free pulsation has never been covered in musicological literature up to the present day. This article is devoted especially to it.

Segerstam's Improvisational Endeavors: The Organic Musical Kaleidoscope and the *Seven Questions to Infinity*

As the first composition in which the ideas of free pulsation came to be known, researchers have indicated the Fifth String Quartet, which was completed in the summer of 1970. [2, p. 152] The String Quartet pertains to a stage of Segerstam's life during which a sharp decline of his compositional activities could be observed: having begun to bring his compositions out to the judgment of his audiences as far back as the 1960s, by the end of that decade, the Finnish musician almost came to a pause in his composing. According to the list of his works, the crisis lasted from 1968 to 1972, — during these years, only six works were written, whereas throughout several years before that, around thirty had been created.[3]

The turn of the 1960s and the 1970s became in the life of the young musician a time of search for his own path. The years of study had remained behind him,[4] at that time Segerstam developed his reputation as a conductor,[5] and parallel to that he was

[3] For comparison, by the moment of the final development of the principles of free pulsation, Segerstam underwent a reverse process — an upsurge of productivity: prior to 1997, he composed on average around 10 oeuvres each year, then there appeared a considerably larger number of them, moreover, in terms of the genre indications, the symphonies gained a significant lead.

[4] In 1963, Segerstam graduated from the Sibelius Academy in Helsinki as a violinist and a conductor, then continued studying conducting at the Juilliard School, having received his Master's (1964) and Doctoral degrees (1965). More exact details of the first twenty years of the composer's biography are presented in Minna Lindgren's monograph about Segerstam, [4] as well as Irina Koposova and Yulia Isaeva's joint article about him. [5]

[5] Segerstam began his path as a conductor in 1965 with the Finnish Radio Symphony Orchestra. From that time, he frequently changed his place of work (having held the post of the second conductor of the Finnish and the Royal Swedish Operas, and directed the Orchestra of the Deutsche Oper Berlin), until in the Fall of 1975 he received his first significant job offer abroad — to direct the Vienna Radio Symphony Orchestra, having remained the chief conductor of which for the next seven years.

formulating not only his personal principles, but also the means that made it possible to manifest them. The results of this process found their reflection in the artistic endeavors of that time: the attempts to apply free collective improvisation (the summer of 1966) in the piano composition *Seven Questions to Infinity* (1970) and the Fifth, Sixth and Seventh String Quartets (1970–1975). All of these works expressed the motion of the composer's thought connected with the search of the artistic "self" and are capable of providing an impression of how the Finnish musician encountered the ideas of aleatory technique.

It is quite natural that Segerstam, who from the years of his youth defined himself first of all as a conductor,[6] was aided in his discovery of original compositional conceptions by his work with the orchestra. Having begun to stand before the conductor's podium, he confronted with an important problem: the necessity of precise adherence to the musical score and the conductor's instructions deprived the orchestral musicians of any performance initiative. The desire to instigate them with the latter induced him to search for different variants of artistic ideas capable of fulfilling this task. Having acquired a fair share of experience in improvising, the musician decided to implement improvisation into orchestral practice. The urge towards this means of music-making was intrinsic for Segerstam, who possessed perfect pitch and played on various different instruments, and only increased through the years.

He had begun improvising as far back as during his childhood, in his family circle. It is also known that prior to his departure to study at the Juilliard School, Segerstam regularly played jazz in Helsinki. In the USA this predilection received a professional "faceting": Segerstam began his composition studies with Hall Overton, a musician who possessed a special standing on the New York jazz scene and implemented improvisation into the pedagogical process on a systematic level. On the basis of his students' memoirs, it may be concluded that in his teaching, Overton exerted attention not only to the classical repertoire, but also to arrangements of jazz compositions; he taught improvising solo and in ensembles, for which end he invited famous New York-based jazz performers, with whom he cooperated as a pianist.[7] It is also significant that Overton was one of the pioneers of free jazz, since he was among those performers who, having gathered together in New York since 1957, were some of the first musicians in America to examine the possibilities of free music-making.[8] While evaluating the recordings made during the

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[6] Segerstam first stood at the conductor's podium at the age of 12. At that time, he was playing in the Helsinki Youth Orchestra, the director of which, Tauno Hannikainen, having observed the adolescent's outstanding talents, began involving him in conducting in rehearsals. The concert debut of Segerstam the conductor took place at the age of 13, when he directed the performance of Beethoven's *Egmont*. In 1960, during a tour of the Helsinki City Orchestra across Central Europe, the 16-year-old Segerstam became the assistant conductor to Hannikainen already in an ensemble of adults.

[7] For more information about this, see: Reilly J. Hall Overton — Ashes to Ashes. *Sequenza 21, 2006*. URL: https://sequenza21.com/2006/07/hall-overton-ashes-to-ashes.html (accessed: 25.10.2025).

[8] Besides Overton, these meetings featured the participation of composers Earle Brown, John Cage, and Edgard Varèse, saxophonists Teo Macero and John LaPorta, double-bassist Charles Mingus and other musicians. [6, pp. 76–77]

course of these meetings, Roman Stolyar accentuates his attention on the peculiarities that would become the distinctive feature not only of free jazz improvisation, but also of Segerstam's future compositional technique. These include the rejection of regular meter, "complete spontaneity in the entrances of the instruments," "the tendency of an equitable dialogue between the soloists," and "the emotional vigor with which the musicians play." [6, p. 77]

It must not be forgotten that prior to the beginning of his studies with Overton, Segerstam did not engage in composition on a systematic level.[9] And, although he never spoke about this, from all appearances, his communication with the American musician exerted a substantial impact on him, helped him believe in the potential of improvisational utterance and gave way to the first experiment that generated in his musical activities the aspiration towards an individual version of the aleatory technique.

This resultant experiment became the so-called organic musical kaleidoscope[10] (orgaaninen musiikkikaleidoskooppi), which in its essence was a collective orchestral improvisation. The summer school Orivesi[11] was picked as the venue for its realization, and Segerstam taught his classes there, after having returned to Finland from the USA. In the summer of 1966, he offered to conduct a four-day seminar for instrumental musicians, which would provide them with skills of free playing without any notated music. The orchestral musicians first practiced by carrying out peculiar types of exercises: they "created musical landscapes, reacting to various sound signals, for example, the strike of a gong." [4, s. 149] It was supposed that after a number of such classes, all those present would learn to make their decisions during the process of collective improvisation and would be able to create musical compositions developing according to the principle of a combined sonic flow.

Segerstam's seminar was preceded by preparation. He "developed a table of musical parameters that were able to combine together freely" and then "tested his conception with the aid of a piano and two tape recorders." [Ibid.] Leif recorded his improvisation on a tape, then superimposed new layers of improvisation on it, consistently fixating the result (Photo 1). Carrying out the indicated operations numerous times, he attempted to understand how to protect a musical compositions based on the musician's random choice from transforming itself into chaos. His conclusion was simple: it was necessary to orientate oneself on one's

[9] In Finland Segerstam took private lessons for a certain period of time with Joonas Kokkonen, one of the leading Finnish composers of the 1960s.

[10] In translation from the Finnish, "orgaaninen" may mean "organic," either in the sense of "natural," or in the sense of "biogenic." Considering the composer's intentions, in the case of his endeavor, the first meaning is more applicable, as it presumes the trait connected with the very essence of the phenomenon and the natural attributes stemming from it.

[11] The school was organized from 1952 at the Orivesi College and was named after the well-known Finnish choirmaster Heikki Klemetti. It included performance studies in a youth orchestra, vocal and choral conducting classes. The school had greatly contributed to the development of musical education in Finland (for more detail about this, see: [7]). At the time of his youth, Segerstam participated in this school numerous times, and during the years 1965–1967 assumed the artistic directory of it.

own ear and inner sense of form.[12] Although for most of the musicians with whom he worked this proved to be insufficient: they did not possess the performing experience comparable to Segerstam's and could not master the skills of collected improvisation in such a short period of time. This failure to achieve success in this endeavor compelled the young composer to continue his quests.

Photo 1. Leif Segerstam Researches the Possibilities of the Organic Kaleidoscope[13]

Segerstam included into his subsequent improvisational project — the piano piece *Seven Questions to Infinity* — several elements that made it possible to regulate the spontaneous process and, as a consequence, reined in free improvisation. Not only did he limit to an extreme measure the ensemble of performers and provide the piece with a poetic title, helping concretize the content in broad outline, but, most importantly, he fixated the elements of this composition in his created score-guide (Example No. 1). The latter is set forth on one page and contains a table surrounded by verbal commentaries. Elements of the score convey the information about the parts of the left hand (the table) and right hands (the text).

The part of the left hand is more stable and is based on a succession of seven nonrecurring intervals taken from the pitch of middle *C*. Its structure is as follows: major third — major second — augmented fourth — a perfect fourth — a minor second — a minor third — a perfect unison.[14] It becomes obvious that the organization of this succession of intervals contains certain elements of symmetry, while

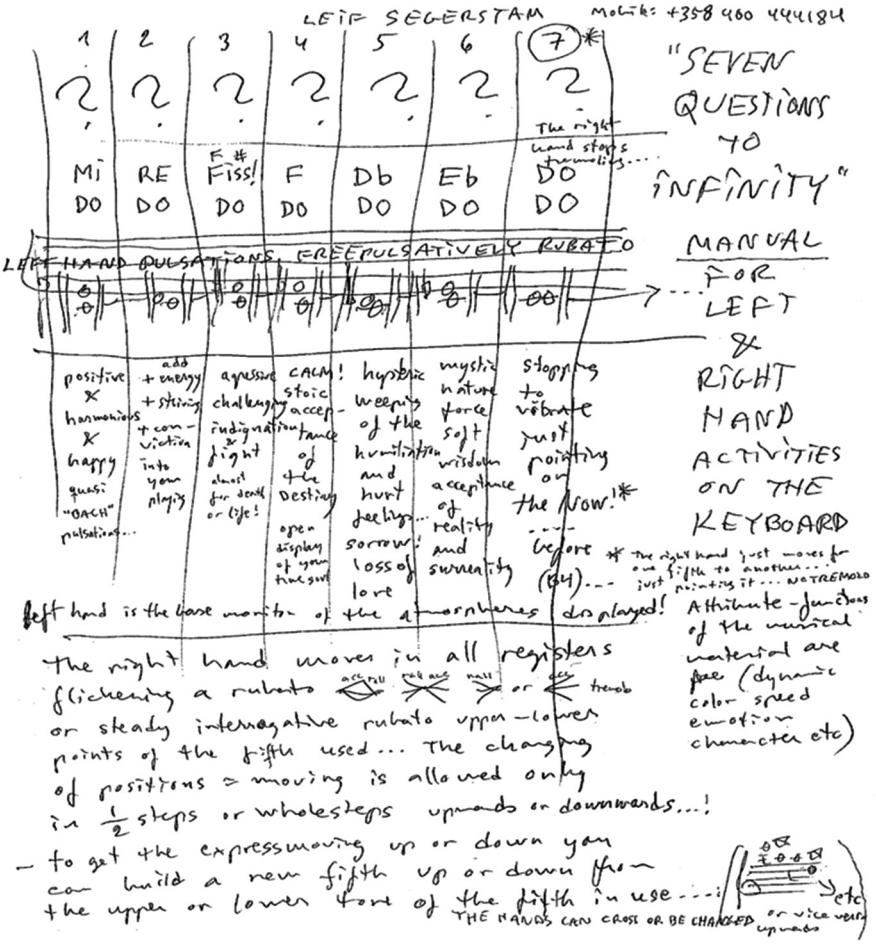
[12] As Minna Lindgren writes, the young composer also studied works pertaining to philosophy, mathematics, and sociology wherein he was searching for elucidation for the compositional techniques generated by him. [4] He found as kindred to him the conception of logical atomism brought in by British mathematician and philosopher Bertrand Russell. Russell was convinced that language was capable of reflecting reality in a precise manner, on the condition that its logical structure is compatible with the structure of the world. This may be achieved with the aim of atomic propositions that describe individual things, their features or relations. Building on this idea, Segerstam would carry out in his musical compositions from the 1960s and 1970s the experiment in the "atomization" of his own musical language and the search for that minimal amount of units the combination of which would allow him to construct an artistic utterance. The composer also mentioned his interest in the works of American anthropologist and playwright Robert Ardrey, especially the concept of the "territorial imperative" developed by him, which, according to Ardrey's thought, is characteristic for animals and human beings and is connected with the aspiration to marking off one's territory. Introducing into musical compositions a certain "line of support" which enables with various means to organize the musical texture and highlight in it the strata possessing their own ranges and functions and at the same time dependent on each other would become the distinctive feature of all the compositions of Segerstam's early period, and later would spell out the characteristic feature of the textural organization of Segerstam's music.

[13] The photo is taken from Minna Lindgren's monograph. [4]

[14] Within the lines of the table, they are shown by means of customary and letter-syllabic notation, which discloses the opportunity for a musician with an insufficient level of academic preparation to perform the work.

Example No. 1

Leif Segerstam. *Seven Questions to Infinity.* Manuscript score



the level of tension here gradually increases at first, and then subsides. At the discretion of the performer, each interval is repeated within a certain period of time, which results in the framework of seven sections of the form.

The part of the right hand freely improvises against this background, with the consideration of several rules at once: it is not constrained in terms of register and spans the entire range of the piano (with the exception of the first octave, taken up by the left hand). The part of the right hand is built out of tremolo fifths that within the range of one register glide up and down in tones or semitones, while between the registers they transfer in perfect fifths built out of one of the pitches of the source interval.[15] As a result, the pitch-wise and textural image of the work turns out to be correlated with the means of its reflection in the score: by analogy with the way the text freely encircles the table, the collection of perfect fifths entwines the set of intervals, presenting something in the vein of a *cantus firmus* for this composition.

The process of coordinating the two layers of texture between each other is enabled by

[15] Moreover, the musical score contains an indication that the motion in fifths should be accompanied by various combinations of acceleration/crescendo and deceleration/diminuendo.

instructions tracing the characteristic features of each section (Table 1). They comprise a peculiar breviary of the composition's figurative plan. While determining its respective stages, the composer stemmed from the phonism of the intervals of the *cantus firmus* and the associations fixated behind them in artistic practice.

Segerstam's interpretation of the soundings of the major and minor thirds (positivity and gentleness), the major and minor seconds (energy and the feeling of pain), and the tritone (the confrontation between life and death) are quite predictable. At a major third from the pitch *C* he expectedly hears Bach's pulsation, most likely, stemming from the Prelude opening up Volume I of the *Well-Tempered Clavier*. Only in regard to the minor third and the unison do his images become more individualized (the mystical element and the moment of "here and now").

Overall, the particular features of the textural and phonic development in Segerstam's composition provide the hint that the answer to all the "questions to infinity" for the composer is to live "now," dissolving oneself in the present moment. This is hardly by chance. As Minna Lindgren writes, at the turn of the 1960s and 1970s, Segerstam separated chronological and psychological time for himself [4, s. 135] and, judging by the titles of the compositions of those years, at that time he confirmed his belief that he wished to "fixate" the present moment by means of his music.[16] For the composer, the *Seven Questions* became an example of a work capable of adapting itself flexibly to the uniqueness of each moment. The piece became his favorite composition, which he performed on occasions. At the time, the different interpretations of the *Seven Questions* rendered by other performers caused the composer to convince himself of the non-universality of the method of fixating the artistic concept applied in this work (for more detail on this, see: [4, s. 193]). Despite the presence of the musical score and other means of control of spontaneous utterance, the *Seven Questions* continued to pertain to the sphere of improvisation and strongly depended on the performer's ability to develop in an independent manner the ideas concisely noted in the score-guide.

Table 1. Leif Segerstam. *Seven Questions to Infinity*.
Figurative Characterizations of the Intervals of the Part of the Left Hand

Major third	Major second	Augmented fourth	Perfect fourth	Minor second	Minor third	Perfect unison
positive, harmonious, happy, quasi "BACH" pulsations	add energy, steering conviction into your playing	aggressive challenging indignation & right almost for death and life!	CALM! Stoic acceptance of life destiny open display of your true self	hysteric weepily of the humiliation and hurt feelings sorrow! Loss of love	mystic nature forte soft wisdom, acceptance of reality and surreality	stopping to vibrate just pointing or the Now

[16] We can make assumptions about this from the lexis of the titles, in which the words "now," "instant", or "moment" began being used systematically: *Three +/or Four NOW* (1972), *Now* (1973), *Seven Red Moments* (1968), *Preserved Instances* (1973), *Moments Kept Remaining* (1975), *Another of many nnnooooowwws* (1975). This peculiarity present in the titles of the works would be maintained in the future.

Segerstam's Seventh String Quartet: Improvisation vs. Aleatory Technique

Segerstam continued to search for means of reconciliation the desire of fixating through sounds the unique image of the present moment and the performer's ability of presenting himself as a copartner of this process — in his string quartets of the early 1970s: the Fifth (1970), Sixth (1974) and Seventh (1975). These compositions became an important step on the path of forming the master's individual compositional technique. Within their space, it began to acquire more apparent shape, the outer manifestation of which was the systematic indication of a free pulsation in the performance instructions of the respective movements.[17]

It was quite natural that the genre of the string quartet became a creative laboratory for Segerstam. The composer had a fair share of experience of music-making in such an ensemble,[18] and by the 1970s he assembled his own ensemble consisting of like-minded people (Photo 2), with whom it became quite easy to test out various ideas.[19] Moreover, the string quartet, as the basis of the string section of the orchestra, provided the opportunity of thinking "with room to grow," with a future hindsight at the orchestra and the genre of the symphony, which was especially important for the further development of the Finnish composer's creative ideas.

Photo 2. Leif Segerstam and His String Quartet. The Early 1970s[20]

[17] The word "freepulsatively" appears already in the *Seven Questions* as an indication of the character of rubato when performing the part of the left hand (see the third line in the table in Example No. 1). In the string quartets, it begins to be applied in another function, not as a performance instruction, but as a variant of the tempo indication. At the same time, the composer tried out various means of its spelling: by means of a hyphen, separately (in the string quartets), and together (in the *Seven Questions*).

[18] Segerstam received his first experience of playing in a string quartet as far back as during the time of his youth: Tauno Hannikainen assembled a string quartet ensemble from the ablest participants of the Youth Orchestra; in it Leif played the viola, Olvi Palli and Lajos Garam played the violins, while Helja Parviainen played the cello. Hannikainen held the rehearsals on Saturdays at his house and organized performances, of which the young musicians particularly remembered one concert at Ainola, the home of Sibelius. [4, s. 50]

[19] The ensemble of the quartet included: Leif and Hannele Segerstam (first and second violins), Mauri Pietikäinen (viola), Veikko Höylä (cello).

[20] The photo is taken from Lynn René Bayley's article. See: Bayley L. Remembering Leif Segerstam in the 1970s. *The Art Music Lounge*. July 8, 2016. URL: https://artmusiclounge.wordpress.com/2016/07/08/remembering-leif-segerstam-in-the-1970s (accessed: 25.10.2025).

Each of the three indicated string quartets possessed its own characteristic features. The Fifth String Quartet reflected the composer's search for a new type of musical notation that could provide for "the flexibility of music at the present moment" [4, s. 170] and for that reason was composed for a longer period of time than the others — for almost two years. In comparison with the notation of the previous string quartets, in the Fifth, Segerstam discarded metric organization and included aleatory fragments into the traditional musical notation — all of these features became markers of free pulsation. The first experiment turned out to be imperfect. The composer acknowledged that the "aspiration of liberating the imagination" led to a "mass hysteria" of sounds. After comparing the resultant notation with a chaotically organized motion of a population of lemmings during their mass migration, Segerstam compared the uncontrolled sound current with a "lemming-type procession of sounds." [Ibid., s. 171] This determined the subtitle of *Lemming-Quartet* (Sopulikvartetto) attached to this composition.

The Sixth String Quartet is noteworthy for its written indication "In the Spirit of Gustav Mahler" provided at the beginning of the composition's finale, which corresponded with the expressive character of the music, but also alluded to the incorporation of elements of theatrical performance into the work. Music critic Lynn René Bayley,[21] who was present at the premiere, recalled: "performances of this work <…> always featured a ghostly figure made of chicken wire and papier-maché who sat at a piano, silently, until near the end of the last movement when the first violinist is requested to back up on the stage and 'help' the ghost of Mahler play the *A* sub-contra octave on the piano."[22] The construction made of papier-maché played another role: it pressed the right pedal of the piano, which created, by means of the open lid of the piano, a resonance to the sound of the string quartet (Photo 3).

The Seventh String Quartet continued in its own way the emergent idea of the dialogue with the music of the past: its middle movement featured quotations of the Adagio from Johann Sebastian Bach's *First Violin Sonata*, and its outer sections used forms stemming to the Baroque period, — the chorale arrangement and the fugue. At the same time, in light of the issue of correlation between the aleatory technique and improvisation existent in the article,

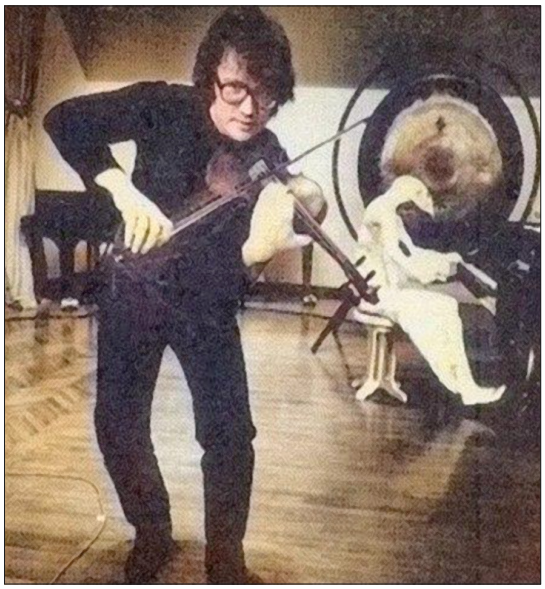


Photo 3. Leif Segerstam after the Premiere of the Sixth String Quartet[23]

[21] Lynn René Bayley is an American music critic, observer, journalist and researcher. She worked in the journals *Opera News*, specializing in the opera repertoire, and *Fanfare*, which covers the events of classical music and jazz; she is the editor-in-chief of the independent internet-edition devoted to jazz and classical music *The Art Music Lounge.*

[22] Bayley L. Remembering Leif Segerstam in the 1970s. *The Art Music Lounge*. July 8, 2016. URL: https://artmusiclounge.wordpress.com/2016/07/08/remembering-leif-segerstam-in-the-1970s/ (accessed: 25.10.2025).

[23] The photo is taken from Beyley's article. See: Bayley L. Op. cit.

the comparison of the particular features of the composition's middle and the outer movements with each other appears as illustrative. Before turning to it, we shall present a concise description of the entire string quartet.

The first movement, which is the most massive in the cycle, is perceived as an indivisible and very expressive flow of sound, one that is facilitated by the specificity of the material. In it the composer continued his experiment with "atomizing" the musical language, which he began as far back as in the *Seven Questions*. Now the role of the elements out of which the texture is created is played not only by the limited circle of intervals, but the various figures from which the respective instrumental parts are assembled: repetitions, different types of glissandos, arpeggios and tremolos.

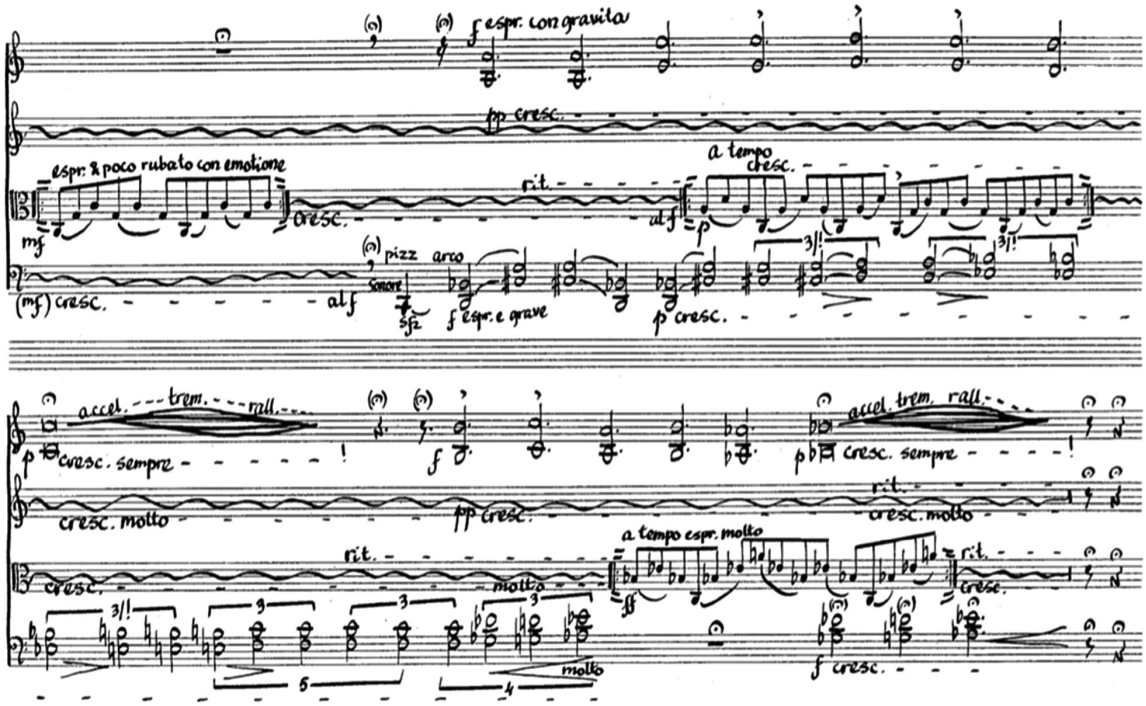
The musical score resembles a standard one outwardly: it features specific arrangements of rhythm and pitch and is equipped with detailed nuancing (the dynamics, character, and agogics are written out in detail). But, at the same time, metric organization is absent, as the result of which the instrumental parts coordinate with each other freely. This trait redoubles due to the systematic use of aleatory squares. At the same time, the texture preserves its reliance on functions traditional for the homophonic texture (the melody, bass, and harmonic figuration), which enhances the division of the musical presentation into the relief and the background. It appears most vividly at the beginning of the movement and in the running of the overall culmination, where in the first section a rather structured theme is expounded, in its character, close to the Lutheran chorale, *Aus tiefer Noht schrei ich zu Dir*, possessing a melodic carcass comparable to it: an initial harmonic progression of I–V–VI–V, followed by a descent at an interval of a tonic perfect fifth.

The manifestation of the theme is illustrative: in both cases, it is presented with a repetition, similar to the *Stollen* of the Lutheran chorale, and its expressed with lengthy note values: at the beginning, in the key of *A minor* (Example No. 2a), while upon repetition, it shifts to *B-flat minor* (Example No. 2b).

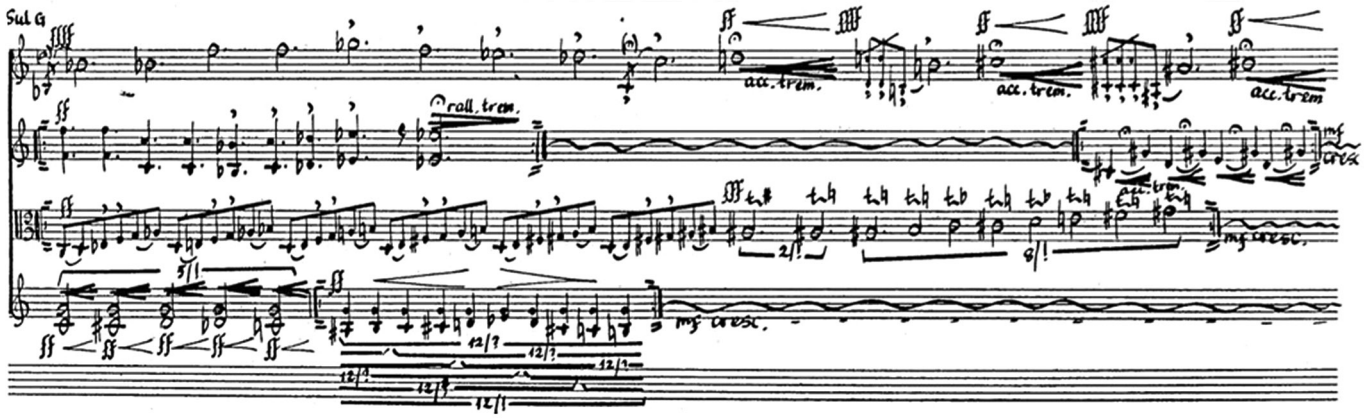
Example No. 2

Leif Segerstam. Seventh String Quartet. First Movement. Allusion to the Chorale

a) the beginning of the string quartet



b) culmination of the First movement

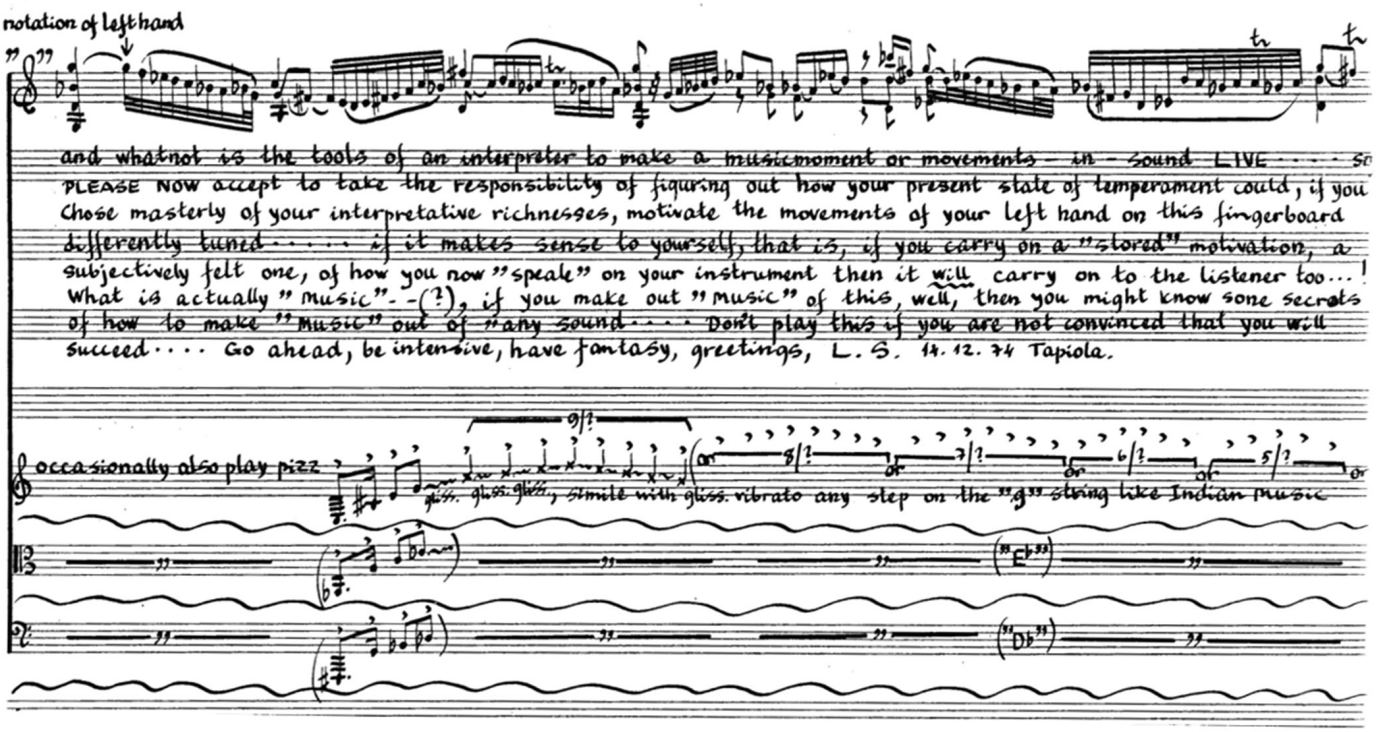


The genre nature of the theme and the means of its statement make it possible to observe the chorale arrangement as the compositional model of the first movement. The commenting principle that is stated here is placed at the foundation of the textural organization in the second movement, as well.

As has been mentioned before, it includes a quotation of the first movement of Bach's Sonata in *G minor*, played by the first violin against the background of the accompaniment sounded out by the other members of the string quartet. The musical text of Bach's Sonata is replicated here in full and very precisely. In its notation, the treble clef offers a surprise: it is depicted in an inversed manner and presented in quotation marks, which signalizes of an unusual layout of Bach's music (Example No. 3). The matter is that the composer applied the technique of *scordatura* to the first violin,

Example No. 3

Leif Segerstam. Seventh String Quartet.
Second movement. Quotation of J.S. Bach's Sonata



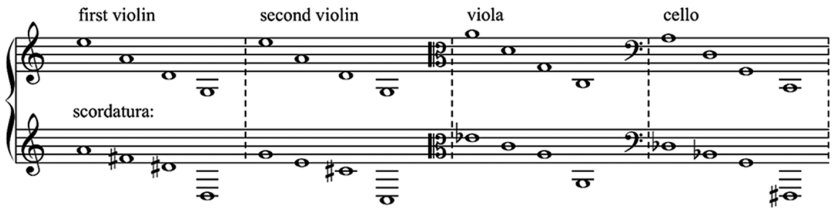
just as to the other instruments, as well, which presented a sort of filter to the familiar music, having altered the customary sound (Example No. 4). While realizing the notation of the sound of the sonata in the version suggested by Segerstam, it is easy to see that from the primary musical source the rhythm, agogics and overall contour of motion are preserved, but the melodic line itself is considerably altered by means of additional chromatic notes (Example No. 5). Together with the accompaniment, the chief unit of which turns out to be the cluster, spanning almost an entire chromatic scale, this creates a sound similar to sonoristic type.

The finale of the string quartet is written in the form of a fugue conceived in the manner of the orchestral fugues of the Classicist composers, wherein the baroque structure acquires new features due to the impact of principles of the sonata form. By analogy to the latter, only the exposition section is structured the most strictly, while beyond its boundaries, the intelligible basis of the form is gradually "dissolved," the fugue statements are truncated, making way to broad episodes saturated with thematic intonations. The episodes in Segerstam's fugue, as the result of the development contained in them, create a wavelike relief of structure. The culminating points of the wavelike form are marked by important dramaturgical events: the reminiscence of the chorale theme from the first movement (p. 11), a counterpoint of the themes of the outer movements (p. 13) and the appearance of a variant of the melodic line in which the characteristic intonations of the two themes are united together, summing up the present work.

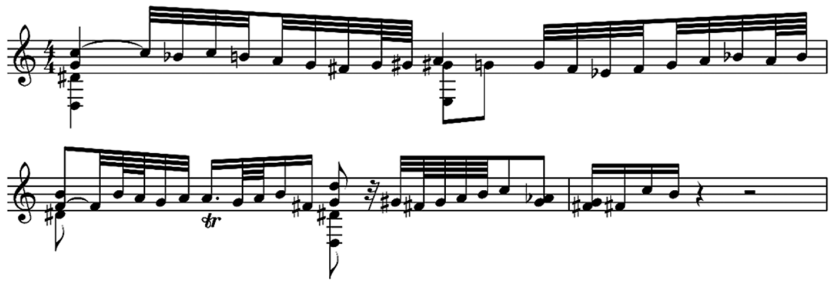
Thereby, although upon first encounter with it, the Seventh String Quartet creates the impression of a rather spontaneous composition, which is affected by free metric organization, a regular inclusion of aleatory sections into the development, a high level of expression and a sound resembling the sonorous type, careful analysis of this work discloses distinct logical regularities intrinsic to the structure of this work.

What does a comparison of the movements of the string quartet tell us about Segerstam's mastery of the possibilities of the aleatory technique? When answering this question, we must turn our attention to the fact that the indication of the free pulsation was provided by the composer only in the outer movements,[24]

Example No. 4 Leif Segerstam. Seventh String Quartet. Second Movement. Scordatura



Example No. 5 Leif Segerstam. Seventh String Quartet. Second Movement. The Real Sound of the Quotation from Bach



[24] The movements of the string quartet have the following indications: I. Free-but-secure-pulsatively; II. Adagissimo; III. Free-and-secure-pulsatively.

in which the means of organization of the form and texture are different from those in the middle movement of the composition.

The texture of the Adagissimo is evidently divided into a solo instrumental part (the first part, in which the transformed quotation is heard) and the accompaniment (comprised of the other instrumental parts; see Example No. 3). In comparison with the soloist's part, the musical text of the accompanying stratum is strikingly scanty. The composer merely sets the patterns of the introductory section against the background of which an altered sound of the first movement of Bach's Sonata is brought in, and then upon the notation of the parts of the accompanying instruments, is limited to a wavelike line, presuming a repetition of the patterns. But, as it follows from the extensive commentary written by the composer, also present in the music, after the appearance of the musical quotation, there is a transition presumed passing from a literal repetition towards improvisation. "Please don't hesitate to move your own way too," Segerstam calls upon the performers, "please improvise OTHER, OWN! <…> please don't hesitate to imitate one or two phrases of the Bach's music <…> if you make it cleverly it might be interesting and worthwhile!"[25] In the final section of the form, appearing from the moment of the cessation of Bach's music, the composer goes as far as to incite the players to switch from improvisation along the set model (the role of which is set by the quotation) to free music-making: "Do still play something relaxing in functions of your used patterns, no more 'Bach' though."[26] Here also a set of figures appropriate in this section is provided: "Arco legato, tremolo, pizzicato or flageolet pizzes of the open strings natural harmonics…"[27]

While the setting on improvisation in the accompaniment parts is clear (in the quotations cited above, we find direct indications of this, as well as a declaration of the randomness of the performed material), in the first violin part, other problems are fixed. As has been marked out before, the application of the *scordatura* substantially distorts the image of Bach's Sonata. Its deconstruction here is carried out by Segerstam with a particular goal in mind — to cause us to contemplate on what means transform written-down music into live intonating. In his commentary he writes: "And what not is the tools of an interpreter to make a music movement or movements in sound LIVE."[28] It is obvious that the problems that appealed to the composer as far back as the late 1960s, remained relevant for him onwards. He continued to search for the means that would "awaken" the performer's initiative and came up with interesting solutions.

Having consciously distorted the music of the first movement of Bach's Sonata, Segerstam creates special conditions for the violinist: although the latter is playing a familiar musical text, applying the customary fingering, because of the chromatization of the resultant sound and its unusual impression it makes, during the process of playing, the expressive side of performance comes out to the forefront, creating that individual content the performer wishes to and is able to convey by means of sound. As Segerstam writes, "If you carry on a 'stored' motivation, a subjectively felt one,

[25] Segerstam L. String Quartet No. 7. Helsinki: Music Finland, 2013. P. 9.

[26] Ibid.

[27] Ibid.

[28] Ibid.

of how you now 'speale' on your instrument then it will carry on to the listener too!"[29] He is convinced that it is "possible to make 'music' out of only phrasing, bow pressure, tone-colors, varied vibrati, agogic finesses, interpretation tradition."[30]

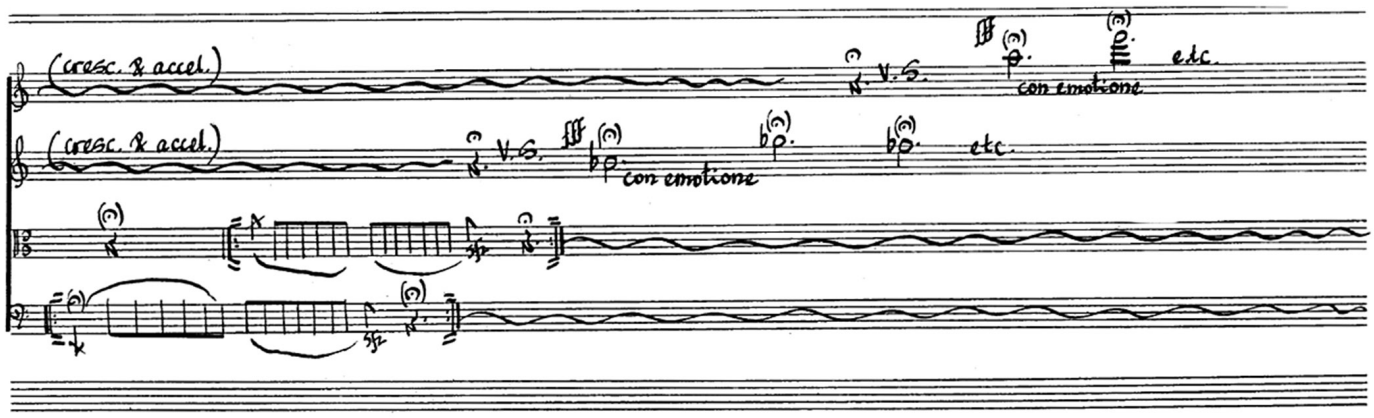
At the same time, although there is no direct indication of improvisation in his words, its spirit is perceptible here, as well. The composer concludes his extensive commentary addressed to the first violin with the call: "Go ahead, be intensive, have fantasy, greetings."[31] On the basis of what is stated above, the conclusion suggests itself that the slow movement of the string quartet still remains in the grip of improvisational culture and those traditions that the composer had adhered to in his earlier works. The quartet's slow movement is even perceived as a direct continuation of the *Seven Questions*, since it is constructed on similar principles: at the foundation of both compositions lies the counterpoint of two layers — a stable one, which is fixated in the music by means of notes, and a mobile one that is freely improvised against the background of the former.

In the outer movements of the string quartet, the principle is different. The first movement and the finale possess poly-melodic textures constructed of rather equitable lines formed of the instrumental parts that are based entirely on notated music. Within the space of two movements, this rule is infringed upon only once — at the most important point of the dramaturgical development of the entire composition, namely, the appearance of the chorale theme in the finale. It appears in the two violin parts as a canon sounding against the background of freely improvised accompaniment; the latter helps emphasize the contrasting quality of this fragment to the preceding section of the form (Example No. 6).

At the same time, the freedom, undoubtedly, permeates into the textural organization of the outer movements. The absence of any single meter and the regular introduction into the musical development of aleatory square units allow for the implementation

Example No. 6

Leif Segerstam. Seventh String Quartet.
Finale. Reminiscence of the Theme of the First Movement



[29] Ibid.
[30] Ibid. P. 8.
[31] Ibid. P. 9.

of improvisational element into the coordination of the parts of the ensemble. But what is especially important is that the composer finds diverse means of control over this process: he brings in systematically instances of full or partial synchronization of the instrumental parts, making use of their simultaneous entrances or withdrawals, while during the moments of lengthy combined playing, highlights in the texture the instrumental part that would present the guide for the participants of the ensemble and would help with the overall coordination. In the first movement, this role is taken by the expositions of the chorale theme, and then the subsequent melodic lines resembling it based on scalar chromatic motion; in the finale, they are the statements of the fugue subject, transferred from one instrument to the next.[32] All the aforementioned makes it possible to consider the Seventh String Quartet a truly landmark point in the process of formation of Segerstam's distinctive compositional technique, in which he began to separate for himself improvisation and aleatory writing, which is testified in an indirect way by the performance instructions provided by the composer to the respective movements of this work.

Conclusion

Thus, as expected, Segerstam's compositions pertaining to the period of his crisis and the first years that marked his recovery from it confer in no small way the particularities of the formation of the Finnish composer's individual style. Spanning with a single glance all the projects elaborated on in this article — from the organic kaleidoscope to the Seventh String Quartet — we may boldly assert that Segerstam's path towards implementation of the aleatory technique in his works lay through improvisation, through a gradual subjugation of its possibilities to the composer's will.

A desire for spontaneous utterance attracted the Finnish composer in a natural way: improvisation helped establish in the music the singularity of each instance, which is what Segerstam wanted, and also returned the element of initiative to the performers during the process of spontaneous creation of sound form, which is what Segerstam the conductor was concerned about. At first, he gave way to the improvisational element with all the ardor of youth — his first experiments were directed towards free collective improvisation, the most radical in its musical means. At the same time, the compositions following the organic musical kaleidoscope, gradually restricted the performers' arbitrariness. The *Seven Questions* may be interpreted as an individual improvisation, which was to a limited degree controlled with the aid of the instructions contained in the score-guide. The middle movement of the Seventh String Quartet was one of the composer's works that corresponded with the former piece, wherein similar conditions were expressed within the frameworks of an ensemble. However, the outer movements of the string quartet ceased to pertain to the sphere of improvisation; their exposition was subjugated to the composer's will, which allowed for the element of controlled aleatory technique as a means making it possible to achieve a particular artistic result.

Undoubtedly, there are many things in common between improvisation and the aleatory technique; they are united by their fixation on the spontaneity of utterance,

[32] At the mature stage of his music, this type of principle would express itself in the appearance within the textures of the symphonies, performed without a conductor, of beacon-like guiding sounds, which carry out a similar function.

the accentuation of the inadvertency of the result. At the same time, these two phenomena speak on behalf of different traditions: behind improvisation stands the century-old practice of *performance*, whereas the aleatory technique is a component of *the art of composition*. Consequently, Leif Segerstam, changing his attitude towards improvisation in his artistic endeavors from the late 1960s to the mid-1970s, not merely progressed along the path of forming of his own compositional technique, but also truly developed as a composer, overcoming his past of a conductor and a performer.

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Russian Music in Marc-André Hamelin's Performing Practice (Part 1)

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Abstract. Canadian pianist and composer Marc-André Hamelin (b. 1961) is an expert in Russian music. His repertoire includes all the piano sonatas by Alexander Scriabin, Nikolai Medtner and Samuil Feinberg, the piano concertos of Sergei Rachmaninoff, Dmitry Shostakovich and Rodion Shchedrin. He pertains to the small number of pianists who promote the music of the Russian avant-garde and rarely performed composers (Georgy Catoire, Nikolai Roslavets). In this article, attention is focused on Hamelin's interpretation of works by Russian composers of the turn of the 19th and the 20th centuries — Scriabin, Rachmaninoff and Medtner. A central place in the pianist's repertoire is held by the music of Medtner, whose compositions induce Hamelin to contemplate. The performer is attracted, first of all, to the detailed quality of Medtner's piano texture. In Scriabin's sonatas, Hamelin experiments with sound, disclosing the contrasting boundaries of the composer's musical world — intellectual perfection and the "outbursts" of emotions. In Rachmaninoff's music, he accentuates attention on the diversity of the timbral colors of the piano, the palette of strokes and dynamic shadings, disclosing before the listeners the pianistic qualities of the composer's thought. Special attention in the article is given to the placing of the fingerings in Rachmaninoff's works carried out by Hamelin upon commission of the German publishing house *G. Henle Verlag*. It is noted that the pianist's decisions of fingering are stipulated by various performing goals: the necessity to accentuate attention on the melodic lines, to achieve a conciseness of articulation, to even out a line in a passage in terms of its sound.

Keywords: Marc-André Hamelin, Sergei Rachmaninoff, Alexander Scriabin, Nikolai Medtner, piano performance, style of piano playing, interpretation of Russian music, individuality of performance

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Русская музыка в исполнительском творчестве Марка-Андре Амлена (Часть I)

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Аннотация. Канадский пианист и композитор Марк-Андре Амлен (1961) — эксперт в области русской музыки. В его репертуаре — все сонаты Александра Скрябина, Николая Метнера, Самуила Фейнберга, концерты Сергея Рахманинова, Дмитрия Шостаковича и Родиона Щедрина. Он принадлежит к числу немногих исполнителей, кто пропагандирует музыку русского авангарда и редко исполняемых авторов (Георгия Катуара, Николая Рославца). В фокусе внимания статьи — интерпретация Амленом сочинений русских композиторов рубежа XIX–XX веков — Скрябина, Рахманинова и Метнера. Центральное место в репертуаре пианиста занимает музыка Метнера, чьи сочинения заставляют Амлена размышлять. Исполнителя привлекает прежде всего детализированность метнеровской фактуры. В Сонатах Скрябина Амлен экспериментирует со звучанием, выявляя противоположные грани музыкального мира композитора — интеллектуальное совершенство и «взрыв» эмоций. В музыке Рахманинова он акцентирует внимание на разнообразии тембровых красок фортепиано, палитре штрихов и динамических оттенков, раскрывая перед слушателем пианистичность композиторского мышления. Особое внимание в статье уделяется аппликатурной редакции сочинений Рахманинова, выполненной Амленом по заказу немецкого издательства *G. Henle Verlag*. Отмечается, что аппликатурные решения пианиста обусловлены различными исполнительскими задачами: необходимостью акцентировать внимание на мелодических линиях, добиться чёткости артикуляции, выровнять в звуковом отношении линию пассажа.

Ключевые слова: Марк-Андре Амлен, Сергей Рахманинов, Александр Скрябин, Николай Метнер, фортепианное исполнительство, фортепианная стилистика, интерпретация русской музыки, исполнительская индивидуальность

Introduction

Canadian pianist-composer Marc-André Hamelin possesses one of the most massive repertoires at the present time. He has the reputation of a super-virtuoso[1] and performer of rare piano compositions entrenched in him. The repertoire of young Hamelin included Leopold Godowsky's études and transcriptions, Stefan Wolpe's pieces, William Bolcom's études and ragtime pieces, and Charles Ives' *Concord Sonata*. Many people had previously thought that such a choice of works served as a means for the pianist to attract attention to himself. However, as the horizons of his performing predilections continued to broaden, critics began exerting more attention not only to

[1] In 1999 a documentary film about Hamelin was released with the title of *Supervirtuoso*. URL: https://rutube.ru/video/54c48f19ff8d4d2bcce6fbbe5dfa0f6a/?ysclid=mic5lo9eis823989989 (fragment) (accessed: 25.11.2025).

him, but also to the compositions he performed. Hamelin's approach to choosing his programs has overcome many stereotypes of the present condition of classical music,[2] as figures of the forefront composers have been "constricted" and have given way to such personalities as Charles-Valentin Alkan, Sigismund Thalberg, Ferruccio Busoni, Nikolai Roslavets, Samuil Feinberg, and Nikolai Kapustin.

Presently, each of the pianist's concert programs reflects the diversity of his interests: here it has always been possible to find something very well-known, such as, for instance, Maurice Ravel's *Gaspard de la nuit* or Franz Schubert's *Fantasy*, as well as something new in performance practice, such as, for instance, a Sonata by Feinberg or a short piece by Alexis Weissenberg. An ardent promoter of American music and, in this sense, a patriot of his country, Hamelin has also exerted a fair share of attention, effort, and time to Russian music. His musical repertoire includes all the sonatas of Alexander Scriabin, Nikolai Medtner and Samuil Feinberg, several sonatas by Nikolai Roslavets, Sergei Rachmaninoff's sonatas and concertos, the concertos of Anton Rubinstein, Sergei Prokofiev, Dmitry Shostakovich and Rodion Shchedrin, and the small pieces of Georgy Catoire.[3] No other native pianist could be found on the American continent (and, in all possibility, in the whole world) who possesses such an extensive "Russian program."

To return to the repertoire "rarities," we may note that many of the Russian compositions are rare items in American concert venues. Whereas Tchaikovsky's and Rachmaninoff's concertos are, undoubtedly, known throughout the whole world, it is not so easy to find Scriabin's and Medtner's music in the repertoires of philharmonic societies in other countries, besides Russia.

Considering the pianist's "territorial detachment" from the Russian realities and the Russian traditions of musical education,[4] it seems to us that Hamelin's interpretation of Russian music contains an individual approach, one that is worthy of attention. In most cases, the musician discloses this musical literature (for others) for the first time, he has no need of being distinct among other people, he attempts to show what is present in the composition in as accessible and comprehensible a manner as possible.

The *Trio of the Moscow-based Lyricists*[5] in Marc André Hamelin's Programs

The most intriguing time period for Hamelin the performer is the early 20th century. Having turned to a lengthy "list" of Russian composers, the pianist obtained a rather broad

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[2] See: Marc-André Hamelin: reinventing the repertoire. Interview with Harriet Smith. *The Gramophone Newsletter*. September 21, 2017. URL: https://www.gramophone.co.uk/features/article/marc-andre-hamelin-reinventing-the-repertoire (accessed: 25.11.2025).

[3] Marc-André Hamelin's repertoire in chronological order is presented on the website *Classical Pianist*. URL: https://classical-pianists.net/generation-xi/marc-andre-hamelin/chronology/ (accessed: 25.11.2025).

[4] Hamelin's pianistic genealogy stems to Alfred Cortot through his pupil and Marc-André's first teacher Yvonne Hubert. Most of her pupils, such as André Laplante, completed their education in Europe, most often in France. Hamelin remained in America, where he continued to perfect his skills under the tutelage of Harvey Wedeen and Russell Sherman at Temple University in Philadelphia. Prior to winning the competition of American music at Carnegie Hall, Hamelin participated only at a competition in Pretoria, South Africa and several Canadian competitions. For more detail about the performer's artistic biography, see: [1].

[5] This is how Tamara Levaya calls Scriabin, Rachmaninoff, and Medtner in her research devoted to Scriabin. [2, p. 64]

perspective of the stylistic trends of that time, which he characterized overall as "the period of destruction of tonality." [3, p. 18] The composers-pianists of the Moscow school are presented in his performance repertoire to the fullest extent. Most likely, this is connected with his interest towards them, including towards the aspect of them being pianists.[6]

Three of them are distinguished in the frequency of the performances of their music — the same-age peers, Scriabin and Rachmaninoff, and their younger contemporary, Medtner. Hamelin does not perform the music of Scriabin and Rachmaninoff together in one program (which would be quite natural for a Russian pianist and listener), but combines together Scriabin and Medtner, and even more frequently — Medtner and Rachmaninoff. Among them, Medtner, undoubtedly, holds the predominating position: in addition to his sonatas, the pianist's discography also includes both opuses of the *Forgotten Melodies*.

It is widely known that Hamelin has made a considerable contribution to the popularization of Medtner's music. In his utterances about the composer, he noted that "Medtner does not create an impression immediately, he has to be listened to and listened to, and then his music shall become part of you forever."[7] [3, p. 19] According to the musician's acknowledgement, he is not as much interested in a composer's thematic material as in how the latter works with it. [4, p. 168] Indeed, the texture of Medtner's compositions, thickset with its events (melodic, harmonic, in the use of various means of performance, as well as the means of polyphony) cannot leave such a musician as Hamelin indifferent, since for him unwinding the complex musical material saturated with events presents the most attractive side of his performing activities (one has to recall his recordings of the compositions of Kaikhosru Sorabji and Leopold Godowsky). By playing a large quantity of Medtner's music, Hamelin, in addition to promoting his works, has shown that this composer is very close and comprehensible for him.

In 2017, Marc-André Hamelin's compact disc was released (in collaboration with the London Symphony Orchestra under the direction of Vladimir Jurowski) with Medtner's Second Piano Concerto (which was dedicated to Rachmaninoff) and Rachmaninoff's Third Piano Concerto.[8] This recording may be perceived as a certain idea of the parity of these two composers (it is generally known that they were friends) — in a performance venue, in artistic aspirations, the parity of their music in its conception and manifestation. And this had not always been so in the listeners' perceptions.

Scriabin: "A Sorcerer of Sounds"[9]

The destiny of Scriabin's music outside of Russia is described in Boris Borodin's article: "In the West, there was another situation, which Anatoly Leikin asserts[10]: 'During the course of approximately 15 years, from 1910 to 1925, Scriabin as a composer, pianist and person aroused abundant adoration and, oftentimes, frantic idolatry. Subsequently, somehow or

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[6] Hamelin works a considerable amount with recordings, studies different performances and collects them. When mentioning any composition performed by him, he easily enumerates, what performances existed before his.

[7] Ethan Iverson. Interview with Marc-André Hamelin. URL: https://ethaniverson.com/interviews/interview-with-marc-andre-hamelin/ (accessed: 25.11.2025).

[8] The composer dedicated his Fourth Piano Concerto to Medtner.

[9] This is how Igor Glebov spoke of Alexander Scriabin. [2, p. 160]

[10] Anatoly Samoilovich Leikin is a musicologist, born in 1946, graduated from the Gnesin State Musical-Pedagogical Institute, Dr.Sci. (Arts), presently a professor at the University of California in Santa Cruz.

other, Scriabin's all-absorbing music expired.'" [5, p. 90]

The "mutual relations" between the composer and Hamelin are braced by a special history: the Russian composer's Canadian pupil and close friend of his, pianist Alfred La Liberté was a promoter of his teacher's music in Montreal during the first half of the 20th century. Hamelin made the acquaintance of and befriended La Liberté's widow. She presented to him the greater part of her husband's library. Because of this, Hamelin came to be in possession of certain rare editions of Scriabin's compositions, including a translation of the poetic basis of the *Poem of Ecstasy*, Catoire's short pieces, and even the manuscript of Medtner's *Sonata Reminiscenza*. [3, p. 17] This is how Hamelin's connection with these composers came to be, which, most likely, provided the additional impulse for the study of their works.

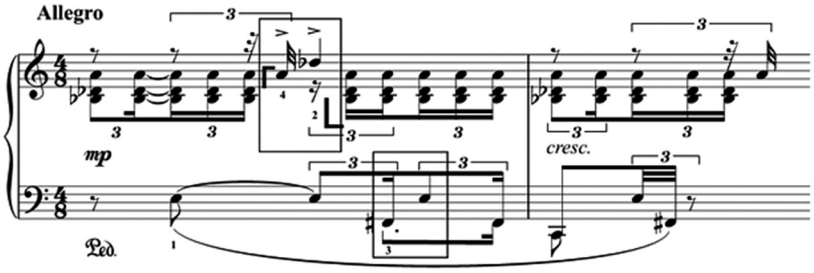
In 1985, the pianist won a competition of American music at Carnegie Hall, which was in many ways significant for his career. The program consisted 90% of music by 20th century American composers, which was stipulated by the regulations of the competition itself. As part of the program, the works of Stefan Wolpe, Mario Davidovsky, John Cage, Ned Rorem, and Charles Ives were performed. An exception was formed by Schumann's *Carnival* op. 9, which appeared as an absolutely exotic item, in this context, and Scriabin's Piano Sonata No. 7. The latter would hereinafter appear repeatedly in Hamelin's concert programs: in 1996 at a festival of rare piano music at the Schloss vor Husum in Germany, in 2000 at Lincoln Center in New York, in 2002 at Miller Theater on Broadway; it is particularly the Piano Sonata No. 7 that the pianist would bring in 2022 to the festival commemorating the composer's 150th anniversary in Moscow (along with Beethoven's Piano Sonata No. 29, Prokofiev's *Sarcasms* and a sonata by Carl Philipp Emanuel Bach).

Hamelin's interpretation of Scriabin's Piano Sonata No. 7 is discernibly different from the renditions of such Russian Scriabinists as Vladimir Sofronitsky, Igor Zhukov and Heinrich Neuhaus. Let us examine some of its moments in greater detail.

The contrasting quality of the themes and their elements, the juxtaposition of the primary and the subsidiary theme groups are obvious for the pianist (as it is for many performers): "the action is carried out as if at that concealed verge <…> where extreme austerity adjoins with gentle caress." [6, p. 48] Hamelin demarcates precisely the sound of the characters in this composition by means of his touch. Everything connected with dotted rhythms (Example No. 1) possesses a more "real hue — this is conveyed in a thickset dense sound and a somewhat lengthened short sixteenth note in dotted rhythm" [7, p. 18] (which is very close to Sviatoslav Richter's performance;

Example No. 1

Alexander Scriabin. Piano Sonata No. 7.
Primary Theme Group, mm. 1–2



it is possible that Hamelin derived this idea from him).

The strict triplet rhythms of the transition theme group create a seminal irreversible character, bringing in references to Beethoven's Fifth Symphony. The concluding trill of the transition theme group sounds in a terrifying manner (Example No. 2).

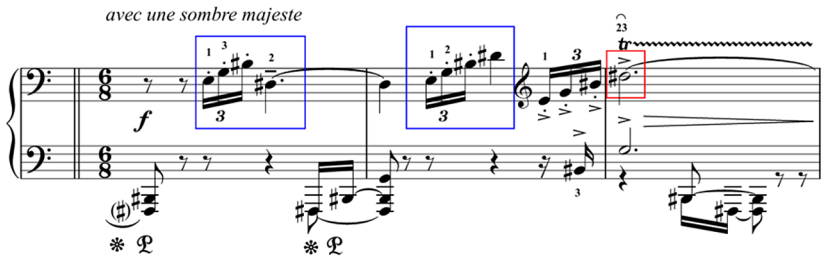
The more notes are present in one meter, the lighter and more "unreal" sound is created by the pianist — the accompanying quintuplets of the subsidiary theme group are devoid of accentuation, as they envelope the main theme. The theme of the subsidiary theme group in this regard appears as the semantic center of the composition, as the longest intoned line; everything concentrates itself towards it; its appearance elucidates the sound canvas by the completeness of its phrase.

The pianist aspires to preserve the minutest particulars of the musical text, all of its details. The graphics of the musical score as a separate artistic component is important for Hamelin; he wants to make it more "visible," and for this reason, he uses the pedal very accurately, at times almost in a classical style, frequently not mixing the harmonies and turning the trills into melodies. The performer's fingers lay out ultra-precisely short passages and accompanying arpeggios into separate notes, adding acuteness in the upsurge of small rhythmic figures with the help of a clearer accentuation or thicker trills in proportion to the motion to the culmination (Example No. 3).

The culmination is determined in an unusual and effective manner: the descending chords are not intonated as divided by two (as they are by the majority of performers) and are not connected in a *legato* manner, neither are there bell-like effects of voluminous pedal present: Hamelin depicts the implacable motion of clockwork, extremely mechanistically and harshly, and the listener perceives the approaching end. The final chord is played quickly, evenly, with each note sounded out without a pedal — this gives the sensation

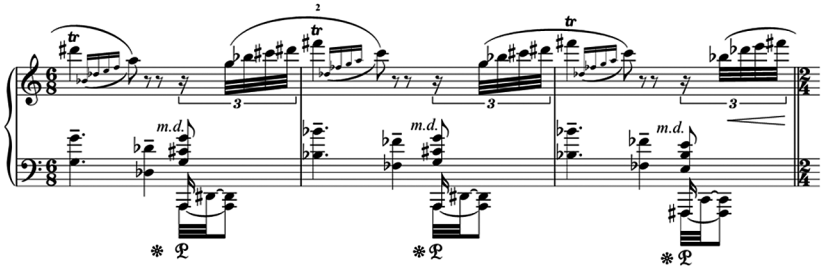
Example No. 2

Alexander Scriabin. Piano Sonata No. 7.
Transition Theme Group, mm. 17–19



Example No. 3

Alexander Scriabin. Piano Sonata No. 7.
Culmination, mm. 270–272



of dissolution in space, as if everything is "wrapped up."

It must be noted that in the pianist's performance practice, the Piano Sonata No. 7 is of rather short duration, compared with the massive scores of Paul Dukas or Charles Ives. In our view, in this composition Hamelin turns to one of his favorite performing dramaturgical ideas — the supersession of the stages of life: the generation of themes, their formation, maturity and termination. There is an absence of such an uttermost dramatic effect and sweep that is so important for Russian pianists, as well as those in other countries (Vladimir Ashkenazy, Mikhail Voskresensky, Sviatoslav Richter, or Arcadi Volodos). In Hamelin's interpretation, the sonata turns out to be luminous because of the subsidiary theme group, the sounds of which are unified into a concise phrase (and not "scattered" in a meditative fashion, as it may be frequently heard in other renditions), and intimate, due to an absence of sound conglomerations. The performer does not attempt to surpass the framework of corporeality by means of contrast, since, after all, it is particularly this miracle of dematerialization we always wait for in the final section of Scriabin's composition in Hamelin's interpretation of the music, as divine providence, "brings out" the main protagonist to another dimension of life.

By the clarity of its sound, the sonata may be conditionally called "classical," in the context of the most part of performances. Hamelin is fascinated by the beauty of Scriabin's "process of construction" of the sound space, the combination of trills, short arpeggiato passages, the repeated and decomposed chords, the leitmotif intonations. The contrast present in the work transforms itself into a rivalry of elements between themselves for a place in this space: the closer the music proceeds to the final section, the more lucid the sound of the texture becomes.

In 1995 Hamelin recorded all of Scriabin's sonatas on the *Hyperion* CD label. This was one of his first projects in collaboration with this sound recording company. During the years of its formation, *Hyperion* specialized in rarely performed music, which confirms the reputation of Scriabin's music as being rather non-traditional for the listener in countries outside of Russia. The work, accomplished in London's Catholic All Saints Church, was highly evaluated by Canadian music critics, the album having received the Juno Awards.

In his subsequent concert practice, Hamelin maintained in his repertoire, in addition to the Piano Sonata No. 7, also the Piano Sonatas Nos. 3, 5 and 6, as well as the Sonata-Fantasy (1886) composed by Scriabin in the student period of his creativity. In the 2000s, he played these works more seldom, giving his preference to Scriabin's short pieces. Frequently, in the large-scale concert programs, the Étude in *C-sharp minor* op. 2 has been played — essentially, a short and simple piece. What has been the reason for this? The feeling of fascination with the simplicity of the tonal language of young Scriabin, or the pianist's intellectual irony in regard to the image of the composer created by himself or by others?

Whereas the Piano Sonata No. 7 for Hamelin is an example of Scriabin's intellectual perfection, the Piano Sonata No. 5 presents an "atomic" explosion of emotions. The recording made in December 1997 in Tokyo is exemplary in this regard. The music, possessing the highest emotional degree, caliber and impetuosity, is a real discovery for a pianist. For Hamelin, it is pure energy: positive, rampant, young, bright. The joy that he experiences while playing the sonata cannot be concealed: his behavior on stage, from an intertextual point of view, is swashbuckling in the vein of poet Sergei Yesenin — the pianist is not afraid of speed, maximal contrast, sudden throttles, or an overall loss of motion. He uses the pedal

very boldly, while, at the same time, his pedal applications, for the most part, are connected with phrasing, i.e., particularly by its means he demarcates the musical phrases, highlights the most important element.[11] In our view, the musician juxtaposes in this music organized nature and chaos, static qualities and duality, similar to the energetic, whirlwind, carnival-like change of emotional states in the music of Schumann's piano cycles (even the dotted rhythms "make dancing steps" joyfully and resiliently). The interpretation closely resembles an improvisation, wherein a fair share of space is devoted to sound-phonic experiments: the uncontrolled maelstrom of the introduction, the light of "pouring" repeated chords in the culminations. The ending is quite logical — a jump into another world from an overabundance of energy.

It is possible to characterize Hamelin's performance with the words of Leonid Gakkel, who wrote about the concordance of Scriabin's aesthetics with symbolism: "We presume that it is possible to speak in parallel of the aesthetic energy of sound aspired by Scriabin, about the musician, the public figure, and about the music, the instrument of apperception of the world. The 'energy of the word,' spellbinding luminosity of the artistic matter becomes a manifestation of f r e e d o m, a freedom of spirit in its actions…" (the author's spacing. — *I.S.*). [8, p. 50]

Boris Borodin, disclosing the "complex of the Scriabinist," noted: "Scriabin the pianist becomes a prototype of a unique role specialization — that of a musician with the most sophisticated spiritual level, possessing the most saturating sound palette, and a peculiar, aristocratic, yet frequently vulnerable pianistic talent. This is not simply an intermediary, a diligent performer, enlivening the musical text and fulfilling the will of the composer, but rather a medium connected to some kind of mysterious streams of energy effused by the 'supreme forces.'" [5, p. 83] Hamelin's pianistic métier corresponds quite adequately to this image.

Hamelin's "Research" Approach to Rachmaninoff's Music

A most important position in the pianist's performance repertoire is taken up by Sergei Rachmaninoff's music. However, this is hardly perceptible at first, since in Hamelin's discography, only two of Rachmaninoff's works are present — the Piano Sonata No. 2 (its second version) and the Third Piano Concerto. It is not difficult to answerthe question of why does the performer turn so rarely to Rachmaninoff's compositions at the beginning of his career: the open emotionality of the Russian composer's music, the melodic expressivity, and the depth of the piano sound are not close to Hamelin's aesthetic creed. It is not quite easy to convince the public of one's own rendition of this highly popular composer, considering the established traditions and the number of available interpretations of any of his compositions. In one of his interviews, Hamelin observes that certain particularities in the Third Piano Concerto are not only hard for a pianist to convey, but also difficult for the public itself to hear, since for this one needs to know how to listen.[12] In this particular case, it is meant that "popular" music can also be difficult, at times inaccessible to the common ear. But the world performance tradition has been formed in such a way

[11] The pedal for Hamelin even becomes a means of contrast, which may comprise the subject of a separate study.

[12] See: Ethan Iverson. Op. cit.

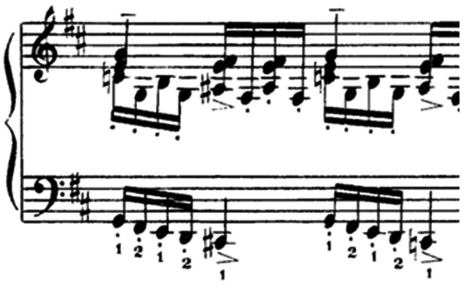
that Rachmaninoff's piano concertos are indispensable for performance, if one aspires to ascend the Olympus of pianists.

In 2016, at the threshold of Rachmaninoff's 150th anniversary, the German publishing house *G. Henle Verlag* proceeded to publish the urtext scores of his piano compositions. Hamelin was invited to carry out the redaction of the fingerings. The choice was not accidental: the publisher was seeking a pianist equal to the composer in his level of art of performance, a virtuoso capable of matching "this Olympian as he reveals the utmost beauties of the pianoforte" [9, p. 56] and proposing his ideas that would not contradict the composer's perspective. Hamelin became the editor of the Second and Third Piano Concertos, the *Rhapsody on a Theme of Paganini*, all the *Preludes*, the *Études-Tableaux*, the *Moments Musicaux* and the *Variations on a Theme of Corelli.*

The composer had already possessed the experience as an editor. For example, he had fully notated on music paper by ear Alexis Weissenberg's pieces based on Charles Trenet's songs, edited Rudolph Ganz's exercises and Kaikhosru Sorabji's Piano Sonata, participated in the redaction of Godowsky's Piano Sonata, which helped him, according to his own admission, to perceive in new light its form and the certain polyphonic finesse on the part of the composer.[13] These cases had to do with lesser-known compositions, whereas here, the situation was absolutely different — virtually every pianist plays Rachmaninoff's music, and most of the composer's short pieces are true "bestsellers." Analysis of Hamelin's solutions forms the object of a separate study, so let us turn our attention merely to certain important moments.[14]

In his work, Hamelin stemmed from the possibilities of pianists with large hands. It must be reminded that the fingerings placed by Rachmaninoff were meant for pianists with rather large palms of hands and long fingers, so in this case we can trace a natural continuity on the part of Hamelin with the composer's ideas. In those spots in particular compositions where Rachmaninoff suggested his variant, Hamelin did not add anything, since he understood that a certain conception of fingerings had been conceived of there: "I did not suggest any alternates when he provided his own because I figured that he had specific results."[15] As an example, he brought in the fingerings of a descending scale of *B minor* from the *Étude-Tableau* op. 39 No. 4, where Rachmaninoff made use of only the first and second fingers for the sake of creating a certain evenness of intonating. At the same time, the thumb finds its place on the black key concluding the passage, which is logical, considering its physical force (Example No. 4).

Example No. 4 Sergei Rachmaninoff. *Étude-Tableau* op. 39 No. 4, m. 27



[13] Ibid.

[14] Hamelin told of his work as a redactor in his interview to the editor of the publishing house *G. Henle Verlag* Dominik Rahmer. URL: https://vk.com/wall-222220838_1437 (accessed: 25.11.2025).

[15] Ibid.

Hamelin presumes that there are even more convenient solutions available, but does not dare to "argue" with Rachmaninoff: "My role in there was to supplement these suggestions not with anything terribly personal although you know I was thinking."[16] Such an immersion into Rachmaninoff's musical text, the realization of his artistic ideas related to performance gives the pianist a special kind of professional delight and in a certain sense, a means of communication with Rachmaninoff.

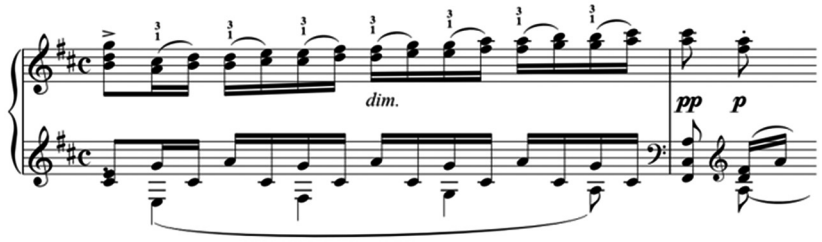
Hamelin notes that in most cases he aspired towards a universality. Similar to Rachmaninoff, in certain spots he "divides" the passages with the help of repeated fingerings, for example, in the *Étude-Tableau* op. 39 No. 9 in mm. 24 and 44 (Example No. 5).

A number of Hamelin's solutions deal with the allocation of the fast passages between the hands, which in some cases focuses our attention on the melodic lines (Example No. 6), and in other cases — helps achieve a more precise articulation of notes played in a fast tempo (Example No. 7).

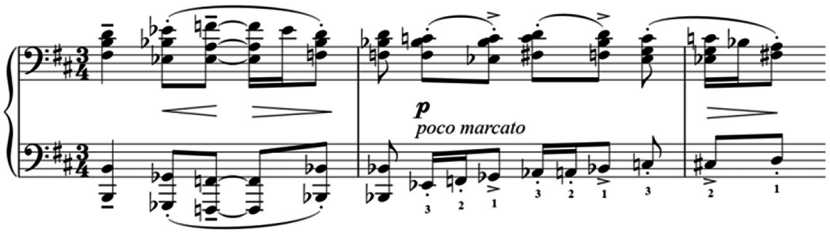
The most peculiar decisions in regard to the fingerings have to do with the use of the same fingers in both hands. The synchronicity of the fingerings helps even out in terms of the sound the line of a passage or melody, especially in the fast tempos (Example No. 8).

Example No. 5 Sergei Rachmaninoff. *Étude-Tableau* op. 39 No. 9

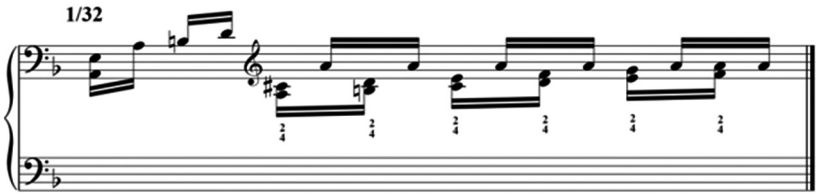
a) m. 24



b) mm. 43–44



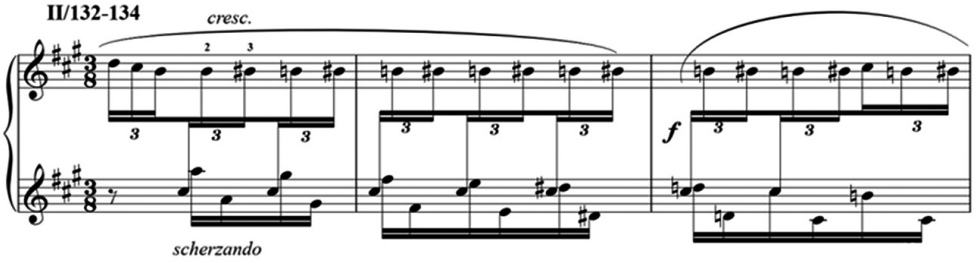
Example No. 6 Sergei Rachmaninoff. Third Piano Concerto. First Movement, m. 32, the soloist's part



[16] Ibid.

Example No. 7

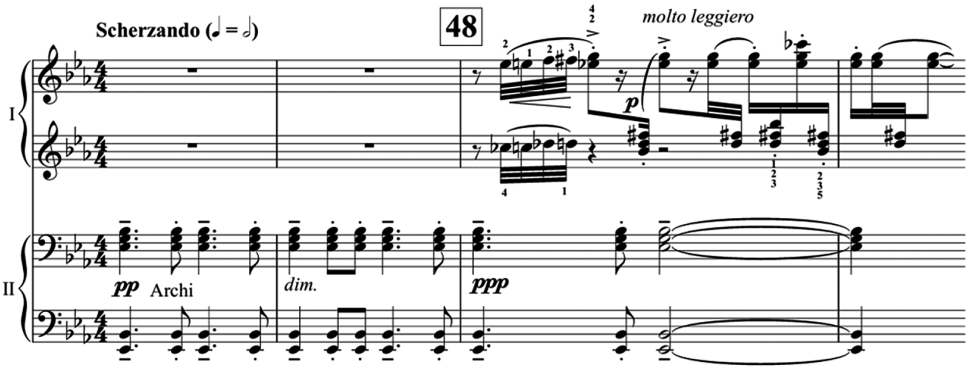
Sergei Rachmaninoff. Third Piano Concerto. Second Movement, mm. 132–134



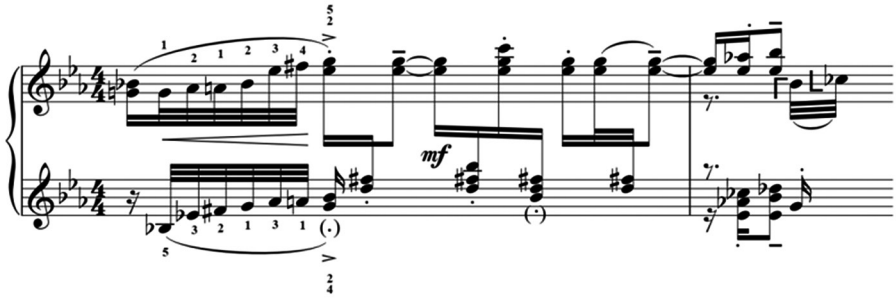
Example No. 8

Sergei Rachmaninoff. Third Piano Concerto. Third Movement

a) mm. 152–154



b) m. 160



"I saw my task," Hamelin explained, "in suggesting the best fingering solution for a concert performance of these compositions, so I had to not merely choose the 'logical fingers,' but to sense keenly the potential comfort of performance on stage." [2, p. 22]

Since the end of the 20th century, the pianist's repertoire is complemented with the appearance in it of Rachmaninoff's concertos — the Second, the Third and the *Rhapsody on a Theme of Paganini*. He added these works to his repertoire at the age of 38, which coincided with the composer's age at the period of his writing the Third Piano Concerto. We perceive this fact to be by no means coincidental. The scale of the indicated works in regard

to the contrast of images, the breadth of the performer's breath, the abundance of piano colors and disbursement of emotional force cannot be achieved by musicians immediately, from the start. Hamelin's mastery of the instrument and of the element of time in the Third Piano Concerto places his performing art at an unprecedented height: Rachmaninoff's thickset musical texture permeated with semantic elements begins literally to breathe, speak and move in an organic way in the pianist's hands. Let us note a few elements that are substantive, in our view.

The tempo of the primary theme group of the first movement in Hamelin's interpretation is slow, in comparison with many of the performances by Russian composers, including Rachmaninoff himself. This does not provide any advantages, since it is harder to create a long line, it expands for objective reasons; however, subsequently, such a decision makes it possible to align the tempo plan of the first movement from slow to fast, leading to the culmination, and not lose the intonational lines, motives and voices. Immense significance in Hamelin's performance is acquired by the rhythmic intonation of the introduction to the first movement in the orchestra (Example No. 9a): dotted quarter note — eighth note. One way or another, attention to this element is perceived in various sections of the first movement (Example No. 9b); at the culmination point of the cadenza, this intonation comes out to the forefront, thereby traversing the path from a barely perceptible element in the accompaniment to the chief intonational material in the culmination (Example No. 9c). This form-unifying technique demands great intellectual intensity from the musician during the process of performance.

The subsidiary theme group, in its reference to the slow movement of the Second Piano Concerto in the recapitulation acquires in Hamelin's performance the character of a dream, a reminiscence, which seems comprehensible after a culminating upsurge, unprecedented in its force. The pianist "hovers above" with the aid of a most refined *legato*. The transition to the iridescent passage appears as a natural phenomenon, whereas the subsidiary theme group seems to "dissolve" at the end.

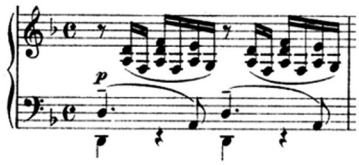
Most intriguing is the pianist's figurative "discovery" in the first movement (in the development section, the passage prior to the cadenza, reh. 15): three times there appear two simultaneously "crawling" one-voice passages which Hamelin places very far from each other in the sound space by means of bringing out the lower voice and the absence of dynamic development, during which, all of a sudden, the music completely ceases all motion (Example No. 10).

The infernal, otherworldly, absolutely unexpected character of the sound of these

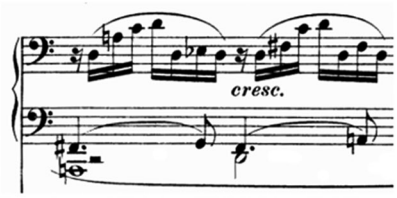
Example No. 9

Sergei Rachmaninoff. Third Piano Concerto.
First Movement, the soloist's part

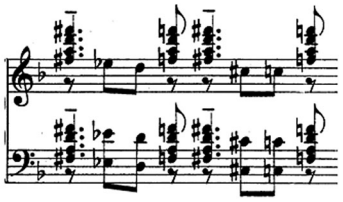
a) Introduction, m. 1



b) Development section, m. 191

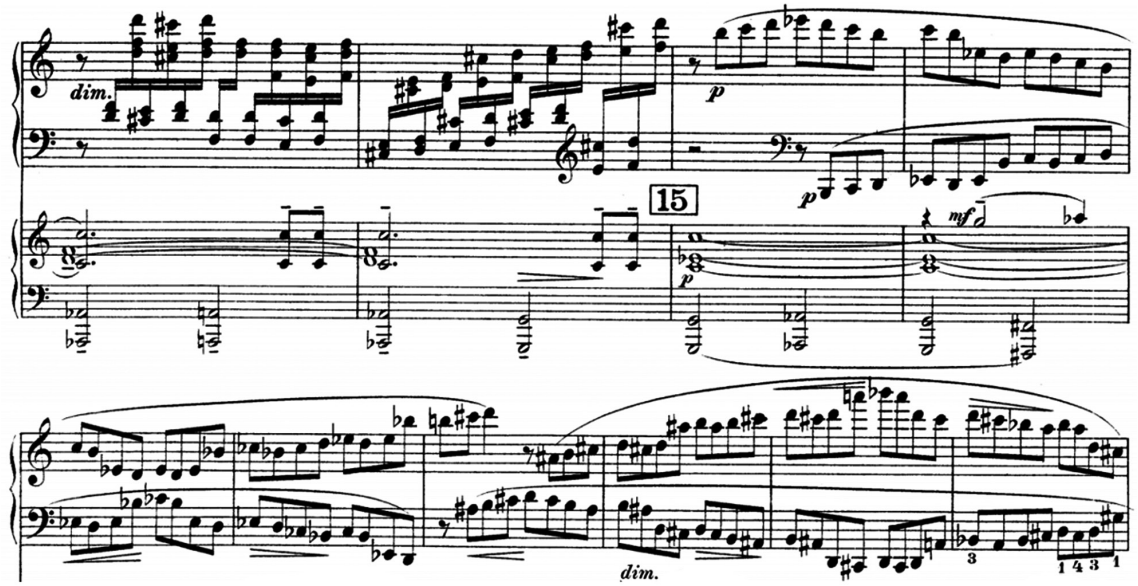


c) Culmination, m. 342



Example No. 10

Sergei Rachmaninoff. Third Piano Concerto.
First Movement, reh. 15



three small-scale two-voice structures provides a powerful impulsion at the beginning of the cadenza, the figurative structure of which changes cardinally, following the vector "from darkness to light."

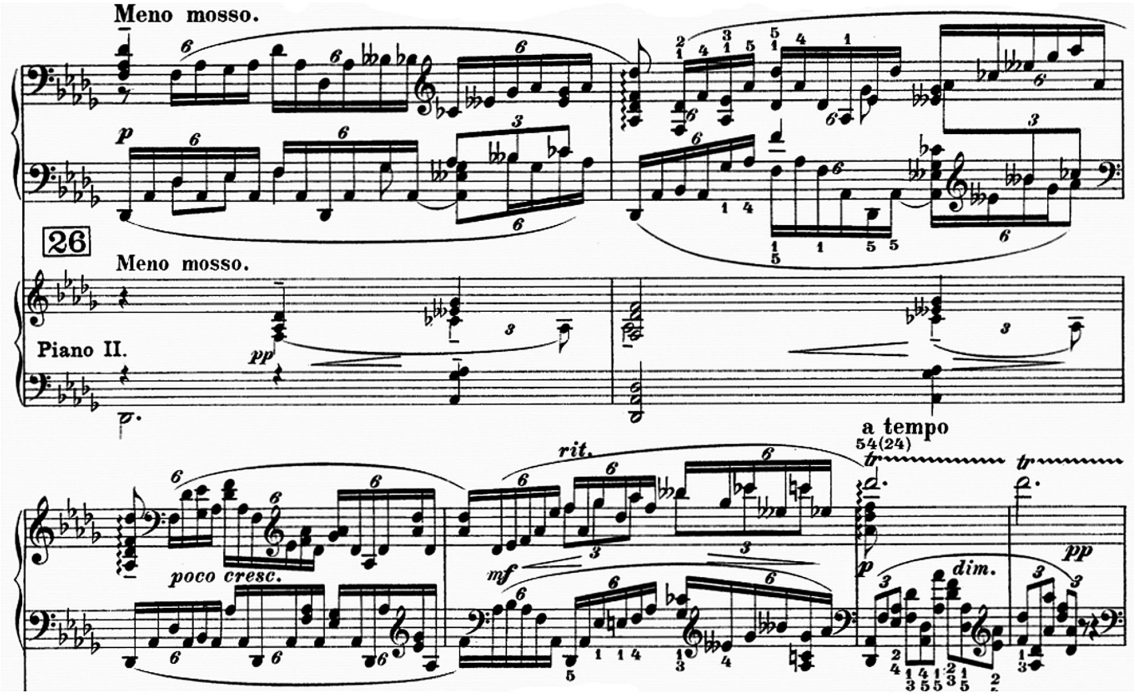
In the second movement, the music acquires an improvisational character, Hamelin (similar to many other performers) avoids the windings and curves at the conclusions of the phrases (this is inspired by the music itself), thereby creating a type of motion along a spiral, wherein each variation structure presents a new loop. In this movement, a significant role is acquired by the polyphony in the accompaniment, to which Hamelin gives more attention than to the melody. A form-generating role is played by the cadenza episodes, frequently marked *Meno mosso*, wherein the entire material — both the melody and the accompaniment — is transferred from a low to a high register: similar to the flight of a bird, the sound becomes lightened and becomes more aerial in the high register, and all the small notes within it subtilize and soar above (Example No. 11).

Each variation presents an attempt to "depart from the ground." In terms of performance, Hamelin succeeds in doing this at the moment of the appearance of the "scherzo-like" episode in a dance-like character (reh. 33), constructed by means of repeated passages. It overcomes the legato and the resultant gravitation, each note sounding lightly, concisely, transparently and brilliantly. This lightness resembles a "breath of fresh air," the joy of overcoming; however, just as in life, this does not last long. The model of development of the image found by the performer — from an earthly, *legato*, lyrical character (in duple meter) through a lengthy transition (from a low to a high register), towards light, and then towards scherzo-like fantastic sounds (trills) — becomes very important for the finale. But there it would acquire a different, larger scale.

The chief difficulty of the finale is to adhere to the goal of not losing the momentum, playing it in one breath, reaching the light, the happiness, easily, without strain, in a natural manner, without losing speed. Along this path

Example No. 11

Sergei Rachmaninoff. Third Piano Concerto.
Second Movement, reh. 26



appear all sorts of techniques, all the possible tints, and as many sounds as each performer would create for himself; there is practically no respite. Most characteristic for the formal structures are either wavelike motion with even ascents and descents or direct ascending motion. Hamelin plays simply, without any kinds of artifices or tricks, following the musical text precisely: in his performances, all the short notes are very audible, especially, the repeated notes, which adds resilience and energizes the music. The force of the sonorousness is proportional to the duration and the filling of the vertical; here the pianist does not back down.[17] In the increases and decreases of the dynamics, there are no harsh differentials present, which is heard especially well, when the pianist "reaches" a *f*, at which point two or three chords sound precisely at the same dynamic; instead of accents, more frequently there is another type of touch applied, either a sharp one or a deep one. For Hamelin, such music is close to him in spirit: it is life-asserting in the diversity of its colors, feelings, emotions, and inner states. The themes of the first movement do not transfer any dramatic elements into the finale; the pianist plays them warmly and gently. This composition for him is a hymn to life, its relentless drive, nature, the happiness of being. In his interpretation of the concerto, Hamelin places his attention not as much towards Rachmaninoff the composer as Rachmaninoff the pianist, enthralling the listener by the diversity of the timbral colors of the piano, the palette of hues, and dynamic nuances.

[17] This seems to be a very simple rule, but within the massive "spaces" of Rachmaninoff's music, it becomes very difficult to follow.

Hamelin is also well-known as a composer. Among his musical works are compositions in various genres (nocturnes, toccatas, a *Suite in Old Style*, etc.). The most popular of all his works is the cycle — *12 Études in All the Minor Keys*, half of which are taken up by transcriptions, carried out with a fair share of freedom and fantasy. For example, the Étude No. 1, the so-called "triple étude" presents a contrapuntal symbiosis of three of Chopin's études — op. 10 No. 2, op. 25 No. 8 and op. 25 No. 11.

In 2013 one of the most large-scale of all of Hamelin's musical compositions was published by the Peters Edition — the *Variations on a Theme of Paganini*. The tradition to take this theme as a basis for variations has been transformed in a certain sense into a competition between the composers. Hamelin joins in a very peculiar manner: he writes large-scale polystylistic variations, which brings him quite close to Rachmaninoff. However, in Hamelin's composition there are not only hints at different styles present, but in separate cases he resorts to quotations in the manner of intellectual jesting intrinsic to him. Thus, Variation No. 13 presents a quotation of Rachmaninoff's slow 18th Variation in *D-flat major* from his *Variations on a Theme of Paganini* (even in the musical score, the crossed-out number 18 is corrected into number 13). In order for the quotation to appear covertly, Hamelin changes the key signatures in each measure, so that the number of keys would correspond to the number of measures. But the irony lies in that one cannot avoid recognizing the music (is it possible that thereby Hamelin hints at the impossibility of hiding, concealing (and, definitely, destroying) true beauty?).

The fact that Rachmaninoff has a special status among Hamelin's predilections is testified by a composition that is not directly connected with Rachmaninoff, but, nonetheless, brings us to him. This is Hamelin's étude on Pyotr Tchaikovsky's *Lullaby*.[18] The romance, as it is known, had two transcriptions — one made by the composer himself (the only one ever made by Tchaikovsky), and another made by Rachmaninoff (in the latter composer's output, this is the only transcription of a work by Tchaikovsky). Hamelin's étude presents the third transcription of this romance. In the introduction to the compilation, the pianist writes that he purposely did not listen to Rachmaninoff's version, although he knew that it existed. [10, p. 4] This curious fact makes the case that Hamelin possibly tried out his "Rachmaninoff instinct." And the latter did not fail him: the intonation of the descending second in the main theme becomes the foundation on which the development of the new musical material is built in Hamelin's transcription, as well. A truly "Hamelin-type" trait in this work is present in that it is written for the left hand alone.

Conclusion

In conclusion, it must be noted that in Marc-André Hamelin's perception, Scriabin and Rachmaninoff have remained as different from each other up to the present as they were a hundred years ago in Leonid Sabaneyev's description: "a constant eternal enigma" and "a repository of old academic traditions." [11, pp. 390, 395] They are so unlike each other that the pianist has included compositions by both of them in a single program only once — on a compact-disc devoted to the famous pianist-composers.[19] Scriabin is an intellectual, an architect of musical images and structures, by no means impulsive, but rather calculated,

[18] Étude No. 7 from the cycle *12 Études in All the Minor Keys*.

[19] Among them are Charles Alkan, Ferruccio Busoni, Samuil Feinberg, Alexander Scriabin, Sergei Rachmaninoff, Nikolai Medtner, Leopold Godowsky, Kaikhosru Sorabji, and Marc-André Hamelin.

precise in his intentions, with the character of a demon. We hear very well the balance and control in the performance — in relation to the sound, in the touch, in the use of the space, it can be an experiment, but brought to perfection. Rachmaninoff is a buoyant person, happy with life, his compositions require energy, strength, amplitude, mastery in the search for precise motions for each stroke, character or phrase. The naturalness, the continuity of development in the interpretation of his music by the piano — all of these are the result of very tight "communication" on the part of Hamelin with Rachmaninoff's music: his work of editing, transcriptions, study of his interpretations. Rachmaninoff is for Hamelin predominantly a pianist who demonstrates the piano sound in all its splendor, diversity, and power.

Undoubtedly, the pianist's interpretations of Medtner's works merits separate examination. Let us cite Hamelin's words about Medtner: "No other composer has been able to realize such an amazing marriage between instrumental craft and musical thought. Medtner went to incredible lengths in making his music comfortable to play without sacrificing anything he aimed to address." [4, p. 168] In Hamelin's performance of the *Sonata Reminiscenza* this synthesis is perceived very well — that of instrumental mastery and musical thought: the simplicity of melodies is emphasized by the expressivity of the accompaniments, the polytonal layers do not create an obstacle for conveying the intonational expressivity of the voices, the frequent change of meters serves the naturalness of motion. In his interpretation of Medtner's music, the pianist contemplates, looks within himself, experiences pain, loss, hope, struggle. Emotions and inner states, thoughts come to life under his hands in the manner intrinsic to him of sounding the entire sound canvas, all the layers of texture, all the supporting voices. This pianistic style, wherein there is no primary or secondary entity, no first-rate or second-rate element, is very typical of both musicians — Medtner as well as Hamelin: the musical thought cannot be molded into strict form or phrase, nor can it limit itself solely to a melody. Being an extraordinary composer, "possessing the remarkable ability of combining and developing musical material," [12, p. 208] Hamelin is extremely ingenious in the construction of the dramaturgy and form of the performed compositions. This sonata would hardly "forget to exert its influence on me," he used to say about the *Sonata Reminiscenza*, calling it "a microcosm of life." [4, p. 168] Some researchers have connected the lyrical-philosophical content of Medtner's work with the composer's self-portrait. [13, p. 46] It is possible that Hamelin has also perceived this connection. The pianist aspires to show barely noticeable details, the accompanying voices, the improvisational quality of the constructions, the sporadic changes of character. Medtner is of interesting to him first of all as a personality and a composer.

"There is something special in Russian music that I find that separates it from the rest, but I'm still really trying to identify exactly what it is," the pianist tells Dominik Rahmer, the editor of the *G. Henle Verlag*.[20] In search for this distinction, Hamelin continues to research and promote Russian music and, in a certain sense, he has become a translator and interpreter of Russian music into many languages of the world.

To be continued

[20] See: Marc-André Hamelin gives an interview to the editor of *G. Henle Verlag* Dominik Rahmer. URL: https://vk.com/wall-222220838_1437 (accessed: 25.11.2025).

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Concerning the Question of Anthropomorphic Metaphors in Music (Semiotic Aspect)*

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Abstract. In this article, the author continues to develop the problem of anthropomorphism in musical thinking, considered through the prism of the opposition of *male/female*, which serves as the "universal classifier" of mythological modeling (according to Tatiana Tsivyan). Of the rather large number of examples of the *male/female* anthropomorphic metaphor preserved in the mythopoetics of the peoples of the world, a selection is presented of those that are manifested at different levels of musical thinking. The prevalence of this anthropomorphic metaphor may indicate its deep psychobiological roots and archetypal nature, which ensures its high musical and aesthetic potential, preservation, development and relevance. The widespread modal archetype of the "trichord in a fourth," represented as a conjugation of *greater* and *lesser* spaces ("modal acoustic fields," for example, *D–F* and *F–G*) in the volume of a fourth (*D–G*) is considered from the point of view of the anthropomorphic metaphor *male/female* and semantically related fields such as *heaven/earth*, *father/mother*. The prevalence of this modal archetype is explained by its correspondence to the "golden proportion," where the greater is related to the lesser as the whole is to the greater (3/2 = 5/3, in semitones). The most favourable conditions for the manifestation of the continuous properties of the "trichord in a fourth" modal archetype and typologically similar binary-asymmetric structures as the root basis of musical language are noted.

Keywords: semiology of music, anthropomorphism, anthropomorphic metaphor *male/female* in music, "trichord in fourth" modal archetype as an anthropomorphic metaphor, birthing ritual songs, musical language

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К вопросу об антропоморфных метафорах в музыке (семиотический аспект)

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Аннотация. В данной статье автор продолжает разработку проблемы антропоморфизма в музыкальном мышлении, рассматриваемой через призму оппозиции *мужской/женский* — «универсального классификатора» мифологического моделирования (согласно Татьяне Цивьян). Из довольно большого числа примеров антропоморфной метафоры *мужской/женский*, сохранившихся в мифопоэтике народов мира, в статье приводятся те, которые показывают возможность её проявления на разных уровнях музыкального мышления. По мнению автора, распространённость данной антропоморфной метафоры может свидетельствовать о её глубокой психобиологической укоренённости, архетипичности, обеспечивающей высокий музыкально-эстетический потенциал, сохранение, развитие и востребованность. Широко распространённый ладовый архетип «трихорд в кварте», представляемый как сопряжённость *большего* и *меньшего* пространств («ладоакустических полей», например, *d–f* и *f–g*) в объёме кварты (*d–g*) рассматривается с точки зрения антропоморфной метафоры *мужской/женский* и семантически родственных ей, таких как *небо/земля*, *отец/мать*. Распространённость данного ладового архетипа объясняется его соответствием «золотой пропорции», где большее так относится к меньшему, как целое к большему (3/2 = 5/3, в полутонах). Отмечаются наиболее благоприятные условия для проявления континуальных свойств ладового архетипа «трихорд в кварте» и типологически сходных бинарно-асимметричных структур как корневой основы музыкального языка.

Ключевые слова: семиология музыки, антропоморфизм, антропоморфная метафора *мужской/женский* в музыке, ладовый архетип «трихорд в кварте» как антропоморфная метафора, родинные песни, музыкальный язык

Introduction

Anthropomorphism and anthropomorphisation refer to the process of likening objects and phenomena to humans and their actions. Man's ability to hear or see the "human" in the surrounding world, which endows music with its human properties, reveals itself in music in unexpected forms.

The emergence of anthropomorphism as a manifestation of the human factor in language is explained according to the principle of anthropocentrism. In language, this is expressed in the individual drawing analogies between his or her own organism and ideas about the world, which is seen as a result of bringing to the forefront "the general substantial character of the human essence." [1, p. 199] The most ancient mythopoetic symbols of this kind include, for example, the omphalos ("navel of the world"), known in various cultural traditions, or the first man Purusha, from whom, according to ancient Indian mythology, the elements of the cosmos arose.

The relevance of identifying and studying anthropomorphic metaphors in musical language and thinking is of particular theoretical and practical interest given the increased attention to metaphor, corporeality and musical gesture that can currently be observed in musicological practice.

Although anthropomorphic metaphors in music have as yet been little studied, one can note a number of valuable observations in Vyacheslav Medushevsky's research devoted to the intonational form of music. Here corporeality is considered as a special property of musical intonation, representing a "condensed statement of the whole body," forming a basis to reveal the hidden meaning of musical intonation in the real-plastic reading of music. [2, p. 170] According to the scholar, intonation — like the human body — weaves together biological and social elements to imbue some of its most generalised images with an anthropomorphic character that is characterised as either masculine or feminine. [Ibid., pp. 58–59] Musical intonation is perceived as living due to its reflection of a living person in the integrity of his body movements associated with breathing, vocal cords, facial expressions and gestures, [Ibid., p. 168] thus creating the basis for the emergence of anthropomorphic metaphors in musical thinking.

Among foreign researchers, we may note the book by Arnie Cox, [3] in which anthropomorphisation is considered as one of the major types of musical metaphor. In this case, music is understood as a kind of "embodied meaning," associated with corporeality and the sphere of the unconscious. The type of thinking that corresponds to this understanding of music is defined as "embodied cognition." Cox proposes to consider the question of anthropomorphisation — or personification — from the point of view of its relation to the mimetic and/or non-mimetic mode of engagement.

One of the properties of anthropomorphism in musical thinking (in all likelihood, the most ancient — and, by virtue of this, presupposing the unity of mimetic and non-mimetic methods of involvement) can be considered the semantisation of elements of musical language through the prism of the opposition *male/female*, which can be found, first of all, in traditional musical cultures and the musical cultures of antiquity. In subsequent layers of music related to the written compositional tradition, its manifestations are less noticeable.

Thus, the present work sets out to examine the opposition *male/female* (hereinafter *m/f*) from the point of view of anthropomorphism in musical thinking as an independent problem of musical semiology.

The Anthropomorphic Metaphor of *Male/Female*: a Manifestation of the *"Universal Classifier"* in Music

Our focus on anthropomorphism is connected with the study of the problem of the continuous and the discrete in musical thinking, which involves a concentration of attention on "musical thinking of the mythological type." This type of thinking differs from non-mythological thinking in terms of the predominance of the "continuous" over the "discrete." A special role in the formation of musical thinking in the early stages of human culture — that is, in the era of the primacy of mythological thinking — belongs to the "myth — symbol — ritual" cognitive model, which has special continuous properties. [4]

Yuri Lotman identifies homeomorphism — the pattern underlying the closed, cyclical relation to time — as the chief organising structural principle of mythological consciousness. Here, the entire diversity of human relationships is reduced to the history of the archetypal couple — Man and Woman. [5, pp. 6–7]

Let us give just a few examples of the *m/f* anthropomorphic metaphor that have come down

to us in early monuments of music theory. In Ancient Greece and Rome, the wedding melody was performed by two auloi of different sizes, which symbolised the husband (larger) and the wife (smaller). The 2nd-century grammarian and lexicographer Pollux reports (IV 80): "The wedding melody was played by two auloi, forming a consonance. One of them was greater [than the other], as the husband should be greater [than the wife. — *E.A.*]. However, the auloi that accompany drinking parties are small and equal in size because equality befits a feast" (Cit. ex: [6, p. 45]). In Ancient India (i.e., in Vedic culture), the relationship between melody and poetic meter was also examined through the prism of the *m/f* opposition. In ancient China, husband and wife were symbolised by stringed instruments *qin* and *se*. In this context, the "mutual agreement" of the instruments was supposed to signify harmony in the family. [7, p. 28] In the ancient Chinese notational system *lü-lü* (*lü zi pu*), several levels of manifestation of the *m/f* opposition are distinguished. For example, to play the pentatonic scale, which forms the modal basis of Chinese music, it was necessary *to use together* the sounds of two abstract scales, into which the twelve-step chromatic scale *lü-lü* is *divided — "female" (yin)* and *"male" (yang)*. [8, pp. 63–64]

As revealed by ethnomusicological investigations, many peoples of the world have ideas about the connection between the size, appearance, design and functions of musical instruments with the *m/f* opposition. The visuality and clarity of this connection in a wide variety of instruments, as Tatiana Tsivyan notes, testifies to their good suitability for expressing the universal sememe associated with fertility, which can easily be transferred to other codes of the world model. It is important to emphasise that the *m/f* opposition is defined as *dominant* among many other oppositions of mythological modelling, since it is capable of fulfilling the role of a "universal classifier" that has real grounds and is quite clear, but is detached from its materiality and at the same time retains maximum clarity and resolution. [9, p. 89]

The "Trichord in a Fourth" Modal Archetype as an Anthropomorphic Metaphor of *Male/Female*

The mode may be considered as the essential musical expression of beauty and harmony in music. Since ancient times, man has used modes to express the "active forces" of the universe in music; echoes of such mythological musical thinking are conveyed to us by relict examples of folklore in the form of its deep structures and archetypes. The most ancient modal structure, which not only denotes a complex of meanings that go back to the *m/f* opposition, but also a generating model, is the "trichord," considered as a binary-asymmetrical structure consisting of two spaces between sounds (modal acoustic fields).[1] In the modal archetype of the "trichord in a fourth" type, widespread in the music of the oral tradition, a binary asymmetry of two spaces with a small difference can be traced — 3 and 2 (in semitones). This ratio of sizes, which is similar to the small difference in height between men and women characteristic of all ethnic groups, [11, p. 100] probably once, in the distant past, became the objective reason for the appearance of the modal form of *the m/f anthropomorphic metaphor*.

The structure of the "trichord in a fourth" type (a term coined by Feodosy Rubtsov) in a rectilinear movement (ascending or descending) consists of two intervals between sounds (modal acoustic fields), which the author considers as *greater and lesser* modal functions. In these

[1] The concept of "modal acoustic field" is based on the energy concept of Ernst Kurth. [10]

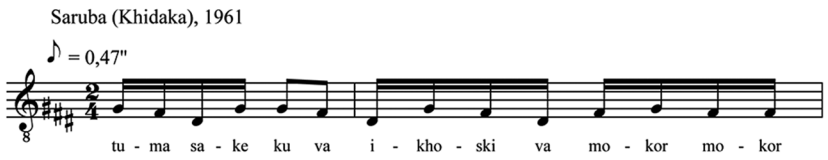
structures, it is these fields, and not sounds, as in other systems (for example, in tonality), that are the structural and functional units of the mode. Representing a different type of functional system, such binary structures in their invariant form do not imply filling with other sounds, but are capable of generating variants of the relationship between the larger and smaller fields — albeit only with a small difference between them. More significant for oral and oral-written traditions, the modal archetypes form two broad classes — asymmetrical and symmetrical. Moreover, there are many more types of asymmetrical trichords than symmetrical ones. [12] Such diversity can be explained by the zonal nature of pitch hearing (according to Nikolai Garbuzov), as well as the predominance of relative pitch, ethnocultural processes, and other factors that remain to be clarified.

The most favourable conditions for the manifestation of *invariant* properties of modal archetypes like the "trichord within a fourth" include: predominance of emotional, lyrical (right-hemispheric, continuous) components over rational, active (left-hemispheric, discrete) ones; smooth melodic motion; moderate tempo; legato vocal or cantabile intonation; an unaccented middle pitch. In other cases, we can talk about variations of the original model, right up to broken movement and game form.

A remarkable example of a binary-asymmetric quartal trichord as an anthropomorphic "formula of life" denoting the reproductive function of a person [13] is found in the Buryat *birthing* ritual song described by Lidiya Dashieva in 2009. [14][2] Modal archetypes consisting of two conjugated fields with distinct functions (greater and lesser) — embodying the roles of "spouses" and/or "parents" ("father and mother") — represent a pair capable of creating new life. In the modal archetype, the pair is embodied by two fields conjoined by a common tone, which is of a different structural type — a discrete tone serving a connective function. In the invariant of the modal archetype, the middle sound of the trichord (in ascending or descending movement) is always less significant: neither emphasised rhythmically or articulatorily, it eludes perception. However, in *rodinnye pesni* [birthing songs] associated with the rite of introducing a new person into the kinship community, we observe a different ratio of "actors." In this case, the great-grandmother sings a song in honour of her *great-granddaughter, who has turned one year old*. Symbolising a one-year-old child, the song features a quick "stepping" motion, typical of a baby who is usually held by the arms due to its legs still being quite weak. Here, at the beginning of the song, the middle tone is treated as an overtone or an appoggiatura (grace note). Then, in the form of "sixteenth notes," it becomes more prominent but is sung within the syllable's melisma. Only on the third repetition — after a pause that emphasises its new role at the beginning of the word "Aisaa" — does the middle tone *C*, now articulated clearly as an eighth note, begin to initiate the motif itself. From this moment on, the middle sound becomes an equal part of the trichord, serving to connect the extreme sounds, while remaining part of each of the two "parent" fields. Another interesting example of the juxtaposition of an unstressed and stressed middle tone in a quartal trichord can be found in the incantation of a baby who cries at night, from the musical folklore of the Ainu, the indigenous people of Sakhalin, the Kuril Islands, and Hokkaido (Example No. 1).

[2] See Example No. 1 in the article by Lidiya Dashieva. [14, p. 67]

Example No. 1 Incantation for When a Baby Cries at Night , "Tuma sake ku va"[3]



In the first phrase, the infant is addressed tenderly and gently — through an even descending motion along the trichord tones — but then the intonation *G♯–F♯*, the smaller field of the trichord, sounds with augmented emphasis. It is important to note that in both cases the middle sound (*F♯*) appears on an unstressed syllable and is voiced by the "broad" vowel "a" ("ma," "va"). At the beginning of the second phrase of the trichord motif, the direct movement changes to a "circular movement towards the centre" (in our terminology), which is generally quite soft, coaxing, "embracing" and "pressing" to the baby. However, here the middle sound is sung with a little more pressure, since it is now in accented time and is voiced by the more tense vowel "i" in the syllable "ski." The crying baby's incantation ends with a sub-motif where the middle tone predominates over the others. The "reproachful" intonation arises due to the rhythm, as well as the twice repeated vowel "o" in the word "*mokor*," when pronouncing which the singer's face loses its benevolence, as the lips "pout" and stretch out. By expressing dissatisfaction in this way, the singer — through the described musical techniques — can effectively achieve the desired outcome, which is for the child's crying to cease. It may be surmised that this incantation would not have become established in tradition had such an effect not been realised.

The widespread prevalence of the modal archetype "trichord in a fourth" can be explained by its harmony: the ratio of values reproduces the "golden ratio," where the greater is related to the lesser as the whole is to the greater — 3/2 = 5/3 (in semitones). And if we take into account the homology of asymmetric binary structures (trichords) and intracellular mechanisms, [13] then the definition of "formula of life" in relation to the trichord becomes more than a metaphor, since it leads into the field of biosemiotics that yields an understanding of the mechanisms of the influence of music on living organisms.

Thus, this modal intonation model in real intonation is capable of expressing the ideal harmony and generative function of the pair "Man and Woman."

Symmetrical modal archetypes, which are far fewer in number, stand in opposition to asymmetrical ones.[4] Preliminary observations show that the semantic field of symmetrical trichords — for example, "major" — stands in opposition to that characterised by asymmetrical trichords. The symmetrical trichord appears in lullabies and play songs, which serve a distinct purpose; in traditional societies, they are generally performed either by children themselves or by grandmothers for their grandchildren. It can be assumed that the opposition of asymmetrical and symmetrical modal archetypes arose historically as an adequate designation of functions that were

[3] Melody taken from the book by Natalia Mamcheva *Mir muzyki ainov* (The World of Ainu Music). [15, p. 112]

[4] For details, see: [12].

very important for the era of the clan system, during which period, in all likelihood, modal forms were formed. If the asymmetrical trichord is associated with the *m/f* opposition as a "generative structure" indicating reproductive age, then the symmetrical trichords are capable of forming a semantic field that unites another — no less important — part of society: "children and the elderly." According to traditional ideas, such an opposition brings us closer to the world of ancestors and spirits, connecting the past with the future. The existence of such a model is confirmed by the existence of a variety of materials, including those set out in the present author's publications and as-yet unpublished data. A consideration of the combination of asymmetrical and symmetrical types of trichords, as observed in the so-called "pentatonic," should be set out in a separate study.

Conclusion

Interest in the problem of anthropomorphism and anthropomorphic metaphors has grown significantly in recent decades. The exploration of human nature and cognition has gained particular urgency in light of challenges related to artificial intelligence development and social interaction. The creation of metaphors is included among the distinctive capacities of human beings. In linguistics, it is generally accepted that cognitive and linguistic processes cannot be considered in isolation from the phenomenon of human embodiment. Thus, through grounding in humanity's innate capacity for anthropomorphic and metaphorical thinking, the anthropomorphic metaphor is proposed as a cognitive model for the conventionalisation of thought, which enables both the creation and decoding of such metaphors. In the context of the problem posed in the present work, it is important to note that a feature of anthropomorphic metaphors in verbal language is the predominance of invariant components, which are gradually formed in each individual as a result of anthropomorphic understanding of the surrounding world and used to "bind" the semantics of polysemantic words. [16, p. 23]

The semiosis of anthropomorphic metaphors associated with the most ancient artefacts of musical culture is united by a genetic link with the "universal classifier" represented by the *male/female* opposition. Thus it becomes possible to include in this semiosphere the widespread modal archetype of the "trichord in a fourth," which includes a one and half tones and a tone — that is, considered not discretely (as a scale), but continuously, as two spaces expressing the "golden proportion" 3/2 = 5/3 (in semitones). Since the "trichord in a fourth" and similar modal archetypes can be considered as belonging to the most ancient layers of musical language, they can be considered as analogues of the "roots" of verbal language, which are preserved in modern musical culture, especially in popular one. In this case, it is the genetic rootedness of such anthropomorphic metaphors that largely ensures an understanding of the musical language "without translation," allowing us to perceive music (certain types, genres, and styles) as the language of the soul and body. "Music in general did not originate as an art, but as a mode of human existence," believes Izaly Zemtsovsky, [17, p. 10] an outstanding researcher of the music of oral tradition, who characterised the trichord in fourth as a "modal formula" of the spring calendar songs of the Eastern Slavs and revealed its widespread prevalence in the musical folklore of the peoples of Europe. [18, p. 84]

Further study of the invariant forms of anthropomorphic metaphors can undoubtedly contribute to the development of the semiology of music, deepening musical language along with an understanding of the "anthropology of musical existence" itself. [17] The range of questions that can be connected in one way or another with the problem of anthropomorphism

and anthropomorphic metaphors in music, in our opinion, is very broad — from the study of the singing of Neanderthals, [19] the origin of the evolution of music and music in the evolution of man [20; 21; 22] to the theory of existential semiotics [23] and the biosemiotic foundations of musical aesthetics. [24; 25]

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