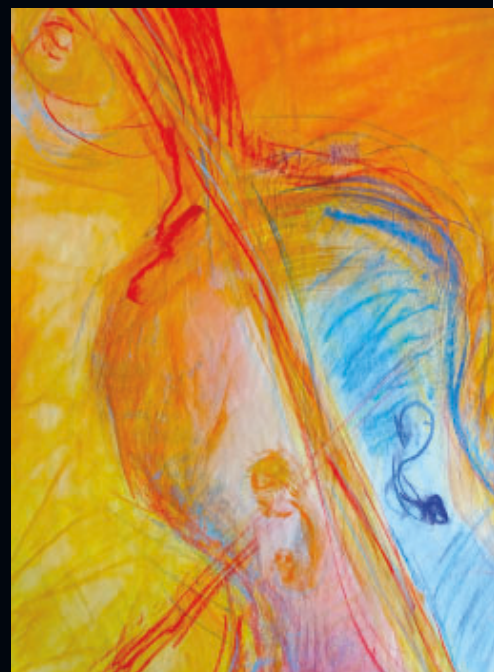**WWU**
MÜNSTER

Synesthesia: The Synthesis of Arts in World Art Culture

Abstracts from a Conference held in Saint Petersburg, March 4–5, 2019

Nina Nikolaeva, Svetlana Konanchuk, and Jörg Jewanski (Eds.)

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Contents

Foreword

This book provides 97 abstracts of academic papers presented at the 2nd International Conference *Polylogue and Synthesis of Arts: History and Modernity, Theory and Practice. Epochs – Styles – Genres*, which took place on March 4–5, 2019 at the Rimsky-Korsakov Saint Petersburg State Conservatory, Russia. The original conference proceedings were published in 2019, and were subsequently translated into English and revised for the present edition. This series of conferences is planned to be continued annually in Saint Petersburg. So far, three such conferences took place (www.artpetropolis.com/konferencii) in 2018, 2019 and 2020, and each one had its proceedings published.
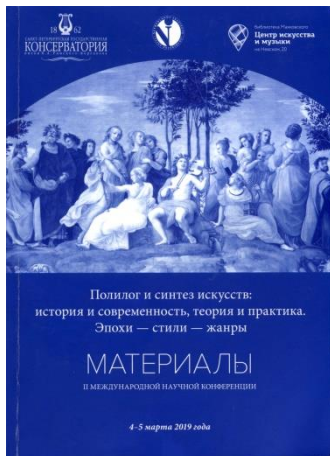
The original cover from the 2019 Russian Language edition

The conference was organized by the Rimsky-Korsakov State Conservatory and supported by The Dutch Institute in Saint Petersburg and the Mayakovsky Center of Art and Music Library at Neveksy 20, Saint Petersburg in 2019.

The conference's events mainly took place at the Conservatory, given that Music is the art form most capable of bringing together Philosophy, Literature, and the Visual Arts. In the present publication we strive to provide an insight into the rich variety of aspects of artistic culture, theoretical discussions and methods presented at the conference.

While papers were contributed predominatly by Russian academicians, in addition, a range of authors participated from Western European, United States and the Far East academia, including from China and Mongolia. We present abstracts from papers arranged alphabetically by author's names.

The limited availability of Russian academic publications in the West combined with the language barrier create considerable constrains in the way of wider recognition. We aim to address this gap by offering readers this present English edition as a source for a broader appreciation in the West of contemporary Russian academic research.

We would like to thank Katalina S'Bath for the English Language revision of this present edition.

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Nina Nikolaeva, Saint Petersburg
Svetlana Konanchuk, Saint Petersburg
Jörg Jewanski, Vienna

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Abstracts

Galiya Akparova (Astana, Kazakhstan)

The Problem of the National: The Relationship between Tradition and Innovation in the Chamber-Instrumental Sonatas of Bakir Bayakhunov

The development of the sonata as a type of musical composition that is not available in the arsenal of traditional music of the people of the East, on one hand, meant a new qualitative stage in the development of European genres, and on the other, demonstrated the diversity of possible approaches to the synthesis of two cultures. Speaking about the specifics of its development in Kazakhstan, it is necessary to take into account the complexity of the compositional process of European musical thinking and the specifics of implementing the methods of development of intonation material, mode and other components of the national musical language, by which, as a rule, composers are guided in their work. Having passed a difficult path of development, chamber-instrumental sonatas of composers of Kazakhstan have a variety of contents, characters and stylistic directions.

The work of Bakir Bayakhunov (* 1933) appears as a very distinctive phenomenon. His music is marked by brightness and originality of style, subtle finds and discoveries. The first professional Dungan composer living in Kazakhstan, he is the author of a wide range of musical works of various genres. In Bayakhunov's pieces the intonations and images of native musical folklore are translated in a specific way. Precision in the choice of means, laconism, clear feeling of form - these and other features of Bayakhunov's style allow him to work successfully in different intonation areas.

Chamber-instrumental compositions by Bayakhunov represent the type of contemporary composing, where many interesting problems are concentrated around the correlation of tradition and innovation. Sonata is the leading genre in his work. In his sonatas, the composer uses means of expressiveness traditional for the middle of the 20th century in this way displaying features of modernity.

Bayakhunov is the author of six sonatas: the *Sonata for violin and piano* (1958), the *Sonata for piano 'The Echoes of Mukama'* (1990), the *Sonata for piano No. 2* (1991), the *Sonata for piano and timpani 'Two Portraits of Beethoven'* (1993), *Sonata for violin and piano 'Images of Mukama'* (1993), and *Sonata for piano 'Kazakh Bahiana'*

(1996). Works by Bayakhunov vividly reveal his personality. Relying on the standards of European sonata and at the same time striving to expand the sphere of expressive means, the composer tries to find a correlation between content and form in the national key. In this way, the works of the Bayakhunov are outstanding in the history of Kazakhstan's Arts.

Chamber-instrumental sonatas by Bayakhunov reflect the traditional attitude and recreate the phenomena of folk life. The features of Uyghur and Dungan music appear in particular ways: as figurative concepts, mode, rhythm, and are also found in many elements of both content and form.

The creative activity of Bayakhunov places him in the rank of one of the leading masters of the chamber-instrumental music genre, who worthily developed the traditions of his predecessors. The composer remains a constantly searching artist, successful in enriching his national art with each of his new chamber-instrumental compositions.

Gulnar Alpeisova (Astana, Kazakhstan)

Understanding of Kuy's Musical Space in the Course of Ethnosolfeggio

Kuy is the genre of Kazakh instrumental music. This is the name of Kazakh pieces of music played on their traditional musical instruments, that number over 30 types. The secret of the Kazakh understanding of kuy is in its special music structure and centuries-old specifics of perception of music. The cyclical structure of kuy immerses the listener into a meditation, a trance sending one beyond real time frames. While the kui sounds time loses its power over the audience, as the music creates feelings of infinity, or at least, an infinite fragment of time. This special technique of immersion in sound in Kazakh culture is nurtured from childhood. It allows for perceiving the music's 'content' wholly, surrendering the audience completely to the power of music. The main role in this 'journey beyond time boundaries' is played by the music space of kuy, for which the theoretical basis for comprehending is formed by scientific study, namely that of the West Kazakhstan kuy-tokpe, set out by the musicologist Bagdaulet Amanov.

The understanding of kuy's music space comes from folk terminology. This terminology turned out to be, on the one hand, substantively related to the dombra fretboard, and on the other, to Tengri picture of the world, the ancient religion of the Turks, which affected all the aspects of life in the traditional Kazakh society. The designation of music-language units and sections of the kuy form with the help of folk terms (which have no analogues in the European terminology) allowed for making a hierarchy thereof and create a logical theoretical basis for the subject of ethnosolfeggio, which determined the strategy for understanding kui in the training course of 'Ethnosolfeggio'. The deployment of the music space of kuy in time results in a particular solid organization based on strict succession of kuy structures.

A number of Kazakhstani researchers note that the visual aspect is an important point in the auditory perception of the kuy. Visual fixation of the articulation, fingering, hand position on the fretboard of the instrument determines the reliability of mastering a piece of music as part of a teacher-student interaction. One of the factors for comprehension of the music space of kuy in the solfeggio course is psychomotor memory. It is known that memory, as the accumulation of listening experience, plays a dominant role not only in the learning process, but also in the functioning of instrumental music. In any music activity, the accumulated experience bears the main load and serves as a source for reproducing music ideas. Auditory ideas, based on previously perceived auditory impressions, fix them in memory clearly and sustainably.

Elena Barnashova (Tomsk, Russia)

Dialectics of the Perfect and the Real in Aesthetic Literature in the Middle of the 19th Century

The crisis of a perfect consciousness of the 1830s and 1840s led to the discredit of abstract constructions of the mind, concepts and all kinds of fictions and fantasies. An acute distrust of them is manifested in the nascent positivism, explicated in the works of the French philosopher and writer Auguste Comte (1798–1857), who affirms the triumph of sober spirit and the destruction of all 'theological and metaphysical illusions.' Instead of speculative ideas

comes 'sober-mindedness' as the most representative feature of an increasingly affirmed bourgeois consciousness. At this time, the authority of nature, the truth of life, confirmed by scientific, 'positive' knowledge, is strengthened. In the artistic and aesthetic sphere, these processes were reflected in the crisis of romanticism, the destruction of the established aesthetic paradigm, and the intense search for new ways of development. Literature and Art were faced with the inability to present romantic images of ideal beauty with the same ease and persuasiveness. Cruel, inexorable reality intruded into the world of romance and broke it.

This forces the writer and the artist to make a choice: either to follow nature (the path of realism and naturalism), or to try to find ideal beauty in the real, and even material reality (aesthetic path). The latter view can be perceived as a kind of sophisticated romanticism, which found a way to exist and assert its ideals in the era of 'sobriety' of scientific and technological progress. In the works of Théophile Gautier (1811–1872), Parnassian poets, Charles Baudelaire (1821–1867), the Pre-Raphaelites and other representatives of the esthetic direction of the mid-19th century thinly blur the boundaries between the ideal and the real, and find ways to ontologically justify the romantic dream of the beautiful.

The search for perfect beauty in modern reality leads to a chain of trade-offs. First of all, it leads to the rejection of all-inclusiveness and attempts to create a holistic ideal world. The impossibility of which is already recognized. Efforts are focused on finding individual 'islands of the beautiful' and trying to convincingly prove their objective existence. These can be works of art, female beauty, picturesque ruins and, of course, nature. The work of Gautier begins this path and demonstrates the desire to focus on beautiful objects (*The Golden Fleece*, *Aria of Marcellus*, *The Leg of the Mummy*, collection of *Enamels and Cameos*). Arty literature emphasizes their materiality, the possibility of their sensory perception, which proves the presence of fragments of the beautiful in the modern world. For this purpose, the technique of detailed descriptions, self-forgetful immersion in empirical material is widely used, which paradoxically brings together aestheticism with realism and naturalism. Precisely described details are also found in Fine Art of the Pre-Raphaelites. The Pre-Raphaelite paintings of biblical and literary subjects are conscientiously truthful in small details, and cannot afford free colorful phantasmagoria, blurred colors and lines, as, say, the English romantic painter William Turner (1775–1851) does.

The idea of the objectivity of beauty, based on the materiality of sensually perceived forms, which was developed by Walter Pater in his works, is becoming relevant. Thus, realistic means are used in the creation of ideal images of perfection. In aesthetic texts, imagery balance between the ideal and the real flows into each other skillfully veiled, and one can find reasoning (by Gautier) logically explaining the relativity of the boundaries between them. All these are ways to overcome the tragic discord between beauty and truth.

Ayganym Baygonys (Astana, Kazakhstan)

Synthesis of Arts in Animation of Kazakh Kuy's 'Aksak Kulan'

In 1968, the famous Kazakhstani director Amen Khaidarov (* 1923) embodied the kuy legend 'Aksak Kulan' in the genre of the animation movie. The most important feature inherent in the legend is the eloquence of the dombra conveying musical thought – the bad news of the prince's death. A variant of the kui 'Aksak Kulan', on which the musical plot of the cartoon is built, was recorded from the famous dombra player Kambar Medetov, one of the most prominent representatives of the West-Kazakhstan dombra tradition of the 20th century. The composition of the kuy consists of three main parts: *The theme of the kulan* (Құlan Saryn), *The news of death* (Estirtu), and *Tame the dragon* (Aydaharmen ar-basu). In the cartoon music plays an important dramatic role. The animated action, combined with the text read with great skill by the wonderful actor, *People's Artist of the USSR* Shaken Aimanov, is complemented by magnificent music. Composer Nurgis Tlendiev uses the music of the kuy legend 'Aksak Kulan', complementing the cartoon with his own piece. His music for the cartoon not only imbues the episodes, sometimes hiding the lengths and dull stiffness of the graphic series, but also recreates the epic system of musical tradition. Khaidarov in his hand-drawn film wanted to completely avoid the textual accompaniment. The director considered words to be superfluous where everything is already clearly stated in the language of cinema: script, image, pantomime and music. But he had to adjust his plans because the animation, like all screen arts, stems from a synthesis of different art forms:

images, script, music, mime and words. The role of each of those elements is very important. If one of them is ignored, it can result in the detriment of the integrity of the film.

Olga Begicheva (Volgograd, Russia)

The Song of the Prophet Oleg by Alexander Pushkin. Musical-Artistic 'Interpretation' by Nikolay Rimsky-Korsakov and Victor Vasnetsov

This article discusses the mythological and ritual roots of the ballad topos of death in *The Song of the Prophet Oleg* by the poet Alexander Pushkin (1799–1837), the painter Victor Vasnetsov (1848–1926), and the composer Nikolay Rimsky-Korsakov (1844–1908). The presented plot of the 'prophecy' distinguishes stable ballad motives (magus, warrior-rider, and horse). It is shown how the structural and dramatic organization of the text obeys the principles of ballad mythopoetics. The conditional border of the worlds – 'here' and 'beyond' is distinguished and the appearance of the double of the protagonist (Kudesnik – prophet Oleg) is justified. Based on the studies of literary scholars, the ritual meaning of 'trampling the skull' ('cracking' the border and opening the space-time 'gap' between the worlds) is discussed. It is proposed that the turn in Oleg's fate makes him part of Odin's army and thereby returns the lost heroic status of the warrior. The latter circumstance gives the text a sacred meaning, not allowing to reduce the hero's death to the level of an accident.

Both the artist and the composer, who sourced on the literary work, while using the expressive possibilities of painting and music, expanded the semantic boundaries of Pushkin's text. In a stranger code system, its individual units became 'transparent'. Four illustrations by Vasnetsov, capture the key moments of the plot: the meeting with the wizard, parting with the horse, finding the dead horse, a trident. These scenes also set the dramatic vector for the musical opus. Moreover, the clear division of the worlds, evident in the first three scenes, is removed in the last illustration, thanks to the compositional subordination of the figures to a circular motion.

The idea that the full comprehension of a musical opus is impossible in isolation from related art forms, set the coordinates for the composer's understanding of *The Song of the Prophet Oleg*. The character of ballad imagery is analyzed, an explanation of the peculiarities of intonation 'intricacies' of musical motifs and the principle of compositional development is given.

The framework of the multi-art the cantata *The Song of the Prophet Oleg* for male voices and orchestra op. 58 (1899) by Rimsky-Korsakov is considered as a forerunner of the genre of the national-historical musical ballad: a genre that only began its development in Russian music at the end of the 19th century, in contrast to the 'horror' ballad, well-known to the audience thanks to *The Black Shawl* (1824) by the composer Alexey Verstovsky (1799–1862).

Yaroslav Bezokov (Novosibirsk, Russia)

The Synesthetics of Form in Music

The music form largely gravitates to the spatial-visual principle. The very word 'form' means implementation in space and adequately reflects the impossibility of representing a music form without creating, if only in one's imagination, a virtual space in which it will be placed. When analyzing the form, we always try one way or another to display the music's structure that unfolds over time graphically by using diagrams, drawings, analogies with elements of architecture and objects of nature. The same shade of the spatial-visual seeps into the names and descriptions of forms: rondo, mirror-symmetric, concentric, fractal, arched, form-the-crystal. The question naturally arises: is this graphicness the proper feature of the musical form, or is it arising under the influence of any hidden processes that are characteristic for our perception? Lately, domestic musicology has actively developed the concept of a broad understanding of synesthesia as a cognitive mechanism, in which the acquired information is duplicated in several modalities at deep levels of consciousness. Most of the time, these processes proceed unnoticed by us, only occasionally breaking through to the upper levels of consciousness revealing itself in the form of polymodal associations. The music form also carries out a cognitive task. As a model for the distribution of sound information, like synesthesia, is aimed at

optimizing perception. However, we, as a rule, are clearly aware of musical structures; that is, their perception goes along the upper levels of consciousness. But does it not affect the depth of consciousness and, if so, is the perception of a form at this level not mixed with the synesthetic mechanism of polymodal coding? Objectively, we cannot evaluate the activity of levels of consciousness during the perception of a musical form. However, in rare cases, in musical works there are structures, whose perception, in our opinion, takes place mainly at the lower levels of consciousness and almost does not reveal itself, with the exception of those moments when such structures are subjected to a targeted analysis. In the course of this study, we consider examples of such musical structures, their organization and features of functioning in artistic ways, in this way revealing hidden mechanisms of shaping and their possible connections with synesthetic processes.

Olga Bochkareva (Yaroslavl, Russia)

Dialogue 'Man – Time' in Musical Animated Film

The author believes that the artistic image that is born in the space of synesthetic connections 'sound – image – movement' of the animated film has a dialogical nature. The article gives examples of interpretations of classical music in animation. The author considers the problem of organizing time and space in animated film with Antonio Vivaldi's music, *The Seasons* (1990–1995, directed by Wiesław Bober), and in Frédéric Chopin's *Prelude D sharp major* (1997, directed by Stanisław Śliskowski). The dialogical nature of the animated film is a kind of invariant reading of music, coupled with pressing problems of the time of the era in which the composer lived, and at the same time of the era in which the animator created his film.

Music is the art of temporal meaning given in intonation, development, organized by rhythm, attracts artists, poets, actors, directors, etc. The embodiment of a musical image in an animated film is impossible without an artistic dialogue between musician, composer and animator. The source of the creative process, which allows one to interpret the artistic image, is the admiration for a musical work, awareness of the significance of the topic, a problem that,

provoking the response of personal associations, gives an impetus to a 're-creation'. Creating the visual appearance of a musical animated film is related to the search for a synthesis of the composer's 'I' and the author's 'I' of the artist-animator.

The creative process of an animator-artist is impossible without understanding the visual appearance of a musical work, appreciating the system of relations of the composer to the world, and its penetration into the metaphorical world of music. The ability to comprehend the figurative and symbolic meaning of the visual is associated with the renewal of personal structures, primarily self-awareness. The process of creating visual images of an animated film combining sound, color and movement in a symbolic space-time unity, directs the creator to a philosophical understanding of the existential problems of life. Comprehending of the eternal and the momentary is accompanied by reflection and is aimed at finding one's place in the world. It is linked with an awareness of the value of one's 'I' and 'I' of the other, seeing one's inseparability from the world, on one hand, and, on the other, one's opposite of the world at the same time. The visual images in animated film have a dialogical nature: this is the point of transition from the personal 'I' of the composer to the personal 'I' of the multiplier, director and artist.

Galina Boeva (Saint Petersburg, Russia)

Style Correlations between Different Kinds of Art in Dmitry Likhachev's Work

Dmitry Likhachev (1906–1999) was among those few who did not abandon the concept of 'style' in the remote Soviet years. His writings about ancient Russian culture were system-forming and turned the humanitarian idea into an inextricable link between form and content and interdependence. In his monograph on the history of Russian literature from the 10th to the 17th century (the concept of 'style' is subtitled here as a key one), he wrote that culture is unified by the phenomenon of a stylistic formation, that is, the affinity of the substantial form in architecture, literature, painting, music, and scientific thinking. The stylistic formation, or 'style' – Baroque, Classicism, Romanti-

cism, Gothic, Art Nouveau, etc., – defines the integrity, 'ensemble' of the culture of one period. This kinship will be illustrated by Likhachev's position and visual range (icons and murals – architecture – church music).

Style correlations in Likhachev's works, which were dedicated to gardens is also presented by this study. The close connection between the garden-park culture and the development of styles is dictated by the synthetic nature of the object: 'kinship' between various art forms (painting, architecture, music, poetry), which allowed researchers to organically associate the theme of gardens with his permanent scientific interests, including philological ones. So, Likhachev reflects on landscape parks primarily in romantic paintings and these analogies are traced.

Another side of this topic is associated with Saint Petersburg in the context of Likhachev's ideas about style: he perceived the city as an ensemble. An example is the Summer Garden, monuments, old believer's writings and music. In close connection with these ideas are the academician's views about the ecology of culture, in particular, with regard to preserving style during the reconstruction and restoration of architectural monuments. Likhachev practiced parallels between different types of art not only in his works dedicated to medieval studies, landscape art and urban studies, but also in his articles devoted to contemporary art, including cinema (for example, likening Andrey Tarkovsky to Osip Mandelstam, and Gleb Panfilov to Alexander Tvardovsky).

Conclusion: The history of world and national cultures appears in the works of Likhachev as the dynamics of styles that capture various arts, involving in their orbit all the levels and spheres of spiritual and material life of a person and determining its integrity in a particular era.

Regina Budagyan (Moscow, Russia)

Synthesis of Arts in the Works of Outstanding Representatives of the Modern Musical Direction 'Classical Crossover'

One of the most relevant in the space of modern musical culture is the musical direction 'Classical Crossover', which combines the features of academic and

popular culture. The term 'Classical Crossover' itself is still at the epicenter of heated discussions on scientific forums. Currently, other terms are also used such as 'Neoclassical', 'Classical Pop', 'Operatic Pop', or simply 'Crossover'. The study of the diversity of new phenomena, the appearance and development of which is due to the influence of mass culture on musical and performing arts at the turn of the 20th to the 21st century, is becoming an urgent issue for contemporary academic research. An analysis of the actual concert practice of musicians, which have gained popularity among mass audiences, made it possible to determine the contribution of performers to the process of expanding the genre diversity of musical art and enriching expressive technical capabilities of its tools.

This article identifies trends in the formation of classical crossover in the works of contemporary performers. It is scientifically proven that at the turn of the 20th to the 21st century under the influence of mass culture in contemporary performing arts the tendencies to expand traditional forms and methods of musical and artistic creativity were actively manifested. In the works of musicians the main ways and forms of stage presentation were born, as well as trends of active use of non-academic forms of performance adapted to modern socio-cultural conditions: crossover concerts, concerts-medley, classic-hit-cocktails, all which have a kaleidoscopic logic of construction.

The cultural significance of the activities of contemporary performers within the framework of the classical crossover trend lies in the implementation of the tasks of popularizing the academic repertoire circles of the mass audience, as well as the formation of a sense of cultural identity and social significance. As the musical basis of cover versions, remixes and remakes, the performers choose 'hits' of academic music (works by Johann Sebastian Bach, Antonio Vivaldi, Niccolò Paganini, Franz Liszt, Franz Schubert, Pyotr Tchaikovsky, Sergey Rakhmaninov and Dmitry Shostakovich), 'hits' of pop music (compositions from the repertoire of Michael Jackson and such bands as *U2*, *Focus* and others) and also popular folk tunes. The musical text, easily recognizable by the listener, becomes a kind of cultural 'fetish', accumulating images and ideas of social success and prestige, forming feelings of cultural significance and social identity.

The specificity of musical instruments, as well as their potential, is largely determined by the stylistic features of the manifestation of classical crossover in the performing arts of the turn of the 20th to the 21st century. The neo-roman-

tic features prevail over the neoclassical ones. Neo-romanticism appears as an inversion of original romanticism; it involves the indirect and conditional use of its principles, but the tendency to strengthen psychological nuances in the process of interpreting a musical work remains unchanged. The evolution of approaches to the interpretation of the works of the academic repertoire within the framework of classical crossover demonstrates the growing influence of genres and techniques of mass culture and the strengthening of the stylistic heterogeneity of interpretation and reinterpretation methods.

Natalya Danilkina (Kaliningrad, Russia)

Reflections about Raphael's Fresco *Virtue and Law* and Ethical Background of European Integration

In this work, we analyze some features of the development of European ethics as a cultural phenomenon and try to determine what role these features played in the process of European integration. The direct subject of this present discussion is the fresco *Virtue and Law* by Raphael (1483–1520) at the Vatican Palace.

At the end of the thirties of the last century, the fresco came into the focus of attention of not only art historians, but also philosophers. So, on the eve of World War II, in the spring of 1939, a study *On Platonic and Gospel Virtues* was made at the Warsaw Historical Society, in which the fresco served as an illustration of the essence of the ethical concept of Christian Platonism. The author was a native of Russia, already known in Poland, the philosopher and teacher Sergey Gessen (1887–1950). During the war, the manuscript of this study was burned, but at a later stage the text was restored by the author. In 1952, the work was published as a separate pamphlet by the Roman publishing house Armando Editor (Avio). The Polish version was first published in 1968. The author of the essay examines the features of the reception of ancient virtues (moderation, courage and wisdom) in the era of the Italian Renaissance and correlates them with the highest virtues proclaimed in the Gospel – hope, love by faith – just as it is portrayed in Raphael's fresco. According to Gessen, the vision of the great artist foresaw that, what yet had not found a clear ex-

pression in philosophical concepts and which subsequently became one of the main topics of European ethics. Most likely, the researcher belives, a proposed narrative of the image was discussed not only with Pope Julius II., but also in philosophical conversations with the artist's friends, such as experts on Plato like Baldassare Castiglione and Fabio Calvo. Gessen himself was inspired by the studies of an art historian, Edgar Wind (1900–1971), a student of the founder of the iconological method in the art of Aby Warburg (1866–1929).

It was Wind who, having looked at the details of the fresco, first noticed that Raphael not only reflected the Platonic theory of virtues, as previously thought, but combined them with symbols of Christian virtues.

Agreeing with the findings of Wind, Gessen offers a theoretical model for comparing and critically analyzing various ethical concepts of the ancient and modern world of European civilization: Plato, Immanuel Kant, Fyodor Dostoevsky, Friedrich Nietzsche and Arthur Schopenhauer.

Despite the absence in the text of this philosophical essay of virtues and of direct references to the post-war socio-political processes in Europe, it is understood that the appeal to the fresco contributes to those ideas. The captured synthesis, which attracted the attention of researchers, is the quintessence of the pan-European history of values, which acquired a special significance and relevance during the integration of the European communities.

Andrey Denisov (Saint Petersburg, Russia)

Hypercitation in Musical Art of the 20th Century: Forms and Functions

Among the diverse manifestations of the principle of citation in the musical art of the 20th century, a secluded position is occupied by the situation when composers turn to it excessively in the framework of one work. In this case, the number of citations can be measured in dozens, and the composition itself (or its separate part / completed section) is usually not too long in duration. The volume of copyrighted material is often minimal or even equal to zero. Such a phenomenon can be termed 'hypercitation'. It has been used by a number of composers in various interpretations (Luciano Berio, John Cage,

Nikolay Korndorf, George Rochberg, Vladimir Tarnopolsky, Bernd Alois Zimmermann, Alfred Schnittke, Rodion Shchedrin). Obviously, this phenomenon raises a number of significant issues, among which it is worth highlighting: 1) specific forms of organization of borrowed material in the work and its interpretation; 2) the prerequisites for appealing to hypercitation.

Obviously, the use of citations on a significant scale exacerbates the problem of building a composition as a whole. Intonational heterogenity and the frequency of change of the quotation material, their relatively limited syntactic volumes, the potential predominance of the exhibiting function of the borrowed thematism over the developing one: all this creates a danger for the decay of the form, its transformation into an disordered kaleidoscopic set without any fastening frame. For this reason, in compositions with hypercitation composers were often forced to look for techniques that would allow it to be created by: 1) the choice of the material of the original sources of quotes and the logic of their succession; 2) varying the scale of quotes.

The first factor concerns both the musical and stylistic appearance of quotes, as well as their extra-musical semantics (if it, of course, exists in the original source). As a result, between some quotes arches may emerge due to the repetition of the material (or its likeness) or, conversely, opposition, dividing contrast (all this, however already in the aspect of syntax, determines the second factor). Further, specific examples show different versions of the compositional organization of works characterized by hypercitation (*Recital I* (1972) and the third part of Berio's *Sinfonia* (1969), and *Musique pour les soupers du Roi Ubu* (1968) by Zimmermann).

The main reasons determining the appeal to hypercitation form two groups: the specific design of the opus (its plot, for example); general prerequisites concluded in the chosen genre of the composition, the nature of the author's thinking as a whole, and sometimes in one form or another of the compositional technique. In particular, hypercitation can act as one of the manifestations of absurdism. In this case, fragments of the original sources and the order of their sequence are usually randomly selected and, thus, can be replaced by some others, while their properties (genre sources, intonational specificity and extra-musical meanings) are irrelevant (*Europeras* [1987–1991] by John Cage and the film *Ludwig van* [1970] by Mauricio Kagel).

Ekaterina Devyatko (Petrozavodsk, Russia)

The Metaphorical Vocabulary of Alphons Diepenbrock

The nature of the emergence and official approval of musicology terms, rooted in the union of philology and musicology, is actively discussed by academics today. As a rule, researchers face problems of a certain nature when dealing with a description of a non-verbal phenomena. So, for example, in music, there is no visual support for the subject interpretation of the content, in contrast to painting. At different historical stages, both in the West and in Russia, the need for the formulation of ideas that characterize the phenomenon of musicology terminology has been developed. There are cases when concepts were born amongst composers, that later became terms that were randomly assigned to names of specific composers (for example, Claude Debussy's impressionism).

A musicologist, composer or a critic who verbally describes non-verbal phenomena, chooses for himself certain means for solving this problem. Thus, the Dutch composer and essayist Alphons Diepenbrock (1862–1921) actively employs the use of a metaphor in his literary critical heritage, which is a general feature of all his works. Diepenbrock's literary style was influenced by his philological education.

The most indicative way to demonstrate this is to present a comparison of Diepenbrock's essays, which are devoted to his understanding of modern areas of musical art, and specific musical works. The analysis provides fragments of articles translated from Dutch into Russian that underpin this view.

Metaphorical vocabulary has become one of the features of the signature style of Diepenbrock, characterizing in a certain way his subjective attitude to Art as a whole. The literary heritage of Diepenbrock played an important role in the musical criticism of the Netherlands, where during his life there was still no sustainable musicological tradition. Diepenbrock served as a bridge connecting the audience and musical works performed in the Netherlands at the end of the 19th and the beginning of the 20th century, and also reflected the contemporary's view of the trends and phenomena in the European cultural environment inherent in this period.

Aristotle wrote that "it is especially important to be artful in metaphors, since only this cannot be borrowed from others, and this ability is a sign of a talent"

(treatise *Poetics*). This thought applies in the case of Diepenbrock. The introduction of the concept of "metaphorical vocabulary" serves as a kind of a tool in the process of determining the literary style of Diepenbrock, in whose essays the percentage of musical and technological analysis is relatively small.

Vadim Dulat-Aleev (Kazan, Russia)

Maslenitsa, Faustian Theme and Theatre 'Moralité' in Alexander Serov's Opera *The Power of the Fiend*: The Problem of Artistic and Stylistic Polylogue in Interpretation

After the great success of his operas *Judith* (1863) and *Rogneda* (1865), Alexander Serov (1820–1871) was captured by the idea of Russian 'musical drama'. He implemented this plan in his latest opera *The Power of the Fiend* (1871), written on the play by Alexander Ostrovsky (1823–1886), *Live Not as You Would Like To* (1854). Serov wrote to Ostrovsky: "This is a great story for Russian folk opera, where except the characters of the play, one more thing will take part, that is impossible for 'drama': it is 'the wide maslenitsa itself'" (Kolosova and Filippov 1937, p. 102).

The possibility of translating 'Shrovetide' into an opera relied on the synthetic nature of the opera text, combining music, libretto and set design. In *The Power of the Fiend*, Shrovetide was first shown on the Opera stage, and the composer interpreted it as a symbolic image. Thanks to the previously unbelievably colorful and large-scale display of folk festivals, *The Power of the Fiend* has become a new word in Russian opera art. For the first time in Opera the atmosphere ('chronotope' according to Mikhail Bakhtin) of the Russian country-fair, the Russian 'carnival', contrasted with everyday life, was displayed on a large scale. The embodiment of 'Shrovetide' involved new techniques of Operatic dramaturgy and musical-style synthesis. The composer assigned a special role in dramaturgy to space-time characteristics, comparing the house and the street, memories and dreams of the future. The combination of Russian realism and 'Faustian' romanticism in the opera provided an interesting effect of symbolizing everyday life, more specifically a morally generalized view of everyday

actions. The result of this synthesis was also the manifestation in the opera of signs of a medieval theater of morality, which were expressed not only in the content, but also in the form of the performance. Differences in interpretations influenced the story of this operatic masterpiece.

The innovative significance of *The Power of the Fiend* in the history of Russian music is due to the unusual synthesis of several artistic, aesthetic and philosophical trends. Interpretation of the opera from the standpoint of the artistic-style polylogue allows us to identify ways of visual symbolism of history and national tradition in Russian music. Serov's opera paved the way for future artistic discoveries in the Russian musical theater of the late 19th and early 20th century.

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Alexander Egorov (Tartu, Estonia)

Music Metaphor in Literary-Critical Articles of Marina Tsvetaeva

Musical images and motives are rightly attributed to the most characteristics of the poet Marina Tsvetaeva's (1892–1941) work. Research on her work began not later than the 1960s and since then does not stop. Works of the 1960s and 1970s were primarily aimed at identifying and describing musical images and motives. It was customary to explain the relevant metaphors basing on the biography of the poet (the daughter of the 'passionate musician' Marya Meyn, studying at the Zograf-Plaksina's Music school). Research of Ludmila Zubova conducted in the 1980s demonstrated the importance of a broader view of certain elements of Tsvetaeva's poetic language, in particular, their inseparability from the poetics of the ultimate and the world's picture constructed by the poet. Moreover, as Olga Revzina rightly points out, "targets of the Tsvetaev's metaphors", connected with each other by systemic relations, are the components of the poet's world of images. In other words, speaking of Tsvetaeva's

music, we recreate the same ideas of the poet about the real and metaphysical, as if we were talking about other themes equally important for Tsvetaeva, such as love, creativity, God, etc. At present, there is an increased interest on the part of researchers with regard to the functioning of various artistic means by Tsvetaeva. Maya Lyapon sees the "paradoxical" component of the poet's metaphors, including musical ones, as a special "cognitive strategy", a reflection of the way the world is cognized by both the lyrical 'I' and the author himself. Accordingly, this study also focuses primarily on a functional rather than a descriptive approach. We are trying to explain an observation made by Vera Golitsyna, which is still awaiting its interpretation, that musical metaphors are an important component of not only Tsvetaeva's poetry and autobiographical prose, but even her literary and critical articles between 1910 and 1937: *The New Russian Children's Book*, *Epic and Lyrics of Modern Russia*, *Pushkin and Pugachev*, etc.). The author's 'strategy', which is included in the texts behind the musical metaphors of Tsvetaeva's articles, remains unclear. Speaking about poetry, expressing a point of view on the course of the literary process, entering into a dispute with the bright representatives of the philological scholars of her time, Tsvetaeva, as if avoiding excessive 'academism', turns to musical metaphors: "the gift of a song and the will to it", "hearing by ear", "soundless melody", "sympathetic to the heart of the era", etc. The corresponding vocabulary thereby fulfills an important stylistic function: it destroys to a certain extent the familiar ideas associated with the reader's expectations of the language of historical literary and literary critical texts.

However, is the inclusion of musical metaphors in the texts of literary and critical articles limited only to stylistic tasks? Until now, the specifics of Tsvetaev's metaphors, used in historical and literary texts, but not in lyrics and autobiographical prose, have not been revealed. Meanwhile, in Tsvetaeva's articles musical metaphors, being essentially 'philological' ones, originally reflect the historical and literary disputes of scholars and philologists, specifically the reception of the literary theory of the 1910s and 1930s. The description of the poet's controversy with the contemporary literary scholars seems to be another step in the academic study of the theme 'Tsvetaeva and Music'. This study therefore is devoted to specific components of Tsvetaeva's perception of theoretical and historical-literary ideas of the first third of the 20th century, which are reflected in the musical metaphors of her literary and critical articles.

Marina Egorova (Moscow, Russia)

Features of Art Synthesis in Giacomo Meyerbeer's Opera *Le Prophète*

The synthesis of Arts is of particular importance to French culture, in which the main place is occupied by large-scale theatrical action, corresponding to the main idea of French Art, the representation of an organized variety. This also applies to the musical theater, in which each era had its own genre forms of such productions. The present study is devoted to the artistic synthesis in a large French opera, using the example of *Le Prophète* (1849) by Giacomo Meyerbeer (1791–1864).

In Meyerbeer's opera works based on French Opera traditions (Jean-Baptiste Lully, Jean-Philippe Rameau and Daniel Auber), Italian (Gioachino Rossini), and Austro-German (Christoph Willibald Gluck, Wolfgang Amadeus Mozart and Carl Maria von Weber) a new type of musical performance was born, which, in turn, influenced the development of the All-European operas. Most of the stylistic features of Meyerbeer's opera (its particular scale, double conflict in the development of the plot, the diversity of opera forms and the subject matter) are largely determined by the idea of artistic synthesis.

The interaction of different semantic plans in it – a powerful stream of history and the line of individual human fate, and the free choice of the heroes of the opera – determine the appeal to the different genre-stylistic sources. So, in many of its fragments, traits of the oratorio style are manifested and associations arise with Johann Sebastian Bach's Passion: after all, the fate of Fides and John also represent a kind of passion, ending with a painful death and finding forgiveness. There is also a real Anabaptist chorale, which is the theme of the Anabaptists.

Another important stylistic feature of *The Prophète* is its aristocracy and its connection with the genres of 'great imperial' baroque styles, for example, with the lyrical tragedy by Lully and the opera-ballet by Rameau. The main semantic motive of these ideas, the fiesta, is being consistently developed in Meyerbeer's opera. An important role in creating a festive atmosphere is played by the dance – not only directly in the ballet dances, but also in the form of the genre basis of many opera fragments. A striking example is the brilliant major theme of the curse of Fides from the fourth act, which does not look like operatic at

all and practically anticipates the music of the Coda-fuete from the first act of Pyotr Tchaikovsky's *Swan Lake*.

In this you can see an interesting interaction between of Opera and Ballet genres, which in the 19th century, actively used vocal, primarily romantic intonation. This stylistic feature of the opera, associated with additional conditionality of expression, was dissonant with the attitude of the era, which sought to direct outpouring of feelings, and a realistic display of life situations. This tendency of the time was reflected in the music of *The Prophète*, specifically in its song romance layer, actively developing in the parts of the main characters, and in the subtle psychological development of action scenes.

The type of genre-stylistic synthesis that shaped the *The Prophète*, was subsequently reflected in many works of the second half of the 19th century. For example, the topic of character development became relevant for Richard Wagner, and in his opera *Parsifal* he also turned to some properties of passion. Another typical example of a combination of opera and passion drama is *The Tsar's Bride* and *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* by Nikolay Rimsky-Korsakov. Certain parallels associated with the interaction of various stylistic strata arise between *The Prophète* and the *Queen of Spades* by Tchaikovsky. Dialogue scenes in which the heroes passionately sort out their relationship will become a characteristic phenomenon for operas not only of Richard Wagner and Giuseppe Verdi, but also of Russian composers, starting with Alexander Dargomyzhsky. The comparison of mass scenes and solo forms and the appeal to romance continued its development throughout French lyric opera. Finally, the extravaganza in a more traditional form was reborn in French and Russian Ballet that became the culmination of aristocratic culture in the 19th century.

Evgeniya Elina (Saratov, Russia)

Ways of Artistic Perception in Language: Examples of Interpretation of Vincent van Gogh's Paintings

A work of art is a special type of artifact to which methods of interpretation are applied in one form or another. Interpretations themselves are the result

of the process of perception and understanding, recorded in a verbally executed (oral or written) speech work. Interpretations of fine art take different forms: they can be 'living', spontaneous interpretations of a simple lay spectator received 'here and now', or in one way or another reflected; interpretations included in the fabric of literary and artistic production as a necessary element of the plot; poetic descriptions of paintings as a variant of literary and artistic interpretation with their meanings and tasks; descriptions of paintings by their own authors, the artists. The last, most numerous and varied type of interpretations are professional interpretation, created by art historians and specialists in the framework of discourses in the field of the History of Art.

In accordance with the level of human interpretations of works of fine art or in accordance with the tasks of interpretation, several methods of artistic perception can be formed and classified. We conditionally designated them as naive, sensual, art criticism, philosophical and poetic perceptions. The very possibility of such a classification testifies to the hierarchical structure of aesthetic (artistic) perception, the increase in the creative intent of the subject on the way of understanding the depicted work in its conventionality, integrity and imagery, as well as to the corresponding linguistic expression of various perceptions. An illustration of the differentiated process of perception and interpretation is the rendering of pictorial work analyzed in the article, verbally enshrined in the texts by various authors. In order to obtain visual comparison results, several well-known paintings by Vincent van Gogh (1853–1890; *Shoes, Potato Eaters, Night Cafe in Arles*) are considered by this study. The perception and linguistic interpretation by different authors is studied.

Having compared the features of several types of perception of a work of fine art, we note their distinctive hierarchical structure and the interconnectedness between the levels of perception. At the same time, the Art History and philosophical types of perception include the naive type of description not as the primitive and unnecessary, but as an essential basic element for the compilation of a holistic verbal interpretation. Poetic perception, not being included in the named hierarchy, presents images as intertextual inclusions necessary for creating poetic images. The presented hierarchy of perceptions is nevertheless quite conditional. Apparently, it is no accident that Art History and philosophical views on perception do not reject the naive.

Marya Gendova (Saint Petersburg, Russia)

Ballet Comedy as a Representation of Life in the Country of Soviets of the 1930s: A Look from the 21ˢᵗ Century

The present article is devoted to the sociocultural phenomenon of the 'ballet comedy' in the Arts of the country of the Soviets of the 1930s. The study is based on the analysis of a play by Alexey Ratmansky (2006) and preserved materials about the production of the choreographer Fyodor Lopukhov (1886–1973) from 1935. The modern outburst of public interest in the life and culture of our country in the Soviet period is conceptualized through an attempt to choreographically substantiate the mythical and real life of that time, presented in the ballet. Parallel is drawn with the cinematic Art of the 1930s until the 1950s as another visual reflection of the life of the era. The question is posed: Is it possible to consider the genre of comedy as an emblem of a totalitarian state of that time? Why did the performance of *Bright Stream* of Lopukhov turn out to be 'erased' from Ballet in the country of the Soviets? The article gives an analysis of the design of the ballet and ballet-master's findings, which were embodied in the practice of the ballet theater.

Nadezhda Golik (Saint Petersburg, Russia)

Synesthesia of Dramatic Action: The Concept of Stanisław Witkiewicz

Michel Foucault (1926–1984) states that there were authors at the end of the 19th century in Europe who in their texts "created the possibility and rule of formation of other texts…". These mysteriously sounding words primarily refer to Friedrich Nietzsche and Søren Kierkegaard, but also to Stanislaw Witkiewicz (1885–1939), the "patron and practitioner of transavantgard" of modern theater, the classic of Polish literature grotesque, artist and philosopher.
According to his intellectual intention and method of text-constructing, the reflections of Witkiewicz approached the tradition associated with Arthur Schopenhauer, Friedrich Nietzsche, Fyodor Dostoevsky, Nikolay Berdyaev,

Maurice Maeterlinck, August Strindberg, Edvard Munch, Stanisław Przybyszewski, etc…. Witkiewicz created an indirect method of presenting ideas in contrast to the traditional European systematic philosophy, by focusing on the problems of individual existence. More precisely he focused on the permanent dialogue of the author with himself in forms of confession, diary records, "aphorisms of worldly wisdom" ("don't give up – even to myself"), description of situations that reflect the "mechanics" of the collapse of life, the destruction of the usual hierarchy of values – the distinctive features of the style of the creators of this spiritual formation.

The main 'nerve' of Witkiewicz's philosophical creativity is a premonition of the ontological drama of being, the catastrophe of culture and its destruction. But the abstract language of philosophical constructions could not contain all the shades of the range of phenomenology and the ontology of catastrophe. The polysemantic language of artistic creation was necessary for the philosophical understanding of this experience. Such language for Witkiewicz became the language of drama, prose and painting. The tragic vision of the world that permeates Witkiewicz's work was not alone a result of intellectual reflection, but of his own experience acquired during a 4-year period of his artistic life, which was connected with Russia. Two events were of paramount importance: the First World war and the Russian Revolution 1917.

The artistic life of Russia in the early 20th century, especially in Saint Petersburg, was characterized by an extraordinary variety of directions, theatrical practices and their theoretical foundations. The grotesque and eccentric characteristic of Witkiewicz's drama are founded in the 'family' of the Russian avantgarde. Witkiewicz did not accept "modern theater in all its manifestations", but he believed that the theater has prospects if it "something like a magnifying glass of the life of people". Therefore, we can call viable only those nations that have managed to create their own, creative theater, first and foremost Germany and Russia. Witkiewicz believed that the theater should be a temple for experiencing metaphysical feelings, experiences at the deepest level of self-consciousness. Here is a description from Witkewicz's art manifesto, written in May 1921: "Why go to the theater, if there is nothing in it but the same vile, hateful, lost, herd life, from which we seem to be getting dirty enough every single day. Whatever happens on the stage, one must not be where it really happens – not in a salon, not in a desert, not in the tropics-but in a world of formal beauty, abstracted from reality as such-a beauty that serves

only as a means of conveying dynamic tensions in formal constructions. This is what we should strive for when we write plays for the stage."

For Witkiewicz the position that the theater by its origin is a mystical act was axiomatic. He was convinced that the origin of all Arts are the "metaphysical feelings" of litigation with being (as well as the religion directly associated with them). In comparison with painting and music, and partly sculpture, which are being transformed into abstract, pure Arts, the theater, on the contrary, shares the fate of Architecture. They will gradually decay in the process of fulfilling their pragmatic purposes. The rejection of the ideal, which nourishes metaphysical feelings, inevitably leads the theater to a bare reproduction of life.

As a playwright Witkiewicz enters the theatrical space of Europe at a time when the demise of the old theater seemed inevitable and natural. Witkiewicz's diagnosis is ruthless and precise: the meager 'menu' of the contemporary theater, "from which even the so-called general public is already beginning to get muddled," is able to offer the viewer only three dishes.

Firstly, something similar to a drama is unfolding on the stage, the main axis of the viewer's interest and his emotional tension consists in 'experiencing' the fate of the hero. "All the time someone comes and goes in connection with an intrigue, on the stage every now and then some scandal, depending on the feelings and characters, from their collision with each other or with some higher forces."

Secondly, "it's different genres of fear of the unknown, starting with the dark room and ending with death, all these moth-eaten stage tricks, from which the frost in the skin [arises] – and nothing else."

Thirdly, "symbolism: over the stage flies a blue bird, but the viewer must constantly keep in mind that it is not a bird, but love with a capital letter 'L'. The bird is finally dying, which means that the love in someone's heart is also dead."

The basic idea of the "integral theater of pure form" was later formulated by him as follows: "I demanded only the freedom of deformation of reality in the theater in the name of enrichment of formal values… The play must be arranged in such a way that all the elements, apparently incongruous… all the heterogeneities, allegedly incongruous, obey the energy of artistic inspiration of the playwright. Director and actors become a common product of the pure form of the whole group, in which, as a necessary fourth element of the spectacle, the audience must be included."

In Witkiewicz's theater what is happening on the stage is deprived of empirical meaning with the help of grotesque text, fake scenography and 'dispassionate' dialogue. He believed that actions and statements are absurd, meaningless from the point of view of everyday life, and are fraught with extraordinary possibilities of creating formal structures on the stage. This does not mean that the absurd becomes programmatic (absurd for the sake of absurdity): the creative imagination of the playwright should not be constrained by its "vital meaning".

From an artistic point of view, when constructing a pure form, there is a need for the absurd. The shock of meeting the absurd for "the eyes and ears of those who feel the drama" is able to highlight the essence of things: "the spectacle of an heroic, merciless struggle in which the truth always dies, but never gives up". In Witkievicz's dramas, as in William Shakespeare's, the reaction of the audience can be unpredictable: it is possible that when the audience sees the drama for the first time, it "will begin to howl with laughter." Only after the first unpredictable impression a new horizon will open. Theater based on concepts of laughter and crying, on vital comedies and tragedies, theater pure and free from lie, strange events experienced as a dream where depicted through ridiculous, sublime or terrible happenings.

Note the words of Witkiewicz: "free from lies". He insisted on this maxim by creating a special ontology in which the ineradicable feeling of a dualism of being becomes the basis for understanding the disharmony between being part of a whole and of individual existence. Witkiewicz intends on an outbreak of emotion in the audience that reconciles its excited feelings with the understanding of the absolute and bringing it closer to its deepest essence of being. It is an idea of art as a metaphysical sphere of existence and its embodiment in a synesthetic polylogue.

Pavel Gordeev (Saratov, Russia)

Methodological Foundations of 'Musical Graphics'

The concept of 'Musical Graphics', introduced into scientific usage a little less than a century ago by the Austrian educator and art critic Oskar Rainer (1880–1941), is still being developed thanks to the efforts of national and foreign researchers. The educational potential of Musical Graphics is being revealed, its relationship with the phenomenon of synesthesia is studied, its place and role in the context of the principle of synthesis of arts is determined, and the experimental research base is expanded.

In addition to the established practical significance in the field of musical pedagogy, the method of Musical Graphics has great theoretical value and opens up musicological perspectives. This is due to the fact that the concept of Musical Graphics implicates certain methods in the strict sense, that is, the rules for understanding a musical phenomenon. Thus, the method of musical graphics is an original way of presenting the problem of a musical phenomenon and its solution.

Musical Graphics is methodological on some theoretical premises. At first, the pure phenomenon of music is trans-sensual. Its metaphoric character and the possibility of transferring a musical object from the field of acoustic phenomena into visual ones suggest that its essence cannot be reduced solely to auditory or visual perception. This means that the essence of a musical object in itself does not have acoustic and visual properties. Its embodiment in auditory and visual forms is unusual. The diverse connection, given in various representations – in this case in audio and visual forms – as such, cannot be a feeling itself, but it is rather a synthetic ability of consciousness. This synthetic ability of consciousness is based on the primary unity of representations, and is conditional of the identity of self-consciousness.

Thanks to these conditions and abilities, the phenomenon of music is realized: without them, composing, performing or perceiving music is unthinkable. Secondly, it follows from this that the musical subject is ideal (in a philosophical sense). In linking as a whole various auditory and visual representations, the factor of synthetic activity of consciousness is not exclusive. The categorical basis of this wholeness can be discerned in the musical object itself. So, the logical bases of musical being are the categories of unity and multitude,

identities and differences, peace and movement. These categories are invariant in different incarnations of the same musical subject and deliver the very possibility of its transformation from a musical image to a visual image or vice versa. Therefore, it is not a question of the subjective character of music. The ideal character of a musical object, understood in the original sense of the word 'idea', is the very essence that brings it beyond the subject-object dichotomy. Thirdly, from this it follows that the phenomenon of music has an existential status.

Anatoly Grigorenko (Saint Petersburg, Russia)

Sofia Bases of Artistic Activities

The idea of 'Sofia the Wisdom of God' is one of the most fundamental concepts of pan-European and Middle Eastern cultures. This concept largely determined the features and meanings of spiritual development in those geographical areas. However, in the West this idea still did not become of central importance, while in Russia, on the contrary, it decisively determined the essence and specificity of the country's religious-philosophical thought.

In the 20th century the concept of Sofia, as one of the most important concepts of religious thought in Russia, began to be subjected to more and more decisive, even fierce, criticism. In the 1930s, Sergey Bulgakov's Sophian views were condemned as containing many "heretical deviations" and being "harmful to Orthodoxy". Almost simultaneously, Georges Florovsky wrote a number of works in which Sophian views were defined as foreign to the spirit of the Orthodox culture, and their nature as that of borrowed from the West was emphasized. However, it must be noted that a careful and unbiased study of historical Russian writings reveals their root in Russian traditions. Many cathedrals (being the main churches in Russia) were named after St. Sophia, and her image was depicted on many icons. And finally, the religious meaning of these icons was explained by a special treatise entitled *The Tale of Sofia*. That has been preserved in many listings. It is also worthwhile mentioning that the city of Novgorod in Russian was at one time called "The House of St. Sofia."

Obviously, the concepts surrounding Sofia corresponded to some initial aspirations for the development of the spiritual culture of Ancient Russia. From the middle of the 19th century (Vladimir Soloviev), these ideas became one of the leading concepts in the development of Russian religious and philosophical thought. Since the beginning of the 20th century the Sophia concept has largely determined the nature and meanings of the Russian artistic and philosophical culture termed 'The Silver Age'.

In the works of Russian religious thinkers of the early 20th century (in the first place of Bulgakov and Pavel Florensky) the contents of the idea of Sofia were explored deeply, primarily the idea of 'physicality' and 'creative design'. Radical spiritualism, often inherent in the religious and philosophical thought of the West, was undoubtedly deeply alien to the culture in Russia. Russian philosophers viewed these ideas as alien to the concept of transformed and sanctified matter. Therefore, the idea of 'holy corporeality' has become one of the leading topics of Russian philosophy. It was studied most deeply in the works of Alexey Losev (1893–1988), who convincingly showed that a consistent dialectical analysis of the development of the idea of the supreme primary (or primordial center) necessarily requires introduction of the fourth principle along with the first three (the idea of the Holy Trinity): materially and artistically expressed (sculpture) meaning thereof, harmoniously combining the elements of rationality and sensuality as the fundamental foundations of being as a whole. Thus, it becomes clear that any artistic activity, striving to be rooted in being and to express its meanings, has a Sophian character.

Elena Guseva (Novosibirsk, Russia)

Performances and Installations: The Problem of Expanding the Borders of Art (Hermeneutic Aspect)

The matter of the boundaries of Art and boundaries within Art is one of the actively discussed issues in contemporary Art, Aesthetics, Philosophy, and Cultural Studies. The relevance of this topic is largely due to the experimental nature of the artistic practice of the 20th and 21st centuries, associated with numerous innovations in the system of artistic language and imagery aimed at

finding new ideas and means of expression, as well as related (as a consequence) to transformation of traditional boundaries of Art and a change of its aesthetic and semantic essence.

Many foreign and Russian researchers demonstrate an interest in the problem of the boundaries of Art, interpreting it from different perspectives: as a problem of distinguishing between Art and non-Art and defining the boundaries of artistry (Arthur Danto, Umberto Eco, Roselee Goldberg, Valery Tyupa, Nadezhda Mankovskaya, Valentin Turchin, Konstantin Sokolov and others), in the context of the problem of multidisciplinary interaction of Arts (Anna Demshina, Julia Krivtsova, Natalia Kovaleva and Larisa Volskaya), and the interaction between Art and everyday life (Elena Rogozhina).

It should be noted that from the historical point of view, the problem of the boundaries of Art in a certain sense does not exist, since Art is a living organism that develops, evolves. As the History of Art shows, the boundaries (external and internal) of Art are always mobile, the very models and paradigms of artistry being very much subject to change. Another thing is that contemporary Art (starting with the practice of avant-garde artists), is perfectly, but consciously engaged in the study of its own boundaries, inquiring about the nature of Art itself by means of art, and also probes the very idea of overcoming the boundaries of Art (recall the 'Ready-mades' of Marcel Duchamp, the conceptualism of Joseph Kossuth and his programmatic article *Art after Philosophy* (1969). Second, it blurs the boundaries along several directions simultaneously, one of which is the movement towards interaction of different genres and types of Art (within one work) on the principle of synthesis and symbiosis.

The most clearly indicated trend, coupled with experiments with the boundaries of Art and in Art, is manifested in such modern artistic art practices, which are synthetic by their genre, as performances (their fundamental feature, according to Goldberg, is synthesis of Art) and installations (light, kinetic, video installations), both representing "borderline genres" (Ludmilla Leipson). In these forms of artistic practice, there is an active erosion of both the external and internal boundaries of art, as well as erosion of the border between the artist and the recipient.

This study attempts to highlight the ways of expanding the boundaries of Art in such forms of artistic art practice as performances and installations. Moreover, the very problem of the boundaries of Art is interpreted in a hermeneu-

tical manner: in the aspect of the relationship of the ways of expanding the boundaries with the figurative and semantic content of the works. As examples and material for analysis, the author refers to the following works by contemporary artists: performances *Rhythm 0* (1974) by the Serbian Marina Abramović (* 1946) and *Point* (Punkt, 2006) by the Swiss Roman Signer (* 1938), installations *Heaven on Earth* (2014) and *Embodiment* by the Iranian Shirin Abedinirad (* 1986), kinetic installation *Vogelfrei* (Free as a Bird) by Alexey Grishchenko.

For hermeneutic orientation, the author identifies the following ways of expanding the boundaries observed in performances and installations:

1) Blurring the boundaries between Art and life, Art and reality, which allows us to talk about synthesis and symbiosis of art and reality (performances like *Rhythm 0* by Abramović and *The Point* by Zigner, above-mentioned installations by Abedinirad);
2) Expansion of internal borders through interaction science and philosophy (kinetic installation of Grishchenko);
3) Expansion of interspecies boundaries of Art of a symbiotic nature (*The Point* by Zigner);
4) erosion of intra-species (inter-genre) boundaries (installations by Abedinirad and Grishchenko);
5) Expansion of semiotic boundaries, manifested in the fact that artistic reality is created by the means of reality itself (observed in all analyzed works).

When comprehending the problem of expanding the boundaries of Art in a hermeneutical manner (using the analyzed works as an example), the following observations are made:

1. In the meaning-building of texts, there is a shift of the boundary in terms of 'text – context', 'author's intention – interpretation', and 'artistic process – result', which is associated with such features of meaning formation in performances and installations as the increased meaning-forming role of context, the inclusion of the audience reaction as an additional meaning-making component, the intrinsic value of the artless process.
2. The displacement of the boundary can also be traced at the level of the functions of art, when secondary, non-specific functions are highlighted: existential, communicative and social.

3. In the content of the works, the very theme of the boundary in the life of man and society, the theme of freedom and violence is revealed in the existential and socio-philosophical aspect (performance Abramović and the kinetic installation of Grishchenko), in the context of the dichotomy 'high – down to earth' (installation of Abedinirad) in the ethical dimension – as the theme of authentic and inauthentic in man (performance by Abramović).
4. In the hermeneutic plan, attention is drawn to the fact that the experiments of artists with the boundaries of Art and in Art are not an end in themselves, but rather a way of conveying an artistic idea.

We come to several conclusions: Following the idea of Eco that modern art, "deliberately and constantly rejecting the stable picture of the world" by violating well-established models and schemes activates in a person the ability to self-determination. Experimenting with its own boundaries, modern art appeals to the ability to reflect and think critically, and in this regard performs a protective (in the anthropological sense) function.

Natalia Harding (Cambridge, United Kingdom)

How it Started: Synthesis of the Arts in English Ballets of the Late 1920s and Early 1930s. An Analysis, Based on British Newspapers

The author shows the synthesizing role of English ballet through the prism of culture-oriented content of British Newspapers of the 1930s.
It is clear that music was a determining factor in the ballet theater, but at the same time, it was also considerably influenced by literature and painting. In Great Britain the connection of ballet with literature was very close, as well as advanced social movements determined the progressive development of the national ballet theater and its significant place in the national culture.
The content analysis of the British press of that time demonstrates the enormous aesthetic influence of the first-wave Russian emigration on the development of the British ballet, which manifested itself in genre and style interactions in the history of both cultures.

The English ballet theater went through a difficult path of development. Since England did not have its own ballet in the first quarter of the 20th century, unlike the Russian ballet, English ballet was not associated with searches only within the choreographic art. All future stars of the English ballet began their careers in Russian ballet theaters, including Sergey Diaghilev's *Ballet Russes*, Anna Pavlova's ballet and others. Literary and artistic directions, music, innovations in painting and drama theater all had their own influence on the formation and further development of the English ballet, which began as 'Vic-Wells' and later became 'Royal Ballet'. One of the first, purely English ballet performances was entitled *Job* (or *A Masque for Dancing*). This one-act ballet was first staged at the Vic-Wells theater in 1931. Geoffrey Keynes, a chemical scientist and biographer unrelated to ballet, proposed the plot and libretto. Composer Ralph Vaughan-Williams wrote the music for it, and the conductor was Constant Lambert. Ninette de Valois, a ballerina and the manager of the theater, staged the choreography. She was the only professional in this production who had experience of ballet. As for the decor, the English artist, Gwendolen Raverat (the granddaughter of the naturalist Charles Darwin), who was originally a woodcarver, was involved. It is assumed that the stage design was inspired by Raverat's wood engraving, *A Figure Study* (c. 1930).

Almost parallel to the ballet *Job* in London, another, picture-ballet, as many critics called it, ballet was also staged. The newspaper *Manchester Guardian* wrote on July 1931: "The new work of 'Amphion' in 'Covent Garden', produced by Madame I[da] Rubinstein, can be called by different names – this is the scenic cantata, dramatic poem (or allegorical picture), as well as ballet. It combines all types of art, even architecture. But, although this different muses are put together, … we should not doubt that they are all new artistic synthesis. The poem by Paul Valéry forms its basis, the décor by Alexandre Benois is a wonderful background, the choreography of Massin gives life to everything, and Arthur Honegger connects all this with music that immediately becomes dominant" (p. 16). The synthesis of various art forms that came together in English ballet contributed to its successful development. Facilitated by such attraction, starting from the 1930s, some of the best aesthetic forces not only to England, but also to Russia came together.

In this study the names of representatives of Russian culture already have been mentioned. Russian ballet, or rather it's popularizing in England, contributed to the origin of Ballet Art here. Of decisive importance in the field of popu-

larizing of Russian ballet abroad were, the single-shows of Diaghilev in the period between 1909 and 1929. Russian emigrants, dancers and ballet masters, founded many private ballet schools in England, where the achievements of the Russian school of classical dance were actively promoted. Such examples were the private studios of Serafima Astafyeva, Anna Pavlova, Nicholas Sergeev's participation in 'Vic-Wells' school, etc. Russian ballet became, as it was, the epicenter of the emergence and fast popularity of academic dance in England. The uniqueness of the ballet emigration lies in the fact that most of the Ballet masters and dancers left Russia. You can safely talk about the great migration of masters of the Ballet Art from Russian theaters. Ballet emigration in England is briefly presented in the book *Russian emigration in Great Britain between two wars* by E. B. Kudryakova (Moscow 1995). In these years, the Russian ballet itself, regardless of operating under the extreme conditions of emigration, especially in England, managed to objectively reach a peak in its development, since all the components of the ballet were represented by recognized leaders of Russian art – Léon Bakst (*The Sleeping Princess* in 1921, London's 'Alhambra' Theater), Nicholas Sergeev, Lydia Lopukova, Vaslav Nijinsky, Anna Pavlova, Igor Stravinsky, Mikhail Fokin (the so-called second stage of the development of English ballet), as well as English figures – Ninette de Valois, Frederick Ashton, Ralph Vaughan Williams, Gwendolen Raverat and many others.

The period between 1930 and 1939 was a time of formation and greatest rise in English ballet not only thanks to the efforts of English choreographers and dancers, but also due to the active participation of the Russian ballet emigration. The uniqueness of this phenomenon, the reasons for such a rapid flowering of each part of ballet, lies in their optimal synthesis. The best masters of their craft enriched every component of ballet.

Sergey Iezuitov (Saint Petersburg, Russia)

Russian Cosmism and Maxim Gorky

Russian philosophy of the second half of the 19th and of the beginning of the 20th century entered a unique developmental period of great intensity and

productivity. It was the first time that it started to recognize itself as a special, absolutely authentic, original way of search that provided a separate view of the main issues of history, culture and life in general. Instead of following Western traditions and interfering, supplementing or developing popular European theories, philosophy in Russia was rather intended to express a special vision and to give rise and name to a brand new movement. Pyotr Chaadayev and the Slavophiles had already been talking about a special historical mission of the Russian people, and starting from Vladimir Solovyov and Nikolay Fyodorov the conversation drifted to a vision of a completely new cosmic scale. Russian philosophical though discovered and proclaimed a new way of cosmic transformation. Although many representatives of this movement assigned a special mission to Russia, the focus of discussion was the universal meaning of this mission and, therefore, the cosmic and worldwide importance of humankind as a whole. As such, 'the Russian idea' represented a new project, a new type of projective philosophizing, which was named 'Russian Cosmism'.

Cosmism is often understood as the complexity of Russian culture, including Philosophy, Science, as well as Poetry, Music and Art. However, philosophers who took part in developing the conceptual framework of this trend included Nikolay Fyodorov, Alexander Sukhovo-Kobylin, Nikolay Umov, Konstantin Tsiolkovsky, Vladimir Vernadsky, and Alexander Chizhevsky. Representatives of the Russian Religious Renaissance Vladimir Solovyov, Pavel Florensky, Sergey Bulgakov, and Nikolay Berdyaev also shared those ideas. The concepts of unitotality, matter spiritualization, cosmic sophism and creative eschatology provided philosophic and religious bases for the cosmism doctrines. The understanding of the unity of the reality, perception of the human as an organic part of the cosmos, belief in his capacities to transform creatively not only his own human world, but also the universe: all these were the main provisions uniting various thinkers in a single Cosmism Philosophy movement.

Following the proposal of some researchers, the idea of active evolution, i.e. the necessity to pass to the new conscious stage of global development, where the humankind would lead it towards a way directed by consciousness and moral sense, take control over the nature and its evolution, may be designated as a brand new view of life, which realized its potential in Russian Cosmism. For active evolution thinkers the human was not the height of perfection, but still an intermediate creature, a creative and active one, who was meant by

Nature (or by God) to transform both the external world and self. In addition, the issue inevitably referred to the control, regulation of the matter by spirit, and the cosmic expansion was one of the significant elements of this ambitious program.

Russian Cosmism understood quite well its internal unity, it reflected its time period and took up its challenge. This concept obviously occupied a wide variety of studies, which, on their part, determined the atmosphere of this tough historical moment. First of all, it was a search for own (national, cultural, social) identity, own language, own place in Philosophy and Sciences (the thoughts of Vernadsky about Science and the scientific view of the world represent a prominent example as they apparently originated from an opposition to contemporary positivism). Let us remember that in the end of the 19th century an interest to Alexander Pushkin as the creator of the Russian language of literacy grew again and it was probably one of the most successful national projects. Another crucial starting point was the feeling of the crisis in the Western culture, of the very fundamentals of European humanism. Fyodorov and Solovyov not only noted the difference in the Western and Russian ways of thought, but also assigned an eschatological sense to that difference: a Western person separated himself from the integral world, he was poisoned by egoism and his existential views illustrated Friedrich Nietzsche's news about 'God's death'. At the same time, cosmists sourced not only on the critics of the Western world, as the inevitability of the internal catastrophe became too much notable. The whole outlook of Cosmism can be considered to have originated from the belief that humankind as a whole went through the deepest crisis, witnessed the edge of the historical time, faced the inevitability of the end of History, even a kind of end of Time, which dictated the necessity for humans and their history to return back to Eternity.

Among various concepts, which determined Russian Cosmism, the doctrines of Fyodorov and Vernadsky were definitely the brightest, the most consistent and competent, as well as independent enough to be considered merely a part of a general movement. They were sufficiently different (and even incompatible in many aspects) to be able to avoid the question of their possible association with a single movement. They seemed to represent the opposite edges of this movement: the projectivity of the idea and the caution of scientific research, the rebellion against death, refusal of the idea of birth as an instrument of death and of the apology of the death and birth as integral parts of

the life itself, the sense of community of the common religious task and the elite nature of the scientist, the rights of a free person. Having said that, regardless all their differences, there is no doubt that the doctrines of Fyodorov and Vernadsky lean towards each other revealing the fact that the movement called 'Cosmism' was not only a doctrine or a common element of various doctrines. It was not a casual but a well-established idea that determined original goals and intentions for a wide rage of authors. The concepts extended not only beyond separate doctrines, but also beyond Philosophy and Science. Actually, it was a kind of an outlook, which penetrated through the life of society as a whole and, first of all, through the Arts as the most sensitive component of culture. This new view of life promoted music and the art of avantgarde, and its literature.

Maxim Gorky (1868–1936) is known to have expressed an interest in Fyodorov's philosophy. However, for many reasons Gorky can hardly be placed among the writers and poets inspired by the Cosmism ideas. His Nietzscheanism, glorification of the human, whose activity superseded God and even the Universe, his Westemism, fascination with the city and technologies; all of these had nothing to do with this paradigm. At the same time, against the background of these inconsistencies with the credo of the majority of cosmists, a certain inevitability of the internal link between Gorky and the doctrines of Fyodorov and Vernadsky becomes obvious. Unlike others, this doctrine substantiates the new belief in the necessity and, to be more exact, even in the inevitability of a certain performance of the human and the humankind in the world. Internal historical time of the human in their doctrines is extended to a cosmic time anticipating its establishment as the absolute time of the Universe.

Jörg Jewanski (Vienna, Austria) and Rustem Sakhabiev (Münster, Germany)

Bulat Galeyev's Abstract Film *The Small Triptych*. A Synthesis of the Arts, Realized at the Prometheus-Institute (NII) in Kazan

In Kazan in 1962, a research institute named 'SKB Prometheus' was founded, which derives its name from Alexander Scriabin's composition *Prométhée ou Le*

Poème du feu for orchestra, piano, choir, organ and a 'clavier à lumière' (a 'light' [luce] staff, at the top of the score) (1911). At the institute, under the umbrella term synesthesia, the interrelations between the arts are investigated. One of the institute's activities was the creation of light-musical and mostly abstract films. Between 1964 and 1993, altogether 14 films were directed by Bulat Galeyev (1940–2009). He remained the head of the institute from 1966 on until his death. His light-musical films were artworks as well as experiments. Galeyev wanted to know which combinations of music and film led to which kind of a synthesis of the Arts. His films are unpublished and therefore only seldom shown. The most famous one, *The Small Triptych*, a.k.a. *Light Music*, from 1975, is based on the composition *Malen'kij triptich* (The Small Triptych) for orchestra, composed in 1964 by the Russian composer Grigory Sviridov (1915–1998). This study concentrates on the first altogether three movmenets, because it is the most complex one.

The first movement of the three-parted composition is monothematic, with a theme appearing five times and intermediated episodes: theme – episode – theme – episode – theme – episode – theme – theme – coda. All motifs in this movement derive from the motifs of the theme. Features of Sviridov's style are simplicity, clear structures, fluid melodies, diatonicism, harmonic clearness (often: pure triads), brilliant orchestration, an orientation on traditional Russian art and folk-music (New Folklorism), and avoidance of atonality and dodecaphony, which was frequently used in the West at his time. All of these features can be seen in his composition *The Small Triptych*.

The film has three parts (corresponding to the three parts of the composition) and is introduced with a prolog. The images of the film show a visualisation of a program, which Galeyev attributed to the film: 'four seasons' in the first movement, 'challenges and fight' in the second, 'joy and loss' in the third. Being an instrumental piece of music with no remarks inside the score about a program, the 'content and ideas' of the composition are a subjective interpretation of Galeyev. His narrative of four seasons divides the first movement into four parts of nearly the same length: winter – spring – summer – autumn. For a visualization of music, one could expect the same colors and forms combined with the five-time appearance of the theme and different colors and forms combined with the episodes, similar to the 'leitmotiv' in feature films, when the a character in the film always is accompanied by the same melody. But such as principle was too schematic for Galeyev. He steadily uses new

colors and forms for the five-time appearance of the theme as well as for the three-time appearance of the episode. Only the point of change corresponds with the structure of the music, not the forms and colors themselves: winter (theme + episode) – spring (theme + episode + theme + episode) – summer (theme) – autumn (theme + coda). The forms and colors result from the narrative: winter (only dark blue, hoarfrost), spring (first colors), summer (most colorful part of the movement with leaves, flowers and sun), and autumn (reduced colors). The stylized tree as a symbol for Russian landscape appears in each of the four main parts and unites them.

To make the unique historical position of *The Small Triptych* clear, we have to take a short look into the history of Soviet abstract films. The first one was *Prélude* by Nikolay Voinov (1900–1958), in 1931, after a famous prélude by the Russian composer Sergey Rakhmaninov. The film is only 50 seconds long and bases on crossmodal correspondences, which are underlying principles of human perception: rising or descending pitch sequences go parallel with forms moving to the top or bottom; tones becoming quieter or louder go parallel with forms becoming smaller or bigger; faster or slower tempo goes parallel with faster or slower moving forms. Therefor, Voinov's film is based on a total synchronization between sight and sound. At the same time, the German filmmaker Oskar Fischinger (1900–1967) had created abstract films in a similar manner, mainly during the 1930s, for example *An Optical Poem* from 1938, based on the *Second Hungarian Rhapsody* by Franz Liszt. Galeyev was aware of some of Fischinger's films. The next Soviet abstract films were created more than 30 years after Voinov's film, in 1964 at the 'Prometheus' – by Galeyev and were based on a completely different and unique kind of visualizing music.

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Synesthesia: The Development of Its Terminology

The term 'synesthesia' often is used in a wide meaning in music, art, philosophy, linguistics and aesthetics to describe correlations of the arts, multisensoral art works, sound installations, crossmodal correspondences or metaphors. We use the term synesthesia in its more narrowed and more clearly defined medical and psychological meaning: Synesthesia as a neurological condition in which stimulation of one sensory modality or cognitive pathway leads to automatic, conscious experiences in a second, unstimulated pathway. For example, in music-to-color-synesthesia, auditory inputs cause synesthetes to see colors, which typically include movement and texture.

Although the first documented synesthete in history was the Austrian Georg Sachs in 1812, we have a not very concrete quote from the German poet and philosopher Johann Gottfried Herder from 1772, where he writes about a "fast onset" and an "obscure feeling". Sachs did not give a specific name to our phenomenon, and wrote about "features", "obscure ideas", and "that a colored idea appears to him". The reviewers of his book used the expression "colored appearance" or wrote that Sachs "represents special things as colored objects in his own way". During next 35 years, we know of no source about synesthesia. The next one is from 1848. Here, a development started, which coined the terms for synesthesia during next decades: The first terms for synesthesia derived from the word 'color', because all known synesthetes had a stimulus-to-color-synesthesia.

The first precise term was given by the Frenchman Charles-Auguste-Édouard Cornaz, in 1848, in his medical dissertation about eye diseases, who named it "hyperchromatopsia (perception of too many colors)". He regarded "hyperchromatopsie" as a "hyper-esthesia of the 'color sense'". In its first part, this term is very close to our term today "syn-esthesia". In 1864, the French physician Jean-Louis Charles Chabalier gave the condition a new name, because for him it was a disturbance of vision. Therefore, he named it "pseudochrom-

esthesia", because of the perception of false colors. From 1864 on, Cornaz's term from 1848 was no longer in use.

In the same year 1864, the first use of the term 'synesthesia' during the 19th century can be seen by the famous French physiologist Alfred Vulpian. But he used it for bodily reflexes, for phenomena like a tickling in the throat which makes people cough, or bright sunlight, which provokes sneezing. He called those phenomena "sympathy" or "synesthesia". Vulpian referred to the German physiologist Johannes Müller, who, in 1837, had named these phenomena "co-sensations". We have to keep in mind, that, since 1864, the terms "synesthesia" as well as "co-sensations" sometimes were used to name bodily reflexes, but also were used to name the phenomenon which we today name "synesthesia".

In 1873, the Austrian synesthete Fidelis Alois Nussbaumer described our phenomenon as "subjective *color* sensations". Two months later, in a related article, he created a new name: "phonopsia", which means "seeing sounds". At this point in history, the earlier cases of synesthesia, and with them the different terms, were forgotten, because Nussbaumer in his very influential article, regarded himself as being the first synesthete in history and the first to give it a name. This point of view was adopted by his followers. Nussbaumer's new term "phonopsia" was published in an obscure journal and was rarely noticed by others.

The Swiss Eugen Bleuler and Karl Lehmann, who later became famous scientists, discovered six different kinds of synesthesia, in 1881; five of them belonged to a stimulus-to-light-synesthesia. Therefore, they refused Nussbaumer's term "phonopsia", because it covered only parts of the issue, as well as "color sensations", because "light" is more than only "color". Instead, they named the phenomenon "secondary sensations or secondary imaginations", because they were not sure if the phenomenon dealt with sensations or imaginations. Their book was reviewed in July 1881 under the headline *Das Farbenhören* (Color hearing). Here, this term appears for the first time in history. It means "hearing in colors" and was probably chosen because a sound-to-light-synesthesia (and "light" means "colors" and "forms") was the most frequent type Bleuler and Lehmann had studied about. It is important to note that the term did not only mean a stimulus-to-color-synesthesia, but the whole phenomenon we today name synesthesia. One month later, this review was reprinted in a German journal. Again, two months later, the German review was translated and re-

printed in an American journal. Here, the English term "Color hearing" appeared for the first time, in American spelling. Again, two months later, the journey of this review from Austria to Germany to the US finally ended in London, where the American version of the article was again reprinted. All this happened in 1881.

These reprints were known to the French physician Louis-Marie-Alexis Pédrono, who the next year, in 1882, published twice an article with the title *De l'audition colorée*, the first French translation of "Color hearing". Starting with Pédrono, France became the most important nation for research on synesthesia for the next decade. At the first international congress of psychology, held in Paris 1889, with a separate section about synesthesia, a committee decided to use the term "audition colorée" as an umbrella term for all kinds of synesthesia. With this, it confirmed the development of the 1880s. In 1890, one year after the Paris conference, the French ophthalmologist Ferdinand Suarez de Mendoza, based on Chabalier's term "pseudochromesthésie", named the phenomenon "false secondary sensations", and expanded it to five different subkinds, each based on one sense: "La pseudophotesthésie", "La pseudo-acouesthésie", "La pseudosphrésesthésie", and so on. Two years later, in France in 1892, Jules Millet, in his medical doctoral thesis on synesthesia, differentiated "synesthésie" (for all kinds of combined senses) and "audition colorée" for the subgroup which today we name "colored hearing". This was different from what the Paris committee has requested, but this is how we today use both of these terms. So, Millet used the same term "synesthésie" as Vulpian in 1866, but changed its meaning to a definition we still use today. In the same year 1892, but some months later, the British Frederick Myers also used the term "synaesthesia" for the first time in English language, independent from Millet.

Millet's medical dissertation was not well known at his time, but one year later, based on his work, the French psychologist Théodore Flournoy adopted whose term "synesthésie". His monograph was widely spread, even outside of France, and influenced researchers in different countries who overtook the term "synesthesia". Since 1893, the term 'synesthesia' appeared in French, English, Italian, German, Russian and Spanish. For example, in Russia the first to use the term synesthesia inside an article was the psychologist Pavel Sokolov in 1897, who was aware of the Flournoy's book; the first to use it as the title

of an article was Ivan Ermakov, one of the first Russian psychoanalysts, written in 1913 and published in 1914.

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Features of Timbre-Color Mappings. An Empirical Study

The first empirical study about timbre-color mappings was studied in 1883: 21 out of 53 children described the tone of certain instruments as colored. Tested from week to week, the color, intensity and saturation varied greatly in the same child and between different children (Hall, 1883). A mapping of bright colors to high-pitched tones, as well as dark colors and low-pitched tones respectively, was found in an empirical study for the first time in the early 20th century (Mudge, 1920). In both studies, it is not clear if the instruments were referred to by name or played to the participants. A new facet was added by Mudge's second result, which showed that a complexity of timbres within one instrument (particularly the piano) corresponds to a complexity of colors and brightness intensities.

Only few empirical studies about timbre-color mappings were conducted during the last few decades. In most of them (Trofimova, 1977; 1979; Emmett, 1994; Ovsyannikov, 2000; Vanechkina, Galeyev & Ovsyannikov 2002), only a small range of colors (6–12) was presented. In these cases, different instruments were matched with the same color due to the limited range of color options. A second problem of these studies is that instruments were referred via a questionnaire instead of presenting their sound to participants without

them knowing its name. Therefore, the color of the instrument's presentation influences the chosen color as well as the use of the instrument in compositions including all associations with these compositions: e.g. the trumpet is used in heroic baroque music and can therefore be associated with a heroic color like for example red.

Ward, Huckstep and Tsakanikos (2006) compared the timbre-color mappings of sound-color synesthetes with those of a control group of non-synesthetes. For our goals, we are only interested in the results of the control group participants. In a retest, they showed only a small consistency in the color choices, although the sequence of dark to bright colors was similar for both groups; musical notes from the piano and strings were perceived to be more colorful than pure tones; apart from that, there was no effect of timbre. In a study conducted by Adeli, Rouat & Molotchnikoff (2014), instruments producing soft timbres were shown to be associated with light blue and green and lighter greyscales (and rounded shapes), while instruments producing harsher timbres were associated with warmer colors such as red and yellow along with darker greyscales (and angular shapes). Beside this, the authors found an association between low-to-high fundamental frequencies and dark-to-light grayscale values, which again fits in with other crossmodal correspondences.

In our study, 40 subjects were tasked to assign sounds produced by 10 different orchestral instruments taken from the Vienna Symphonic Library. Each instrument was played at three different pitches and in two types of articulation. The colors were presented as a color matrix. For each sound, listeners were asked to choose three matching colors that match best with the instrument's timbre from their point of view.

Our findings indicate an association between low-pitched sounds and darker colors (especially brown), whereas high-pitched sounds were more often associated with lighter colors (especially orange or yellow). At the same time, the primary colors red, blue and green were chosen less frequently than orange, yellow or brown. Our study provides further evidence for previous findings, such as the associations between trumpet and red, flute in low register and blue as well as flute, clarinet and violin in high register and yellow/white. Additionally, color choices seem to be more dependent on pitch than timbre. Some of the other mappings do not appear in any previous findings – e.g. orange for the middle register of a flute or a muted orange for the low register

of a clarinet. Furthermore, our findings indicate that timbre-color mappings often appear to be influenced by associations of the timbre which will be transferred to colors (e.g. having the same effect on the soul / underlying feelings) or the appearence of the instrument. If the instrument is not known, most mappings differ from previous findings. This difference between denoted, seen or heard instruments (the latter in two variants: hearing with knowing the name of the instrument, hearing without knowing the name of the instrument) should be followed up in subsequent studies to find out to which degree associations and even the appearance of an instrument can influence timbre-color mappings.

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Darya Kalashnikova (Rostov-on-Don, Russia)

Problems of Synthesis of Arts in Music of the Russian Avantgarde of the 1910s in Relation to a Theory of Synesthesia

In this work, the processes of art synthesis are considered at the synesthetic (sound, paint, syllable), genres and art forms and the artistic whole (music, painting, literature, sculpture, architecture, cinema, theater) levels. Rejecting previous achievements in the field of Art, the Avant-Garde returned to archetypal categories: primordial sound, primrose, primacy, primary meaning. Vivid examples of the coexistence of different levels of art synthesis are the opera *Victory over the Sun* (1913) by Mikhail Matyushin, Kazimir Malevich, Alexey Kruchenykh, Velimir Khlebnikov (a sample of the Russian avant-garde during the formation of futurism, abstractionism and supremacy) and *Formes en l'air* (1915) for piano solo by Arthur Lourié. A similar synthesis is determined by the aesthetic positions of the authors: the concept of light-color-sound and verbal interactions of Matyushin and Kruchenykh; Malevich's unification of all types of arts in their common desire to go beyond their own borders and graphic notation of Lourié, coming from the interactions of pictorial and sound processes and mathematical logic.

The authors of the *Victory over the Sun* stage action, in striving to create a model of novel art form created from this composition a provocative artistic manifesto. As a result, a poly-genre, multi-stylistic and multi-level work (circus, various forms of theater, a poster and sculptural constructions) arose, combining verbal, audio and visual levels. Intertwined in the minds of the listener-spectator, heterogeneous elements form a free mobile unity of speculative, temporary integrity creating an 'inorganic mobile-variable synthesis' (term of Galina

Kaloshina) of different arts. In the drama, on a mythological-symbolic stage and a narrative time interact, the mediator of which is the *Black Square.*

The series of plays *Formes en l'air* is an example of the cubo-futuristic aesthetics that stems from the fusion of the artistic trends of Cubism and Futurism. The work combines the analytical canon of the shifted construction of Cubism and the spatiotemporal dynamism of Futurism. At the external level of the composition, discrete complexes are alternated; at the internal level, they are united due to the chromatic twelve-tone system. The elements of synthesis ("synthesis primitives" according to Lourié) are asymmetric, multidimensional and multicomponent: a generative model embodied by musical and visual means. It expands in a sound and graphic volume, then instantly coagulates. During the performance geometric figures were captured in a photographic record by Lourié, in anticipation of some forms of future aleatorics.

Galina Kaloshina (Rostov-on-Don, Russia)

Varieties of Art Synthesis Processes in the Works of French Composers of the Second Half of the 20th and the Beginning of the 21st Century

The search for various kinds of syntheses was a leading trend in the field of musical creativity of composers of France over the past two centuries. It became intensified at the turn of the second and third millennia, acquiring a pronounced experimental character, which was predetermined by the specific thinking qualities of the authors. These specifics included descriptiveness (figurative specificity) and theatricality. Already in the 19th century, Hector Berlioz's work in France gave birth to a similarly specific kind of synthesis of Art forms as higher-order poly-genre, in contrast to the organic synthesis of Richard Wagner's theatre and romantic culture in general. In the Wagner Theater, all art forms are mutually dissolved in each other in the process of contamination of the semantic, mythological, philosophical, social, aesthetic, historical and musical layers. The layered structure of the myth pulsates at the verbal, musical, and color-light levels.

The 20th century expanded the range of synthesis processes and modified their forms. The first variety was the multivalent multiple synthesis. At its highest level it was the process of interaction of arts, such as Music, Poetry and Painting (or Architecture and Choreography), including their genres, compositional and dramatic varieties. The lowest (linguistic) is the level of microprocesses. It is a synthesis of sound, elements of a word, color and light. The synthesis components of both levels (painting – music, poetry – painting, sound – color, word – color) interact with each other; at the same time in pairs. Both the higher and lower levels form hierarchical subsystems. Each of the components contains a bunch of modalities of physical, psychological, aesthetic characteristics that are connected to each other in various combinations. The result is a heterogeneous system with inter-level interaction of elements of the higher and lower levels, and their impact on the structural, semantic, emotional aspects of the work. In its entirety, it was manifested in the work of Claude Debussy, in the second half of the 20th century, and also of Olivier Messiaen and Henri Dutilleux.

The second variety is a polygenre synthesis of the highest order, the end result of which is an attraction to a new type of mystery. Its origins are the concept of the moving-variable synthesis of Paul Claudel, when the compositions absorb the musical genres of the past and the present (psalms, choral, opera, symphony, cantata, melodrama, ballet, chamber vocal cycle), and extra-musical (poetic, theatrical, cinematic) with a free, unstable combination of these genres. With such a genre formation, the problems of artistic integrity and end-to-end symphonic development are relevant, as demonstrated by the works of Arthur Honegger (*Jeanne d'Arc au Bûcher* [1938, rev. 1946] and *Nicolas de Flue* [1940]), Darius Milhaud (*L'Orestie d'Eschyle* [1913–1922] and *Christophe Colomb* [1928]). The development of this movable-variable model of synthesis leads, on the one hand, to the polygenre and polychrome complex of art of Messiaen. His culmination was the opera-mystery *Saint François d'Assise* (1975–1983), and the oratorio *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965–1969): At the highest level, a synthesis of the liturgy, opera, oratorio with an end-to-end symphonic process is performed, and at the lowest level, a volume synthesis of sound–color–light.

On the other hand, these were predecessors of the experiments by Jean-Michel Jarre (* 1948), where the movable rebel synthesis acts in conjunction with the features of the mystery of large-scale mass spectacles in public spaces of cities,

merging musical layers (electronic instruments, a powerful synthetic beat, a synthesis of Eastern and European traditions), laser light-color effects, motion pictures, geometric abstractions, texts of poetry, prose, television studys. Another type of multilevel synthesis is expressed by the introduction of modern mass industrial genres into complex, synthetic ones. This first appeared in Milhaud's opera *Le Pauvre Matelot* (1926) where the features of the ballad and opera interacted through the development. The principle of independence through the musical and verbal processes discovered by Milhaud and the presence of popular music both within the action and as a unifying principle of the composition in general in the last third of the twentieth century become the basis of the correlation of the dramatic and musical process of a number of French musicals from the late 20th and early 21st centuries.

The culmination of theatrical and spectacular experimental projects was *Mozart, l'opéra rock* (2009) by Jean-Pierre Pilot and Olivier Schultheis, where the synthesis of music, painting, architecture, poetry, choreography, light and color were accompanied by the interaction of style models of music from different eras.

The experiments of Maurice Martenot and Edgar Varèse in the second half of the 20th century arouse interest in the synthesis of artificial sound, natural instruments, sounds of nature in the specific music of Pierre Schaeffer. The next stage is the formalized (mathematical) music of Iannis Xenakis with a synthesis of the laws of music, science and compositional principles of architecture and spectral music of Gérard Grisey (1946–1998).

Grisey introduced the concepts of micro and macrosynthesis, considering simple and more complex synthesis objects, corresponding to microphones and macrophonies (internal and external spaces of sound). The process of composition development, breathing forms, is associated with the alternation of phases of sound voltage. So, at the turn of the century, France presented: 1) polyvalent synesthetic synthesis; 2) movable-variable polygenre synthesis; 3) massive light-color and music shows; 4) a synthesis of electronic, concrete, 'mathematical', spectral music and 'live' acoustic improvisation; and, 5) a multilevel synthesis of mass genres and a synthetic performance in projects of musicals and rock operas.

Svetlana Kamyshnikova (Omsk, Russia)

Color Visualization in Music Education

The multisensory methods, which include the method of color visualization of musical works, are of undoubted interest for modern musical education. This article discusses the specifics of this method in the context of university studies with students who study music and music education. In particular, as a theoretical material, it is worthwhile to study the color-tonal correspondences and the figurative-color-symbolic symbolism of tonality in the works of Nikolay Rimsky-Korsakov, Alexander Scriabin, Boris Asafyev, and Olivier Messiaen.

In practical classes, students must learn to find correspondences between the figurative-emotional and color sides of musical texts, determine the 'emotional image' of ethnicities, timbres, draw analogies between non-objective musical sounds and object-symbolic images. As the analysis of research literature shows that the emotional-semantic meanings of music and similar meanings of color overlap very closely. The analogies here are based, firstly, on the phenomenon of stable color semantics, and, secondly, on the existence of emotional-dynamic models that underlie various life and artistic phenomena. For example, one of the tasks of the course *Music pedagogy and psychology* is to perform color and subject-symbolic modeling of diverse works. The next form of practical development of color analysis of musical works is the performance of tones of timbre-color tasks. The guidelines for teachers of timbre and color characteristics were given by Konstantin Balmont, Wassily Kandinsky, and also were collected by a questionnaire of the 'Prometheus' Research Institute (Ovsyannikov 2000, p. 111). Of particular practical interest to students is the sound-color synesthesia, the understanding and educational use of which is possible in the artistic and musical education of children. Future musicians and teachers can learn a number of educational techniques: 1) coloring squares with a certain color in an album for drawing (gluing colored cards, decorating); 2) selection of a color composition for a musical work (proposed by the teacher or chosen independently); 3) color perception of music using didactic color cards, cubes; 4) study of the specifics of cold and warm tones, light and heavy, the correspondence between emotional states and color spectrum; 5) display of a musical work in colorful subject and non-objective forms. We emphasize

that the use of the "color visualization" method in university musical education is an effective form of creative activation of both the students' and teachers' work, which allows to simultaneously solve many psychological and educational problems.

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Xenia Kemova (Moscow, Russia)

The Four-Handed Sonata in the 20th Century by Francis Poulenc and György Ligeti: Modification of a Genre

This study examines changes in the approach to the sonata for piano duet in the 20th century using the example of the sonata by Francis Poulenc (1899–1963) and sonatinas by György Ligeti (1923–2006). The study shows that if the history of the four-handed sonata in the 18th and 19th centuries represents culminating peaks (in the form of works by Wolfgang Amadeus Mozart and Franz Schubert) and the periphery, then in the 20th century, the rise of interest indicates a general evolutionary wave, not associated with a specific person or work. The four-handed sonatas of the 20th century are usually presented by composers in a single copy. However, they fit into the stylistic paradigm of the composer or appear as an experiment sonata.

By the middle of the 20th century the sonata for piano in four hands (after half a century of historical 'pause') becomes yet again a popular genre that allows for the implementation of a variety of individual ideas within a variety of stylistic directions. The duet sonatas of this era were distinguished by their variability and special flexibility, giving the genre unlimited possibilities for updating: conceptual, stylistic, textured, structural.

Updating occurs sometimes in a quite radical, right up to the revision of the genre content way. Having the formal name 'sonata' ('sonatina'), the Poulenc

and Ligeti sonatas strongly modify the sonata cycle and sonata form. The miniature three-part sonata (1918, rev. 1939) by Poulenc is actually a suite, where each part is written in a simple three-part form. The themes of the parts – Preludes, Pastorals, Finals – grow out of the diatonic theme of the first part, which returns to the finale in its original sound. The work reflected a whole range of stylistic influences: Igor Stravinsky, Béla Bartók, Erik Satie and Emmanuel Chabrier. The motor, explosive edge parts of the sonata frame the balanced, meditative middle part, written exclusively on white keys. Clarity, 'visuality' of the texture is characteristic for all the parts of the sonata. Like the sonata by Poulenc, the sonatina by Ligeti is a suite of three parts arranged according to the principle of contrast. Written in 1950, it served as a kind of experiment for the composer, 'testing' new elements of his musical language. The work is distinguished by an increased minimalism: the main element of the sonatina design is the third interval, both horizontally and vertically. The game of colors is based on a comparison of the resulting minor, major, and reduced triads. The music of the first part of the sonatina is replete with contrasts – modal, dynamic and dashed – with absolute transparency of the texture. The choral 'simplicity' of the slow part turns out to be especially difficult for the performers, the choral presentation in both parts, in rhythmic unison. The musical material in this part (and this is again the dramatic center of the entire work) gives properties of fluidity and continuity, as well as unpredictability of harmonic rotation. The sonatina's finale, on one hand, uses compositional elements and tricks of the first two parts, and on the other, impresses with its non-triviality, primarily in the rhythmic plan, acquiring a partly Latin American flavor.

Liliya Klochkova (Saint Petersburg, Russia)

Dialogue of Images: 'Image of Edessa' and Ancient Russian Church-Singer Tradition

This article examines the veneration of the relic of 'Image of Edessa' in the context of the synthesis of Old Russian singing art and of medieval icon painting, the interaction and dialogue of the artistic language, chosen for the analy-

sis and comparison of works of art. In his research, the author refers to the Old Russian and Old Believer manuscripts (12th and 13th centuries), notated by a marked notation, in particular, to the order of August 16, which originally came to Russia from Byzantium and was compiled in honor of the transference of Savior on Ubrus from the city of Edessa to Constantinople. Analyzing the glorious chant from the microcycle stichir on the praise of *Let the Clouds of Sweetness Drop*, presented in the manuscript of the Russian State Library, the collection of Dmitry Razumovsky, No. 58 (17th century), and a number of famous works of Russian icon painters (State Tretyakov Gallery, inventory number 14245, 17th century; Central Moscow State Archive, inventory number КП 146, the third quarter of the 14th century; Novgorod Museum-reserve, inventory number 3110, the end of the 15th century, the Museum 'Kolomenskoye', inventory number ж-717, 1570-s), the author traces how the idea of worship of the 'Image of Edessa' is embodied in the musical and poetic structure of the liturgical text.

Artistic expressions revealed during a detailed examination of the musical poetic text demonstrate the relationship of chants with the semantics of iconography, which influenced the formation of veneration of the Holy Image, that has entered the ancient Russian sacred painting no later than the 12th century. This allows for a consideration of the synthesis of spatial and temporary art in the context of the sacred space of the temple. The author views the icon and chanting as works related not only thematically: a dialogue of visual and auditory images, easily detected at the level of the main theme, is also present in their artistic structures, due to the peculiarities of the 'material' of each art while having a number of general organizational principles. This study also discusses modern scientific methods for interpreting works of ancient Russian culture of the canonical type, interaction and mutual development of various art forms that provoke multidimensional perception. The study also draws conceptual analogies between the various art forms creating a polylogue, which is characterized by a plurality of themes and in which sound, color and forms make up the unity of meanings.

Alexander Klyuyev (Saint Petersburg, Russia)

Polylogue of Arts in Pedagogical Work

Much attention is paid to the philology of Arts in the activities of the Institute of Music, Theater and Choreography of the Russian State Pedagogical University. Special programs have been developed that emphasize the connection of Arts in the educational process. One of the newest areas of the institute's work has been the therapeutic use of art pairing in teaching practice. Between 2008 and 2017 as part of the development of this field at the Institute (first at the Department of Music – that was the name of the Institute between 2008 and 2013) ten international scientific and practical conferences were held. Since the issues discussed at the conferences were interdisciplinary, they were attended by specialists of various profiles: psychologists, educators, physicians, biologists, art historians, sociologists, cultural scientists, philosophers, economists, engineers, even agricultural specialists, and, of course, artists: musicians, actors, directors, dancers, writers and also academics from other fields. Since 2012, the *Association of Musical Psychologists and Psychotherapists* (AMPP) began to take part in the conferences as well.

Altogether, more than 1000 people participated in the conferences including those who made presentations and studys in discussions. To illustrate this point the conference can be called the 'Conference of 1000 participants' by analogy with the unofficial title of the symphony No. 8 by Gustav Mahler. The participants represented more than 20 countries: Russia, Belarus, Ukraine, Kazakhstan, Latvia, Estonia, Moldova, Bulgaria, Serbia, Turkey, the USA, France, Denmark, Germany, Poland, Finland, the Republic of Cyprus, Mexico, Japan, China, South Korea and others. The most indicative presentations and speeches of conferences make up the main body of materials recently published in Saint Petersburg (Klyuev 2018) that comprise 40 articles by famous scientists from Russia and other countries and also contain the programs of all ten conferences.

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Zoya Knyaz (Moscow, Russia)

Themes of the East and the West in the Opera
La Princesse Jaune by Camille Saint-Saëns

The dichotomy of the East and West was one of the key topics in the musical culture of the second half of the 19ᵗʰ century. It contributed to the formation of a number of musical directions, emphasizing the differences between the culture of Europe and the countries of the East. Orientalism and Japaneseism were actively used by European composers to enrich the creative palette and to satisfy the interest of audiences in the East, whose cultural traditions have only recently opened up to the general public. This work is dedicated to the opera *La Princesse Jaune* (1872) by Camille Saint-Saëns (1835–1921), in which the composer attempted to show Japan on the stage of the European opera house.

The article examines the look at the image of Japan in the light of the critical activity of Saint-Saëns and his contemporaries, its perception through the eyes of people of art of the 19ᵗʰ century. The connection of *La Princesse Jaune* with the image of Japan, a characteristic of the French fin de siècle, is shown. In addition, an analysis is given of the features of this work that distinguish it from a number of traditional 'exotic' opera. The opera is considered both in a synchronic section – an analysis of the reaction of contemporaries and critics, and diachronic, showing the evolution of Oriental techniques used by Saint-Saëns in *La Princesse Jaune* (1872) and in his opera *Samson et Dalila* (1877). An analysis is made of the opposition of the European world, represented by real characters living in Holland, and the Japanese princess Ming, who exists solely in the imagination of the protagonist. The performances of the opera over the past decade are examined, which show that the cultural dialogue laid down by the composer in the musical text of the work stimulates modern filmmakers and unexpected interpretations using free orchestration and synesthesia elements. The analysis shows that, solving the problem of adapting Japanese musical culture to the European musical tradition, the composer uses a synthesis of techniques characteristic of Japanese music (pentatonic, choral sound in unison), with the leitmotif system created by the European music school. The opera Saint-Saëns uses an interesting technique for the presence of the main character only in the orchestra and vocal parts of other characters. Thus, *La*

Princesse Jaune was the first experiment of Saint-Saëns as an opera composer, where the musician outlined the characteristic features of his style: unusual combination of Richard Wagner's techniques, the traditions of French lyric opera and Orientalism. Influenced by the passion for Japaneseism that swept France in the era of fin de siècle, Saint-Saëns was the first to portray the image of Japan on the stage. In this sample of a feather in the opera genre, the composer masterfully presents the view of a man of art on the 'land of the rising sun'.

Olga Kolganova (Saint Petersburg, Russia)

Bibliography of Works of the Light Orchestra's Inventor Grigory Gidoni: Published and Unpublished

The creative activity of Grigory Iosifovich Gidoni (1895–1937) was highly multifaceted. He was an Artist, an Art Historian, a Playwriter, Translator from Latin and French and an Inventor. Among his published and unpublished works are albums of graphics and portrait-iconographic book signs, books, articles, plays, translations, light-colored parts, publications on patents. Many editions of Gidoni in his hypostases of the Art Historian are copyright illustrations. In addition, many copies were hand-painted. Publications were often financed from the personal funds of the author.

Currently, the known list of Gidoni's publications consists of 28 published and about 25 unpublished works. About half of their total number is devoted to the artist-driven field of the art of light and color. Included are articles on lighting decorations, light orchestra, publication of light-color parts, patents for a device for "receiving lighting decorations on a transparent screen" and "distribution panel", as well as the works mentioned by the author but not found by us about theater, electricity in a modern theater, a new method of physic-optical analysis and light-color cataloging of museum works of art, about evening illumination of museums, atlases of light filters for light-orches-

tral performance, description and method of light and orchestra apparatus according to his system and design, etc.

The concept of the art of light and color was formed in the work of Gidoni for more than ten years. In 1916, he began a study of the life and work of El Greco, which he associated with his further work in the field of new art. One of the early stages of the formation of his concepts can also be attributed to the "light decorations" invented by Gidoni.

In 1920, Gidoni published a short article in the magazine *Life of Art* entitled *Light decorations*. In the same year, he applied for a patent of a "device for obtaining light decorations on a transparent screen" (Gidoni, *Device for obtaining light decorations on a transparent screen*. Patent for invention No. 527, published Sept., 15, 1924). But the patent was not issued until 1924. On June 15, 1925 at the meeting of the theoretical section of musicology at the State Institute of Art History, the artist delivered a study on *Light orchestra, or the use of light as applied to music*, in the transcript of which, in particular, recorded that "for the most systematic and complete achievements in the field of light and color as a special kind of art, the Rapporteur considers it necessary: 1) to make a division between the range of colors and the power, the degree of light; 2) to create a systematically conducted color temperament, i.e. to establish the most aesthetically (and technically) appropriate rock divisions of the spectrum" (Central State Archive of Literature and Art of Saint Petersburg, F. 82, Inventory 3. D. 10. L. 23–24).

During the discussion of the study, the researcher Roman Gruber, considering "aesthetically unacceptable addition of organic, complete in itself musical reality by light-colored moments, no matter how valuable they themselves were", suggested Gidoni "to form an independent art form". On July 27, 1925, at a joint meeting of the departments of Fine Art and Music History and Theory at the State Institute of Art History, Gidoni read a study on "light and color as a special art form".

According to the ideas of Gidoni, art of light and color "was a part of life as": 1) "a new independent aesthetic category (the successor of painting, as a new method of fine arts, depriving the image of 'literature' and developing the impact of light and color in time and space)"; 2) "synthetic art (light tragedy; light music, light recitation, light choreography; light architecture; light cinema; light radio)"; 3) "a new scientific discipline associated with physics; optics; lighting; photometry; applied to medicine – with Helio and phototherapy; applied to

everyday life – with advertising and lighting" (Gidoni, 1930, p. 3). The first and second directions, through the implementation in form of light decoration and light independent symphonic pictures (first) and light concert, light orchestra, light-color movie (the second) led to the formation of light theater.

The third was concerned with the organization of the Institute for the study of light and color, which would develop a natural science base for its light-color experiments. In the works of Gidoni and various archival documents, we do not find sufficient information or examples of implementation only in the spheres of light cinema and light radio. Other directions are more or less represented in the artist's work. For each of them, you can give a variety of examples in either purely theoretical or practical terms.

Despite the very difficult conditions of existence, on the way to the art of light and color, the artist managed to implement several projects, as well as published a number of works in a variety of genres (Kolganova, 2012).

Some published works of Gidoni are signed "CLAIR" (which translated from French to Russian means: "light", "clear", "transparent"). Probably, this word had some other meanings for the author, since in some cases the signature is found in the form of an abbreviation: "C. L. A. I. R.". Sometimes the word "CLAIR" became an integral part of the drawing. It is noteworthy that the artist called one of his sons 'Clair'. Individual works of Gidoni as an artist are signed "G. Gidoni", "Guido", "Guidoni" with or without an initial, as well as in the form of monograms "ГГ", "GG" or simply "G". As a signature, there is also the letter 'F', apparently interpreted by the artist as a vertical overlay of his Russian Language intials, 'ГГ'. For example, in engravings to the light-color performance of *Faun and shepherdess* by Alexander Pushkin (Gidoni, 1933) next to G. Gidoni marked a higher letter 'F'. In some documents there is also his signature, "inventor of light-orchstra", and after 1927 (when he created a model of the light-monument), demonstrated in the Tauride Palace during the celebration of the 10th anniversary of the October revolution), sometimes he signed as "the author of the light-orchestra" (for example, in a letter addressed to V. Meyerhold).

In order to give a complete picture, a little aside from the light-color and light-music preferences of the author, we also note his early pseudonym "George GE", under which he published about Nicholas Roerich (Gidoni, 1916a) and Boris Kustodiev (Gidoni, 1916b).

In modern art practice, the most frequently mentioned book by Gidoni, designated by the author as an *Introduction,* is *The Art of Light and Color* (1930). Apparently, a more voluminous work was to be published on this topic. It is known that he has prepared a second edition of this book, "significantly expanded and enlarged" with 15 drawings and 6 color tables.

Since his life ended tragically, some of the prepared publications remained unpublished. Correspondence, photographs and personal papers were seized during a search of Gidoni's apartment on October 11, 1937. At a later stage, all this was "destroyed by burning" (Archive of the Federal Security Service of the Russian Federation in Saint Petersburg and the Leningrad Region, Case П-32718, Sheet 3). However, references to some of his works planned for publication were included in a number of publications of the author in the headings "Out of print", or "in the near future the following works by G. Gidoni are to be published".

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Galina Kolomiets (Orenburg, Russia)

Metaphysical Sources of a Synthesis of Arts in Aesthetics of German Romanticism

German romantics declared themselves in unstable historical times, in need of a kingdom of spirit, in divine beauty. Novalis, E. T. A. Hoffmann, August Wilhelm Schlegel, Caspar David Friedrich, Adam Müller and Richard Wagner believed that art is the highest form of expression of the human spirit, where

God, the absolute, the 'World Mind' manifests itself most strongly. Poets, composers, artists were akin to philosophers, and philosophers had a poetic inclination, and they all felt to be involved in a higher spirit, thereby rising above everyday life, over the everyday problems of a consumer society, to which they contrasted the existence of a rich soul, experiencing her loneliness and selfhood.

The emergence of romanticism is associated with the separation of the aesthetic ideal of pure beauty from real life. The main feature of romanticism is the gap between dreams and reality and an aversion to the world around. Some romantics criticized the bourgeois world and ironically wrote about political utopias as an unattainable dream. Others 'walked away' from real life into virtual worlds, keeping to a pronounced subjectivity, which found expression in images of romantic heroes.

Within German romanticism, which brought a new attitude to the existence of the spiritual life of man, philosophy is connected with the name of Arthur Schopenhauer (1788–1860). He argued that beyond our conception of life there is a 'World Will' that is a will for existence, a dark, beginningless impulse. The World Will knows neither time nor space, it is the basis of being.

Our ideas about the world unfold in space and in time under the influence of the 'evil' World Will. There are two ways to escape from the will to exist: 'go' into yourself, sinking in Nirvana, or 'go' to the contemplation of art, the world of eternal beauty, where music reigns. According to Schopenhauer, music is the deepest essence of the world. If such art forms as poetry and painting, rising above life, remain in world performances, then music has a special status among the arts: music itself is the World's Will, it tells us about the essence of the world and our being.

In Friedrich Schelling's (1775–1854) philosophy of Art, in the light of interrelation, Art is represented by a kind of romantic super-Art in the universe as "the ocean of aesthetic contemplation of the intellectual", which is the metaphysical source of our Arts. Music, being a special representation of the universe, took the highest place among the Arts as a prototype of the rhythm of the universe. Poetry is musical; music is also present in both Painting and Architecture as "frozen music".

Richard Wagner (1813–1883), as a philosopher, poet, musician and fan of Schopenhauer, created a synthesis of the arts, based on a metaphysical source. Moreover, according to Wagner, there is no direct communication between

Poetry and Music. Each in its own way conveys a dramatic action, mutually complementing each other. Both are called to convey the eternal human. We believe that Wagner's musical drama in the synthesis of Philosophy, Poetry, Music, theatrical action sought to appear not just as a higher art, but as an art of life in its ideal utopian sense. In solving the problems of human existence, the problems of life and death, Wagner's musical drama is a multi-valued poly-logue.

Nina Kolyadenko (Novosibirsk, Russia)

Synesthetics and Synergetics as a Methodology of Modern Musicology

At the modern stage of 'reformatting' of scientific thinking in musicology, various interpretative approaches – hermeneutic, cognitive, phenomenological – are updated, taking into account the specifics of musical meaning. Among them, a special place belongs to two methodologies, which are adequate ways to comprehend a multi-valued, variable musical meaning. These are holistic, humanized approaches such as synesthetics and synergetics.

Synesthetics has become part of the 'non-classical' phase in the development of music science. Having emerged as a research area at the turn of the 20th to the 21st century, it has gone from episodic excursions into the history of "colored hearing" by Alexander Scriabin and Nikolay Rimsky-Korsakov to the formation of a strategy for the synesthetic interpretation of musical texts of 'non-classical sound space' of the 20th century and in other areas as well.

Synergetics as an interdisciplinary paradigm of 'post-non-classical' science is becoming more widespread in musicology. Synergetics is interested in non-stationary states of systems, living dynamics, mutual transitions of destruction and creation that have long been an object of musical science. With the advent of a synergistic methodology, the description of the processes of musical meaning generation acquires a universal character.

As two integral methodologies, synergetics and synesthetics can cooperate in the study of musical phenomena. In particular, synergetic methods are productive in the analysis of compositional and dramatic processes of musical

form formation. The synesthetic approach, however, most effectively manifests itself in the establishment of inter-sensory signs of musical sound (visual-spatial, tactile, gravitational) at the sonorophonic level of musical texts. The integration of the two approaches can have a stimulating effect on the consideration of many issues of music science. Among them, the following ones seem to be of significance:

The openness of the systems studied by synergetics and their self-development in the process of exchanging energy and information with the environment implies a departure from classical analytical models of science and the inclusion of musical objects in an interdisciplinary field. This process is facilitated by synesthetics, which studies musical sound as an initially integral phenomenon, open to other modalities.

The synergistic *involvement of the observer* in the processes of establishing open systems creates a synesthetic approach, for which the elements of empathy and subjective-personal perception of the sound of musical images are significant, taking into account the multivariance of the musical meaning.

The imbalance and instability of open synergetic systems as a productive medium for their self-organization is an important component of music contacts with related arts and the change of musical styles. In the accumulation of stylistic and genre instability in crisis periods, a change in the stock of synesthetic ideas contributes.

The synergetic *nonlinearity* of the development processes, the points of *bifurcation* or *branching* of decisions, as well as the programming of the processes of becoming musical texts as point or zone *attractors* are accompanied by corrective inter-sensory coordinates.

On the whole, organically integrating and combining with other interpretative strategies of 'non-classical' and 'post-non-classical' science, synesthetics and synergetics are able to expand the horizons of musical science with the help of 'small resonant influences' and make comprehension of music a part of the general scientific polylogue.

Svetlana Konanchuk (Saint Petersburg, Russia)

The Problem of Synesthesia in Musical Culture of the Ancient East

Considering the problem of synesthesia in the culture of the Ancient East, it is necessary, first of all, to note that the analysis of the phenomenon of ancient musical art as the ontological and philosophical aspects of spiritual experience allows us to draw theoretical and practical conclusions. In the teachings of the Ancient East sound serves as the link between consciousness and the object, therefore, between the spiritual and the material. Sound is understood as the highest bosom, the cause of everything, and is the essence of the world. In the culture of the Ancient East, music was originally endowed with an ontological status, which can be defined as the otherness of being. This idea is reflected in the ancient Indian treatises *Brhaddeshi*, Matanga, 7th century BC, *Sangitaratnakara*, Shangadeva. In ancient China, musical views are reflected in *Yueji*, 3rd century BC, *Li-JI* and *Liushi Chunqiu.*

The philosophical and musical teachings of the Ancient East are characterized by cosmological ideas about music, which was considered a grand cosmic force, permeating everything that exists and affecting the harmonious development of nature and all life on Earth.

Syncretic foundations of the art and culture of the Ancient East are revealed primarily in special works devoted to music and theater. First of all, these are the ancient Indian treatises *Natyashastra* (*Guide to the theory of theater*, 3rd/4th century) and *Sangitaratnakara* (*Treasures of musical art* or *Ocean of music*, 13th century) — the fundamental musical treatise of medieval India, created by the outstanding music theorist Sharngadevi.

The first treatise sets out the fundamental principles of classical theater and other forms of art related to it, such as music, singing, and dancing, and reflects the main provisions of ancient Indian aesthetics, describes its categories such as raga and race, which underlie the creation of an artistic image, its poetic, stage, visual and musical expression. The musical treatises *Sangitaparigata* (*Paradise Tree of Music*, 18th century) by Akhobal Pandita, and *Ratnakara* and *Parijatas* contain knowledge of the soundless vibration of Anahata Nada, from which all music, embodied in the form of raga, arose.

In ancient Indian philosophy there was a view of two types of sound – audible and inaudible, material and spiritual. Thus, the concept of Anahata Nada (an unproductive, inaudible sound – "unstressed") reveals a metaphysical idea of an ideal sound devoid of physical characteristics, which is connected in Indian philosophy with the concept of Nada Brahman ("Brahman sound"), denoting the highest world principle embodied in sound, the germ of all things. The idea of sound as a manifestation of the highest world creative principle is present in ancient Indian philosophy and in musical theory, for which the physical characteristics of sound are only the appearance that hides its ontological essence, the intellectual and emotional content.

The most important category of ancient Indian aesthetics related to the phenomenon of synesthesia is the concept of 'race' ('taste'), which refers to a certain emotion that arises from the perception of a work of art. The theory of race appeared in theatrical art (the treatise *Natyashastra* of Bharat), and then was transferred to the field of poetry, music and dance. In Indian medieval music theory, there are nine main types of race: love, heroism, fun, sadness, anger, fear, amazement, disgust, peace, corresponding to different moods of a person who, unlike those experienced in life, have aesthetic background. Thus, any work of art, with the help of its inherent artistic means, evokes and, as it were, exudes certain races that are "tasted" by the viewer or listener, while experiencing a sense of aesthetic satisfaction.

A unique phenomenon that has been preserved in the Indian musical culture from ancient times to the present, reflecting the principle of synesthesia, is raga. In Sanskrit, *raga* means *coloring*, indicating a certain emotional coloring of the music and its ability to evoke certain feelings in the listener.

Regarding the topic of synesthesia, it is important to note that in the North Indian musical tradition there is a special phenomenon of 'dhyana murti', or 'the image for meditation', that is an abstracted mental image of the raga expressed with the help of its vividly written image. Dhyana murti is the basis of the unique Indian tradition of the picturesque depiction of "raga-mala" music, which originated in theatrical art. Thus, the phenomenon of synesthesia, that is the color perception of music, which in the European tradition is considered to be a rare, exotic phenomenon, in the Indian tradition is strictly defined as a special manifestation of the complex, syncretic nature of the musical sound.

In the philosophy of Sufism, the concept of a unified nature of sound and color is of great importance. According to this idea, the two aspects represent

a special language of the inner world of a person expressed on the diverse planes of being in color and sound forms. Since sound and color are perceived separately, with the help of different feelings, a distinction is created between the visible and the audible, but in reality there is the one single sense hidden behind the five external senses.

Beauty is born from harmony, i.e., correct proportions or rhythm. Thus, life is the result of harmony, which is behind all creation. The phenomenon of synesthesia in the culture of the Ancient East has a meaning close to the concept of 'harmony', which in turn has a close meaning to the concept of 'musical harmony'. It must be emphasized that the philosophical and musical treatises of the Ancient East invariably state that art and creativity are capable of changing the surrounding reality. The reason for this is that creativity is, first of all, energy, the energy of sound and color, embodied in thought and form, creating new spaces and new life.

Mariya Kosheleva (Krasnoyarsk, Russia)

Der beglückte Florindo and Die verwandelte Daphne by George Frideric Handel in the Context of the Traditions of the Baroque Opera in the Beginning of the 18th Century

Der beglückte Florindo (1708, HWV 3) and *Die verwandelte Daphne* (1708, HWV 4) are operas written by George Frideric Handel (1685–1759) for the Hamburg Theater. The fact that their scores are almost completely lost (only some instrumental numbers have been restored), but in the libraries there is a libret text, predetermined the research angle associated with the study of the specifics of plot composition. This vector is indicated by the fact that a new direction, defined as librettology, has been revealed in Russian musicology not so long ago.

The study of the opera libretto opens up quite wide possibilities in the study of the phenomenon of opera. The genre, compositional and dramatic features of the opera can be incorporated in it, its analysis will allow you to identify the most significant plot motifs that affect the formation of the figurative structure, characters and relationships of the characters, as well as determine the

specifics of using certain opera forms. In addition, a lot of interesting details can be discovered thanks to the involvement of a wide historical context that characterizes the development of musical theater at a certain stage and in specific national conditions.

This study is an attempt to draw attention to one of the earliest opera creations of Handel. Due to the loss of the musical component of the composition, the foreshortening of the study is aimed at studying the text of the libretto. The author specifies information about the history of the creation of the work and features of the plot of the opera are revealed.

In the operas *Der beglückte Florindo* and *Die verwandelte Daphne* Handel refers to the genre of opera pastoral, which was very popular at that time throughout Europe. The first opera productions on pastoral subjects were carried out by Italian composers. In accordance with the traditions of the Hamburg opera of the early 18th century, one of the tasks set for the librettist Heinrich Hinsch was to adapt the Italian style for the 'Oper am Gänsemarkt' and the German public. Consequently, the text of the libretto is written in German, excluding only certain arias that sound in Italian.

The libretto of Handel's dilogy about Florindo and Daphne is a typical example of opera texts of the beginning of the 18th century, characterized by the complexity of intrigue, entanglement of love relationships of characters, priority of such plot motives as the motive of mutual/unrequited love, suffering, the motive of death, the motive of hatred, revenge, treachery. The paradoxical nature of the plot of the operas lies in the predominance of the motif of unrequited love at the exposition stage-five pairs of characters, which was initially provoked by the insult of Cupid: it is he who rewards Phoebus with a sense of unrequited love and suffering. Moreover, Cupid destroys the only harmonious love union between Daphne and Florindo. However, as a result of the development of the action, the conflict between Phoebus and Cupid is resolved by the transformation of Daphne into a Laurel tree. By sacrificing the love of Daphne and Florindo, Cupid destroys the world, which is dominated by unrequited love, and contributes to the creation of new relationships based on love and reciprocity.

Mariya Kozak (Petrozavodsk, Russia)

Genre and Stylistic Interactions in the Music of the Middle Phase of Avenir Monfred's Art

Avenir Monfred (1903–1974) is a representative of the Russian musical emigration. He left Petrograd in 1924. In the expatriate period of his life he collaborated with artists in France and the USA, and lived in Paris and New York. His stay in the United States (1950–1974) shaped his composing method, which he described in his book *The New Diatonic Modal Principle of Relative Music* (= NDM) (1970). The theoretical description of the method was preceded by composer experiments, including those in the field of synthesis of styles and genres.

The composer's two piano cycles, *Prelude, Intermezzo and Fugue*, and the concert *Trois aspects de la France*, written in the 1940s, reflected an intense search for his own style. In the cycle *Prelude, Intermezzo and Fugue*, an intermezzo was added to the baroque diptych, preludes and fugue, a genre characteristic of the era of romanticism. The combination of parts of the cycle with different genre genesis gives an unexpected artistic result: the piano cycle takes on the appearance of a concert. The dramaturgy of the parts in the cycle is just typical for a concert: the prelude is the figurative landmark of the cycle with two contrasting spheres, the intermezzo is the lyrical center of the cycle, and the fugue is the masterly final part. A large volume of musical material of fugue allows you to functionally equate sideshow characteristic of the concert genre cadences.

Juxtaposition of genre, dramatic, structural, textured, modal parameters of *Preludes, Intermezzo and Fugue* with the parameters of Monfred's piano concert *Trois aspects de la France* leads to the following conclusion: his piano cycle could be a kind of preparatory stage for composing the fundamental piano concert. It combines the typical features of a concert genre with melodic and harmonic idioms of music of the 20th century, named by Nicolas Slonimsky in his book *Music since 1900* (1971). The reasons for introducing these idioms into the musical material of the concert are explained by the program of the concert, according to which the musical life of France of different eras is reflected in the concert: 1st part – *Classical France*, 2nd part – *Romantic France*, and 3rd part – *Modern France*. Idioms make it possible to synthesize various genres and individual composer styles within parts of the cycle.

The experience of the musical embodiment of styles and genres in the 1940s gave an amazing result in the late period of Monfred's work. Experiments with the synthesis of genres and styles of a mature period of creativity became the starting point for the formation of the NDM principle as a result of the composer activity. Joseph Yasser has called synthesis of techniques in the NDM principle "The Modern Catholicon". The place of this principle in the theoretical concepts of music of the 20th century is yet to be understood, as well as the experience of an individual transition from the embodiment of the idea of genre synthesis to the embodiment of the synthesis of composer techniques.

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Mariya Kozlova (Saint Petersburg, Russia)

Modern Practice of Directorial Interpretations of Classical Opera Performance: Specifity of Intermedial Translation

The problem of directorial interpretation of opera classics is one of the most relevant issues in modern theater practice. Being a complex synthetic genre, an opera conveys to the viewer multiple non-verbal and verbal information, the visualization of which on the stage should enhance its perception and contribute to an understanding of not alone the storyline of a work, the characters of the heroes and the logic of their actions, but first of all of the music, its vocal content. It is synergy – the commonwealth of all three components of an opera performance – that determines the reaction of the viewer and his attitude to the opera genre in general and to the opera house as an interpreter of this genre in particular. For this reason, the directorial decisions of the intermediate translation of music and libretto into the language of theatrical performance are of great importance. In the last decades a trend of free directorial interpretations of classical opera stories emerged. The video series not only does not support what the music and libretto offer, but sometimes it completely contradicts it, depriving the opera product of the original ideas and

meanings embedded in them by the authors. The introduction of elements of other genres into the stage solution, including the genres of mass culture, the exploitation of shocking ideas and images, including frank sexual and erotic motifs, often reduce the genre of classical opera, conceived and created as a serious art, to the level of a variety show.

The appearance in the director's interpretation of the conflicting libretto features of the development of action, the actions of heroes, scenery and props, sometimes not amenable to any explanation, is already becoming commonplace. Ideas and images introduced into the stage context, including hidden and explicit references to "strangers," stylistically and historically not justified by libretto and music associations, most often provoke a negative or non-positive attitude of the audience, but is supported by a number of theater critics and theater experts. Modernization, transfer of action to other times, to other circumstances, to other countries, a complete change in the plot, up to their inversion, when black turns white and vice versa, has been widely used by directors in recent decades. Today the classic operas that are presented in a version originally conceived by their creators are outnumbered. At the same time, the libretto remains unchanged, as required by copyright. But the gulf between what is happening on stage can be huge. And this often does not cause grumbling or laughter in the audience just because the opera is performed in the original language unknown to the public. However, a number of questions arise with regard to Russian operas in such productions that include the question of the appropriateness and legality of the transformation of classical operas and the creation of performances that contradict or are alien to the libretto.

Natalya Krasikova (Saint Petersburg, Russia)

Music Syntax and Music Syntagmatics: The Question of Borrowing Linguistic Terms in Musicology

The term 'syntax' came to the musical dictionary from linguistics. All units of the division of the musical continuum – motive, phrase, sentence and period – are traditionally attributed to the field of musical syntax. However, in linguis-

tics itself, to designate segmentation, there are two different concepts: this is not only syntax (at the language level), but syntagmatics (at the level of speech). The separation of these concepts is associated with the presence in the verbal system, in fact, of two levels – language and speech (according to the concept of Ferdinand de Saussure). Syntactic units (word combination and 'grammatical sentence') are distinguished on the basis of grammatical logic, functional subordination of language units. And division into syntagmatic units (syntagma and 'complete sentence in speech') occurs on the basis of pronunciation intonation, and depends not only on language logic, but also on psycholinguistic factor ('pronouncing will'). A vivid example of the mismatch of syntactic and syntagmatic units is the frequently encountered phenomenon of Anjambeman in the structural organization of poetic speech: the caesura at which each poetic line end is not formed by syntax, while the dot and comma can also be across the poetic line.

The articulation of music also reveals a twofold nature. On the one hand, it arises as a result of functional relationships, modal and procedural, in the major-minor system. This division primarily involves the harmonic factor, harmonic breathing (stopping on the fret, cadence). This level of division can be called syntactic. However, on the other hand, it cannot be denied that in music there is also a level of division based on actual-sequential connections, manifested in a melodic factor, that is, 'syntagmatic'. In this way, Mark Aranovsky writes about "syntagmatics on the axis of the melody". As you know, in the major-minor system melodic syntagmatics often do not coincide with division from harmonious breathing.

The question of the accuracy of terminology that exists in musical practice – especially terminology borrowed from interdisciplinary fields like musicology and linguistics – seems extremely urgent in this regard. The article considers examples, both poetic and musical, illustrating these theoretical positions.

Anna Krom (Nizhny Novgorod, Russia)

Orient in the Works of Charles T. Griffes

Charles T. Griffes (1884–1920) belongs to the generation of American artists, who are usually attributed to the 'background' of the formation of the national school of composers. The heyday of his work was marked by increased interest in the Orient. His passion for exoticism was inspired by the cultural atmosphere of the Art Nouveau era, expressed not only in the exquisite iconography of the Tiffany style, but also in the colorful eclecticism of the American 'antique trend'. An important role was played by the composer's environment: communication with Ananda Coomaraswamy, Ernest Bloch, Éva Gauthier, Michio Itō, the Orient depicted by the compositions of 'The Five' (especially Nikolay Rimsky-Korsakov), modern French music by Claude Debussy and Maurice Ravel, speckles of the enterprises of Sergey Diaghilev had an immense influence on his music.

Griffes's oriental theme is examined by the example of three works of the 1910s: the symphonic poem *The Pleasure-Dome of Kubla Khan* op. 8 (1917), the chamber-vocal cycle *Five Poems of Ancient China and Japan* for voice and piano op. 10 (1916/17), and the one-act pantomime ballet *Sho-jo* (1917).

East in the works of Griffes found implementation in different genres – theatrical, symphonic and chamber-vocal. To characterize it, the composer turned to the means of expressiveness that had developed in the musical art at the turn of the century: anemitonic and symmetrical frets, colorful orchestration, imitation of the timbres of oriental instruments (hence the attention to woodwinds and percussion, the sound-visual interpretation of the piano in the vocal cycle), ancient poetic texts (in translation into English), images and metaphors. The tangible influence of the Russian-French experience in working with oriental themes and a look at Orientalism mainly through the prism of Art Nouveau, non-European cultures – Japanese, Chinese, Indian, Indonesian, and Arab – became an important source of influence. The composer explores not only musical folklore and the art of the oral professional tradition, but also literature, poetry, painting, philosophy of different countries. That is why the Orient of Griffes is very different: deliberately 'simple' in language, close to romantic folklore stylization in the *Five Poems of Ancient China and Japan*, and exquisitely complex, colorful, spicy in *The Pleasure-Dome of Kubla Khan*. Oriental

works by Griffes indicate the beginning of a fruitful dialogue between East and West in the musical culture of the USA, which was further developed in the works of Henry Cowell, John Cage, Lou Harrison, Harry Partch, La Monte Young and other American classics of the 20th century.

Albina Kruchinina (Saint Petersburg, Russia) and
Marina Egorova (Saint Petersburg, Russia)

From the Polylogue to the Performative: Ancient Russian Monody in the Temple Space of the 17th Century

Ancient Russian musical culture for many centuries was closely associated with the liturgical space of the church, organized in accordance with traditional principles of Christian Art. The musical language of ancient Russian chants, as part of this space, inevitably entered into a complex interaction with all its elements. These included features of the spatial structure due to the actual architectural techniques, with visual images that "saturate" the interior of the church (for example, with images in fresco compositions, on icons located in the interior in a special way, on liturgical fabrics, vessels and precious reliquaries with specific iconography of traditional pictorial plots) and located in communicative situations of the polycode communication, including the elements of lighting design of the interior, elaborately organized in accordance with the course of the liturgical ritual.

This study is devoted to the problem of scientific interpretation of this multi-codal space. The key issue of this study is the problem of transforming the art polylogue into performative, synthetic and complexly organized action aimed at creating a religious experience of involvement in the transcendental reality of the Divine. The stated problem has so far not been the subject of research in musical media studies. This approach allows us to come closer to understanding the specifics of medieval liturgical art and, above all, to the significance of told Russian monody in the cultural space. The research material included special musical and poetic compositions, the so-called 'Osmoglasniks', in their direct connection with the rite of kissing the reliquary of a saint and the sacral space of his tomb.

The main provisions of the study will be illustrated by the analysis of the osmoglasnik in honor of the Yaroslavl princes Vasily and Konstantin, according to the list of the middle of the 17th century in the context of the interior of their tomb in the Assumption Cathedral of Yaroslavl (liturgical embroidered tombstones of Saints, an icon of St. Basil and Constantine), and the order of performing the order of kissing, described in ancient Russian manuscript charters. Musical and poetic text of the osmoglasnik *Rejoice and have fun, the city of Yaroslavl* is an open composition consisting of eight sections – vocal fragments from the 1st to the 8th voice. The poetic text is relatively small, but thanks to the complex vocalizing chants of faces and fits, arranged in order in each of the eight vowel sections, it acquires the length specified by the liturgical order of performing the rite of kissing the saints' reliquary, and therefore is perceived as a particularly solemn glorification, singing the holiness of the city's heavenly patrons Yaroslavl. The musical instruments of the 'znamenny' chant create those semantic accents that find a direct response in the iconography of the saints on the tomb icon of Vasily and Konstantin from the collection of the Yaroslavl state historical, architectural and art Museum-reserve. Both unique products were created at the same time – 1740s/50s when, after the fire, the Assumption Cathedral was reconstructed and updated with the tomb of the Saints, for which in the coming years several tombstone sewn covers with images of princes were created, which is also involved in the study.

Preliminary observations made in the course of the study of the osmoglasnik allow us to talk about a special form of interaction of different types of art in the space of the church, the polylogue of which creates a new artistic reality, performative in nature.

Tatyana Kruglova (Grodno, Belarus)

Batleyka Puppet Theater through the Prism of a Synthesis of Arts

'Batleyka Puppet Theater' is one of the most striking pages in the history of Belarusian folk theater. The study of this type of theatrical creativity has great significance in the development of issues related to the history of the Belaru-

sian theater, its dramaturgy, theatrical, decorative and musical art. Among the studies on batleyka figure the works of the Belarusian art critic Gury Baryshev are outstanding. Baryshev examined this type of folk puppet theater in its various aspects: from the point of view of the history of the emergence and development of the batleyka, artistic and musical design, the peculiarities of the dramaturgy of batleyka performances, and the role of 'batleyka' in modern theater practice until the end of the 20th century.

In most of Baryshev's research and in the works of other researchers of the folk theater, the above-mentioned forms of art are considered separately from each other as components of the performance, but the problem of the interaction of various types of art in the framework of theatrical performances is practically not addressed, and this gap in knowledge is what determines the topic of this article.

Batleyka theatrical performance is a work of synthetic art. The success of batleyka productions depends to a large extent on the director's and acting abilities of the batleyka craftsmen, his scriptural and dramatic skills, his skills in improvising techniques, his considerable artistic, applied and musical talent; therefore, the skill of the batleyka craftsmen is rightfully considered the most synthetic of all types of theatrical creativity.

The traditions of the batleyka theater today are reflected in contemporary productions of battle and puppet shows, and are used in professional stage and decorative art, thanks to the creative activities of many puppet collectives. The main feature of the theaters at present is a creative approach to enriching and preserving the best national traditions, comprehending the practical experience and achievements of the modern theater. The process of the work of the battle theater is inseparable from the theatrical life of Belarus, which is characterized by commercialization, updating the repertoire, the creation of new premiere productions, the revitalization of the festival-competition movement, the emergence of creative associations of puppeteers and batleyka craftsmen, participation in foreign touring, etc. At the present stage, the tendency for the revival of amateur theater is clearly manifested, which allows for the preservation of originality and specificity of the Belarusian artistic culture. Batleyka organically fits into the context of modern theater art thanks to its unique original implementation, while also being a unique phenomenon of folk syncretic art.

Svetlana Lashchenko (Moscow, Russia)

Polylogue of Emotional and Behavioral Codes of Russian Culture: The Example of Russian Tours of European Primadonnas in the Period between the 1820s and the Beginning of the 1840s

In 1843, when the triumphal seasons of the Italian opera troupe and its star representatives began in the northern capital, the Russian public, as we know, mostly submitted with enthusiasm to the Italian 'opera invasion'. Its 'romance' with the Italian opera tradition, turbulent, changeable, with its heroes, its intrigues and ups and downs, lasted for many years and, of course, greatly affected the course of Russian musical and theatrical life.

But the fantastic success of the masters of foreign opera culture among the Russian public of the 1840s up to the 1880s would have been impossible without the experience that was accumulated in previous decades due to the touring in Russia of the great opera primadonnas: Angelica Catalani (1780–1849), Anna Bishop (1810–1884), Henriette Sontag (1806–1854), Cornélie Falcon (1814–1897), Laura Cinti-Damoreau (1801–1863), and Giuditta Pasta (1797–1865). The memory of the artistic shock of that time was stored in the Russian mind for decades and, 'frozen' by cultural monoliths. It was transmitted to posterity as a generally understood, indisputable artistic value. For many years, "the voice of Catalani", "the voice of Sontag", "the voice of Pasta" have become common nouns in Russian culture, playing the role of certain standards with which the impressions of the vocal skills of the singers of new generations have long been verified. Including those who conquered Russia in the famous Italian opera seasons.

From the 1820s to the early 1840s, impressions of the art of European opera primadonnas, having an undoubted novelty, aroused, like any new aesthetic phenomenon, the need to 'fit' them into the existing 'text' of Russian culture of this period, to find their place. In the absence of such understanding the visitor to concerts and opera performances performed by foreign opera divas felt extremely 'unhappy', experiencing serious difficulties both in expressing their own feelings and in realizing the nature of their relationship to the new. The purpose of this study is to show how that polylogue of traditions, views, and aesthetic principles was formed, which from the 1820s to the early 1840s

led to the formation of a certain type of perception and interpretation of the phenomenon of 'European divas' in the whole complex of properties of its components. The analysis extends to the question of how the momentary impressions of the Russian public were superimposed on the reputation characteristics of the primadonnas coming from European newspapers and magazines, and to what extent archaic motifs, rooted in the cultural traditions of Russian society, influencing the emerging emotional and intellectual matrices, helped or harmed the listeners' attempts not only to experience certain feelings when faced with European primadonnas and their art, but also to understand them, translating the conscious into everyday cultural experience. The materials studied include letters, newspaper and magazine articles, as well as the memoirs of those who were a witness to the Russian tour of European stars, a listener, and sometimes patron of visiting singers from the 1820s to the 1840s.

Ludmilla Leipson (Flensburg, Germany)

The Idea of Sound Visualization: Communications and Parallels

The starting point of this study is a well-known trend of the multisensory complexity of the material in modern avant-garde opuses, first of all, the aspect of the connection between tone and gesture, for example, in *Inori* (1973) by Karlheinz Stockhausen, in *Aventures* (1965) by György Ligeti, and in *Glossolalie* (1959) by Dieter Schnebel. Among the reasons that contributed to this development are, on the one hand, intramuscular processes: strengthening the syntagmatics of modern musical material, based not on the development of familiar historical and stylistic patterns, but rather on the introduction of new information; the installation of modern compositions on the so-called "abstract emotion" (Morton Feldman's term), the absence of formed auditory 'codes' and the traditional associative field. On the other hand, the historical and social prerequisites are obvious: the development of technological progress and the growing role of new information technologies, initially addressing to the complex multisensory of man and dictating new forms of perception

and reflection of reality nowadays; and last but not least, the centuries-old dream of artists of different eras to find their original synthetic art form.

The beginning of the 20th century was marked by many experiments in this field. Such an attempt was made by Rudolf Steiner (1861–1925), the founder of the anthroposophical movement. In 1902, he proclaimed the birth of a new synthetic art, 'eurythmy' (Eurythmie). It is directly related to the idea of a 'Gesamtkunstwerk' involving the connection of sound, visual movement and color. This approach pre-admired the trend for the avant-garde to synthesize sound and visual at a fundamentally different level than in traditional synthetic genres. One of the essential features of eurythmy, the visualization of sound, is expressed in a system of constant connection of tone and gesture. The human body is interpreted as a musical instrument, ideally capable of 'sounding' even without a really audible tone. Steiner calls eurythmy "visualized music". This fact draws curious parallels to examples from avant-garde musical creativity (for example, the concept of 'visible music' by Schnebel, the chromatic scale of gestures in the score of *Inori*, etc.), which appeared, however, a whole fifty years later. Unfortunately, the art of eurythmy is still practiced exclusively within the framework of anthroposophical organizations, although there are examples of its indirect influence on contemporary art and on other social institutions.

For a visual acquaintance with the eurythmic unity of sound and gesture, it is proposed to refer to the modern project of the youth ensemble of the Free Waldorf School (Freie Waldorfschule) in Flensburg (Germany) 2018/19, based on François Couperin's *Les Folies Françaises, ou lews Dominos* (in *Troisième livre de pièces de clavecin*, 1722). The appeal to this suite is not accidental. In it the composer initially suggests a polylogue of musical sound with a visual representation of color and a specific emotional state. According to the baroque doctrine of affects, Couperin prescribes character (affect) and the color corresponding to each play. Does complementing the sound of Couperin's music with a visualization of the eurythmy gesture, movement and color create a new artistic unity? This question gives occasion once again to draw a parallel with the avant-garde genres, in which the music of the past often becomes the "material" for creating a new artifact. Project managers Jutta Rode-Ryo (eurythmic part) and Ludmilla Leipson (musical part) offer video clips of the realized part of the project with light (the premiere was held in Germany in May 2019). This study aims to draw the attention of domestic researchers to little-known facts

of world culture and to conduct a small empirical study to expand the scientific discourse on the theme of 'Polylogue and synthesis of arts'.

Evgeniya Lisitskaya (Moscow, Russia) and
Nadezhda Gernet (Kharkov, Ukraine)

Improving the Quality of Education in Music Using Mechanisms of Interdisciplinary Interactions

Basing on natural and of fundamental sciences and music art, this study considers the possibility of applying a modern synergetic approach to achieving the goal of improving the quality of music education. High-quality education in a particular musical subject is understood as the degree of compliance of real educational results achieved with regulatory requirements, social and personal expectations. Those components, as a rule, affect the quality of education of graduates, determined by the degree of possession of their general competencies, including the following abilities: a) to organize their own activities, determine methods and ways of performing professional tasks, evaluate their effectiveness and quality; b) holistically and competently perceive and perform musical works, independently master the musical repertoire of various genres and directions; c) use knowledge in the field of psychology and pedagogy, special and musical-theoretical disciplines in professional activity, etc.

In turn, the quality of education in a musical subject, the basic level of which is determined by the federal state educational standard of professional education, depends on the quality of the educational process, which allows to get the desired result using internal educational technologies, methods and tools. The analysis and generalization of the learning experience in one of the most important types of musical performances, the chamber ensemble, was clearly indicated by the students' large-scale artistic, emotional, cultural, personal tasks, which require a multifaceted synthesis of knowledge and skills, both musical, and from physiology, psychology, mathematics and many other fields designated in the study. One of the common mistakes in teaching is the long and careful work on a particular problem, the solution of which may lie in the field of knowledge at first glance distant from the subject of study. As an

opportunity to scientifically systematize the knowledge and skills required in the learning process, a promising method for increasing the efficiency of the educational process is proposed – a synergistic approach based on the mechanisms of interdisciplinary interaction of the most diverse areas of knowledge, which allows us to synthesize more complex, new cognitive structures that create the conditions for an effective transition from upbringing to self-upbringing, from education to self-education, from the development to a self-development.

The author's team, including a mathematician (Peter Kabalyants), specialists in mathematics (Nikolay Prodashchuk) and in music (Evgeniya Lisitskaya), under the guidance of a system analyst (Nadezhda Gernet) developed an expert procedure, that can significantly strengthen the teaching methodology for individual disciplines, improve the quality of education due to the active mutual penetration of the divided disciplines, and their mutual enrichment. For that, the technology of the hierarchy analysis method (MAI) was used. The results of the work of the team of authors were presented and approved by the XXV International Conference, *Mathematics. Computer. Education*, held in the city of Dubna (Moscow Oblast) on January 29 – February 3, 2018.

This article discusses the features of using the mechanisms of interdisciplinary interaction in the musical subject *Chamber Ensemble* (CE). The hierarchy built for MAI at the upper level contains the focus of the problem – improving the quality of training in the discipline of CE, at the next lower level – competencies a, b, c …, at the next lower level – the results of studying the discipline: 1) the use of information and communication technologies to improve the quality of performance of a musical work; 2) comprehension of the content of musical material, emotions, images, characters, the way they are presented; 3) the effective use of skills and knowledge of special disciplines; 4) competent and productive performance of musical production, real concert activity.

The lower level of the hierarchy is formed by related disciplines: specialty, computer science, system analysis, psychology, biology, literature, art. As a result of the work of a group of experts consisting of three people, using the software of the expert procedure, the following significance of related disciplines was obtained: specialty (0.31); computer science (0.23); system analysis (0.06); psychology (0.15); biology (0.13); literature (0.06); and art (0.06). By programming disciplines in descending order of importance, the first four

(specialty, computer science, psychology, biology) were chosen as the leading related disciplines, the sum of priorities of which is equal to 0.82.

In the future, it is planned to select tools that can be useful for improving the effectiveness of teaching and training in the discipline *Chamber Ensemble* based on the study of the tools of the leading related disciplines.

Tatyana Litvin (Saint Petersburg, Russia)

Perception of Music in the Context of Teaching in the Time of Augustine: Possibilities of a Phenomenological Interpretation

This study examines the ideas of the treatise *De musica* concerning philosophical and theological understanding of Augustine's (354–430) musical aesthetics. The aesthetic reflections of Augustine regarding the perception of time, in comparison with the phenomenological approach of Edmund Husserl (1859–1938) are highlighted. Augustine's treatise *De musica* refers to the early period of creativity, and in his *Confessiones* we are dealing with a more refined theory of knowledge. Discussions about time begin with a correlation of time and eternity, and not with an analysis of beauty and rhythm, although the very concept of beauty as proportionate in Augustine is also not connected only with aesthetic pleasure. The knowledge of time is not limited to aesthetic needs, but the body, as it were, demonstrates the temporality of the experience of perception. As a Christian, Augustine could not ascribe bodily self-worth and independence in sensations. Any sensation, any experience of perception is the activity of the soul, and the body only fulfills its 'commands'. Sensation is an act in which the soul and body combine. The body is a representative of sensations, including the sensations of time. Time reveals itself in the experience of sensory perception, and perception of time itself is part of sensuality. Having defined time as "soul sprain", Augustine does not thereby give the reason to argue that time is given to us only in sensations. However, if we consider sensuality and perception as a whole, as an ability of the soul, then sensuality itself is revealed through time, in other words, it is constituted through a temporary form.

Following the idea of analyzing time in conjunction with both perception and imagination, it is necessary to note the role of the latter. The imagination of Augustine, as then in the phenomenology of Husserl, is understood in several senses, often unrelated. First, imagination is a function of memory. Its main purpose is to reproduce in its entirety the images of remembered things, thereby complementing the function of memory. Secondly, the imagination is responsible for the formation of sensations and sensory representations, which at Augustine are similar to each other. It plays the role of a formative power of perception, the formation ability. The third meaning that can be noted is imagination as a fantasy, that is, the ability to freely create representations. Thus, the perception of sound is associated with the imagination, which fulfills not only an aesthetic, but also a meaning-forming role in the consciousness of time.

Svetlana Lysenko (Khabarovsk, Russia)

Choreographic Interpretation of the *Boléro* by Maurice Ravel in the Modern Musical Theater: Experiences of a Synesthetic Analysis

This article presents an analysis of the interaction between music and choreography in contemporary dance interpretations of the *Boléro* (1928) by Maurice Ravel (1875–1937). The procedural nature of the appearance of the ballet performance as a complex integral organism based on the synthesis of different-quality sign-language systems, music, choreography, scenography, is emphasized. A musical choreographic miniature is considered as a synthetic literary text, as a process and result of a choreographic interpretation of a musical score.

It is for the first time that the material dance genre is used to explore the mechanism of non-verbal re-expression, based on the synesthetic relationship of elements of different series: musical, choreographic and scenographic. The subject of analysis is integrity, a synthetic literary text, based on preservation of the synesthetic algorithm, implicitly programmed by the composer in the musical score of the ballet.

For comprehension of the integrity of the resulting synthetic literary text (the result of the interaction of the composer text and the result of its embodiment by means of choreography), synesthetic analysis of the musical text gains significance. It involves identifying the set by the composer in the musical text of the synesthetic algorithm of the subsequent potential re-expression of the meaning – in a visual, kinesthetic and other embodiments; special synesthetic "markers" that do not allow the interpretation process to violate the boundaries of the "horizons of meaning" (Hans-Georg Gadamer), outlined by the author of music. In turn, visual interpretation means of choreographic art contributes to a deeper penetration into the musical image, approaching the deep levels of the semantic structure of the musical text, lifting "to the surface" of implicit, hidden, immanent semantic layers of the composition score. In other words, a mechanism of non-verbal re-expression based on the synesthetic affinity of elements of different series can become an indicator of the new integrity that arose at the stage of choreographic staging and forming the unity of the semantic horizons of series of texts as components of a synthetic whole. Synesthesia as a prerequisite for creating a special figurative structure of the works of Ravel becomes the source for the formation of intermodal algorithms, which are reflected in the musical text and program of the following general choreographic interpretation. The synesthetic approach allows to reveal inter-sensory characteristics musical image on the basis of musicology analysis of timbre, intonational, harmonic, structural (forming) components. The synesthetic mechanism of choreographic interpretation is considered on the example of Roland Petit (1924–2011), Maurice Béjart (1927–2007), Radu Poklitaru (* 1972) and others. The analysis shows that the projective synthetic model of the composer's text, which develops in the nonverbal conceptual system of the composer at the stage of conception and provides for the following visual embodiment, contains latent inter-sensory signals that determine the algorithm of sensory feeling of the musical image, forms the mechanism of penetration into deep immanent semantic levels of the text. In more detail, the article discusses the choreographic reading of Petit as the most organic, where in the choreographic series, the syncretic "convolution" of the ballet unfolds. The synesthetic potential of the composer's text is realized embodied in the musical score, and in the motor-visual code. The nonverbal concept is used as a tool for such analysis, which allows us to detect the mechanism of

synesthetic recoding of the perceived meaning on different stages of creating a synthetic text and its implementation by means of music and choreography.

Danila Lyubimov (Nizhny Novgorod, Russia)

Jeanne d'Arc au bûcher by Arthur Honegger in Perm: From Mystery to Performance

This article discusses the performance *Jeanne d'Arc au bûcher* by Arthur Honegger (1892–1955), staged as a part of the *Diaghilev Festival*, 2018 in Perm as *Jeanne au bûcher*. By examining the example of the stage version of Romeo Castellucci (director) and Teodor Currentzis (conductor), the author makes an attempt to determine the genre nature of a multi-layered composition and to trace the "germination" of mystery traditions in the performance genre.

In 1938, the premiere of the play *Jeanne d'Arc au bûcher* by Arthur Honegger, co-created with playwright Paul Claudel for the dancer and actress Ida Rubinstein, took place in Basel, Switzerland. As a result of this co-authorship, a complex aesthetic and philosophical 'sacred action' arose, in which everything is imbued with the spirit of the medieval mystery genre. Mystery features include: allusions to the Gospel theme, plot (the period of the Hundred Years War), orientation to church Gregorianics (Prologue), alternation of folklore scenes (Wine Barrels scene, children's choir, the song *Trimazô*) with sacred episodes (scenes with Cathérine and Marguérite), allegorical farce-insets with elements of jazz (court scene – *Jeanne livrée aux bêtes*) and ballet dances (*Les rois ou l'invention du jeu de cartes*, *Le roi qui va-t-a Rheims*).

In the production of Castellucci and Currentzis, the personal drama of the 'little person', an ordinary woman, embodied on stage through the genre of performance comes to the fore. The director does not resort to large-scale and spectacular scenery that recreates the surroundings of Jeanne d'Arc's lifetime (1412–1431). According to his plan, "this is history versus history", where he fights a traditional vision of the image of Jeanne the warrior, discarding the usual cliches. For Castellucci, the main object is Jeanne as a human person herself: her life and way of the cross (court, accusations, betrayal, childhood, homeland, death sentence and burning at the stake).

The director divided the stage into two parts. The right one, the more voluminous, represented the class of the school for girls (class, desks, blackboard), and the left part represented the corridor through which Jeanne and brother Domenik were talking. The image of the Dominican monk replaces the role of the director of the secondary school, which does not make a dramatic change in Honegger's compositional plan from the point of view of dramaturgy. Brother Domenic's function is not violated, it remains similar to the Evangelist in Passion: he reads Jeanne's life book. The most 'shocking' part of the play is the gradual 'striptease' of the main character, which reveals a gender theme (in front of the public, Jeannethe cleaner is reborn into Virgo god's daughter, Jeanne). Thus, the director's concept is aimed at a sensitive and thinking audience: "… each viewer will see his own. The play doesn't belong to me. I just throw something, and let the audience catch it as they want. My heart, my life, my wounds". Thus, Castellucci consciously subordinates Honegger's score to the laws of the performance genre, where the leading role is given to the viewer.

In the drama of the mystery of performance the emphasis is on motifs-symbols that manifest themselves at different levels, first of all, at the level of corporal symbolism. In this stage interpretation, the visual embodiment of the role, the internal depth with the external asceticism of the expression, acquires special significance. During the performance, the actress makes many clearly synchronized movements. All of them have their own plot-temporal and dramatic organization. Various facial expressions, gestures, subtle turning of the head and body carry hidden sacred subtexts. The next level is the subject and color symbolism: white lily (symbol of the Virgin Mary, attribute of virginity and purity); a gypsum hand depicting a two-finger cross sign; a can of water with a plant (thorns wreath); engraved letters of the name and surname of the actress, A and B, as in Orthodox icons. The eternal questions of morality of Christian life have found a living modern reflection in the Permian 'Jeanne d'Arc at the stake'.

Danila Lyubimov (Nizhny Novgorod, Russia)

The Libretto of George Frideric Handel's Opera *Alcina*: A Fairy Tale or an Erotic Novel?

This article is dedicated to one of the most famous and most often performed operas by George Frideric Handel: *Alcina*. An intriguing and exciting plot, with a star cast of virtuoso singers in collaboration with the French ballerina and choreographer Marie Sallé: all of those can be safely attributed to the success factors of the thirty-sixth opera of the composer. Not surprisingly, after the premiere on April 16, 1735, Handel's *Alcina* is firmly entrenched in the repertoire list of Covent Garden theater, where it was performed 18 times. The recognition of *Alcina* both in the 18th century and today is largely due to the libretto of the opera (based on the poem *Orlando furioso* by Ludovico Ariosto), which allows one to interpret the same baroque material in different ways. On the one hand, you can look at it as at a magic fairy tale extravaganza with its characteristic scenes of witchcraft and fiction; on the other hand, it brings the hidden erotic subtext to the foreground, 'turning off' its traditional historical perception.

This article discusses the features of the stage embodiment of the opera libretto of the 18th century on the example of two productions: the 'children's fairy tale' by Georgy Isaakyan (Pyotr Tchaikovsky Opera and Ballet Theater in Perm, Russia, 2004) and the provocative 'fairy tale for adults', by Katie Mitchell (Opera Festival in Aix-en-Provence, France, 2015).

At first glance, the performances of Isaakyan and Mitchell are cosmically far from each other. The Perm interpretation of the plot is visually close to the theatrical aesthetics of the 18th century: it includes stage costumes of pastel colors (white, pink, blue), a mirror design of the stage with sea shells (Rococo symbols), crystal columns and enchanted monsters captive of the island of Alcina. In the production of Mitchell, the action of the opera takes place in a modern two-story mansion, where the sorceress sisters (Alcina and Morgana) are the mistresses of the brothel. Mitchell goes beyond the framework of 'decorative baroque' and erases the boundaries of what is permitted on the stage, hence the numerous episodes of a sexual nature, in which the director is primarily interested in the feelings and conditions of the heroes. At the same time, their every gesture, turn of the head, etc., is rehearsed with an accuracy

to millimeters and in the full sense of the word reproduces one or another affect of the aria, laid down by the poetic libretto.

In both productions there were significant changes regarding the structure of the score. In Perm, cuts of many arias, all recitatives and ballet dances were made. The producer also specifically abandoned male characters (Melisso and Oronte), which, from the point of view of the plot, weakens the main conflicts between the characters and thereby limits the dramaturgy performance framework of the genre model of opera-series. Unlike Isaakyan, Mitchell adheres to the original and retains all participants in the love drama, excluding from the score only dance episodes, which is justified by the duration of the performance.

With all the external 'distance' from each other, both 'versions' of Handel's opera look lively and modern. Each of the directors managed to 'read' the libretto in their own way, actualizing, 'pulling out' to the surface various genre features of the work, close to their own individuality. At the same time they succeeded in not losing the main meaning underlying the drama, asserting the eternal values of humanity: love, loyalty and beauty.

Anastasiya Maksimova (Kazan, Russia)

A Preliminary Overview of the Works of Bulat Galeyev on the Synthesis of Arts, Based on Materials of the Prometheus-Conferences 1969–2008

Bulat Galeyev (1940–2009) was the initiator, organizer and scientific editor of 15 scientific and practical conferences in the field of the synthesis of light and sound that were based on the findings of the research center of experimental aesthetics 'Prometheus' at the Kazan Aviation Institute. These conferences discussed a wide range of issues related to aesthetical, theoretical, historical, art historical and technical aspects of audiovisual synthesis.

The contribution of Galeyev to the study of light-music, synesthesia, and the synthesis of arts has not yet been fully studied. This study attempts to give preliminary touches to this vast area based on the material of his publications.

Of his 86 abstracts and articles at the 15 Prometheus conferences, 13 are introductory reviews that cover current light and music experiments in the USSR and tasks that emerged as practical projects that were implemented.

10 collections have appendices, in which Galeyev includes reviews, a list of reference literature on the subject, information about teams that were engaged in similar research. 16 studies are devoted to the description of technical developments and methods for creating light and music projects. Studies of the synthesis of arts begin with the first collection published in 1969, with the statement of the problem of intermodal transfers in art and visible music. Subsequently, Galeyev considered the problems of auditory polyphony, aesthetic principles of audiovisual synthesis, historical and modern experiments of light and music works.

Galeyev explored genre diversity, namely the possibility of synthesis in the cinema, in the performances *Sound and light*, in slide music compositions, in the theater, in architecture, in laser representations. He paid attention to the socio-cultural functions of synthetic represenations and on historical projects of his predecessors (Alexander Scriabin, Sergey Eisenstein, Vladimir Baranov-Rossine, Aldous Huxley, etc.).

Another important component of his legacy is research on synesthesia, its nature, its role in art, its relationship with light music, a special case on the example of 'color hearing'. Galeyev also considered the conditioning of synesthesia by gravity and made predictions about its manifestations in space. He singled out intonation as the most important principle of light and music compositions and compositions for 'spatial music'. His main idea is the potential of the artist, who in the conditions of interaction with technical devices, (in later publications) with artificial intelligence and computer can creatively implement an organic connection with music and visual material, create not an automatic 'translation' from one art form to another, but a unique, individually manifested synesthetic interpretation of the creator, the person.

A more extended concept of the synthesis of arts and synesthesia was given in their monographs and other articles by scientists and artists in Kazan. Fundamentally important in Galeyev's research is his constant 'exploration by battle' in practical projects in the field of art. The researcher's conclusions are correlated with the results of his own practical artistic experiments. This approach requires a more complete study in the future.

Antonina Maksimova (Petrozavodsk, Russia)

The 'Jazz' Heritage of Vladimir Dukelsky (Vernon Duke): The Problem of a 'Memory of Genre'

The study clarifies the genre origins of the popular music of Vladimir Dukelsky (Vernon Duke, 1903–1969). Dukelsky was a representative of the first wave of Russian emigration. Having graduated from the Kiev Conservatory of Music in 1929, subsequently Dukelsky settled in the United States, where he wrote music for Broadway comedies and movies alongside with works in academic genres.

From the mid-1920s he lived and worked under two names: Russian, given at birth, and Americanized as Vernon Duke. Dukelsky (Duke) was not a jazz musician, however some of the tunes he wrote became world famous well known jazz standards: *April in Paris* (1932), *Autumn in New York* (1934), *Taking a Chance on Love* (1940), and others. In 1939, the composer took American citizenship and changed his name officially.

The problem of creative self-determination, expressed in using two names and writing music related to different layers, formed an opinion about the composer's two autonomous styles. However, the analysis of mature works and audio recordings of the author's performances of 'serious' and 'light' music refutes the idea of a 'split' of the composer's creative personality into Dukelsky, the academic composer and Duke, the author of lighter genre of music. In addition, the unity of the 'two styles' is evidenced by the assessments of contemporaries.

Historically, the division of music into two styles is not absolute. In the early period of Dukelsky's work (1920s–1930s), the concepts of 'jazz' and 'popular music' were identified. Vernon Duke's 'birth' in the mid-1920s coincided with the beginning of the swing era, which is considered the music of 30-year-olds. Dukelsky belonged to this generation. It was at a later stage that jazz trends became associated with teenage culture. From a historical distance, Dukelsky's style of entertainment music is seen as an organic continuation of his academic upbringing and a romantic tradition that functioned in both amateur and professional composing environments and developed an aestheticised, 'noble' western genre.

Dukelsky himself wrote that in popular music he was attracted by the creative gift and compositional technique (for example, George Gershwin), while 'authentic' jazz, the result of collective creativity-remained for him 'impersonal and raw'. Here Dukelsky's commitment to professional, author's art (using the Claude Lévi-Strauss' metaphor, "cooked" rather than "raw"), where stylistic individualization and recognition are important, is clearly evident.

Nadezhda Mankovskaya (Moscow, Russia)

Concepts of Synesthesia and a Synthesis of Arts in Aesthetics of French Symbolism and Their Multimedia Echo

This study discusses the concepts of synesthesia and synthesis of arts in the aesthetics of French symbolism based on the theory of correspondences of the spiritual and objective worlds. In this context the synesthetic ideas of poetry-music, color hearing, and total theater are analyzed. The ways of influence of these ideas on modern multimedia art practices are outlined.

The study gives an analysis of the symbolist concept of correspondences put forward by Charles Baudelaire (1821–1867). Baudelaire conjectured that all phenomena of both the spiritual and of the objective world interact and are interconnected. Symbolist metaphors such as "sound of smell", "color of notes", "aroma of thought" testify to the search for the affinity of outwardly various phenomena, a single fundamental principle of all thoughts and feelings. These searches lead the French Symbolists to the ideas of artistic synthesis and synesthesia. The symbol as such is thought by them as a synthesis.

Symbolist 'language-music', which combines the concepts of symbol and suggestive 'poetry-music' as a 'single work' is an organic union of phonetics with sound instrumentation of thought as a way to penetrate the original holistic meaning of existence. René Ghil's (1862–1925) instrumentation of poetry and music were words = notes = timbres; colors = tones = vowels: A – organ – black; E – harp – white; I – violin – blue; O – percussion – red; U – flute – yellow.

The double processing of the poetic word in crucibles of the meaning of learning is crowned, according to Stéphane Mallarmé (1842–1898), by turning the verse into a spell word, embodied in a 'total' work. He himself conceived the 'great work', which became a "hymn to universal relationships". Mallarmé connected the apotheosis of the synthesis of arts with the total theater of the future, capable of becoming a union of arts. In the 'Theater of art', where many works of symbolists were staged, the emphasis was on synesthesia, 'symphonies of feelings': differences of passions were accented not only by changing the lighting of the stage, but also by floral aromas: they were sprayed from the atomizers from the upper tiers.

More than a century later, artists are turning to similar effects in the 4D technique. Modern multimedia allows to combine film, video, animation, computer graphics, photo, text, and sound in a single view, and also sets the way to interact with the latter in hypermedia. In actualizing the search for symbolists and their followers, multimedia art practices such as modern shows can open up new perspectives for the synthesis of arts and artistic synesthesia on a techno-electronic basis by using electronics, kinematics, laser technology, computer installations, online literature, transmusics and also Internet, interactive and virtual art forms.

Marina Mikhailova (Saint Petersburg, Russia)

The Ontological and Aesthetic Basis of Polylogue and the Synthesis of Arts: *Octets* by Osip Mandelstam

The *Octets* by the Russian poet Osip Mandelstam (1891–1938) can be read as an aesthetic treatise, with the power of poetic evidence marking the field of possible scientific research. The main theme of the cycle is the birth of form from the meeting of the poet and the world. Mandelstam defines the essence of art in working with time and space. The poet's eye pierces the layers of an artistic phenomenon, revealing its involvement in cultural products, natural phenomena, and pure 'eidos', but moreover, at its roots, ontologically primary indistinguishability, which contains the potentiality of all forms. The breath of man and the pulse of mankind, heaviness and lightness, life and

death, law and freedom, repetition and novelty: a multidimensional wholeness of the text is created between these polarities. The poetic speech in the *Octets* is built in the modalities not only of the reflections, testimonies and hymns, but also of the dialogue. The wealth of literary, musical, architectural allusions makes the cycle a compelling poetic example of the polylogue of the arts. Poetry itself is presented as a special form of the polylogue: the poet holds the answer to culture, nature and man. Mandelstam describes the aesthetic form as a self-valuable entity, which not only holds itself, but also reveals the laws of the world that cannot be described in the language of science and everyday life. An important place in the cycle is occupied by the theme of experience, taken in different aspects: both as an ontological experience of presence, and as an existential choice and deed, and as artistic skill. The saturation of the text with references to various religious traditions leads to the theological problems of the creator and artist, creation and creativeness. Of particular interest is a complex skillful game that converts animate to inanimate and vice versa.

So it is life itself that becomes the subject of artistic research, the element of life, coming up to the gaze of the author, and then of the reader, as a problem requiring solution. The world as a school, art as a teaching-in a paradigm characteristic of acmeism: Mandelstam builds anthropology and creative act, and the act of perception of a literary text. Such basic and traditional for the European logos themes as time, space and causality in the *Octets* are examined in categories of poetry. This makes it possible to save a considerable amount of words, create speed and accuracy of associative links and of a large range of additional cultural worlds that are entered in the field thoughts with the help of allusions and quotations. These allow for three pages to outline an abstract, a drawing of the field of the problem that can determine the subject of a significant number of scientific works.

Irina Mishina (Saint Petersburg, Russia)

A Synthesis of Arts and Modern Aesthetic Culture

The modern view of artistic creation as a system of species is based on the principle of intersection of two universal criteria: 1) limited resources of an

artistic language; 2) meaningful appeal to a certain way of interpreting reality as a distinct reality. At the same time, in the process of historical development of art, two opposite tendencies manifested. On one hand, there was a differentiation and relative isolation of different types of art, which was associated with the desire to use specialized means of artistic expression to create the most significant images of man and reality, allowing for a more accurate expression of certain aspects of the "captured" by the artist phenomena in the "element of life". On the other hand, there is a desire to overcome interspecies boundaries and boundaries in connection with the experience and awareness of their limitations and incompleteness and at the same time the original genetic unity. Specializing in the use of a certain set of expressive means and having a special content orientation, various art forms occupying a fixed position within a historically established system strive to overcome their own borders and mutual rapprochement, despite differences and opposites. The steady desire for synthesis is also determined by the richness and diversity of the artist's creative abilities, despite the limits of specialization and differentiation, as well as the inexhaustible variety of the material itself impressions that initiate the creation of the work.

In the conditions of modern culture, there are factors that contribute to the dominance of the tendency to unity and synthesis of certain types and forms of artistic creativity. Among them the following should be highlighted:

− the disappearance of rigid species and genre hierarchy in sphere of artistic creativity;

− activation of the role of the emotional-sensory factor in behavior and increasing the need to experience intense, sharp and vivid emotional impulses, what determines the basic attitudes of the modern art public;

− actualization of a person's ability to aesthetic resolution of life contradictions as a multidimensional manifestation of creative potential and its implementation in various fields of activity;

− manifestation of aesthetic components in the structure of everyday culture;

− the characteristic of a tendency to transfer the dynamics and variability of life experiences, the elusiveness of the boundaries between phenomena;

− strengthening of the subjective orientation in the content artistic creativity and awareness of the impossibility of fixing the changeable States of the inner world through the means of expression, traditionally inherent in certain types of creativity;

Olga Mizyurkina (Novosibirsk, Russia)

Synesthesia in the Context of Cultural-Artistic Impulses in the Early Creativity of Igor Stravinsky

This article establishes cultural and artistic impulses that determined the appearance of synesthetics in the early works of Igor Stravinsky (1882–1971). First of all, the intersensory coordinates were connected with the composer's appeal to graphic genres, in particular to Russian folk print. The folk print immerses in a certain atmosphere of national and at the same time spontaneous, pre-logical, archaic creativity, which echoes the music of Stravinsky's 'Russian period'. The Lubok print is picturesque: the plot in it dissolves in the pure elements of forms and colors, which contribute to the synesthetic perception of musical sound.

Connections with popular art in many respects initiate a close unity of clear graphic drawing and the picturesque brightness of colors in music. The compositional montage of Lubok prints' structure is comparable with the structural features of Stravinsky's works (the ballet *Pétrouchka*, 1911). Mounting separation of elements, along with conditionally game specific images, is an argument for the interpretation of popular print as a spatial embodiment of the aesthetics of conditional theater, which can be described as a kind of visual interpretation of the theatrical performance.

At the early stage of Stravinsky's work, there was often an appeal to archetypal images, in particular to the archetype of fire. Fire as a metaphysical phenomenon can be presented in various gradations. As an objective phenomenon that accompanies internal arousal, fire helps to connect the spontaneous, unconscious creative process.

The image of fire as a creative element, activating the continuum, flows to logical, archaic thinking, becomes one of the closest synesthetic archetypes, causing a wide range of colorful, picturesque and gravitational-dynamic associations (*Feu d'artifice*, 1908; *L'Oiseau de feu*, 1910). In addition to the archetype

of fire, there are other archetypes in Stravinsky's work (the trickster in the ballet *Pétrouchka*, the sage, the oldest wiseman in *Le Sacre du Printemps*, 1913). The third important cultural and artistic impulse is the interest in rituality that arose when creating works on national subjects. The depersonalization of the main characters, the potential of ritual symbolism, embodied in the attributes of the stage set of *Le Sacre du Printemps*, created a kind of ritual field in which intersensory associations acquired special significance. Special rhythmic refinement and dynamism of the ritual organically merged with the creative method of Stravinsky. The dynamics of the rite, of highly emotional and archaic in their tone, caused synesthetic associations in the composer. Correlating the archetypal mechanisms of the unconscious and of the synthesis in the framework of the ritual, is making each image more convex, colorful and at the same time non-personal.

These cultural and artistic impulses: the Lubok prints, archetypal and ritualistic, can be the key to understanding the synesthetic as manifested in the works of the early period of the composer's work, in this contributing to a deeper understanding of their imagery.

Nina Nachkebia (Moscow, Russia)

Synesthetic Ideas in the Piano Cycle *Vingt Regards sur l'Enfant-Jésus* by Olivier Messiaen

The Frenchman Olivier Messiaen (1908–1992) is an outstanding composer of the 20th century, who is known to have color hearing. "I realized that I have color hearing, but this is a property of my mind, not my eyesight", Messiaen recalled his first impressions of the stained glass window in Saint-Chapelle, which he saw as a child. The combination of colors of the famous stained glass windows of the Parisian chapel with Catholic liturgical music made an indelible impression on the composer, determining the type of his musical perception and thinking.

Messiaen's creativity was inevitably connected with his visuality: with the properties of color, texture, with the peculiarity of forms. He wrote in his writings that everyone has color hearing since childhood, but it is necessary to develop

the ability to perceive sound in color, and vice versa. However, unlike Alexander Scriabin, who classified colors corresponding to individual sounds, Messiaen believed that the visual associations that occur in different people is individual and unique to each person.

It is known that the scores and notes of Messiaen's works contain a large number of composer's notes: descriptions of visual series and of visual association, which can arise at a certain point to the sound of music. Our study was based on a unique experiment conducted by the Norwegian pianist Håkon Austbø (* 1948) in 2013. The pianist for the first time after more than 40 years of performing Messiaen's music, visualized all of the composer notes in the piano cycle *Vingt Regards sur l'Enfant-Jésus* (1944) and presented them as an accompanying video footage at a concert in Oslo. It was a unique concert in which the composer's intent was most fully embodied. The audience was able to see the proposed visual associations that Messiaen prescribed in the notes. In 2015, Austbø published the results of his research in the electronic journal *Music & Practice*, where he presented not only images, but also a musicological analysis of the score.

Our study is devoted to the synesthetic ideas of Messiaen in his *Vingt Regards*. Based on the composer's description of the visual range of the music and the images created by Austbø (as the rendering option of a composer plan), we have tried to determine the features of Messiaen's color hearing.

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Sergey Nesterov (Saratov, Russia)

Literary Genres in Music for Solo Violin in the Last Third of the 20th Century as a Phenomenon of Synthesis of Arts

During the 19th and 20th centuries, the laws of a number of literary genres were introduced into musical creativity. As a result, in the art of romanticism, following piano works, violin ballads and legends by Henri Vieuxtemps and

Henryk Wieniawski (later by Eugène Ysaÿe), a 'source' from Richard Wagner's album (epistolary genre), an impromptu (as a poetic genre) by Gabriel Fauré, a fairy tale by Sergey Taneyev, an elegy by Max Reger and Igor Stravinsky emerged. Following the poems by Franz Liszt, being an analogue to romantic large-scale poems and the mysteries by George 'Lord' Byron, Johann Wolfgang von Goethe, Adam Mickiewicz, the reception of this genre occured in the *Poème* op. 25 (1896) violin and orchestra by Ernest Chausson. The need to understand and disclose common features, topoi and modi in the interpretation, of various literary genres became the performer's task.

The reception of literary genres was activated in music for solo violin in the second half of the 20th century, when, in the context of postmodern art, the newest composing techniques were tested in a solo violin miniature along with a significant update of performing resources. Ballads, poems, monologues, and dialogues were the most popular literary genres. The genesis of the monologue was associated with sections in the character of reflection in violin sonatas and concertos, in nocturnes or legends.

Soliloquy for solo violin by Genrich [Heinrich] Litinsky (1901–1985) is a perfect example of receptivity. From the point of view of the literary form, the features of the monologue as a dialectical reasoning with a logically constructed sequence of semantic and rhythmic oppositions are indicated here. The collective image of the artist-thinker was presented in the form of grand monumental sculpture, full of heroic pathos and tragic regrets about imperfection of the world, which is concretized by the reliance on the chorale, the motives of the cross, Dies irae, instrumental and constructive thematic, heroic passages and fanfare takes off.

The preservation characteristic of the historical varieties of monologue topos and modus interacts with the introduction of a number of experiments in the field of violin performance, represented the epically large-scale, expressive sonata-monologue by Aram Khachaturyan (1903–1978), embodying a collective portrait of the artist creator. The choice of artistic means is influenced by the search for postmodernism, which was reflected in the development of instrumental and constructive theming: multi-layered chords of the third-fourthsecond structure, elements of 'music of timbres', and combinational techniques. The musical text was filled with a lot of self-citations. The imaginative world contains three contrasting layers:

1) mournful-elegiac with features of poetic narration and anguished crying-lamentation, with quotes of motives of national suffering from the 2nd part of the violin concerto; 2) thematism of constructive origin: the theme of 'steps' – a quote from a cello concerto with jumps through strings and intervals wider than an octave, chromatized melodic lines, original themes born of folklore allusions; 3) active and effective images of an aggressive nature, virtuoso-instrumental thematism with features of everyday dance, scherzo, drawing pictures of natural disasters and social disasters. With the violin, the author imitates timbres of various folk instruments, elements of chants and tunes of the troubadours. There are 28 thematic elements in the composition, including stretching, compressing the original motives and phrases, collecting them in passages, combining them with new thematic formations. The result is an ambivalent image of the whole: an epic tale of the tragic history of the motherland, and a religious philosophical reflection on the path of the artist and his people.

Genre synthesis of fantasy and poem is carried out in a large-scale composition *L'annelo di Aurora* (1988) by Jouni Kaipainen (1956–2015), which contains three levels of program associations. The first is connected with Roman and Greek mythology: the mythologeme of the ring is three times outlined by the arc of the dawn, the halo and crown on the head of aurora, the disk of the sun. The second is represented by picture-like landscape sketches of rays of the sun shining through the pre-dawn twilight. The third comes from the peculiarities of the genres of poetry and fantasy.

The thematic basis is not themes, but 'zones' of development and 'zones' of state. The composition is a poetic monocycle without Lithuanian monothematism. The mythologem of the ring is reflected in the presence of rondo features, in 'ring-like' and circular passages, and in waves of dynamics. The climax falls on the side-final zone of the reprise, where a fragment of the part of 'aurora' from the fifth sonata of Ysaÿe is quoted direct as an indication to the prototype of the composition of Kaipainen. In addition, links with the sonata-ballad No. 3, and the sonata-poem No. 6 of Ysaÿe can be identified.

Nina Nikolaeva (Saint Petersburg, Russia)

Synesthetic Aspects of Leo Tolstoy's Military Prose

At present, studies of Leo Tolstoy's (1828–1910) prose in the context of the concept of synestheticity are scarce. Meanwhile, syncretic images that combine sound, color, smell, visual image into a whole, are the foundations of Tolstoy's poetics. A similar way of presenting and comprehending the world was determined by the writer's views on the relationship between the real and the ideal. Tolstoy believed that sensory perception, the experience of visible and tangible reality is the basis of original intuitive understanding, which then leads to rational comprehension of higher ideal entities. "Sensuality stretches the soul", he wrote in 1857. According to modern theoretical principles, the synergetic issues are interdisciplinary in nature, and synesthetics is first of all a property of non–verbal imaginative thinking that reflects the integrity of sensory systems. Its basis is the phenomenon of synesthesia (synaisthesis – in Greek, "sense"), which manifests itself not only in the field of music, but also in other fields (Svetlana Konanchuk, 2018). For the first time in the writer's work, synesthetic aspects were manifested most vividly and unusually in his military prose – *Sevastopol Sketches* (1855) and battle scenes of *War and Peace* (1869). Tolstoy strove to show the war "how it really was", as a genuine event, devoid of a romantic halo and all illusions. Such an attitude destroyed the 'battle canon' that was customary at the time, and special poetics corresponded thereto, the main method of which, as Boris Eichenbaum wrote, was "to eliminate the battle theme". Usually, in the context of the method of exclusion, one speaks of special visualization, the visibility of Tolstoy's imaginary of war, as they fit with sounds, smells, color, light, and visual images. As a result, multisensory images are created, which are based on the "mechanism of intersensory associations" (Bulat Galeyev, 1987). War left a deep trace in the mind as he had experienced it personally. In revealing its essence, Tolstoy sought not to only to affect the reader's sense of perception, but and at the same time to endow the depicted empirical reality with generalizing and permanent meanings. So these multisensory images can be considered both a special form of meaning generation and special mnemonic units.

In general, Tolstoy created a visible and tangible picture of war and, at the same time, a kind of thesaurus of image-meanings that entered into the mem-

ory of culture and the presence of which was felt in all subsequent works about war.

Vera Nilova (Petrozavodsk, Russia)

The Virtual East in the Works of Leevi Madetoja

Finnish composer Leevi Madetoja (1887–1947) never went to Japan. Moreover, the oriental theme was never a priority in his work. *Okon Fuoko* op. 58 (1930) looks all the more unusual in the context of all creativity. Finnish researchers define the genre of this work in many ways: ballet, pantomime ballet, melodrama. The composer's interest in the choreographic genre was inspired by modern dance of Isadora Duncan demonstrated during her tour in Helsinki in 1908.

The script was written by the Danish writer, Paul Knudsen (1889–1974), who had an interest in 'exotic' topics. Screenwriter of *Scaramouche* op. 71 (1913, first performance 1922) by Jean Sibelius and of the Danish film *Princess Elena*, Knudsen turned to the Japanese tradition of likening a doll to a person. In particular, he was inspired by the legend of a wife's jealousy of her husband's beautiful doll. The action in *Okon Fuoko* takes place in ancient Japan and it involves a tragic love triangle: the puppeteer Okon Fuoko, the doll he created, into which he breathed life, and the puppeteer's wife. *Okon Fuoco* gained a reputation for his work being unsuccessful. The music critics who were present at the premiere unanimously praised the music (now rated as one of the composer's orchestra masterpieces), explaining the failure by a weak script.

Okon Fuoko is a one-act work for sopranos and tenors, chamber choir and orchestra. Madetoja planned to create three orchestral suites, but ended up with only one. It included the following scenes: the conjurer, the magician paints Umigava's face, the arrival of guests, dancing dolls, male dance, female dance, a grotesque dance. The suite's playing time is 14 minutes. The full version of the ballet music includes 35 tracks with duration of 76:51. Both orchestral versions are products of the music industry and are available for study in the same way as the musical text. At *Okon Fuoko*, Madetoja used an orchestra pair, reinforcing it with a piccolo flute, harp, four trombones and an ex-

panded set of instruments for the percussion group: timpani, celesta, bells, xylophone, castanets, bass drum, snare drum, cymbals, tam-tam. The orchestral style demonstrates the composer's taste for color, which gives out Gallic features, influenced by the music of Claude Debussy and Maurice Ravel. Two trend characteristics of Igor Stravinsky's ballet music characterize the musical style of *Okon Fuoko*: complementary-sonor polyphony and polyostinality. The first tendency manifests itself in the timbre-sonor lines and their vertical timbre-sound combinations of different densities. The motivation-al-thematic individual reality even in solo ceases is to play a leading formative role. Polyostatinality is formed by the connection of ostinate lines and strata.

Irina Novichkova (Moscow, Russia)

A Word about Igor's Regiment. A Monument of Ancient Russian Literature and a Drama Symphony by Alexander Tchaikovsky: The Problem of a Synthesis of Genre Styles

The problem of the interaction of various types of art and style analogies between them, on one hand, dates back many centuries. On the other hand, at the present stage, increased interest in this issue and its rethinking is observed. New contemporary compositional works are born as a result of a complex interweaving of various esthetic-style directions and connections with traditions, inherited from the music culture of the past. And one of such traditions is associated, in particular, with the epos of modern time.

The past and the present, fate of the motherland and fate in the name of her: these are the main concepts of large-scale vocal and orchestral works both of classical music of the twentieth century, and our contemporaries, which have become landmark stages thereof.

Suffice it to recall such iconic opuses as the epic opera *War and Peace* op. 91 (1946) and the cantata *Alexander Nevsky* op. 78 (1939) by Sergey Prokofiev, as well as the oratorio *The Story of the Struggle for the Russian Soil* op. 17 and the symphony-cantata *Na pole Kulikovom* (On the Field of Kulikovo) op. 14 by Yuri Shaporin (1887–1966) and others.

Noteworthy is the choice of genres chosen by composers to embody their philosophical thoughts about the eternal struggle of reason, good and justice with evil, aggression and violence, about the fate of the Russian people and the future of all peoples inhabiting the Earth. Genres include opera, orathorium, cantata and symphony.

The same epic symphonic line applies to Alexander Tchaikovsky's (* 1946) *A Word about Igor's Regiment* (it was premiered in Sochi as part of the *Yuri Bashmet International Music Festival* in February 2018). Researchers have repeatedly noted the semantic value of the timbre-sonorous parameter, its role in theme and form shaping. With the help of these means, the composer masterfully transfers the main ideas of the monument of ancient Russian literature of the 17th century, their expressiveness and, which is especially important, their style. In this regard, one can competently speak about genre-style synthesis.

According to the composer himself, the solo viola represents the personification of the soul of the main character, Prince Igor. A new interpretation of the genre and a new interpretation of the orchestra is associated with rethinking the traditional composition. *A Word about Igor's Regiment* is written for a narrator, viola, a symphony and a Russian folk orchestra.

The orchestra's fabric of the symphony incorporates many similar timbre effects. So, for example, the composer uses unusual techniques of sound production, including such as blows on the body of the instruments of the Russian folk instruments orchestra or on buttons of bayans, with words of the narrator "Next day early morning, the blood sunrise heralds dawn, black clouds from the sea are coming, they want to cover the four suns, blue lightning trembling therein." The score of *A Word about Igor's Regiment* contains many examples of unusual combinations of individual instruments and orchestral groups. Tchaikovsky also uses the technique of differentiation of a large orchestra, consisting of diverse groups of ensembles, which allows him to achieve great expressiveness of sound.

Togzhan Ospanova (Almaty, Kazakhstan) and
Diana Panargalieva (Almaty, Kazakhstan)

Genre-Style Interactions in the Works of Kazakhstan Composers: Historical and Aesthetic Aspects

In this study the features of genre-style interactions in the works of modern Kazakhstan composers from the 20th and 21st centuries in historical and aesthetic aspects are considered. The works of Kazakhstan composers are distinguished by their genre diversity, the breadth of the thematic spectrum, the diversity of styles. It is not by chance that many works are a striking example of harmonious, distinctive genre-style interactions that attract more and more attention of researchers of Kazakhstani musical culture.

The democratization of the sociopolitical life in Kazakhstan contributed not only to the revival of moral and cultural values, but also to the development of a need for spiritual perfection and the process of deepening and qualitative growth of composer skills. Genre and style interactions in the works of Kazakhstani composers can be ascertained in the works of older composers (e.g., Akhmet Zhubanov, Yevgeny Brusilovsky, Mukan Tulebaev, Quddus Kuzhamyarov, Vasily Velikanov, and Boris Erzakovich), the middle generation (e.g., Gaziza Zhubanova, Nagim Mendygaliev, Mansur Sagatov, Yerkegali Rakhmadiev, Manzhasara Mangitaeva, Temirzhan Bazarbaeva, Bazarbay Zhumaniyazov, and Tlesa Kazhgalieva), as well as contemporary Kazakh composers (e.g., Beibit Daldenbay, Yermek Umirov, Balnur Kydyrbek, Aktoty Raimkulova, Arman Zhayym, and Daniyar Berzhaprakov). The range of genre interactions is extensive: symphony-suite, symphonic poem, overture-fantasy, overture-kui, poem-suite, symphony-concert, poemfantasy, rock opera-ballet, concert-poem, kui-poem, etc. The characteristic of the main types of genre-style interactions in the context of historical conditions, various levels of genre evolution, as well as creative individuality of composers is given. Cause-and-effect factors are revealed, as well as dynamics, role and significance of genre-style interactions.

According to the researchers, the study of genre interactions is a new approach to the study of genres themselves, which allows for not alone explaining the genesis and evolution, but also presents integrity that arises in the process of their interaction. It should be noted that, along with a sustained interest in the

creativity of Kazakh composers in the domestic musicology, the uniqueness of genre-style interactions still requires more in-depth studies.

In the process of complex analysis of genre-style interactions in the context of historical development (necessary for understanding their essential nature), it is revealed that they are used by composers not only as a means of achieving a specific goal concerning musical expression or imagery, but also as a means of mass communication. A comprehensive review of the issue of the problems of interaction between genres and styles is important not only within the framework of Kazakh art history. It also has importance for expansion and deepening of understanding of the history and evolution of genres including in applied terms, in terms of creating new means of expression in the composer's work, as well as strategies for an active communication impact.

Bayanjargal Oyunbadrakh (Ulaanbaatar, Mongolia)

The Editing of Music:
The Performer and Freedom in Interpretation

Before 1990, a few of Mongolian music compositions were edited and published in the USSR. However, since then, original pieces of music compositions were published without prior editing process in Mongolia.

Publishing musical works enables students and musicians not only to play music composed by Mongolian composers, but also to learn and study to develop music critics, who eventually directly influence the development of national music art. Publishing compilations that meet academic, educational and artistic requirements is one of the main goals of the School of Music Arts. The School determines the standardization of music composition edition in the field of music and academic achievements as a result of joint collaboration of musicians, music teachers and musicologists. I obtained my PhD in music arts on editing of piano concerts in 2014 and published the first edited version of a concert for piano composed by a famous Mongolian composer. From 2017 on, as a result of the special attention of the Academic Committee of the School of Music Arts of Mongolian State University of Arts and Culture (MSUAC) to the development of the editing, music compositions, the inno-

vation project named *Editing and publishing Mongolian composers' works and use them as research and training circuits* is being implemented. The project team has published the following compilations:

Volume 1: Khaltaryn Bilegjargal, Concerto for piano and orcherstra
Volume 2: Enkhtur Tsendorj, Piano works
Volume 3: Works for limbe
Volume 4: Concerto for morin khuur and yatga
Volume 5: Concerto for yatga and orchestra
Volume 6: Enkhtur Tsendorj, Romances
Volume 7: Zunduin Khangal, Concerto for piano
Volume 8: Works for Khuuchir
Volume 9: Works for Shudraga

The above series include a total of 56 works for piano, and Mongolian national musical instruments such as limbe, yatga, morin khuur and songs by Mongolian composers Enkhtur Tsendorj, Tsogzol Natsagdorj, Byambasuren Sharav, Khaltaryn Bilegjargal, Dondov Tsogtsaikhan, Suren Soronzonbold, Birvaa's Munkhbold, Ochirbat Erdenebat, Dashdorzh Ariunbold, Tsendee Erdenebat, Shatar Ulziibayar and Buyandelger Mand-Amar. These compilations brought together a team of creative teachers working on the methodology of music interpretation such as tempo, dynamic and articulation for the first time in the history of Mongolian music. My personal goal in this project is setting standards for the editing process that follows.

Nadezhda Petruseva (Perm, Russia)

Distance and Proximity to the East: Pierre Boulez – Karlheinz Stockhausen – György Ligeti – Torū Takemitsu

The relationship between East and West is represented by the trajectory: Pierre Boulez (1925–2016; Western and Eastern concepts of listening to music, orientalism as a style feature of his music), Karlheinz Stockhausen (1928–2007; the method of meditation and the spectrum of the term 'mantra', 'galactic vector'), György Ligeti (1923–2006; African rhythms and interpretation

of hemiol), Torū Takemitsu (1930–1996; Western orchestra and oriental instruments).

Statements by Boulez about the music of India and Bali (temporal concepts and cyclical works; technical aspects; graceful horizontal intervals; accuracy of rhythmic structures; improvisation functions) are considered in comparison with the anthropological conclusions of Lucien Lévy-Bruhl on primitive thinking. The influence of oriental music on Claude Debussy is shown (we are talking about the concepts of time and sonorics); Boulez's Orientalism: *Sonatina for flute and piano* (1947), *Éclat/Multiples* (1970), *Rituel* (1971–1976), *Messagesquissé* (1977), *Répons* (first version: 1980), *Dérive 1* (1985).

The influence of the book *The Human Cycle* of the Indian yogi, thinker and poet Sri Aurobindo on the method of meditation by Stockhausen (*Charter of Youth*, 1968) is considered. Some aspects of 'mantra', "Europeanized meditative music" (1970), are analyzed: its role in determining the series-melodic characteristics of subsequent works by Stockhausen, created on the basis of the 'formula'; equipment and 'unique sound world'; live electronics, ring modulators; 'mantric' characteristics; types of articulation; architectonics, space-time transformations of the formula; 13 main sections; 'galactic' vector; the first section is analyzed.

Changes in European hemiola in Ligeti's music that happened under the influence of African rhythms (they are distinguished by cyclicality, repeatability, speed, complexity, lack of emphasis on the beginning of the beat, hemiologicality) are described; the formation of his method of rhythmic layers and pulsed flows is considered on the example of study No. 6 from the first notebook.

It is shown how congenial European and US composers in the late 1950s until the early 1960s came to adopting Eastern ways of interpreting time. Happening *November Steps* (1967) by Torū Takemitsu is considered: the composer combined the Western orchestra with oriental instruments. The Western expectations of Asian art are compared with Boulez's statements about the ethical categories of Asian and African music.

An integrated approach is used as a combination of elements of comparative studies and structural-phenomenological method (orientation of consciousness to structures).

Leah Pild (Tartu, Estonia)

A Semantic Halo of Ludwig van Beethoven's Music in the Works of Afanasy Fet

The problem of the interpretation of Ludwig van Beethoven's music and personality in Russian literature of the 19th and early 20th century was posed and partially resolved by Mikhail Alexeyev (1896–1981) in his article *Beethoven and Russian literature*, published in 1927 on the centenary of the composer's death. Alexeyev's article deals with the artistic interpretation of Beethoven's musical world in the works of Afanasy Fet (1820–1892), Vladimir Odoevsky, Vladimir Sollogub, Apollon Grigoriev, Aleksey Tolstoy, Yakov Polonsky, Nikolay Ogarev, Leo Tolstoy, Vyacheslav Ivanov and others. The author refers to a number of monographs and memoirs about the life and work of Beethoven, which were published in the 19th century in German, French and Russian. Alexeyev traces how the 'Friedrich Schelling'-interpretations of Beethoven's personality and music in Russian literature give way to the 'social' or 'heroic' view of the composer's works and the coverage of his music in a 'tragic' perspective.

Alexeyev's work, however, does not raise the question of the artistic language for describing Beethoven's music or 'musical' ecphrasis. In subsequent studies of both the 20th and 21st centuries, attempts to analyze the artistic techniques of the image of Beethoven's music in Fet's work were also not undertaken.

As shown in our study, the idea of Beethoven's music in Fet's works is influenced by musical tastes and musical criticism by Vasily Botkin, German musical aesthetics and romantic literature. By semantic halo we mean a complex of themes and motives in literature and musical criticism that is significant for Fet mainly in the first half of the 19th century, forming in readers an idea of Beethoven's music. The imagery characterizing Beethoven's music in these texts is taking shape into an independent micro-plot, which, as it seems to us, Fet pays attention to.

The study demonstrates that the circle of images, motifs and associations that form the semantic halo of Beethoven's music in Fet's work is undergoing a certain evolution. At a time of difficult comprehension by Fet of the composer's piano compositions, the poet connects the ideas about the composer's music that developed in a romantic culture with motives of poetic 'tongue-

tiedness', creative powerlessness and their overcoming in his own lyrics. In the poet's late work, Beethoven's piano music is associated with the whole, harmonious and a world of art devoid of contradictions. In the last 'Beethoven' poem *Sonata quasi una fantasia* (for piano, No. 14, op. 27/2, 'Moonlight sonata', 1801), where a generalized image of Beethoven's piano music is constructed, the poetry of Fet also changes: the poet refuses the romantic metaphor of the 'water stream' and the detailed psychologization of Beethoven's topic.

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Juliya Plakhotnaya (Saint Petersburg, Russia)

Features of the Perception of Musical and Poetic Works

This paper discusses the processes of interaction between various genres of poetic and musical art, both from the point of view of the creator of the work and from the point of view of the listener who perceives the work. In our study, general scientific methods of analysis and synthesis of materials from musical and poetic works were used, including romances, linguistic and stylistic analysis of poetic texts, analysis of intonation (according to Boris Asafyev). In addition an analysis of poetic rhythm in combination with a musical rhythmic pattern was included. For the study the perception of musical and poetic works psycholinguistic and psychological methods were used.

Perception of sensory events as an "interpretation of sensed phenomena", according to Robert Solso, involves processing of these events in the context of our knowledge of the world and the previous experience. Perception of poetic texts is expressed in perception of linguistic and stylistic features as well as extra-linguistic, such as rhythm, timbre, pitch, as well as discursive characteristics such as time and place or space, the so-called "chronotope" of a work by Mikhail Bakhtin. The situation described in a musical and poetic work, and the situation representations of a musical and poetic work also matter. There is a difference between the perception of an instrumental work (sonatas, symphonies, etc.) and of a musical and poetic work (opera, romance, song).

Indeed, when listening to instrumental works, an auditory perception of the sound material occurs, which causes the consciousness to synthesize various feelings, sensations, representations of images and color, thoughts and memories. When perceiving a musical and poetic work, verbal-logical and musical-sound information is simultaneously processed, and this is an even more complex type of perception. Not to mention the opera, in which visual images and scenes are demonstrated, activating visual perception. "Multisensory mechanisms" inherent in "non-synesthetic perception", were even mentioned by Lawrence E. Marks, who has been studying synesthesia since the 1970s. In our opinion, "multisensory abilities" are possessed not only by selected people who tend to create, but also by many ordinary people who, one way or another, perceive art in its various manifestations. Some may perceive, reflecting on the lyrics of songs that in their native language, while others, on the contrary, penetrate mainly into the musical and sound content of a work, especially if sounds are attached to an incomprehensible foreign language. But in most cases, perception of words and music occurs simultaneously, stimulating the work of various sense analyzers.

Alexander Pletnev (Saint Petersburg, Russia)

Mixing and Conflict of Value Bases of Eastern and Western Cultures in Virtual Arts

The processes of globalization and virtualization in the last century are increasingly turning the world into a single space of cultural interaction. Although the concept of 'virtualization' is used frequently, from a theoretical point of view, it is underestimated and not sufficiently reflexive. It is through the prism of virtualization that collision and the mutual influence of the value foundations of eastern and western cultures should be considered. The essence of contradictions between the cultures of East and West cultures was best disclosed by Max Weber (1864–1920), who, at the head of this issue, posed a type of religious rejection of the world. To man, as to a carrier of consciousness, which includes rational elements, the world around us seems chaotic and deeply irrational. As a result, man seeks to overcome the randomness and irrationality

of the world. The cultures of East and West offer fundamentally different answers to these challenges. Western cultures offer asceticism: active work to change the irrational world. Asceticism allows for overcoming irrationality through active rationalization of the world. Eastern cultures offer a contemplative rejection of the world: mysticism. Mysticism involves an escape from the irrational world and the adoption of irrational spiritual practices. In this case, the irrationality of the real world is overcome by accepting the irrationality of the spiritual world. In the Western culture, starting from the period of early Christianity, asceticism prevailed. However, with the beginning of secularization, and later globalization, the mystical elements of Eastern cultures began to actively penetrate the West.

In today's virtualized space, these cultural orientations coexist. When discussing virtualization, both thinkers and ordinary people tend to evaluate it as a negative phenomenon. According to them, virtualization leads to people leaving reality, destroying effective communication, and results in a degradation of personality. A similar relationship extrapolated to virtual art. However, virtual art can have an extremely positive impact on society. An example of this is the work of the actor and screenwriter Aamir Khan (* 1965). Abundantly using virtual elements in the cinema, he promotes a creative approach to education, a harmonious combination of cultures and respect for personality. Khan created traditional Indian cinema taking into account the requirements of Western cinema. Elements of Eastern and Western cultures in his work do not come into conflict, but interact and complement each other. Such work is a good subject for empirical research and philosophical reflection. Science and philosophy are able to provide significant assistance in creating virtual art that performs an important and socially positive function.

Olga Polisadova (Vladimir, Russia)

Genre and Style Features of Sergey Diaghilev's
Ballets Russes

The genre and stylistic features of the dance art of the first third of the 20th century were manifested as a result of the activities of the *Ballets Russes* of Sergey

Diaghilev (1872–1929) in the forms of various applications of Russian themes in ballet. This approach appeals to the diversity of cultural traditions of the countries of the West and East, as well as offering a creative dance interpretation of the social scenes of modern life.

In this context, the *Ballets Russes* can be considered as an innovative theater form within the boundaries of choreographic art, developed on the basis of a synthesis of theatrical, pictorial and musical arts. A number of factors contributed thereto, such as Mikhail Fokin's reformatory ideas in the field of ballet theater, the search for synthesis of different aesthetic directions of ballet choreography, the emergence of new principles of transformation into a stage image and discoveries in the field of theatrical art. Diaghilev's concept of the identity of Russian art played a special role. The following areas can be identified in the concept: 1) preserving the traditions that have developed in the choreographic art; 2) creating new visual forms in accordance with the forms of the chosen genre, which became the hallmark of almost all the premieres of the 'Russian seasons'.

The identity of Russian art was further developed in the following years of Diaghilev's activity, the main trend of which was the mutual influences of Russian and European art. This process can be traced to the example of dance schools that were created by former Russian ballet dancers around the world. The new choreography was created under the influence of the Art Nouveau style with its attraction to stylization involving mythical creatures and symbols of the night. In the choreographic works of those years, you can find features of expressionism with an interest in the grotesque, deformation, explosive forms and generality of allegories. The synthesis of different stylistic directions in ballet choreography was based on the unity of drama, dance, visual, light, scenography and music.

These changes were influenced by such discoveries in the field of drama theater as psychological reliability in creating a stage image, the convergence and interpenetration of the individual performer and the character, the appearance of director's, psychological, conditional theaters. A distinctive feature of ballet performances of those years is a new principle of creating a stage image when the main role in the ballet is performed not by a dancer, but by a dramatic actor, whose organics created a new concept of artistic image on the ballet stage.

In the first third of the 20th century a new theatrical concept was formulated, according to which the main part is played by the director. At the same time,

the production of the play is the result of personal reading and interpretation of the dramatic work by the stage director. All this prepared the ground for the creation of the director's theater with his sharply defined individual way of seeing the world and development of art. These tendencies were also manifested in the ballet theater. They outlined the range of themes, styles, genres, trends, artistic thinking and innovations in the field of scenography and music.

Ekaterina Prikhodovskaya (Tomsk, Russia)

The Synthetic Nature of the Emotive-Suggestive Message in Art

It might be assumed that at the heart of each work of art, any kind of art, has an emotive-suggestive message. Understanding of the emotional component of this message requires an appeal to the concept of emotionality, introduced and developed by Victor Shakhovsky in the framework of communicative linguistics. The suggestive component of the message demonstrates its focus on the recipient's perceiving consciousness for the purpose of illogical suggestion of certain states.

Initially, as we know, art existed in the form of syncresis of primitive rituals. Later, in the historically determined process of differentiation of art forms, each art form gained independence, and their own inherent properties. However, in addition to the availability of the exceptional properties, one should note 'rudiments' of syncresis manifested in one way or another.

It should be emphasized that similar (quasi rudimentary) properties are manifested, directly in texts, but not in the creative process. However, it should be noted that, probably, such properties of any kind of art are due to the timeless, total synesthetic properties of the creative consciousness.

The identification of these properties in the texts of any kind of art is a fairly broad perspective of scientific research. In our work, we note only a few 'flashy' properties. These include the phonetic chart of verbal structures (the musical element in the verbal general), the written fixation of the score (a picturesque element in the musical whole), the presence of line and color 'spots' (the element of dance, creative elements in the imagery in general) etc. These

examples are only particular cases of a single process of 'deccoding' in the art of emotive suggestive message.

The formulated observations allow us to make a conclusion on the synthetic nature of the emotive-suggestive message, which serves as the direct content of the narrative of any kind of art. Whatever means of expression are used to embody a particular emotive-suggestive message, the narrative will involve certain properties of the related art forms, necessary to embody the message. Moreover, each art form initially has a number of permanent properties that indicate its 'sphere of intersection' with any adjacent types of art. Thus, the primary here is an emotive-suggestive message that dictates the layout and coherence in particular narratives of certain specific means of expressiveness. This provides the synthetic nature of the emotive-suggestive message of the text in any art form.

Larisa Prokofieva (Saratov, Russia) and Anna Ermakova (Saratov, Russia)

Lexical and Phonosemantic Synesthetic Associations in Children's Lullabies: Materials from German and Russian Languages

The study presents a projective analysis of the corpus of texts of children's folk songs for the youngest in Russian and German linguistic cultures in terms of reflecting non-aesthetic information at the level of vocabulary and phonetics. Hypothetically, it is in such texts that it is possible to find the foundations of the original, natural connection between the form of a language sign and its content; their study can bring us closer to understanding the ancient communicative code, which serves as a means of communication between 'that' and 'this' world.

The synesthetic (sound-color, sound-light to a greater extent) perception of a folklore product is due to the oral form of expression. Among the most significant common properties of oral speech, researchers note multichannelism (participation in the auditory perception of at least three channels – verbal, melodic and visual) (Boris Gasparov, 1978), which provides perception of the spoken word complexity and makes folklore a powerful means of emotional

impact. Folk texts for children in most cases have the same rhythm (most often trochee). An analysis of a large body of material can show the most typical letter and sound combinations in Russian and German. For this, original copyright computer programs for analyzing texts in non-related languages have been created, allowing for identification of statistically significant deviations from the averaged indicators for each language.

A two-factor analysis of lullaby texts allows us to identify the points of convergence and opposition of the lexical and the phonetic, with the prevalence of the latter, which indicates the increased importance of the sound level at the pre-semantic stage of perception. Audit experiments with young recipients will be able to confirm the possibility of fixing the synesthetic information embedded in the sound-letter composition of the national language, and reveal the suggestive potential of everyone. The general conclusion of the study is that children's folklore narratives are the experience of generations of a single nation, built up and accumulated over the centuries, carrying in its bowels both general, universal, and national, language-biased, subconscious associations programmed at the level of phonetics supported by the vocabulary.

Vadim Prozersky (Saint Petersburg, Russia)

The Problem of Synesthesia in the Aesthetics of Emotivism

The development of the theory of synesthesia in aesthetics began in the joint monograph *The Foundations of Aesthetics* by Charles K. Ogden, Ivor A. Richards and James E. Wood (1922) and continued in *The Meaning of Meaning* by Ogden and Richards (1923), which, in addition, dealt with the problem of the nature of value judgments. A question was raised about the truth and falsity of aesthetic and moral judgments that express, according to the authors of the book, the emotional attitude of a person to the world.

The themes raised by emotivism are not only relevant to philosophy, but also to artistic culture, where, in particular, there is a question of communication, i.e. how to overcome mutual misunderstandings between artists and the public, on the one hand, and between artists and critics on the other. The doctrine

of beauty and art in emotivism follows from its basic psychological and linguistic ideas. First of all, Ogden and Richards proposed to draw conclusions from the lessons of the history of aesthetics, which for centuries vainly sought the essence of beauty and art, because, in their opinion, it was deceived by language. For clarity, they built a table containing 16 types of aesthetic theories, of which 15 turned out to be false and only the last belonging to themselves should be free from mistakes, not noticed by their predecessors. This table reflects the fact that in the history of aesthetics we find a change of theories, first looking for beauty in the very reality, then in art as the only and main sphere of its embodiment, then in the inner world of the subject – the creator or perceiver of art, where its outline has become quite blurred, resembling very little the beauty that stood at the origins of the European aesthetics. According to Ogden and Richards, the solution to all of the problems should be found in their proposed formula: "Beauty is what creates synesthesia." Synesthesia is a psychological term denoting the union of sensations of various senses in the process of perception. Ogden and Richards gave it a broader meaning. The main task of aesthetics, according to Richards, is to turn aesthetic research from negative isolating abstractions to the positive research, the disclosure of biological, psychological and social mechanisms of functioning of aesthetic experience.

For this, it is necessary to get out of the delusion or trap into which the language has lured us. Richards emphasized that contrary to the grammatical form, the term 'beautiful' is not a designation of properties of things, but a characteristic of the experience of human interaction with the world. Aesthetic experience is a more complex, more unified experience than ordinary experience. The main difference between aesthetic experience and non-aesthetic one is that the former is the highest, most organized type of value experience. It is this kind of value that allows for synesthesia, which is based not only on the reactions to an immediate stimulus, but also activates memory, which is the accumulated experience, for "what we have done in the past controls what we will do to do in the future." The sensory and motor systems here do not work separately, but together. Richness of the experience depends not only on the number of impulses involved, but mainly on their harmonic interaction. The psychic balance achieved in synesthesia is most preferable because it involves all our abilities, and "in no other experience can such richness and complexity of relations with the environment be attained as here."

Synesthesia reaches its full form precisely in art, in artistic creation and perception, in which the past, present and future merge. According to Richards, the theory of impulse organization helps to solve another problem of aesthetics: what does "disinterest" of beauty mean? Disinterested means "to react not on one narrow channel, but simultaneously on many ones and harmoniously". From this doctrine of disinterestedness as a form of synesthesia grow the ideas of the late Richards about various types of poetry. As the theory of emotivism developed, its terminology changed, ideas were transferred to a different context, but the main idea that art and poetry represent a form of organization of experience remained unchanged.

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Evgeniya Rau (Saint Petersburg, Russia)

The Idea of Dialogue in Passions of Contemporary Composers

In the second half of the 20th century, the passion genre is experiencing not only a revival, but also partly a rethinking. Throughout a long historical period, passion was perceived mainly in the context of liturgical practice, however, today the understanding of this musical genre is expanding up to its recognition as a conceptual cultural phenomenon. This interpretation of passion is largely related to the current concept of semantic and ideological dialogue. With regard to the passion genre, this dialogue can be understood from several points of view.

First, it is a dialogue between 'old' and 'modern', 'new' and 'traditional'. In the composing practice of the 20th and 21st centuries, many essential features of the genre archetype gain new content, which leads to the emergence of a

dialogue between the canons of the genre that have developed for many centuries and new musical and expressive means.

However, the concept of 'novelty' (as a counter to 'tradition') in the modern interpretation of passion goes beyond exclusively musical and linguistic means and also concerns the ideological basics. Many composers of the 20th and 21st centuries take understanding of the genre of 'passions' far beyond the boundaries of a typical narrative about Evangelical events. In this regard we can talk about another semantic dialogue: 'the dialogue of the times'. In the passion of the 20th century it is the most clearly manifested as an intertwining of the ancient gospel story within one work, on the one hand, and, on the other, references to the social and cultural problems of our time common to all of mankind: two world wars, the Holocaust, dictatorship regimes, and the more individual problems of poverty, loneliness, discrimination, etc. Such an approach substantially broadens the concept of genre, enriching its understanding from the point of view of interaction of the 'religious' and the 'secular', which leads to the artistic embodiment of different views on the concept of 'spirituality'.

Finally, in the light of the modern understanding of intercultural interaction, passion has become an expression of the idea of a dialogue of cultures, including the East-West cultural opposition. 'Passions', created in the 20th and 21st centuries, reflect not only different national and cultural traditions (including those historically unusual for the genre), but also represent a view of Evangelical events from different (including non-Christian) positions of the world outlook. Such an ideological interpretation of the genre in our time has become possible due to the original essential characteristics of the passion genre, which implies dialogue, polyphony of semantic layers and artistic diversity fixed in the historical memory of the genre.

David Salkowski (Princeton, New Jersey, USA)

The Temple Action and the Synthesis of the Arts: *The Action of the Fiery Furnace Burning* by Alexander Kastalsky

In a lecture in 1918 entitled *Temple action as a synthesis of arts,* the priest, philosopher and scholar, Pavel Florensky (1882–1937), proclaimed that liturgy is "in the plane of aesthetics-musical drama" (Florensky, ed. 1996, p. 199). According to Florensky's thinking, the temple action is an indivisible totality that contains not only musical and visual aspects, but also movement and "the art of fire", "the art of smoke" and "the art of clothing". He notices Alexander Scriabin's desire to create "ultimate synthesis" in his incomplete *Acte préalable*. But Florensky does not take into account the similar experience of other composers of the two previous decades who were directly involved in church music, including Alexander Kastalsky's (1856–1926) *The Action of the Fiery Furnace Burning* (published 1909). Its first performance took place at an open meeting of the commission for studying ancient monuments of churches of Moscow and of the Moscow diocese as a 'reconstruction' of the medieval liturgical drama. The bishop led the ceremony, the performers were dressed in costumes, and the painting *The Action of the Fiery Furnace Burning* by Nicholas Roerich, created in 1905 in the style of icon painting, was displayed. Despite the fact that the work was presented as a scientific reconstruction, Kastalsky added music of his own composition, presented in those fragments which do not have related manuscript sources.

Like Florensky, the author of this study considers this composition as a synthesis of arts. The manner of using costumes, the participation of clergy and professional singers, as well as their attitude to the pseudo-medieval aesthetics of Roerich is to be shown. The study will pay attention to the stylistic synthesis that arises as a result of mixing authentic, handwritten melodies and free creativity of Kastalsky. In addition to the genre and stylistic synthesis, *The Action of the Fiery Furnace Burning* reveals both church and secular sides of the era. Reviews and essays have appeared in such various magazines as *The Golden Fleece* and *The Choral and Regency Affair*. These reviews indicate a wide interest in the ideas of drama and rite among both symbolists and church leaders.

The Action of the Fiery Furnace Burning denies the desire of the early 20th century to rethink the Middle Ages again. This study presents the thesis that this synthesis experience embodies the belief of the authors of this composition and similar projects that the former art existed as an organic unity embodied in temple action.

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Anastasiya Saut (Saint Petersburg, Russia)

Synesthetic Features of Artists' Creativity of the *Amaravella* Group

This study examines the issues of the artistic embodiment of the ideas of 'Russian Cosmism' as a philosophical, scientific and artistic worldview of the turn of the 20th to the 21st century, presented by the example of the work of the *Amaravella* group. The revealed uniqueness of the creative concept of cosmist artists consisted in the search for a new synthetic artistic language in the art of the early 20th century, capable of conveying the idea of the unity of space, nature and man on the basis of methods of creative intuition. The creativity of the artists of *Amaravella* is a single line of spiritual continuity with the art of Alexander Scriabin, Mikolajus Čiurlionis and Wassily Kandinsky, who searched for a cosmic understanding of life.

The group included artists Pyotr Fateev (1891–1971), Boris Smirnov-Rusetsky (1905–1993), Alexander Sardan (1901–1974), Sergey Shigolev (1895 – ca. 1942), Viktor Chernovolenko (1900–1972) and Vera Pshesetskaya (1879–1945/46). Russian cosmism is primarily characterized by a desire for the synthesis of scientific thought, religious and philosophical aspirations, and new forms of artistic creation. The famous avantgarde artists Kandinsky, Kazimir Malevich, Pavel Filonov and the little-known members of *Amaravella,* represented a new type of artists of the early 20th century, who embodied in their

work equally rational and intuitive principles. Intuition and improvisation are the two main principles that determine the creative principles of *Amaravella*. The group's works were significantly influenced by Kandinsky, primarily his theoretical developments in synthetic art and paintings, in which the synthesis of music and painting clearly appears. Thoughts of Kandinsky about the intuitive beginning of creativity, about the spiritual process of origin works of art, similar to the process of the birth of a person or the birth of new worlds, turned out to be close to the artists of *Amaravella*, especially to Smirnov-Rusetsky, who between 1922 and 1927 corresponded with Kandinsky. Improvisational approaches in musical and pictorial art, as well as its sacred meaning, most clearly appear in the art of Chernovolenko. For example, in the artist's early works, the paintings *Awake, sleeper!* (1929), *Aspiration* (1930) and *A prophetic dream* (1935). The main characteristic of pictorial and graphic searches of *Amaravella* represent the spiritual and color-visual category of space. This phenomenon is revealed not only in paintings, but also in literary materials of the artists. Starting from the 1910s, along with the theme of cosmos, a new image of space emerges, which is no longer three-dimensional, but multidimensional, and it can be called a 'space-time chronotope'. The new spatio-temporal paradigm captivated almost all the avantgarde artists including Kandinsky, Malevich, Mikhail Matyushin, and also the *Amaravella* artists. Multidimensional sensation of spaces is inherent in paintings by Chernovolenko, Sardan, and Fateev. In many works of Chernovolenko which depict space and musical cycles there is 'transparency', 'flow', dynamic contrasting juxtapositions of complex mysterious forms moving and flowing into one another, resembling in their structure the organic structure of a living cell, the arched architecture of air temples and 'cosmic arches' in the depths of the universe arising at the birth of new galaxies and stars. These images represent the spiritual insights of the artist.

The synthesis of painting, philosophy, music and theater has become a special focus of the activities of *Amaravella* artists who sought to discover new ways in art. They proposed the idea of creating a research institute, the purpose of which is to study the laws of color, light, sound, space, with the help of which new possibilities will open up for understanding the endless foundations of the universe, the harmony of micro- and macrocosm. Perhaps this was due to the fact that each of *Amaravella*'s artists was truly a universal creative personality. Sardan and Chernovolenko were not only artists, but also musicians;

Pshesetskaya was an artist and actress; Fateev a philosopher and artist; Shigolev a theater artist; Smirnov-Rusetsky, after graduating from Petrograd Higher Art And Technical State Institute, was engaged not only in art, but also in scientific and educational activities in the field of metallurgy, to which he returned after his sixteen years of exile. Considering the theme of outer space in Russian Fine Art of the 1920s, it should be noted that *Amaravella* artists, representatives of Russian Cosmism, who called themselves 'intuitionists', preserved for their contemporaries a lively sense of universal beauty and an understanding of outer space as a single living organism that permeates the whole world space.

Tatyana Sergeeva (Kazan, Russia)

Synthesis of Arts in the Context of a Dialogue of Cultures of the East and the West

The history of the development of world Art can be seen as a global dialogue of cultures, in which the Art of West and the East constantly fed on each other. Especially intensively these processes began to develop at the turn of the 19th and the 20th centuries in fine arts (Paul Gauguin, Henri Matisse, Mikhail Vrubel, etc.), and theater (Gordon Craig, Vsevolod Meyerhold, Alexander Tairov, etc.). Conditionally symbolic Oriental Art fertilized the avantgarde searches of European artists and theatrical directors.

In the 20th and 21st century, a new round of interaction between the Arts of the East and the West was demonstrated by the cinema (Akira Kurosawa, Kim Ki-Duk, Bernardo Bertolucci, Alexander Sokurov, etc.) and Music (Karlheinz Stockhausen, John Cage, Tan Dun). These processes take place in line with the leading trend of Contemporary Art: the influence of multimedia technologies and mass communication media (film, television, Internet) on the formation of new forms and means of expression, the emergence of new synthetic forms and genres, indicating a change in aesthetic perception as a whole. The appeal of Russian and European directors and artists on the East was largely associated with an understanding of the deep synthesis in the traditional art of the East. Features of artistic synthesis in the art of the East are as follows: 1. Synthesis of arts is one of the defining principles of aesthetics of the

classical East: in China, the trinity of poetry, painting and calligraphy as a way of ethical and aesthetic solution of the issue of unity of harmony of the sky, the world and man; the trinity of singing, music, dance (Sangita, Kabuki) and connection with spiritual practices; 2. Synthesis at the level of artistic thinking. At the heart of this synthesis is traditional aesthetics based on religious principles. The spiritual principle is the basis, the root of Art., hence its complete context and deep meanings; 3. The principle of integrity and syncretism has been preserved through centuries. This includes a multilevel synthesis of 'simultaneous character', when all components are fused together, and also a syncretic complex of theatrical expressive means (visual, movement, color, sound, and more).

Oriental ideas, falling on European soil, contributed to the renewal of Art, for example, Sergey Eisenstein's discovery of the ideas of intelligent editing and sound-visual counterpoint was based on the analysis of Far Eastern hieroglyphics.

Appeals of Eastern directors, composers, etc. to the Western artistic tradition; bidirectional interaction included a new synthesis of art. Example No. 1: Tan Dun's experiments with multimedia: A new synthesis of Art as a deepening of the syncretism of traditional oriental art through the use of multimedia, which leads to a combination of musical, theatrical and screen aesthetics. Example No. 2: experimental production of the play *Turandot* (1762) by Carlo Gozzi on the stage of the Kamala Tatar Academic Theater directed by Ma Jenhong using the aesthetics of the Beijing Opera.

Elena Shabshaevich (Moscow, Russia)

Tolstoy and Tchaikovsky: A Virtual Artistic Dialogue in the Ballet Genre

This study examines the role of music by Pyotr Tchaikovsky (1840–1893) in three prominent domestic and foreign ballet performances based on Leo Tolstoy's novel, *Anna Karenina* (1877/78):

- Bolshoi Theater, Moscow 1972 (libretto by Boris Lvov-Anokhin, music by Rodion Shchedrin, choreography by Natalya Ryzhenko, Victor Smirnov-Golovanov, Maya Plisetskaya);
- Eifman Ballet, Saint Petersburg 2005 (choreographer Boris Eifman, music from works by Pyotr Tchaikovsky);
- Hamburg Ballett John Neumeier, Hamburg 2017 (choreographer John Neumeier, music from the works of Pyotr Tchaikovsky, Alfred Schnittke, Cat Stevens [Yusuf Islam]).

Despite the fact, that Tolstoy and Tchaikovsky were contemporaries, their creative ways, unfortunately, did not intersect. However, many years later, art of the 20th and 21st centuries revealed parallels in the art systems of the great classics of Russian literature and music. This is most evident in a ballet interpretation of Tolstoy's *Anna Karenina*, whose lyrical and psychological orientation is so close to Tchaikovsky's and, for the same reasons, so suitable as a plot basis for the ballet genre.

Tchaikovsky's music is used by the authors of ballets to various extents: in Eifman's staging it reigns (here selection of works and their combination are important), Shchedrin's one involves a part of his own score (in the form of quotations and allusions), in Neumeier's work, Tchaikovsky's works enter into a stylistic dialogue with modern academic and popular music.

Each of the performances places its own emphasis on the interpretation of the main images of the novel. Of course, the central line is Anna Vronsky-Karenin, but the angles and sides of this love triangle are considered from different, sometimes unexpected, points of view. So, in Neumeier's case, Vronsky and Karenin turn out to be almost doubles. Some ballets focus also on the line of Anna and the secular society; Shchedrin takes it to the foreground.

Despite the dissimilarity of figurative and ideological interpretations, all the authors of performances somehow use basic properties of the image system and principles of Tchaikovsky's musical dramaturgy, based on the symphonic method. Thus, it can be stated that Tchaikovsky's music does not just enter the artistic space of ballets on the subject of *Anna Karenina*, but in one way or another models it.

Ding Shuyue (Chengdu, China) and Natalya Dozhina (Minsk, Belarus)

The Rituals of Traditional Belarusian and Chinese Wedding as a Form of Interaction of Arts

Traditional Belarusian and Chinese weddings are creatively reflected in the diversity of customs and their artistic embodiment in various types of art: musical (folk songs and instrumental tunes), dance (folk and round dances) and theater (using costumes, jewelry, wedding paraphernalia and theatrical acts, and games). A wedding is a kind of theatrical folk performance. The theatricalization of the wedding manifested itself in wedding songs, round dances and games containing elements of dramatic deployment. The elements of theatricalization of the Belarusian wedding that survived to this day are: meeting of young couple with the parents' loaf, fees for a boy and a girl, the abduction of a bride or her shoe, throwing a bouquet, sprinkling young people with grain, candy or money, and buying out a bride, which is accompanied by noisy, funny theatrical performances. The theatrical elements of the Chinese wedding consist in the game character of the songs and dances that accompany various rites, in the features of the traditional Chinese wedding dresses of the bride and the groom, which are akin to theatrical costumes.

The Chinese wedding is a genuine theatrical performance, full of bright folk symbols, rich and colorful clothes, colorful participants of the rite. In a Chinese wedding, a theatrical performance is developed mainly at the pre-wedding stage and in the ritual of a wedding procession with a palanquin. Elements of theatricality of the weddings in China were also manifested in the rites of 'worship before the family altar', 'worship of Heaven and Earth', 'unity of the bowls', and 'tea ceremony'.

By the number and character of theatrical and game elements, both the Belarusian and Chinese traditional weddings appear to be truly theatrical shows containing characteristic techniques and expressive means of this genre. The Chinese wedding differs from the Belarusian one in excessive ritualization, adherence to the scenario accepted in ancient times, richness, brightness and color of wedding clothes. On the contrary, the Belarusian wedding is characterized by a creative beginning that allows changes to be made in the wedding scenario. The combinations of songs, dances, round dances, instrumental music, theatrical elements and games take on a special significance in the wedding

ceremony of Belarusians. Unlike Belarus, the Chinese traditional wedding ceremony is not plentiful in dances and songs, although instrumental music and dance culture of different nationalities of China are more diverse. Thus, in comparative terms, the Chinese wedding ceremony is interesting primarily because of its brightness of colors, sophistication of decor, national color and adherence to ancient rituals and traditions, while the Belarusian is rich primarily in folk choreography, musical culture, and a high level of the theatricalization of wedding performances.

Larisa Smirnova (Volgograd, Russia)

Interpretation of Russian Folk Songs in Animation

This article considers the features of the study of Russian folk songs as an integral part of our national culture in line with modern achievements in the field of music education and computer technology. It is hypothesized that in modern conditions, the interaction of musical folklore with other forms of art can be traced. So, in the second half of the 20th century folk song appeared in the genre of animation with a variety of its interpretations. A folk song, based on tradition, gets its specific refraction through another, modern art form, which helps to reveal the most complete idea of folk culture. Interpretation of folk songs in animation has not received due attention in musicology, and therefore there was a need to study this phenomenon.

The complex development of musical folklore in an integral context of a folk song is important, as well as knowledge of its genre nature, drama, and forms of existence. Use of folk music songs in animation in the interaction of creative, musical, light and speech qualities carries not only emotional, but also spatially-figurative type of information, which makes the perception of images of folklore more believable and convincing.

This article provides a classification of folk songs from animated films into the following three groups: folk songs with dramatization of their content; folk songs with imitation of images of characters of folk tales; folk songs with a plot basis in an instrumental performance.

Folk songs, embodied in the animation, reveal its wide figurative and semantic space, the ability to be concretized in various contexts. Cartoons, based on the film adaptation of the content of Russian folk songs (*Merry geese*, *In the forge*, *In the garden of Li in garden*, etc.), show elements of the game, theatricality of the development of musical and stage action with dialogue scenes between characters. Folk songs in cartoons are often based on film adaptations of instrumental works (*Kamarinskaya*, *Children's album*, *Sich at Kerzhenets*, etc.). Therefore the dramatic line of the plot development is important, which helps to perceive the associative musical material in disclosing the artistic image.

This analysis confirms the advantages and necessity of studying folk songs by means of animation. The study concludes that animation has great potential in the study of folk culture, as it serves to preserve the living musical tradition, contributes to its visually accessible perception in the dynamics of being read by different generations.

Olga Sobakina (Moscow, Russia)

Musical Graphics in Interpretation of Bogusław Schaeffer and His Followers

'Musical Graphics' represents a truly original, but autonomous phenomenon in the world of modern music, which exists both on the stage and in the exhibition halls. The emergence of musical graphics, as an avantgarde trend of modern music, dates back to the late 1950s. It was then that it quite clearly declared itself in the work of the Polish composer Roman Haubenstock-Ramati (1990–1994), who later became the master of the Austrian avantgarde. It is not by chance that he also owns the term 'Musical Graphics', which at the beginning of his experiments he associated with the definition of notation.

However, unlike graphical notation, in Musical Graphics, graphic representations of the composer's ideas are graphic forms. These forms, while not being up the key to the understanding musical structures, still function as image forms. They represent a pattern that is identical with self and only then excites associations in the musical imagination, which the performer, in accordance with his inner hearing, translates into a sound series. As a result, the 'drawing'

is transformed into a system of signs that expresses a conditionally functioning musical meaning. The main task of the performer becomes searching for analogies between graphic forms and specific parameters of musical structures, that is, giving the graph certain precise musical values.

The performance resulting from a visual perception of the score is determined by a search for associative sound structures (always unpredictable by design creators of graphic scores). This is where the focus is the main problem of such art: it requires synesthetic perception of the viewer, listener and performer at the same time, because it consists in the fact that visually perceived qualities involuntarily acquire, in their subjective world, 'parallel' sound qualities due to the ability to synesthetic reaction. And the measure of this ability determines the completeness of the perception of such a work. These problems were studied in detail by the composer, Bogusłav Schaeffer (1929–2019). Schaeffer was not only a bright representative of the Polish avantgarde, but additionally he was a recognized theorist of modern music.

In the course of twenty years of development of this direction in the works of Polish composers, it became obvious that it is a completely original direction, the interpretations of which were quite contradictory among theorists and composers, of whom Schaeffer and Ewa Synowiec, stand out first of all. The appeal of Polish composers to Musical Graphics is not just a tribute vanguard trend, the origins of this phenomenon can be seen in the works of Mikolajus Čiurlionis and Wassily Kandinsky.

Irina Susidko (Moscow, Russia) and
Anastasiya Maslova (Moscow, Russia)

Manuel de Falla's Ballet *The Three-Cornered Hat* and the Spanish Theater Tradition of the 16th and 17th Century

This article is dedicated to the ballet *The Three-Cornered Hat* (1919), created by the Spanish composer Manuel de Falla (1876–1946). The ballet was commissioned by Sergey Diaghilev and staged by Leonid Massin with decorations and costumes by Pablo Picasso (libretto by Gregorio Sierra based on the story by Pedro de Alarcón). This ballet marks an organic combination of national

character and a pan-European 'classical' tradition, which was manifested primarily in the sphere of choreography and musical style. This study focuses on issues that have not been studied before, such as the refraction in the plot and drama of this ballet, and elements of poetics of the Spanish theater of the 16th and 17th centuries. Such parallels affect different sides of the play:

1) The general genre concept of synthetic performance, including dance, singing, dramatic play.
2) The principle, going back to traditional Spanish theatrical forms, in particular to the interludes between acts of classical dramas, and also to the genres of 'mohigang' (grotesque final performance with disguises, songs and dances) and 'loa' (prologue before the performance).
3) The organization of stage space and scenic the solution of the theatrical backdrop, in which one can distinguish the contours of the Spanish corral of the 16th and the 17th centuries.
4) A meaningful and semantic plan of the ballet, which includes, in addition to the comic and everyday layers, a social subtext, referring to the genre of tonadilla. The same genre is used as the characteristic technique of visual imitation of bullfighting, permeating the whole action in this ballet.
5) The adaptation of elements of the Commedia dell'Arte, which was very popular in Spain, is believed to have influenced the formation of classical Spanish drama and ballet. This closeness is also shown in the image of the 'comic old man' Corregidor, who reminds of the masks of Pantaloon and the Doctor, and in costumes, created by Picasso.
6) Inclusion of puppet show elements: episodes with a doll depicting Corregidor, imitation of puppet movements in a number of pantomime and dance scenes; a hint of 'puppet bullfighting' – an old genre of Spanish theater.
7) Imitating the complicity of the audience in the performance: blurring the line between the actors and the audience was typical of the classic Spanish theater, where "the performance was not held in front of the audience, but with the audience" (Vidas Silyunas). This practice determined the features of the instrumental introduction to the ballet, which included the exclamations of "Ole-ole!" of the public to encourage and support matadors, flamenco performers and actors.

These, as well as a number of other methods, allow us to conclude that the ballet, which is innovative in its essence, is deeply rooted in the Spanish theater

tradition. An appeal to the ancient art forms was one of the characteristic signs of the Spanish Renascimiento, to which Falla belonged. Such art form had an influence on European modernity as a whole, which determined the positions of Diaghilev and the 'neoclassical' period in the artworks of Picasso, the beginning of which, according to Vil' Mirimanov, was laid by the work for the Diaghilev's enterprise. Thus, the ballet *The Three-Cornered Hat* demonstrates multi-faceted genre and style synthesis that defines its plot, and its compositional, musical and visual originality.

Natalya Teplova (Montreal, Canada)

Japanese Calligraphy as an Intersemiotic Translation

In this study, we propose a look at Japanese calligraphy from the point of view of translation. Intersemiotic translation has been present in Japan since the advent of writing (it is still unknown when Chinese's of the Han dynasty (kanji) were brought to Japan, but it is generally believed that this happened in the 5th century AD). We note that for the first time, the understanding of intersemiotic translation was defined by Roman Jacobson as a way of transmitting a linguistic sign through non-linguistic sign systems.

Of course, during formation of Japanese writing, the transfer was the opposite: linguistic signs (kanji-pictograms) were formed from non-linguistic images (for example, artistic images of objects). Over time, this one-way movement has grown into a real dialogue between linguistic signs and non-linguistic sign systems. A similar intersemiotic translation is especially pronounced in Japanese calligraphy.

The term we use is 'Japanese calligraphy' ('Sedo'), and it does not refer to the concept of penmanship ('Shuji'), also existing in Japanese culture, but referring to one of the leading types of far Eastern art, which has several styles and directions. Today, Japanese calligraphy mainly uses ideograms endowed with a deep philosophical meaning, which leads to contemplation and reflection.

However, modern Japanese calligraphy is not exclusively an elite art form, it is also present in everyday life. For example, master calligraphers are often approached for advertising purposes, and the result is not only an eye-catching

witty text, but also, for example, a visual impact by using not a word game, but a game between linguistic (kanji) and non-linguistic signs (painting), that is an intersemiotic translation.

When talking about translation, you can mean translation as an action (for example, 'engage in artistic translation') and translation as a result of this action (for example, 'read a book in translation'). The same is true of Japanese calligraphy. However, if the action of translation remains most often inaccessible for a person who is not engaged in it (chances to observe the work of a translator who is, for example, in the process of translating of a novel in real mode, are extremely small), the process of writing calligraphy can be often seen in Japan. The movement of the master's hand is watched not only by the students (the method of teaching calligraphy is mainly based on imitation), but also by audiences of various presentations or performances. In particular, we are interested in the following question: Is Japanese calligraphy a polylogue between linguistic sign, painting, music and visual movement, or is it a symbiosis of these forms?

Irina Trofimova (Kazan, Russia)

Color Hearing and Color Thinking in Children. Experiments in Kazan

In our educational activities related to musical education, initially considerable attention was paid to the synesthetic component of music perception, specifically, color hearing and color thinking of children (the ability to perceive, co-present in color invisible abstract phenomena) with the subsequent appeal to musical graphics – drawing music in colorful subject and non-subject forms.

A renowned creative team of 'light musicians' carried out the first creative experiments in this direction in 1976. The studies were conducted within the framework of the *Prometeus* student design bureau (SKB) of Kazan Aviation Institute (KAI) under the direction of Bulat Galeyev. Actually, this was one of the first scientific works of the author, then still a student of the music faculty of Kazan State Pedagogical Institute. The work included questioning students for identifying patterns of color hearing and color thinking. It is noteworthy

that earlier the SKB Prometeus KAI conducted a survey of the creative unions of the USSR (1967–1971) with a questionnaire that was sent out to 25.000 people. The purpose of the survey was to identify the nature and patterns of color hearing.

According to the memoirs of Galeyev and Irina Vanechkina, the developers of the questionnaire, the subject of the survey caused great surprise among the respondents because of its unusual nature and, in particular, by the fact that it was conducted by the Design Bureau of the Aviation Institute in the field of art. The processed personal data of members of the country's creative unions yielded interesting results about the nature of auditory synesthesia and the degree of its constancy.

Vanechkina studied the work of a number of studies and scientific conferences. Some of the results of the questionnaire were presented at the IV. All-Union acoustic conference in Moscow (1968), and subsequently in the publication *Soviet musicians and light music* (1973). Regularities of color hearing were also studied among members of the Union of Composers of the USSR. At the conference *Light and music*, held in Kazan (1969), the data of a questionnaire survey was studied to identify patterns of color hearing among members of the Union of Writers of the USSR.

Our survey was carried out as part of the further development of these studies with the concretization of tasks. Its goals were narrowed down, questions were more specific and referred to another social group of respondents, to school-children. The study of color hearing in students was aimed at obtaining sufficiently reliable material for the development of principles and methods for analyzing musical graphic compositions, that is, through a counter-research of the study of synesthesia between the individual elements of visual and auditory influences.

Experimental studies were conducted at school No. 116 in Kazan. 460 students between years 4–10 were surveyed, representing two age groups: adolescent and youth. The questionnaire consisted of 6 groups: associations of feelings – color, vowel letters – color, timbres – color, numerals – color, months – color, days of the week – color. The first three groups of associations are related to color hearing, the rest to color thinking. The younger schoolchildren, in view of the difficulty of filling out the questionnaire tables, were presented with thematic and oral interviews.

An analysis of the questionnaire as a whole showed that almost all students possessed color hearing and color thinking.

In auditory associations, certain statistical patterns were traced. The main mediator in the emergence of color sensations is emotion. Without specifying the content of emotions, the data turned out to be as follows:

Associations feelings – color
- Joy – red (53%) and blue (26%);
- Chagrin – black (30%), gray (28%);
- Anger – black (40%), gray (10%), red (10%);
- Enthusiasm – red (21%), blue (20%), orange (15%);
- Fear – black (27%), gray (18%), white and brown (11%);
- Courage – red (24%), blue (15%), orange (12%);
- Boredom – gray (35%), yellow (15%), green (11%);
- Surprise – orange, yellow, blue, blue (15-16% each);
- Curiosity – yellow (18%), orange and green (14%), blue (12%), purple (11%);
- Perplexity – purple (16%), brown (14%), gray (11%).

Each group of the above associations also showed their results. Omitting specific percentages, we note below the general data. The associations 'month – color' in the perception of schoolchildren are mainly associated with the landscape and the emotional assessment of the months of the school year (from September to May) and vacations. Also color sensations of the days of the week are associated with emotional coloring, perception of the curriculum, individual lessons, days off. For example, Sunday is red (94%). In the color perception of numbers, there is a large scatter, with the exception of numbers from 1 to 5, which symbolize school marks, of course, 5 is red (almost 100%). Vowel coloring is mainly related to the language designation of the color name, and in terms of phonic quality, correlation in lightness is most visible. Color associations of timbres confirmed the universally connection between the music register and lightness of the image. Low tones were associated by students with dark colors of the spectrum (black, grey, blue), and timbres of high registers with light colors (white, blue, yellow).

In general, the study showed that in the analysis of color hearing and color thinking, one should take into account, in each specific case, the ways of development of possible associations and basing on this, to reveal the underlying factors: social, or psychological. The results of the questionnaire were worked

into a scientific study and submitted to the All-Union Competition of Student Scientific Works (Moscow, 1976, 1st place). The data from the questionnaires was studied from the theoretical point of view in the author's diploma thesis *The Use of Auditory Synesthesia in the Process of Learning Music in a Secondary School* (1977). Somewhat later, the results were announced in the form of the study *Questionnaire for the study of 'colored hearing' among schoolchildren*, followed by the publication of abstracts at the All-Union Forum of Light Musicians held in Kazan in 1979.

In subsequent years, the study of color hearing was continued and selectively conducted with pupils of art and music schools, and students of vocational schools in Kazan. The questionnaire preceded the lessons in drawing music, and set students practical, creative tasks of use of the possibilities of color hearing and color thinking in the perception of music works. The results obtained allowed us to begin an experiment in drawing music.

Dmitry Tselikov (Saint Petersburg, Russia)

The Problem of a Synesthesis in the Cinematography Art: Historical Aspects

The musical synesthetics of the famous film director Sergey Eisenstein (1898–1948) is a relevant and demanded phenomenon in contemporary cinematic art. He noted that it is necessary to use sound in cinema in a counterpoint mode, rather than directly matching events, happening on the screen. For his concept Eisenstein used various names: 'speculative counterpoint', 'vertical editing', 'installation of attractions', each of which revealed the peculiarities of the synesthesia phenomenon inherent in cinematic art. A practical and theoretical guide to understanding the synesthesia features of cinema was Eisenstein's film *Alexander Nevski* (1938) and the comments on it, set forth in the article *Vertical editing*. The visual-sound score reveals the "movement of the music and the eye along the lines of the visual composition", emphasizing their coincidence and revealing the "common gesture" or "single composition key", which is a kind of visual-musical code that defines aesthetic characteristics of the movie.

Wassily Kandinsky examined this effect in detail in his theoretical works, emphasizing the importance of a sound-visual symphony. Eisenstein noted that the future of editing is in musical composition, emphasizing its paramount importance for the analysis of any work of cinematic art. Such an approach included not only an analysis of the counterpoint of voice-parties, but also close-ups, considered as musical keynotes and color tones.

In the opinion of Bulat Galeyev and Nina Kolyadenko, the sound perception counterpoint of Eisenstein becomes especially popular in the musicological analysis of modern abstract, auteur, poetic and intellectual cinema. For Eisenstein, editing as a principle of rhythmically organized juxtaposition of parts was the main technique of the modern art, that is, not only cinematic, but also as a general rule. Gradually, the great director and theorist came to understand editing not only as the main expressive means of the cinema, but also as a complex of compositional principles of film construction, "the structure of things" that determines the ideological content and style, the author's individuality of the filmmaker. Of considerable interest are the reflections of Eisenstein about editing in literature, theater and the visual arts. More and more often he turns to a synthesis, to the mystery of combination in a single work of art of various means, techniques, opportunities to influence a person. In 1938, he began working on a small article *Editing 1938*, which summarizes the results of many years of his experiments and reflections. The article was published in the journal *The Art of Cinema* (1939, No. 1), and subsequently in a monograph by Lev Kuleshov, *Fundamentals of film directing* (1941). The most important issue in Eisenstein's 'sinesthetics' is his attempt at a theoretical formulation and practical implementation in cinema of those principles that rely on logical and artistic types of thinking, given their difference. In addition, Eisenstein emphasized the special significance of pre-logical, intuitive thinking, the basis of which is "fusion of images appealing to very different feelings" or synesthesia.

Marina Tsvetaeva (Saint Petersburg, Russia)

Problems of Spiritual and Aesthetics Integrity and Ecclesiastical Consciousness as the Basis of a Synthesis of Arts: From Paganism to the Avantgarde

This study focuses on the theoretical and methodological foundations of the synthesis of arts as a spiritual and aesthetic integrity, relevant to the analysis of classical and modern art. The basis of reasoning is the concept of the God-human organism of art and culture, the connection of the ecclesiastical consciousness with the religious and philosophical ideas of different people and epochs, expressed in artistic forms from paganism to the avant-garde. To understand the most important aspects of the synthesis of the arts, it is necessary to turn to an analysis of the archetypes of consciousness, mythopoetic and syncretic thinking, to identify the main theological and aesthetic positions manifested in the principles of the Trinity, the spiritual-soul-body organization of a monument.

Turning to Christian ontology and anthropology allows us to connect the spiritual-aesthetic and historical stages, to see their organic and antithetic relationship. The problems of synesthesia and synthesis of arts in musical art, literature, fine art, theater, cinema, architecture and design are based on the anthropological integrity manifested in nonverbal language and sensory organs. Principles of integrity and trinity of being, manifested in art (from ancient mysteries to modern performance practices), speak of an eternal connection with ritual, magical and aesthetic activity, in the context of which the horizons of art history allow us to present the monument as an evolution of the spiritual life of the people (paganism, Christians society, philosophy of the New Age, postmodernism). Exploring the religious-philosophical and theoretical justification of synthesis, we turn to the famous triad of Truth, Goodness, and Beauty, which reflects the spirit and psychology of time, psychology character, images of sensuous-bodily existence, manifested in the visual structure-the category of style, plot, non-verbal language, symbolism of color, light and space. Despite all the versatility of the language of art, in fact, the figurative-pictorial system is aimed at knowing either the Harmony, the organic integrity of the world, or the disharmony of being. The main areas underlying the analysis of the synthesis of artistic culture include the following plans: soteriolo-

gical, liturgical, ontological, symbolic, moral-psychological and anagogical. All of them in one way or another manifest themselves in religious and syncretic thinking. Some of them are widely known in art history others require the joint efforts of the scientific community.

An art historical analysis and formal-visual and color solutions of a work of art allow us to identify the worldview boundaries and horizons, the 'articles of faith' of each era and 'ism', provide a key to understanding the integrity or 'disembodiment' of a person, both classical and non-classical language of culture. In this perspective, deep connections of art with the problems of anthropology art creative psychology, neuroscience, and the 'new visual experience' are established. Space-time and light-color symbols in various genres reflect the specifics of the spiritual and emotional experience of the artist, his metaphorical consciousness.

Thus, the study of the synthesis of culture directs us to the knowledge of the Prototype, "Paradise, logos and iconicity" of the being. The theoretical provisions of the study will be illustrated by examples of art history.

Sergey Tyulenev (Durham, United Kingdom)

Intersemiotic Translation: Music Timbres in Wordy Expression

In 1959, Roman Jacobson published a small article *On Linguistic Aspects of Translation*, which turned out to be very influential in the history of semiotics and translation study. In it, he proposed a classification of translation, which included, in addition to two types of language translation, intra- and interlanguage, also the intersemiotic transfer. Jacobson did not develop this classification in the article, instead focused only on some problems of interlanguage translation.

Intersemiotic translation, a translation between different semiotic systems, is still not very developed, also because studying it requires an interdisciplinary approach, which means specialization of the researcher (or researchers) simultaneously in several semiotic systems. This study aims to take another step in developing the theory of intersemiotic translation.

This study focuses on the translation interaction of two semiotic spheres – music and language and analyzes the problem of verbal description of tones of musical instruments in two authoritative teaching aids on orchestration, namely: *Principles of orchestration* (1922, posthumously by Maximilian Steinberg) by Nikolay Rimsky-Korsakov and *The Study of Orchestration* (1982) by Samuel Adler. I specifically took the two textbooks in their original rather than translated versions, in order to focus on the problems of intersemiotic translation and to exclude the influence of interlanguage translation, which inevitably complicates the picture. I am primarily interested in methods of verbal expression of the phenomena that are musical in nature (and therefore not completely reducible to the word).

I focuse on two aspects: 1) How do words convey the variety of musical tones, so that the principles of combining them in an orchestra ensemble, as well as their preferred and undesirable combinations, could be understood? How are recommendations for combinations of instruments justified depending on the word-based art tasks of the orchestra? And to what extent do the authors of the manuals succeed (or fail) to avoid subjective impressionism? 2) How do they try to get away from the connotativeness in the verbal description of timbres, for example, when it comes to less harmonious (in one or another parameter) registers of musical instruments, which, however, may well be used in orchestration?

The clarity of the 'translation' of musical phenomena into linguistic units is especially important for training manuals, to which the selected texts belong. In them, in contrast to, for example, musicological and journalistic verbal descriptions of music works, the authors are particularly concerned about maximum clarity of the descriptions, avoiding the reduction of these descriptions to their own, subjective associations.

However, it is important to note that when Rimsky-Korsakov wrote his manual, he could only rely on the clarity of his verbal explanations of musical timbres and on musical samples (in his case, from his own works).

Adler already had a significant advantage: he created his training manual, having the opportunity not only to describe verbally (in English) musical phenomena and show them in musical samples, but also to attach CDs with recordings of many of the samples cited in his text. His verbal 'translations' of musical timbres can be compared with the original (compare bilingual publications of literary translations).

Methodologically, the analysis of my study is built on a combination of the achievements of translation studies in the study of translation techniques. This helps to better structure my analysis, since translation analysis studies are a science that, focusing almost exclusively on the problems of inter-language translation, succeeded more than other scientific areas that study different types of translation in cataloging translation techniques and the conceptual apparatus of translation analysis as a process, on the one hand, and the product, on the other. In other words, relying on translation methods of translation analysis will help me avoid my own subjectivity.

Adina Ulanova (Saint Petersburg, Russia)

Interaction of Professional and Folk Traditions in the Ballet-Oratorio *Mother's Field* by Kaly Moldobasanov

The Kyrgyz ballet had a difficult evolutionary path: from the simplest stage forms, from dances in musical dramas and operas to large and complex national classical ballets, greatly facilitated by the successful development of the artistic experience, traditions of Russian, Soviet and world choreographic theaters.

The author considers the specifics of the formation of musical and theatrical art of Kyrgyzstan after the Great October Socialist Revolution. At this difficult moment in different types of art, the problem of the style interaction, and style integration of the European culture with national types of cultures became real. This problem is analyzed on the basis of the ballet-oratorio *Mother's Field* (1976), where the Kyrgyz composer Kaly Moldobasanov (* 1929) combined dance art with the powerful sound of the choir, arias, and dramatic monologues. *Mother's Field* was written based on the novel of the same name by Chingiz Aytmatov, which refracted with especial originality the synthesis of Eastern and Western cultures.

As the creative experience of innovative composers shows, the evolution of the genres such as ballet, opera, oratorio, cantata and others, and the interaction of dissimilar art genres gradually lead to the creation of synthetic new genre formations. It seems that the peculiar compositional structure of the narrative prompted Moldobasanov is an entirely new synthetic genre solution

to the topic. The composer originally solves the problem of the interaction of various genres, forms and types of art in a ballet performance. This is especially evident in the complex process of synthesizing ballet, oratorio and symphonic genres on national soil, as well as interaction with other types of art such as drama, theater and literature.

Darya Ushakova (Vladimir, Russia)

The Problem of a Performance Style in the Interpretation of Music

In interpreting music as a complete work, each professional performer faces the problem of individual style. Nowadays interpretation of music resolves into careful perfection of technique and to the search of means to disclose the composer's idea in this work. Certainly, for the interpreter, such problem is extremely important, but no less important is the search and manifestation of the individual style in the performance interpretation.

Exploring the problem of individual performance style, we note that musicologists correlate individual style qualities with personal and psychological characteristics of performers. Such an attempt to classify performing styles was made by David Rabinovich. He singles out the virtuoso, emotional, rational and intellectual types of performances, while rightly noting that such a classification is very abstract and pure types do not exist. Karl Martinsen offered a similar classification, proposing to single out static (classical), ecstatic (romantic) and expansive (expressionistic) performance styles.

Augusta Malinkovskaya clearly distinguishes between two concepts: the individuality of the performer and the individual style of the performer. The individuality of the performer in musical performance is manifested spontaneously, intuitively, and irrationally. Certain manifestations of psycho-physiological personality traits can be identified in the production of almost every professional music artist. Even in performance of inexperienced students, teachers discover individual characteristics and properties of temperament, manifested mainly through their interests in certain compositions, composers, as well as directly through the complex of their musical abilities. In the individual

style of the performer, in contrast to the individuality of the performer, style recognition and identity are consciously and purposefully created and improved by the performers themselves on the basis of artistic worldview, spiritual and moral, aesthetic and value foundations. "An important role in this process belongs to the artist's ability to provide introspection, professional self-analysis and to what can be called as self-programming." Malinkovskaya comes to the conclusion that the method of creative work plays the leading role in the formation of each individual performing style, and it is the method on which ways of formation of musical thinking and consciousness of a musician-interpreter depends. Unlike the individuality of the performer, individual style is created, improved and it evolves.

The leading role in the formation of the individual performing style of a researcher is given to the ideological and artistic design in the interpretation of a musical work. It is here that artistic ideas crystallize, an individual version of the interpretation of the composition is created. The search for the best performing variant turns the work of the interpreter and the composer's concept into a genuine creativity.

Oleg Shulpyakov notes that the idea of a future interpretation is based on artistic and life experience and ideological horizons of musicians. However, it is very important that the understanding of the experience does not turn into a conglomerate of mechanically linked data reproduced with unchanged constancy. Individual interpretation should be created as "a flexible, mobile system, which is an alloy of ideas, thoughts, feelings and aspirations of a given person". It is the interpretation that forms the mental environment that gives birth to a plan.

In the framework of this study, it is worth noting performers, experimenters, who, contrary to established traditions, purposefully seek new interpretative concepts. This is due to the awareness exhaustion of the existing interpretations, with new capabilities of instruments and modern needs of the music society. Thus, in this study, we examined some factors important in the formation of an individual performing style in the interpretation of a musical work. These included the individuality of the performer, based on personal, psycho-physiological qualities, the individual style created and improved by the performer himself on the basis of the artistic world view, spiritual and moral, aesthetic and value principles, as well as the artistic design that forms the basis of the individual interpretation of a musical work.

Elena Ustyugova (Saint Petersburg, Russia)

The Problem of Art Synthesis:
From Romanticism to Avantgarde

Aesthetics turns to the theoretical development of the problem of synthesis of arts in connection with the emergence of a new worldview paradigm that builds an image of comprehensive integrity. The idea of the synthesis of arts served as a means of reunification of disparate sides of culture and reality and stimulation of integration processes. It also performed the function of pre-imaginative representation of cultural and ideological integrity. The synthesis of arts became a theoretical problem in the 19th century in the era of romanticism. The universalism of the romantic worldview found expression in the idea of synesthesia and the concept of Gesamtkunstwerk (Richard Wagner). The artistic synthesis of romanticism and symbolism conveyed the global harmony of the universe, revealing the correspondences, interconnections, and mutual compliment of various forms, colors, sounds, and rhythms of the real world. The cosmological worldview universalism of romanticism and symbolism determined the attitude towards the synthesis of the art of the early avantgarde. The study of the interaction of spatial and temporal arts (painting, music, poetry, dance, theater) was aimed at discovering their common 'internal meaning'.

At the same time, Kazimir Malevich saw the task of Suprematism in the embodiment of the integrity of being as absolute indivisibility and indefiniteness. Simultaneously, Wassily Kandinsky studied the impact of various types of art on the human psychic in order to increase the artistic power of diverse emotional impact on a person and the implementation of the dialogue of creativity and perception of art.

The second wing of the avantgarde turned to the theory of the synthesis of arts, based on the idea of integrity of life reality. This was most clearly manifested in Dadaism, which proclaimed as its goal creation of a new form of life and a new aesthetics of life. Dadaism creates a special syncretic language, the techniques of which are both the imposition of languages of different arts, and the synthesis of texts, sounds, physical images, forms, mechanical effects, and masks. Craving for synthesis of different types of art within one work became the foundation of an aesthetic Bauhaus platform ('total architecture', 'total

theater'). The main difference between the approaches to the synthesis of arts of the concepts of worldview universalism (romanticism, symbolism, Kandinsky, Malevich) and socio-practical avantgarde (Dadaism, Bauhaus) is in relation to the artistic and cultural values of a work. In the first case, synthesis expands creative potentials (semantic and receptive) of artistic and aesthetic expressiveness, and in the second, synthesis does not affect the aesthetic and artistic consciousness, but constructs real forms of life and is measured by the effectiveness of the living action of a new type of the socio-anthropological practice.

Juliya Valieva (Saint Petersburg, Russia)

Again I Will go to the Yellow Garden ...
On Variability in the Poetry of Igor Bakhterev

This study is devoted to the poetics of variability of Igor Bakhterev. The history of the creation of some of Bakhterev's later works is considered. Particular attention is paid to multivariate poems *Elegy* and *The Quietest of the Plays* based on the 'reconstruction' of poems of the OBERIU, an avantgarde art organization in Saint Petersburg between 1927 and 1930. To study them, methods of textology are used and the methods used by the poet for transforming the text are analyzed.
Bakhterev's poetry and drama of the oberiut period were preserved in the author's reconstruction of the late 1940s up to the 1980s. Restoring his early texts from memory, Bakhterev repeatedly reworked them. The process of creating the text, as a rule, was not limited to impromptu. This is evidenced by the numerous author's versions and versions preserved in Bakhterev's home archive. Dozens of variants of the beginning and of individual parts, and stylistic editing are characteristic both for his poetic things and for his memoirs and journalistic essays. In the 1970s and 1980s, not without the influence of neo-avantgarde trends, Bakhterev developed the poetics of varying various elements of the text. Changes are made to the structure, composition, stanza, individual lines and words, the name of the work. He used the method of colored gluing of individual words or lines with the introduction of an invari-

ant of text on top of them as a way to create a simultaneous visual-verbal composition.

Bakhterev's work of those years was drawn to the traditions of the Russian futurists-geeks, the experience of European art and the literary avantgarde of the 20th century (Paul Klee's paintings, combinatorial poetry), as well as to contemporary underground art. An interesting example of the latter is the fragment *The Shepherd's Song* from the poem *Elegy*, in which the influence of laughing 'actions' of poets of the philological school, including 'udology' by Alexander Kondratov is noticeable.

In the research literature the idea of the equivalence of Bakhterev's texts in-variants was formed. On its part, this textual analysis of the multivariate *Elegy* and *The Quietest of the Plays* texts shows that the basis of the dynamic develop-ment of these texts is the 'bush' principle.

In the works of Bakhterev as a semantically important element the date is highlighted in color or / and graphically. The function of the date can be dif-ferent: in addition to references to significant events for the creative path of the author's artistic life. The date, along with other elements of the text, can serve as a varying component and obey a purely artistic task.

Diana Visaitova (Moscow, Russia)

Word and Music in Piano Works of Joaquín Turina

Joaquín Turina (1882–1949) was a Spanish composer, conductor, teacher and music critic, one of the prominent figures of the 'New Musical Renaissance' in Spain. The fundamental part of the composer's work is piano music: sona-tas, fantasies and suite cycles, most of which have a program name. In the study, the author considers program compositions as individual features of the style revealed in them. Creative evolution is inextricably linked with the names of works and images of Turina's music. The early period is characterized by specific, often local, names (related primarily to images of their native country) and an appeal to regional, Andalusian folklore. Gradually, the specifics disap-pear from the titles of the plays: the program titles solely hint at the contents, the true meaning becomes clear only in comparison with the facts of his per-

sonal life, philosophical and religious reflections. The change in the figurative sphere significantly affected the composer's musical writing. In his work Andalusism and neo-folklorism give way to impressionism, folk rhythms and intonations that penetrate the musical fabric are not so clearly recognized. In conclusion, the author emphasizes the tendency to move away from recognizable images, which was a consequence of the life and career of Turina.

Olga Yarosh (Krasnoyarsk, Russia)

Auditory-Visual Synesthesia in the Music of Romantic Composers

The features of the creative process of romantic composers are largely determined by their focus on the active interaction of various sensual modalities. This fact confirms the significance of the synesthesia phenomenon for romantic musical art. This study considers one of the aspects of the data of this phenomenon, the visual-sound associations connected with the realization of the visual-pictorial principle in romantic music.

The 19th century, the 'golden age' of musical art, was marked by an unprecedented flourishing of expressive capabilities, the renewal of musical language and a large number of discoveries designed to express a new content. The music of romantic composers convinced that it could speak not only about the universal and sublime, but also could reveal the impressions that make up the life of the common people in all their diversity and concreteness. The work of almost all romantic composers is characterized by an active interest in the environment, a variety of life phenomena that they sought to capture in their music, to translate into the language of sounds.

Of particular importance is the theme of nature, which is revealed in such a diverse way, that it covers, perhaps, all the natural phenomena contemplated. The images of nature in romantic music not only contribute to the creation of the most poetic musical pictures detailing the artistic image, recreating the action environment surrounding the characters, but with their help composers express deep meanings that reveal either shades of the mood or important conceptual aspects of the whole content. It is important to emphasize that the

capture of natural images, which expanded the possibilities of musical art, is characteristic of both instrumental and vocal compositions of the romantics. Another area of creativity, due to the importance of visual-sound associations, is associated with the genre of musical portrait, with the ability of the music language to embody vivid and accurate portrait characteristics of different characters, special features of their appearance and psychological states. Another area of music of romantics, in which visual-sound syntheses show themselves quite vividly, is program music based on synthesis with other types of art: literature, theater and visual arts. In the works of different composers, this synthesis manifests itself in different ways. If Robert Schumann, many of whose works were influenced by literary works, as a rule, avoided direct figurativeness and specificity, resorting to a more generalized embodiment of the images that inspired him, then in the music by Franz Liszt and Hector Berlioz one can observe quite a strong influence of literature and picturesqueness on the musical language and form of their compositions. This study considers features of the manifestations of visual-sound associations in romantic music using a number of examples of each one from the presented spheres.

Irina Yukhnova (Nizhny Novgorod, Russia)

Music in the Compositions of Sukhbat Aflatuni

This study discusses the theme of music, images of the composers and musical references in the trilogy of Sukhbat Aflatuni (* 1971) *Adoration of the Magi*. The poetry of the writer is defined as the poetics of the palimpsest, since his works contain frequent references to both literary and musical works. Mentioning of the names of composers and their creations in the writer's works performs the function of 'a stranger's plot'. In *Tashkent novel* for example, this is a direct appeal to Wolfgang Amadeus Mozart's *Magic Flute* and, more broadly, to the Viennese classics, Ludwig van Beethoven's *Für Elise* going through the whole novel; this reference helps to outline the line of unfulfilled love, which will be carried by the father of the heroine through his life. In the trilogy *Adoration of the Magi*, the last novel *Baltasar*, which takes place in 1973 in the fictional eastern city of Durkenet, is of particular interest in music. The protagonist of the

novel is an avantgarde composer, who was invited to his native city from Leningrad to organize a festival of modern music in the honor of the millennium of the city. Numerous references to musical works of various forms in the novel are due to the profession of the protagonist and to the fact that the action is associated with a musical theater and preparations for the festival. In the novel, both real operas and ballets (*La Traviata* by Giuseppe Verdi, *Swan Lake* by Pyotr Tchaikovsky, *Oedipus Rex* by Igor Stravinsky) and non-existing ones are mentioned. The latter is presented in a manner that creates a feeling that they could have existed. So, for example, in the repertoire of the local musical theater there is the opera *The Tricks of Gulsara*. Such a work does not exist, however, a sense of recognition is created through the contamination of several names of famous works written based on the Orient. These include the novel *Farewell, Gulsary* by Chinghiz Aitmatov, the opera *Mysara's Tricks* by Suleiman Yudakov, the premiere of which took place on the stage of the Alisher Navoi's Opera and Ballet Theater in Tashkent in 1959, and entered the regular repertoire of the theater, as well as the popular musical comedy *The Tricks of Hanuma*.

One of the central issues in the work is a conflict that goes back to Alexander Pushkin's *The Little Tragedies* and *Mozart and Salieri*, which is exacerbated by the fact that the protagonist is an envious person. Nikolay Triyarsky is a talented composer of avantgarde art. His teacher Rudolf Bezhak wasted his talent on fulfilling the social order, having betrayed his teachers, and abandoned the musical ideas that nurtured him in his youth. He, who sat on Gustav Mahler's laps in childhood, and graduated from the Vienna Conservatory, a student of Arnold Schoenberg, creates the opera *Farewell, burqa!*, which appears as a cult for the Soviet Durkent. It is him to whom a kind of "philosophy of envy" belongs. He says: "Envy is about the development of music again. It is its engine. The whole history of music should be rewritten as the history of the development of envy. The peculiarities of envy are in every particular era. Triyarsky creates a symphony, in four parts, which "should fit the whole history of music". The work will sound once, but will save the world from war. By this Sukhbat Aflatuni embodies Plato's idea of the cosmic meaning of musical harmony.

Marina Zaitseva (Moscow, Russia)

Specificity of the Use of Vertical Polystylistic Methods in the Works of Iraida Yusupova

This study is devoted to the analysis of the compositional style of the Turkmenistan composer Iraida Yusupova (* 1962), one of the most famous authors in the domestic musical environment, whose compositions are extremely popular in modern musical practice. Understanding the logic of the development of contemporary art allows us to identify the continuity of the fundamental traditions of art in the activities of national composers-conceptualists. In addition, it allows to determine their contribution to the development of world culture. It was revealed that the formation and updating of the idiostyle by Yusupova was influenced by the formation and actualization in the last quarter of the 20th century of such forms and genres of art as instrumental theater, performance and happening. These types of art activities contributed to the increase of such extra-musical factors as the stage acting of artists, costume design, lighting and other technical solutions, but above all to the actualization of the improvisation principle and aleatoric methods in the process of musical performance. The process of performing a musical work turns into an interactive action that receives an instant response from the listener who finds himself in a situation of massive exposure to the sounds of various genesis (musical, natural and urban-electronic). The study concludes that the composer is characterized by turning to the arsenal of traditional expressive means and, at the same time, he cardinally rethinks those in the framework of the genres of media-opera and mystery.

Also, it is proved that the work of Yusupova is based on the principles and techniques of conceptual art. Her works display the characteristic features of the aesthetics and poetics of conceptualism: strengthening the philosophical and sociocultural significance of artistic images, appeal to interspecific synthesis and the latest techniques and methods of artistic creation. It is revealed that the key concept for characterizing the composer's method is intertextuality (cantata *Song of the Petrel or the Impossible in Translation*), in some cases – polystylistics (media-opera *Einstein and Margarita* in collaboration with Dmitry Prigov; mystery *Dreams of a Bird Catcher*, film *The Birds* in collaboration with Alexander Dolgin). The composer creates works that initially act as musical elements of

future synthetic works, in which an audio-visual series will appear. The samples created by her (digitized music texts-fragments), only over time acquire their own artistic space, expanding the original meanings.

The study summarizes the original techniques of "total elemental polyphony" and "vertical polystylistics" (terms of Yusupova) as a manifestation of the innovative approach of the composer to the issues of organizing the musical fabric and expanding the semantic field of the work. It is shown that Yusupova uses the terms "vertical polystylistic" and "total (natural) polyphony" to characterize her own compositional method, commenting on their content as metaphorical. She comments on the technique of spontaneous polyphony developed from experience with native performers at festivals of contemporary music, as a result of not having a great budget and not always providing the quality and long rehearsals.

In this situation, the composer is faced with the task of creating such musical texts that the performer can "read from the sheet", enjoying playing music and realizing that in the process of ensemble playing, the listener gets a sense of complex and precisely organized music. This technique was most clearly embodied in the creation of the musical series of the film *The Birds* (2011), in which Yusupova acted as a co-Director, author of the script and music. The author calls this work in the film "birds" and "mythodesign", noting the symbolic significance of all elements of the artistic composition.

It is proved that the work of Yusupova continues the traditions of Russian conceptual art, seeking to strengthen the philosophical significance of artistic images and to enrich the system of expressive means by means of interspecific synthesis. Constant features of her style can be called 'polyvalence of poetics' (in particular, the creation of hybrid genres); intertextuality and cultural openness of the artistic object; multilevel organization of artistic text including not only audio material, but also visual elements of performance, electronic sound art and others.

Mikhail Zalivadny (Saint Petersburg, Russia)

Musical Varieties of Variable Structure: Historical Manifestations and Opportunities for Application

The systemological theory of variability has formed and received initial development on the basis of solving the problems of regulating production processes. Gradually, greater opportunities were found for applying the basic ideas and principles of this theory to various fields of scientific research and practical activity, including the study of specific forms of manifestation of the functioning of music as a complex system integer. The understanding of the manifestations of variability in the structure of the various components of music was greatly facilitated by the appeal to the field of musical timbres in the works of the outstanding domestic theorist and the practitioner of light musical art Bulat Galeyev (1940–2009) and his staff. The scale of timbres in the questionnaires compiled in different years by Galeyev and his assistants to conduct surveys in order to identify the synesthetic patterns of music, clearly reveals a very significant degree of variability of the system of musical timbre characteristics, many of which (also considered from a mathematical point of view) allow for various forms of ordering. Galeyev and his colleagues conducted research on a wider range of synesthesias, already going beyond music and having more general semantic significance. Their work included a feature of some semantic scales that form the basis of questionnaires in these studies is also the variability of the structure.

Indications of variability as one of the important properties of the musical system components are also found in a number of previous experiments of theoretical consideration of the laws of its "subsystems" (extra-sonic and sound), as well as the laws of the interaction of music with other arts. The study provides three historical examples of this kind (the problem of intersensory analogies and interactions based on music in the works of Louis-Bertrand Castel, the idea of a "verbal keyboard" by Stéphane Mallarmé, and tables of synesthetic characteristics of the perception of musical timbres presented in the 1960s by Yuri Rags and Eugene Nazaikinsky).

In some later works devoted to the study of the laws of music which were based, one way or another, on the most important provisions of the theory of variability the authors used, along with other mathematical means, the

apparatus of fuzzy sets. With the undoubted effectiveness of this apparatus, it can, however, create certain difficulties for musicians who are not experts in mathematics. With this in mind, musicologist Tatyana Broslavskaya suggested using logical generalizations of characteristic forms of thematic development and typical structural features of musical compositions known in musicology for the research in this direction, based on the laws of variation form (one of the significant contributions to the formation of this major theoretical result belongs to Sergey Skrebkov), including the development of special mathematical symbolism developed as part of these generalizations. This proposal, supplementing the existing practice of applying research methods of a 'general mathematical' nature, seems very valuable and promising also regarding many other areas of theoretical music research and the practical development of its laws. The same applies to the diverse forms of music participation in the synthesis of arts.

Elena Zaslavskaya (Lugansk, Russia)

Synthesis of Arts in the Activities of the Dutch Studio *Drift*

This article discusses the projects of the Dutch Studio *Drift* (www.studio-drift.com), founded in 2007 by Lonneke Gordin (* 1980) and Ralph Nauta (* 1978), graduates of the Academy of Design in Eindhoven. In the installations and interactive sculptures of this studio, the connection between nature, man and technology is the key. The Studio occupies a unique place between such disciplines as technical art, performance and biodesign, synthesizing these various areas of human creativity.

Dutch designers study algorithms of natural phenomena in their projects and, using modern technologies, translate this data into poetic, specifically meditative experience. *Drift* collaborates with scientists, programmers, engineers, and other specialists in the field of exact sciences in order to realize its creative ideas.

This study is devoted to the analysis of such methods of Fine Art and the technical means used by the authors to translate creative ideas. An analysis of

the creative approach of the *Drift* studio is carried out using the flying sculpture *Franchise Freedom* and multi-profile light sculptures *Fragile future*.

Franchise Freedom (premiered at Art Basel Miami 2017) consists of hundreds of drones that simulate the flight of a flock of birds. Each drone is the one with a light source inside. Their flight creates an ever-changing artistic object in the sky, which in this way turns into an artistic space. To create the *Franchise Freedom*, *Drift* studied the natural patterns of flight of starlings and converted them into software specifically designed and built into drones.

Fragile future represents several hundred light-emitting dandelions connected by three-dimensional bronze electric circuits. Each dandelion is a synthetic art object that combines technical and natural elements. To create each of hundreds of art objects, real dandelion seeds were hand-picked, after which they were glued to the LEDs.

All studio projects, including *Franchise Freedom* and *Fragile Future* discussed in this study, are performative works that synthesize technology, science and art. Moreover, each creative project of *Drift* does not come down to the sum of its constituent components, but rather summarizes their properties such as ideological, world-outlook, imaginative and compositional unity, community of participation in the artistic organization of space and time, and provides multilateral emotional impact on human perception. The works of *Drift* have their own aesthetics, which includes a clear combination of high-tech and poetic images, in which light acts as a symbolic and emotional component that underlies life on earth.

Erdenebileg Zultsetseg (Ulaanbaatar, Mongolia)

The Relationship between Music Minimalism and Traditional Mongolian Patterns and Ornaments

Minimalism takes a certain place in the image and style of life, way of thinking and in the fine arts of the twentieth century in the West. Minimalism means the frequency of the simplest phenomena and the manifestation of their aggregates. Repeatability, frequency in music, manifested by the replicative repeatability of small motifs, in the end forms a holistic content. Eleven methods

of musical composition of minimalism, in my opinion, are consistent with the methods of creating Mongolian folk patterns and ornaments. We believe that few research papers are devoted to this problem. Any legacy of a nonlinear process is fractal in nature, and this is a manifestation of minimalism.

In this study, we strive to show the internal unity between musical minimalism and the frequency of graphic methods of Mongolian patterns and ornaments, which, in turn, are manifestations of the aesthetics of nomadic culture. Based on this, we want to offer further research directions, including a brief study of the emergence and development of musical minimalism; translation and unambiguous definition in the Mongolian language of musical terms already formed in Western musical art; selection of appropriate Mongolian patterns and ornaments and comparing them with 11 methods of musical minimalism; search and clarification of the compositional similarity of musical minimalism and national Mongolian patterns and ornaments.

The work was carried out by the method of analysis, comparison and combination of conclusions. We assume that in the ancient traditional methods of creating the composition of Mongolian folk patterns and ornaments, there are eleven elements of minimalism that arose in the 20th century.

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International Art Exhibition
Polylogue: The Search for Consonance

International Art Exhibition

Polylogue: The Search for Consonance

The Rimsky-Korsakov State Conservatory in Saint Petersburg

The Dutch Institute in Saint Petersburg

Mayakovsky Centre of Art and Music Library at Nevsky 20, Saint Petersburg

March, 4–18, 2019

Artists
Gennady Zubkov, Russia
Svetlana Tsvirkunova, Russia
Svetlana Moskovskaya (Svetlana Konanchuk), Russia
Katalina S'Bath, United Kingdom
Victor Kurlandsky, Russia
Ottilie Gruber, Germany
Khachatur Bely (Khachatur White), Russia

Svetlana Moskovskaya (Svetlana Konanchuk)

Introduction

The conference brought together a number of artists in a single effort to grasp the elusive connection between Visual Art and Music, the harmony of each with that mysterious sphere that is called genuine art. The exhibiting artists perceive the laws of constructing a visual text (for example, the structure of a graphic or pictorial work of art) as similar to those of composing music. The laws of creation of their works of art are close to the laws of a musical piece being born. The authenticity of sound and harmony arises only if the relationship between sound and color, which make up the harmony of nature and creativity, is found correctly.

For Gennady Zubkov and Svetlana Tsvirkunova, it means a continuation of the traditions of Vladimir Sterligov's school, dating back to Kazimir Malevich's Suprematism, in a search for form and color following the elusive facets of the visible and invisible realms, which suddenly reveal to the viewer the infinite depth of the wholeness of one world.

For Svetlana Moskovskaya (Svetlana Konanchuk), this is a search for the truth of art hiding in the mysterious sacredness of the *Temple Wall*, a school of monumental Fine Art, created by Yuri Nashivochnikov, a student of the legendary artist, Osip Sidlin.

Katalina S'Bath expresses in-depth, poetic melodies with her unique 'synesthetic feeling' of sound and colors that manifest exquisitely in her paintings presented at the exhibition, including *Melody*, *The Darkness Retreats (Purple Melody)*, *Color Violin*, *Souls Greet Each Other*, *The Whisper of the Unconditional*, *Poetry (Autumn)* and *Two Suns*.

For Victor Kurlandsky, the search for harmony lies in the desire to depict earthly nature in its cosmic dimension as part of a single universal whole. "My work reflects an attempt to convey the harmony of interaction and interconnectedness of the elements – the music of animated elements, heard not only in calm, peaceful states of nature, but also in storms, thunderstorms and hurricanes."

The paintings of cityscapes of Saint Petersburg, Venice, Ulm of Ottilie Gruber amaze the viewer with their monumental and surprisingly musical architectonism and a strict laconicism of color in azure and gold. The images create

feelings of lightness and transparency, and, at the same time, a timelessness of the visible, behind which something ideal, absolutely beautiful, only appearing for a second through visible forms is hidden.

A search for harmony of Khachatur Bely is clear and direct: it is, first of all, the harmony of picturesque colors, the vibration of color and light, giving rise to streams of solar life energy.

Gennady Zubkov

Gennady Zubkov was born in Perm (Russia) in 1940. He lives and works in Saint Petersburg. In 1968, he graduated from the Leningrad Pedagogical Institute's Art and Graphic Faculty. From 1963 to 1973, he studied with Vladimir Sterligov – a student of Kazimir Malevich – an avantgarde artist of the early 20th century. In the course of the Russian avantgarde, he learned the practice of the extended Matyushin's view and the Cup-dome painting system of Sterligov. He is a member of the *Creative Union of Artists*, the art group *Form and color*, the art association *April 17*, the *Union of Artists of the Russian Federation*.

Main collections
- State Russian Museum, Saint Petersburg;
- State Russian Museum of Fine Arts. A. S. Pushkin;
- State Museum of History of Saint Petersburg;
- Jane Wuchrist Zimmerley Museum of Art, New Brunswick, New Jersey, USA; Museum of Modern Spiritual Art, Kolomna, Moscow Region;
- Museum of Nonconformist Art, Saint Petersburg;
- Yaroslavl Art Museum, Yaroslavl;
- Museum of Fine Arts of the Republic of Karelia, Petrozavodsk;
- Tomsk Regional Art Museum, Tomsk; Museum of Fine Arts, Arkhangelsk;
- Check Point Charlie Museum, Berlin;
- Meeting of the Norton and Nancy Dodge, Mechanicsville, Maryland, USA; Collection von Lambsdorf, Berlin;
- Dr. Boden's collection, Berlin, Germany;
- Collection of Anatoly and Galina Sidorov, Saint Petersburg;
- Meeting of the American Branch of Deutsche Bank, New York, USA;
- West Hypo Bank, Dortmund;
- Natalya and Tatyana Kolodzey Foundation, Moscow, New Brunswick, USA;
- Diaghilev's Foundation for the Arts, Saint Petersburg;
- and other public and private collections.

Gennady Zubkov, *Still Life with Brushes*, 1987, oil on canvas, 59×71 cm

Svetlana Tsvirkunova

Svetlana Tsvirkunova was born in Leningrad in 1968. She lives and works in Saint Petersburg. Since 1997, she studies problems of form and color in the Gennady Zubkov's studio. She is a member of the *Artist's Union of Russia*, the *Creative Union of Artist* (IFA), the society *Free Culture*, art association *April 17*, the group *Form and Color*.

Personal exhibitions
- *Svetlana Tsvirkunova. Collage*: G2 gallery, Tokyo 2005; Life, Oshima, Japan 2006; IFA, Saint Petersburg 2007; Policor, Saint Petersburg 2009;
- *Inherent Symbols of Visibility*", Art Liga Gallery, Art-Center "Pushkinskya 10", Saint Petersburg 2009;
- *Per terras, per coelestas, per arem, per maria*, Institute of Geology, Petrozavodsk 2011;
- *Universal Landscape*, DiDi gallery, Saint Petersburg 2011;
- *Form Trail*, Nevsky 20 Art Center, Saint Petersburg 2013;
- *Form Trail*, "Lesnaya Rapsodiya", Zelenogorsk 2013.

Main collections
- State Russian Museum, Saint Petersburg;
- Fine Arts Museum of Karelia Rebublic, Petrozavodsk;
- Novosibirsk State Picture Gallery, Russia;
- Tomsk Regional Art Museum, Russia;
- Kemerovo Regional Museum of Fine Arts, Russia;
- Fine Arts Museum of Tatarstan Republic, Kazan, Russia;
- Viyатка Regional Art Museum;
- Museum of Nonconformist Art, Saint Petersburg;
- Museum of Contemporary Art 'Erarta", Saint Petersburg;
- Museum of Petersburg's Avantgard, Saint Petersburg;
- Museum of Contemporary Spiritual Art, Kolomna, Russia;
- Stariy Oscol Art Museum, Russia;
- Museum of Institute of Geology, Petrozavodsk;
- Creative Artists' Union (IFA), Saint Petersburg;
- Private collections in Russia and abroad.

Svetlana Tsvirkunova, *Philippine Landscape*, 2008, H. smesh. Techn., 100×150 cm

Svetlana Moskovskaya (Svetlana Konanchuk)

Svetlana Moskovskaya is a Doctor of Philosophical Sciences and artist of the Temple Wall School. She is the Vice-president of the Saint Petersburg Union of Arts, member of the international association *Free Culture Partnership* (Pushkinskaya Art Center – 10) and organizer of the Saint Petersburg stage of the International Children's World Creative Marathon *Brush of the World* (Saint Petersburg – Moscow – Delhi), 2006. She is the author of numerous art projects, including the international art project *The World Soul* (2007–2017), Faculty of Philosophy, Saint Petersburg State University, Saint Petersburg *Union of Composers*, Saint Petersburg *Union of Artists*, The IFA Art Gallery), author of the monographs *Sound and Color. Pedagogy of the Future – A Synthesis of Arts* and *The Problem of Synesthesia in Modern Aesthetics*. She participated in almost all of the exhibition projects of the Temple Wall School, including at The State Museum of Urban Sculpture, Saint Petersburg State Museum-Institute of the Roerich Family, Museum of Non-Conformist Art (Pushkinskaya-10 Art Center), F. M. Literary and Memorial Museum Dostoevsky and others.

Moskovskaya is a regular participant in the annual exhibitions *All Petersburg* at the Central Exhibition Hall *Manege* (1994–2013). She taught at the ATRIUM Arts Center in Berlin (Germany), and held a number of personal exhibitions in Russia, Germany, Bulgaria and France. Her artworks are in various collections including the Saint Petersburg State Museum and Institute of the Roerichs (Saint Petersburg), the Mordovian Museum of Fine Arts S. D. Erzi (Saransk), as well as in private collections in Russia, Germany, Finland and Bulgaria.
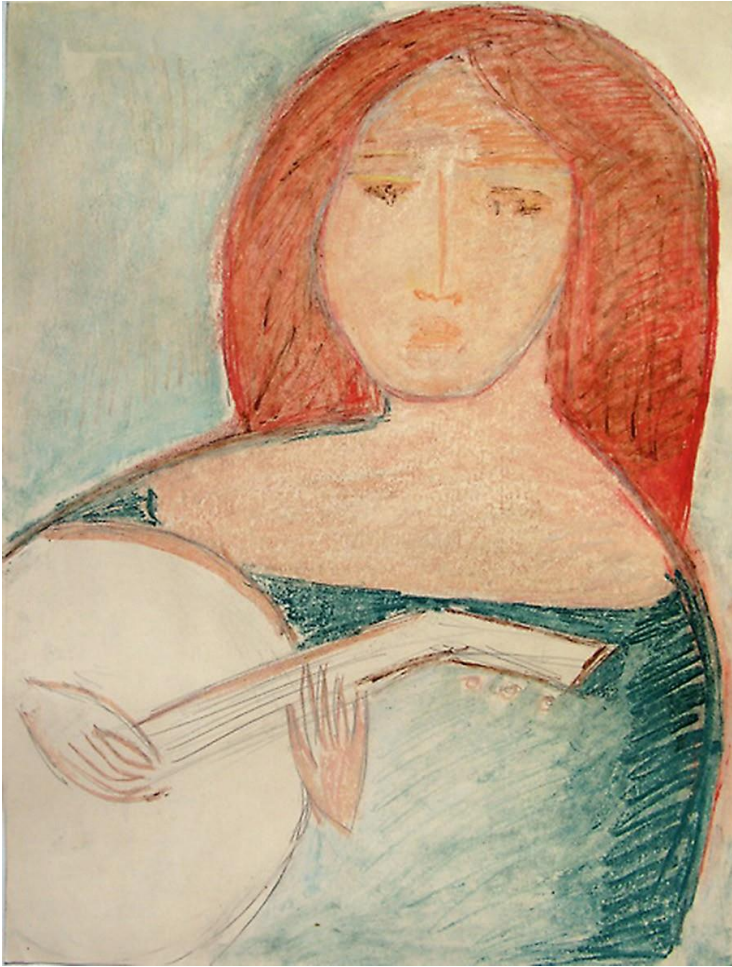
Svetlana Moskovskaya (Svetlana Konanchuk),
The Girl with the Mandolin, 2009, cardboard, pastel, 90×70 cm

Katalina S'Bath

Katalina S'Bath is an artist, painter, printmaker, photographer, designer and cultural researcher living in the United Kingdom. She is a graduate of the *Warsaw Avademy of Fine Arts* and and of the *University of the West of England* and her artwork can be found in numerous public and private collections, including *The Academy of the West of England*, *The Wessex Art Collection*, *The Saatchi Galler, The Leopoldo Flores Museum of Contemporary Art* in Mexico. The artist works in a number of traditional and contemporary media, including oil and experimental painting techniques, screen-printing, enamel, digital and videoart. The artist's vibrant compositions, expressing subtle yet meaningful moods and sensations inspired by music and poetry, received acclaim on numerous occasions from both viewers and art critics worldwide.

Personal exhibitions
- *'The Window'*, abstract paintings, Kentish Gallery, London, United Kingdom 1995;
- *The Elements-I.',* abstract paintings, Reggio Gallery, New York, USA 1997;
- *Time, Orlando*, original screen-prints, Bristol, United Kingdom 1999;
- *Metamorphoses*, select paintings and prints, St Georges, Bristol, United Kingdom 2008;
- *'Girls-Film',* screen-prints*,* The Square Gallery, Clifton, United Kingdom 2009;
- *'The Elements-II.'* , abstract paintings, Globe Media Centre, Wales, United Kingdom 2010;
- *Insomnia*, digital artwork, IFA, Saint Petersburg, Russia 2011;
- *Midnight Sun*, digital artwork, The Leopoldo Flores Museum of Contemporary Art, Mexico 2013–2014;
- *Poetic Iceland,* exhibition of ink-jet prints, Grain House Gallery, YHA, 2016;
- *The Edge of Heaven*, exhibition of ink-jet prints, Zelenogorsk, Russia, 2018.

Katalina S'Bath, *Two Suns*, 2018, acrylic and organic dye on paper, 70×50 cm

Victor Kurlandsky

Victor Kurlandsky was born in Leningrad in 1950. He graduated from *The School of Arts Mukhina*, specializing in Industrial Design. He worked as a designer and taught in various art studios and privately. He developed his own method of teaching art to teenagers and adults.

Main areas of artistic his activity are black and white graphic art, miniature graphic art, lithography, computer graphics, artwork by modern printing methods. His artworks are in the collection of the *Saint Petersburg State Museum-Institute of the Roerich family*, in various private collections in Saint Petersburg and abroad. He is a member of the *Creative Union of Artists of Russia* (IFA) and of the *Saint Petersburg Union of Arts*.

The artist states, that in his landscapes, he strives to depict earthly nature in its cosmic dimension, as part of a single universal whole. His work reflects an attempt to convey the harmony of interaction and interconnectedness of the elements, the 'music of the animate elements', heard not only in calm, peaceful states of nature, but also in storms, thunderstorms and hurricanes. The artist follows the Saint Petersburg tradition presented by the artists of the World of Art association at the turn of the 19th and 20th centuries. Kurlandsky states that "By means of modern pictorial means, I strive to convey the traditional content and symbolic meaning, with their origin having ancient natural philosophical teachings about the elements and primordial chaos from which a harmoniously organized cosmos arises" (2019).

Victor Kurlandsky, *Wind*, 2018, cardboard, author's technique, 40×60 cm

Ottilie Gruber

Ottilie Gruber was born in 1962 in the USSR, in the city of Krasnokamsk, in the Ural Mountains. In 1976, she moved with her parents to Germany, to the city of Ulm. She graduated from the *University of Berlin*'s, Faculty of Architecture and worked in Berlin as an architect. In 1999, she moved to Ulm where she organized her own private art school, which teaches Fine Art to students of different ages: from 4-year old children to adults 70–80 years old. At the same time, Gruber is the leader and initiator of various design projects in Ulm. Artworks by Gruber are exhibited in Germany and other countries of the world. She works in various painting and graphic techniques including oil, acrylic, watercolor, pastel. In 2017, Gruber took part in the international exhibition of artists *The World Soul* at the *Saint Petersburg Union of Composers*.

Ottilie Gruber, *Saint Petersburg*, 2015, oil on canvas, 50×70 cm

Khachatur Bely (Khachatur White)

Khachatur Bely (Khachatur White) is a painter, graphic artist, sculptor, ceramist. Born in 1958 in Oktemberyan (now Armavir), Armenia, he studied under Armen Atayan (a student of Martiros Saryan) and Heinrich Nerkararyan, in 1978. Since 1982 he has been living and working in Saint Petersburg. In 2010, the *Monument of Love to Osip and Nadezhda Mandelstam* was installed on the territory of Saint Petersburg State University. In 2015, in Amsterdam, on the Street of Hope Mandelstam, a *Monument of Love to Osip and Nadezhda Mandelstam* was installed: Sculptors – Hanneke de Munk (Holland), Khachatur Bely (Saint Petersburg). Since 2015 he has been painting porcelain at the Saint Petersburg Imperial Porcelain Factory.
Since 1984 he has been participating in underground exhibitions of the PEFA (Partnership of Experimental Fine Arts), since 1992 – a participant in Russian and international exhibitions, since 1997 – a member of the Saint Petersburg Foundation *Free Culture* and since 2000 he has been a member of the *Union of Artists of Russia.*

Main collections
- State Russian Museum;
- Russian Ethnographic Museum;
- State Museum of Theater and Music (Saint Petersburg);
- Museum of Non-Conformist Art (Pushkinskaya-10 Art Center, Saint Petersburg);
- Russian Museum of Contemporary Art S. Diaghilev (Saint Petersburg);
- private collections in Russia and foreign countries.
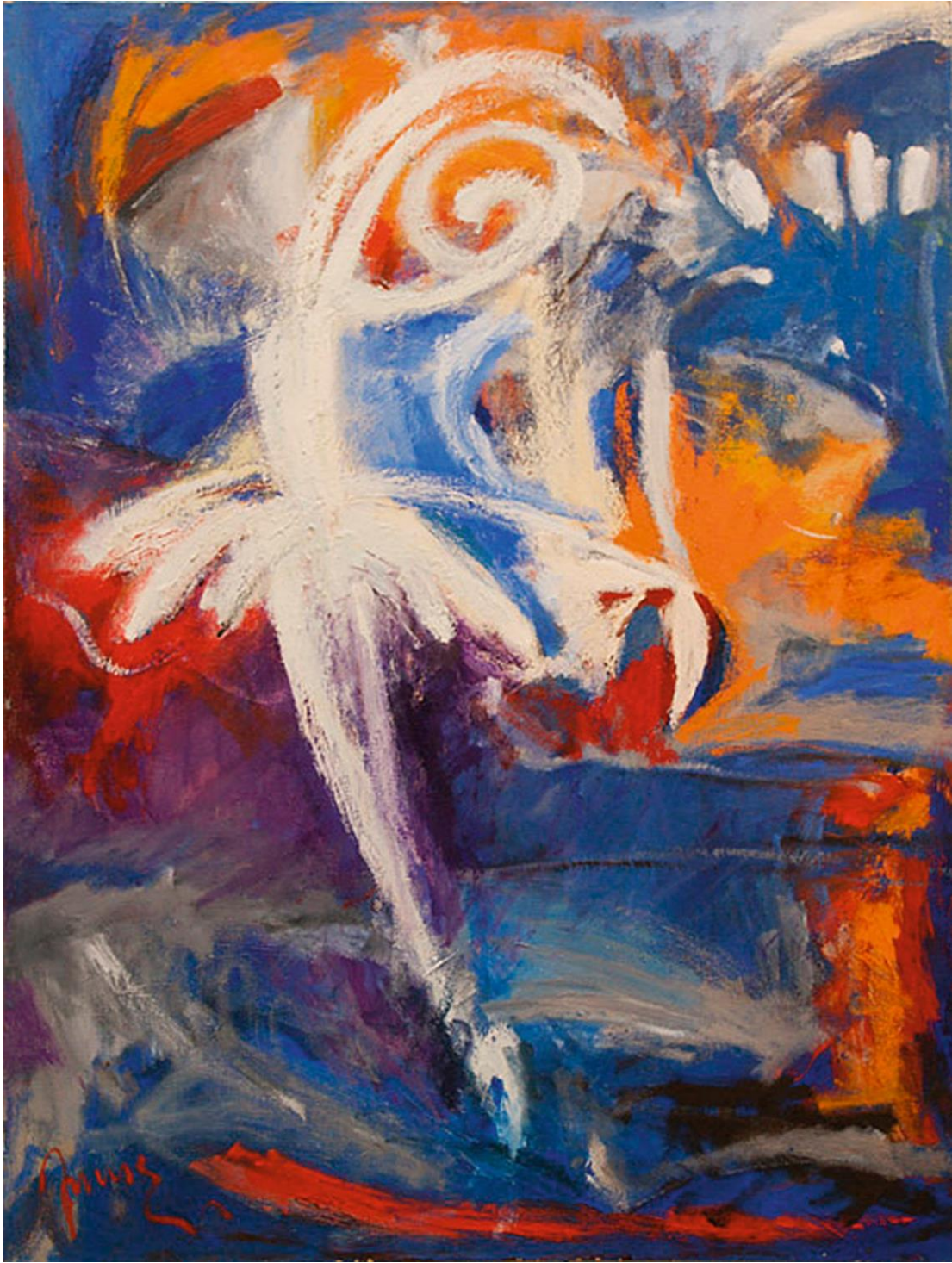
Khachatur Bely (Khachatur White), from the *Sun on the Branches* series, 2012,
oil on canvas, 90×70 cm

Name Index

Bold marked pages numbers refer to abstracts and artists' portraits in the appendix.

Synesthesia: The Synthesis of Arts in World Art Culture

Nina Nikolaeva, Svetlana Konanchuk, and Jörg Jewanski (Eds.)

This book provides abstracts of papers of the 2nd International Conference Polylogue and Synthesis of Arts: History and Modernity, Theory and Practice; Epochs – Styles – Genres, which took place on March 4–5, 2019, at the Rimsky-Korsakov Saint Petersburg State Conservatory. The conference was dedicated to Music and its relationship to Philosophy, Literature, and the Visual Arts. While papers were presented predominantly by Russian academicians, a range of authors participated from Western European, United States and Far East academies, including from China and Mongolia. In this way, the conference's agenda was expanded to worldwide cultures.

The original conference proceeding was published in Russian in 2019; it was subsequently translated into English and revised for this present edition. The limited availability of Russian academic publications in the West, combined with a language barrier, create considerable constraints in the way of wider recognition. We aim to address this gap by offering readers this English edition as a source for a broader appreciation in the West of contemporary Russian research.