

**CHAPTER 2**  
**MUSICAL COMPONENTS OF SYMBOLIST –**  
**PRO-SYMBOLIST POEMS, THEIR EMBODIMENT**  
**IN VOCAL MUSIC AS A WAY OF SACRALIZATION**  
**OF THE PRODUCT OF CREATIVITY**

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**INTRODUCTION**

Post-avant-garde is a cultural phenomenon of our days, this is the particular relevance of the problem raised, which, according to O. Markova, is considered as a stylistic basis of the neo-symbolist type . This explains the return to names forgotten from the 1920s of the twentieth century and the actualization of these names at the end of the last – at the beginning of the current century.

“Zemlinsky’s Renaissance”, “Schreker’s Renaissance”, interest in the works of V. Rebikov, N. Roslavets, N. Obukhov, I. Vishnegradsky, in materials regarding Rococo, Biedermeier, which directly fed symbolism, finally, the publication of books on the theory of symbolism from the monograph of L. Nemeth to the Encyclopedia of Symbolism by J. Cassou – all this indicates a revision of the “taboo” of symbolism that took place from the 1920s to the 1970s.

The special meaning of symbolism is determined by its musical component, which manifests itself in various types of art and liberates aestheticism, correlating the expressiveness of musical works with spiritual music, alien to the theatrical and dramatic experience of the art of modern times. The novelty of the musical quality of symbolism is clearly revealed in the paradox of the relationship between music and words in the vocal sphere, in which the recognized musicality of symbolist poetry does not receive adequate implementation in accepted academic typologies.

**2.1. Symbolism as a phenomenon of art and music in it**

The aestheticism of symbolist art “compresses” the artistic-mimetic component; this question was raised to one degree or another

## CHAPTER 2

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in the scientific literature devoted to the work of the symbolists, including the work of K. Debussy, G. Mahler, scriabinists K. Shimanovsky, V. Rebikov<sup>65</sup>.

In the context of the general stylistic characteristics of the works of I. Vyshnegradsky, E. Denisov, O. Messiaen, V. Rebikov, V. Silvestrov and other representatives of the European and domestic avant-garde touched upon the issue of writing individual compositions and cycles based on poems by different authors involved in symbolism. However, specifically questions of the relationship between musical verses symbolists and their fit into the vocal forms developed by the operatic genesis of art music were not raised in research works.

This essay traces patterns manifestations of the musical components of the poems of symbolist poets and their embodiment in musical forms of vocal art. At the same time, special attention is paid to the metaphysics of musical history, presented in the works of D. Androsova, L. Gumilyov, Losev, Yu. Lotman, Liu Bingqiang, E. Markova, O. Muravskaya, A. Sokolova and others. An analytical comparative of cultural and stylistic comparisons of these works allows us to reach relevant analogies in matters of art. The originality of the theoretical idea about the correlation of religious positions in the poetry of the Symbolists with the laws of spiritual genres born outside the sphere of artistry is put forward.

The silencing of the significance of symbolism in the West occurred rather for aesthetic reasons (remember the famous manifesto *Les Six* with the slogans “we have had enough of clouds and nebulae”<sup>66</sup>, while in domestic conditions there was an ideological ban (the symbolist philosophy of E. Mach and R. Avenarius as the antithesis of philosophical materialism). Rejection of symbolism also extended to stylistic positions derived from symbolism. The authors polemicized with certain provisions of symbolism, although their aesthetic views did not correspond to the realism raised to the shield by historical progressives and Marxist philosophers. The product of symbolism was acmeism, although its bearers (A. Akhmatova, N. Gumilev, M. Kuzmin, O. Mandelstam and others) expressed a critical attitude towards

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<sup>65</sup> Андросова Д.В. Символизм и поликлавириность в фортепианном исполнительстве XX в. Монография. Одесса: Астропринт, 2014. 400 с.

<sup>66</sup> Шнейерсон Г. Французская музыка XX века. Изд. второе, доп. и переработ. М.: Музыка, 1970. С. 161.

certain aspects of symbolism (“over-metaphorical” expression in the first place).

It is impossible to share the tragic fate of the Symbolists and Acmeists, the general basis of their poetic word – musicality. The musicality of the Symbolists verbal constructions determined the concentration of the poetic and poetic literature of their work. At the same time, the works of O. Wilde, L. Andreev, M. Maeterlinck, G. d’Annunzio and others demonstrate theatrical and literary prose. And yet, the musical core of symbolist and acmeist poetics derived from it, as well as the symbolist “a-dramatic” principle of reading poems on rhythmic-intonation wave consistency, gave rise to the normativity of poetic-authorial reading, close to melodeclamation, that is, the recitation of poems to music.

The reminder of these trivial truths of the existence of the symbolist poetic word is intended to emphasize the paradoxical lack of demand for poetry in the works of composers. There is a secret here: the exclusion in vocal practice of texts that have a clear predominance of music of rhythmic and intonation structures in them. In the work of A. Zubenko <sup>67</sup>, the problems of methods of musical expression in the poetic word were raised – based on the materials of the poems of A. Akhmatova, M. Gumilyov and the author of the study himself, who modeled the poems of the Silver Age.

In this essay we turn to the paradox of the musical “absorption” of these exquisite poems by the “third-tier” sphere, bypassing artistically self-sufficient musical creativity. The phenomenon of kinship between high poetry and music of the popular sphere was stated in his book L. Shevchenko with an emphasis on pianistic Mozartianism, born of the aristocratic salon of the 18th century and its demand by pop pianists and «tappers» of the era of the “great silent” <sup>68</sup>.

The achievement of silent cinematography was the flowering of the proto-symbolist and actually symbolist art of V. Kholodnaya-Levchenko and her partner I. Mozzhukhin. Scenes from the everyday life of the upper strata of society were “superimposed” on “mechanical music, marked by

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<sup>67</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. 114 с.

<sup>68</sup> Шевченко Л.М. Сильові характеристики української фортепіанної культури ХХ століття: монографія. Одеса : Астропринт, 2019. 336 с.

contact with “white” jazz such as reg-time with its “knocking” motor skills. In turn, reg time reflected the achievements of the “pearl” pianism of “light” pianos of the first half of the 19th century, which was inextricably linked with the graceful aristocracy of F. Chopin.

Musical expressiveness in poetic verbal lines is revealed through poetic lyrics, which included recitation on a tone set by playing the lyre in a delicate way (i.e., “plucked touch”), as well as on other similar instruments. Such an Apollonian complex of hymn singing was adopted by the Byzantine proto-salon “theater”<sup>69</sup>, and subsequently by the liturgical services of Western (Irish-Celtic) Orthodoxy, which had a significant impact on Ukraine<sup>70</sup> (see the work of A. Sokolova).

The proto-salon meaning was carried by the poetry of bandurists, that is, singers-knights of high military rank (no less than Colonel), who developed into self-significant musical and poetic compositions of thoughts the literary embodiments of the princely court poetry of the times of the Kyiv Rus'. Christian poetics of Duma, like other examples of ballad-epic poetry in Europe, came from the art of the filis-bards (a parallel to the activities of kobza and bandura players in Ukraine). Ossian left to his descendants' examples of poems, heroic and hymnic chanting of exemplary and precious Christian values for the nation. The genre of the poem occupied an exceptional place in the art of the 19th century, both literary and musical. Let us add that all major poetic works of T. Shevchenko are poems, Kobzar admired Ossian, the Orthodox gentry origin and education of T. Shevchenko formed the basis of this admiration<sup>71</sup>.

The first poem created by Shevchenko was “Haydamaky”. It dealt with the Ukrainian uprising (1767) in defense of Orthodoxy in the context of Catherine II restoring the legitimacy of the Catholic nobility and magnates. In terms of the embodiment of cathedral patriotism, this poem by Shevchenko most closely correlates with the examples of Osian's poems. From biographical data it is known that the poet created all his poems by singing one or another song melody.

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<sup>69</sup> Муравська О.В. Східнохристиянська парадигма європейської культури і музика XVIII-XX стол: монографія. Одеса : Астропринт, 2017. 132 с.

<sup>70</sup> Соколова А. Традиції лицарсько-аристократичної культури Британії-Англії й Русі-України. Наукова монографія. Одеса : Астропринт. С. 190.

<sup>71</sup> Зайцев П. Життя Тараса Шевченка. 2-е видання. Серія «Бібліотека українського раритету». Київ : Обереги, 2004. С. 13.

T. Shevchenko played beautifully and carried with him everywhere the instrument torban or theorbo (or, as it was also called, the “master’s bandura”, which was played by knights from the hetman’s entourage). The poet perfectly mastered the art of the bandura (instrument played by Cossacks no less than the rank of Colonel), and he was also a skilled guitarist.

Symbolism liberated the poetry of the Romantic era, filled with Christian zeal, and introduced melodic recitation into poetic use, which takes its roots in the psalmodic recitation of traditional churches. The subject of symbolist and related poetry of the Acmeists were ritual actions (“Evening Kolo” by V. Ivanov), the sound of instruments (“Music of a distant barrel organ”, “Cack-walk on the dulcimer” by I. Annensky), musical forms-genres (“Rondo” by M. Kuzmina, “Elementary Sonata”, “Overture” by I. Severyanin, “The Magic Violin”, “In four Hands” by N. Gumilyov). A continuation of the symbolist-acmeist poetic objectivity is represented by “Requiem” and “Poem without a Hero” by A. Akhmatova. The “accumulation of music” in the poetic word leaves no place for music itself.

In the pre-Symbolist period, Gogol’s prose was extremely musical. In this series, “Evenings on a Farm near Dikanka” especially stands out. The plot of “Evenings...” was captured in the operas of M. Mussorgsky and P. Tchaikovsky, but no one tried to convey the poetry of “Evenings” in musical embodiment. The most holistically poetically conveyed work of Gogol is in the symphonic poems (!) of L. Janacek’s triptych “Taras Bulba”, the three parts of which (“Andriy”, “Ostap”, “Taras”) represent the three stages-vision of Love: earthly sinner – Andriy, to the Motherland and Faith – Ostap, all-embracingly sacrificial and messianic – Taras. However, “Taras Bulba” by L. Janacek is somewhat different from the perspective of Gogol’s vision of the heroes. This is a Czech verism of admiration for the Slavs, and for the militant Slavs. This idea is also heard in the “Glagolitic Mass” for the glory of the Slavic nation. The mass opens with an orchestral introduction depicting the Zaporozhye army. The orchestra includes surma trumpets and timpani, which were part of the Byzantine military orchestra.

In N. Gogol, all the fragments from “Evenings” are poems (remember the poetic painting “Wonderful Dnieper in calm weather...” from “Terrible

Revenge” and much more). There is nothing to compare this “word music” with in artistic music itself.

Musically unique is the feat of T. Shevchenko, who wrote a “poem within a poem” in the form of “Reve ta stogne Dnibr shirokiy” (Christian-Druistic perspective, bequeathed by the monk-poets of medieval Ireland – see especially E. Markova)<sup>72</sup> in the poem “Prichinna” (in fact, a version of the romantic plot of Europe like “Crazy in Love”).

Thus, the musical prose of I. Turgenev was in no way affected by the brilliant musicians of the writer’s contemporaries, but became part of the legacy of the great V. Rebikov (psychodrama “The Nest of Nobles”), who in a symbolist way brought the text to the forefront of perception and set aside self-significance vocal melody. The “delayed reaction” of the music of outstanding composers to literary texts confirms V. Konen’s concept of the “historical lag” of music from literature in capturing the ideas of time <sup>73</sup>.

However, V. Konen’s concept does not respond to multiple examples of music preempting the capture of the “spirit of the times”. Such is the fate of the waltz, which already at the turn of the 18th and 19th centuries expressed the essence of “romantic folk” and presented the German folk-burgher dance model at the level of ballroom culture. Secondly, the choreography of the “toe dance” correlates with the Irish-British tradition as a manifestation of the Celtic revival of the late 18th – first half of the 19th centuries.

Regularities of connecting texts “with the music of verse” and musical constructions is a special topic that is discussed in this essay. In the case of the symbolist method of V. Rebikov, the poetics of I. Turgenev’s “musicalized” prose turned out to be covered by musical composition – at the level of congenial implementation. In the case of the music of C. Debussy, set to the literary texts of M. Maeterlinck (“Pelléas and Mélisande”) and G. d’Annunzio (“The Martyrdom of St. Sebastian”), the synchronicity in the artistic spheres of literature and music is obvious.

This suggests the conclusion about the openness or closedness of a particular musical product to the acceptance of literary “musicality”.

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<sup>72</sup> Маркова О. Ученість ранньої православної церковної традиції у вітчизняній художній культурі та її вплив на музику XIX ст. // Музична україністика: сучасний вимір. Київ – Івано-Франківськ, 2008. С. 122–128.

<sup>73</sup> Конен В. Театр и симфония. Роль оперы в формировании классической симфонии. М., Музыка, 1975. С. 12–40.

The method of symbolism, with its non-operatic intonational isolation of a verbal-text line in the textured totality of musical expression, turned out to be sensitive in reaction to contemporary literary discoveries of a symbolist and pro-symbolist sense.

The poems of N. Gumilyov, “difficult” for musical embodiment, turned out to be very harmonious for his Symbolist contemporaries. In this case, we are talking about the works of N. Roslavets, about which in 1926 L. Sabaneev wrote the following: “Tectonism, the mathematical nature of Roslavets’ musical creativity brings him closer to academicians. This is an original and unparalleled type of academic innovator. He is not interested in emotion as such. For him, music is not a language of feelings at all, but an expression of organized mental peace. He is not interested in emotion in itself, but in its comparison in the musical fabric with others, in the ‘organization of emotions’, which inevitably accompanies the organization of sounds...”<sup>74</sup>.

“Structure of emotions” is the specificity of symbolism, religious the background of which excludes “emotional immersion”, but focuses on the contemplation-observation of the High, embodies the highest affect of the Baroque – the affect of calmness, which reproduces prayerful detachment from everyday life. The “ancestral sign” of symbolism was formed as a detachment from the heritage of the New Age, formed as a consequence of “modernity.”

The study by P. Kozlowski raises the question that the term “modern” arose in early Christian times, at the dawn of the New Era – and the followers of Christ were designated as “modern,” while those who did not accept this teaching were awarded the name “antique”<sup>75</sup>. P. Kozlowski’s conclusion about Christ’s conversion of the New Era as a whole is the following: atheistic “apostasy” was fueled by antithetics to Christianity. The author insists on exhausting the Christian core in the period from the 1st millennium until the 20th century.

Symbolism emerged in the wake of categorical cultural renewal of “modernity”, opposed to the dynamics “clash of masses” recognition

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<sup>74</sup> Сабанеев Л. Русские композиторы. II. Николай Рославец.// Парижский вестник, 31 марта, 1926. Париж, 1926. С. 18.

<sup>75</sup> Козловски Петер. Культура постмодерну. URL: [https://platona.net/load/knigi\\_po\\_filosofii/postmodernizm/kozlovski\\_kulturra\\_postmodern-12](https://platona.net/load/knigi_po_filosofii/postmodernizm/kozlovski_kulturra_postmodern-12)

of the effectiveness of immaterial forces. Symbolism was based on the achievements of “new physics” as “physics of energies”, where the manifestations of enormous “forces without mass” in “field energies” and intranuclear reactions are obvious. This indicated a relationship with the “energy of God” in accordance with the positions adopted by the first Christian Councils on energy as an attribute of the Divine phenomenon <sup>76</sup>.

The term symbolism itself is borrowed from church usage; in this concept, the significance of quality is determined not by its objective expression, but by the idea of the ideal beginning of the world. The reliance of symbolism on Rococo and Biedermeier is directly related to religious ideas and indicates the vector of semantic saturation of symbolism as a unity of cultural and artistic attitudes.

A. Bergson considered the identity of artistic and religious methods in the symbolist worldview (A. Belyiy’s term was used <sup>77</sup>) is significant of the fundamental curtailment of the artistic component of this method in favor of consistent aestheticism, historically associated with spiritual beauty religious liturgical practice.

This approach of symbolism in art assumes abstracting from strict emotional and moral accents, from the theatricality of tragic-dramatic meanings and focusing on the touchingly wonderful and mysteriously incomprehensible. The traditional modern attitudes towards life mimesis in the artistic and creative sphere are being trampled upon, the specific differences between different arts are being erased, with the musicality of their expressiveness in the benefit of the aesthetic abstraction of their meaning.

A new expressive synthesis of the qualities of expression in the musical abstraction of aestheticism emerges. This synthesis is opposite to the principles of the New Age, which cultivated the objective precision of the word. This approach directly continues the practice of church art, in which the harmony of the architectonics of the temple, the color and rhythmic design of icons, the consonance of sounds, imbued with the musical and rhythmic indicator of the spoken word in psalmody and singing corresponds to the perfection of forms of cosmic precision and the divine sanctification of the Church. The said perfection, drawn from the reserves of religious

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<sup>76</sup> Арабаджи Д. Очерки Христианского символизма. Одесса : Друк, 2008. С. 70., ил.

<sup>77</sup> Белый А. Символизм как миропонимание. Москва : Республика, 1994. 336 с.



practice, leaves no room for emotional and objective detail of expression, which was born of the theatrical and operatic tradition. It follows purely from this the auxiliary role of instrumentalism in symbolist synthesis, which appeals to the musicalized word. The supra-individual nature of lyrical sound science is determined by the conscious borrowing of formulas and sequences from the canonical sphere, as well as spiritual and aesthetically tested non-church sphere.

The flat nature of symbolist figurativeness suggests the “erasing” of the objective markings of images; music devoid harmonious-functional gravity and homophonic-harmonic separation of texture; a poetic word freed from life-objective conditioning and connections of semantic units. All of the above phenomena come out of one expressive order, in which the ideal beginning “absorbs” the material-objective load of statements and expressions.

“Erasure” of rational-logical differentiation components was subordinated to the combined admiration for the mysterious and often unknowable in sensory reception, which created a special kind of intersection of simplicity and elitist sophistication in their meanings-images in symbolist “irrationalism” (symbolists in the person of F. Nietzsche saw something close to them in neo-romantic poetic philosophy).

The refinements of the mind and “simplicity of heart” in the confession of the Faith are indicative of the religious approach. It is in these terms that the postulates of religious and philosophical scholasticism are formulated <sup>78</sup>, which are found in the pro-Gallican works of P. Abélard in the 12th century and consolidate the corresponding attitudes of religious thought.

In the East Slavic world in musical practice, the manifestation of symbolism focuses on the figure of A. Scriabin, who in his artistic and performing piano activities demonstrated clavierism of a “light” piano in real playing conditions “tight” orchestral piano instruments (about this in the book by D. Androsova <sup>79</sup>). We pay attention to the continuity of connection composer-performing activity of the great author of the

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<sup>78</sup> Словник іншомовних слів. Ред. О. Мельничук. Київ : Голов.ред.Україн.Радян.енциклопедії, 1977. С. 648.

<sup>79</sup> Андросова Д.В. Символизм и поликлавириность в фортепианном исполнительстве XX в. Монография. Одесса : Астропринт, 2014. 400 с.

“The Poem of Ecstasy” (who clearly used the terminology of the hesychasts<sup>80</sup> for the title of the work) with his messianic task of constructing the “dance of the Planet” in the Mystery, which sounded at the height of the bloody massacre of the First world war.

This religious component of the symbolist A. Scriabin particularly significant in his overall legacy. It is not surprising that in the Odessa press in 1915 the idea of the Christian foundations of the Mystery he conceived was defended<sup>81</sup>. After all, this approach shed light of truth to the greatness of Scriabin’s service not only to art, but also to the intellectual and moral values of the world. Scriabin was “torn out” from Russian borders – forced emigration N. Obukhov and I. Vyshnegradsky, and thus the roots of world Scriabinism become clear. At the same time, through Vyshnegradsky, the spread, first of all, of Scriabinov’s system of worldview in Europe to O. Messiaen and his most famous followers and disciples in the person of K. Stockhausen, L. Nono and others ).

The history of Scriabinism in Ukraine (N. Roslavets, V. Rebikov, B. Lyatoshinsky, V. Kosenko) and in Poland (K. Szymanowski) is extremely interesting. It is significant that of the followers of A. Scriabin, only O. Messiaen and his followers K. Stockhausen and L. Nono committed to Scriabin’s missionary activities as serving the Unity of Humanity and creativity outside of art. A special place in this Scriabin scenario was occupied by N. Roslavets, who turned out to be associated with the cultural achievements of Ukraine. Although this is a pecial topic.

A preliminary generalization regarding Scriabinism in Ukraine and partly outside the country comes down to the rejection of Scriabin’s religious and social actions (in this regard, only O. Messiaen and K. Stockhausen are consistent) in favor of theoretical and educational developments. In the first row are such figures as N. Obukhov, I. Vyshnegradsky, for whom the religious-Christian core of their creative and scientific activity is indisputable and demonstrative. Only in part did Vyshnegradsky follow the path of his creative mentor and began to compose pacifist works for preventing the war from escalating into World War II.

In general, the Scriabinists who spoke in Russia and Ukraine at the beginning of the twentieth century focused on theoretical expansion,

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<sup>80</sup> Арабаджи Д. Очерки Христианского символизма. Одесса : Друк, 2008. 548 с.

<sup>81</sup> Южный музыкальный вестник, 1916, № 1-2 янв. С. 3.

including the mathematical development of theses (which is confirmed by the digital symbolism of Scriabin's own notes). Only N. Roslavets developed the symbolist charge quite widely, in which the specifically musical some were organically intertwined with socially creative directions, but his activity ended tragically for him in the Soviet Union.

Roslavets's successive connections with symbolism and modernity largely determined the further evolution of the composer's work. The names of A. Blok, V. Bryusov, K. Balmont, P. Verlaine, V. Ivanova, M. Voloshina, N. Gumileva, I. Severyanin, D. Burluk, V. Kamensky, E. Guro, K. Bolshakov, V. Gnedov, also F. Sologub, Z. Gippius, etc appeared in the text references of his works. Such textual appeals can be found before 1917, when his original system was developed pro-Scriabinov serialization (1914), which was 8 years ahead of the discovery (1922) of A. Schoenberg's dodecaphony system<sup>82</sup>.

After 1917, the composer decided to understand the neoclassicism of I. Stravinsky, but he ignored the game changes in mask styles, indicative of author of "Pulcinella". This advancement of the composer and theorist Roslavets is natural, since the awareness of the serial approach (Schoenberg's approach later emerged in opposition to Stravinsky's style) created the preconditions for traditionalization, which predetermined the ease of Stravinsky's transition to the serial (but not dodecaphonic) method in the 1950s.

A paradoxical synthesis of innovation and academicism, the desire to break the canon and at the same time strictly organize to develop sound creation, determined Roslavets's individuality as a composer and determined a number of features of his style. Roslavets's ability to create a unity of innovation and traditionality was insightfully highlighted in his time by L. Sabaneev: "Roslavets is a real a master of sounds who loves his craft, like a specialist, a worker loves your craft. He will not write a single note or a single phrase in vain or by accident. Everything is thought out and worked out to the last degree"<sup>83</sup>.

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<sup>82</sup> Рославец Николай Андреевич URL: [https://ru.wikipedia.org/wiki/Рославец\\_Николай\\_Андреевич](https://ru.wikipedia.org/wiki/Рославец_Николай_Андреевич)

<sup>83</sup> Сабанеев Л. Русские композиторы. II. Николай Рославец.// Парижский вестник, 31 марта, 1926. Париж, 1926.

N. Roslavets called himself (and this amazed his contemporaries) not composer, but an “organizer of sounds.” As a result, “...the harmony, precision, logical completeness of his system, consistency in the implementation of the compositional idea, the analytical orientation of his creativity aroused both admiration and fierce attacks on his style”<sup>84</sup>.

The desire of N. Roslavets to “fit in” with the social vicissitudes of revolutionary events is indicative (as I. Vyshnegradsky also tried to do, keeping in mind the social and organizational intentions of A. Scriabin). N. Roslavets built his “mystery-bouffe” (see parallel in the speeches of V. Mayakovsky, D. Shostakovich in the 1920s), writing in the 1920s a sufficient number of works in the style of “monumental propaganda”: the cantata “October” (1927), the symphonic poem “Komsomoliya” (1928), which is recognized as a masterpiece of music of the 20th century. However, the composer’s “reward” was an ideological ban. The publication of the said composition was delayed for many decades. After the war, it was published by the largest music publishing house Schott Musik International, specializing in publishing world classics<sup>85</sup>.

Thus, “revolutionary missionaryism” N. Roslavets was artificially stopped, but he continued his theoretical activity, developed a “new system” of proto-serial meaning, taking into account rhythm, form, texture, which determined his own method of teaching composition.

During these same years, N. Roslavets changed the genre system in side of instrumentalism, which determined the structure and meaning of the First Violin Concerto (1925). The composer enlarges the presentation of chamber instrumental and vocal compositions. The evolution of Roslavets’ creativity is also characterized in this way: “The texture and harmony, which includes elements of various historical systems, including the classical one, are noticeably highlighted. Developing his system, emphasizing its synthesizing character, Roslavets comes to the discovery of mixed harmonic technique, the ideas of which will form the basis many musical concepts since the early 1960”<sup>86</sup>.

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<sup>84</sup> Рославец Николай Андреевич URL: [https://ru.wikipedia.org/wiki/Рославец\\_Николай\\_Андреевич](https://ru.wikipedia.org/wiki/Рославец_Николай_Андреевич)

<sup>85</sup> Рославец Николай Андреевич URL: [https://ru.wikipedia.org/wiki/Рославец\\_Николай\\_Андреевич](https://ru.wikipedia.org/wiki/Рославец_Николай_Андреевич)

<sup>86</sup> Рославец Николай Андреевич URL: [https://ru.wikipedia.org/wiki/Рославец\\_Николай\\_Андреевич](https://ru.wikipedia.org/wiki/Рославец_Николай_Андреевич)

Failures in creative activity, forced the cessation of public activities had a painful impact on Roslavets's work in the 1930s. The "oriental" elements in his compositions become indicative (see the pantomime ballet "Pahta" – "Hlopok" – written in Tashkent and other works). These works were somewhat disapprovingly met by supporters of the consistent avant-gardism of N. Roslavets, although their "picturesque" manner was a logical continuation of the pro-symbolist works of the 1900s – 1910s. Of course, to the manifestations of the "new system organization of sound" refers to the Chamber Symphony of 1934–1935.

The work of N. Roslavets formed a significant parallel to the work of the Ukrainian painter M. Boychuk (who in to a certain extent grew out of symbolism), as well as A. Blok, V. Mayakovsky, V. Khlebnikov who presented their creativity within the framework of symbolist, futuristic openness to professional, artistic and socially transformative activities. The tragic turn of the sincere desire to reach the versatility of creative output was determined by the insensitivity of the new state systems towards the unity of social and artistic activity, which were associated with non-materialistic and religious manifestations.

The instrumental turn in the work of the 1930s did not resonate with the attitudes of N. Roslavets, which were formed by symbolist pro-Scriabinov ideas: a special kind of aestheticism, alien to tragic-dramatic accents and aimed at the ambivalence of the elitist and the popular. High examples of "poster" music of the 1920s, represented by the cantata "October" and the symphonic poem "Komsomol" demonstrated the symbolist "erasing" of the boundaries of aristocracy and populism. This was not forgiven artistic circles of Soviet Russia, with their rationalistic clarity, the opposition of innovation and traditionalism – "eliteness" and "national community".

The total musicalization of artistic expression in symbolism, based on the adramatism and aesthetics of the musical component, created special conditions for the existence of the word in the musical presentation and clothed it in semantic criteria of purely emotional and positive sounds. This even applied to degenerate manifestations of the "cemetery" theme of the decadent borderland symbolism. The most illustrative example in this regard is the work of A. Vertinsky, poet, composer and performer (the "Russian chansonnier" complex). His talent was complemented by Pierrot's stage image.

## CHAPTER 2

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The decadence slice of Vertinsky's "Beznozhenka", "Crystal Dirge" and other "small masterpieces" was highly exaggerated by the appearance of the "eternally crying" Pierrot. The mannered deliberateness of his appearance created the richest expressive palette, which did not depend either on the meaning of the poems or on the exquisite simplicity of the melodies of the songs. The symbolism of aristocracy, which was taken from the repertoire of the square theater in France, becomes more important. This determined the emblemization of the art of the outgoing world of White Guard activity.

The significance of Vertinsky is much broader than his artistic talent; his art constitutes a capacious cultural phenomenon in which the "one-man theater", a representative of the variety theater, symbolized the dying empire no less significantly than the allegory of I. Stravinsky's "The Rite of Spring".

The poems of A. Vertinsky, highly artistic and metaphorically colored, were united in unity with the emphasized prolate of the melodic melody, creating (and still creating) a completely Mahlerian semantic "heterophony" of verbal and musical layers in cycle "Songs of the Wandering Apprentice" (textual naivety and musical Wagnerisms were superimposed on metaphorical hyperbole typical turns of Vertinsky's melody).

The musical series was designed to simplify and canonize the sophistication of the text. This was done according to the laws of church art, in which not the artistic, but the sacred-rhetorical value of the text is presented in a standard melodic structure, specifically tested accepted symbolism of turns and melodic moves.

Symbolist music was intended to simplify and "bring closer" perception. The manner of reading poetry against the background of sounding music, the "general" semantic tone of which is based on this principle creates special conditions for realizing the metaphorical redundancy of poetry. This creative principle was categorically at odds with the artistic skills of the entire modern era. Music that follows the text (the phenomenon of H. Gluck) and words presented as the "obedient servant" of music (Mozart) reveals the verbal and musical series with an advantage of the first or the second depending on the image and meaning.

In the work of A. Zubenko, indicative aspects of the musicality of symbolist verse, which emerged from the culture of temple communication, are noted: "The Symbolists consciously introduced melodic language into

the presentation of their poems. Other symbolists, the brilliant R. Rilke, for example, wrote down instructions for a melody that was supposed to sound either real or in the imagination reading and listening to poetry. It is clear that music introduced in this way could not introduce procedural integrity. The musical was realized, as in temple of hymn singing, as in the Byzantine “theater” ..., in the “intellectual leisure” of humanists....., in the aesthetic design of poetry”<sup>87</sup>.

The researcher made a bold conclusion about the historical metaphysical order: “This is how the ancient tradition of European Renaissance and pre-Renaissance poetry, the eastern poetry was resurrected in Europe. The culture of China, Japan, and the Middle East ceased to be exotic, since the method of musical composition coincided and was borrowed”<sup>88</sup>.

Symbolism pushed pro-opera synthesis into the past, semantic “heterophony” was created in G. Mahler, C. Debussy, A. Vertinsky and other authors. Their stylistic and genre layers are fundamentally different, summing up a certain “third meaning” as a whole. It is captured associatively in the quasi-consonantal presentation of a monotonous and expressive hierarchy. Returning to the phenomenon of A. Vertinsky, we draw attention to the significance of his artistic image of Pierrot, who with his ontological “Gallicism” corresponded to the refined structure of the verse, and the folk and the theatrical genesis coincided with the simplicity of the tune.

The ambivalence of the semantic purpose of the mask and the image, the “erasing” of the boundaries of genre and style characteristic of symbolism, removed theatrical and life mimesis and brought into play the spiritual edification of cant singing. This is especially realized in the performance presentation of Vertinsky, who sang in restrained dynamics, avoided pathetic “outbursts”, so organic for theater in general, and variety theater in particular.

The “silent sermon” of the great artist was assessed in its quasi-religious sense. According to the recollections of eyewitnesses (Z. Markova and others), Vertinsky’s performance in Odessa in 1918 in a crowded

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<sup>87</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. С. 39.

<sup>88</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. С. 39–40.

Philharmonic Hall (acoustically imperfect) took place in amazing silence, in the ardent concentration of the audience on the stage action.

Acmeism, Russian futurism and other trends did not absorb an excessive metaphorical “trail”, but maintained a careful balance of the subject conventions of the text and rhythmic and musical manifestations, which excluded emotional alternatives and theatrical changes in plot situations in favor of a special kind of lyrical monologue. The lyrical monologue was fueled not by individual sophistication, but by the typical rhythmic wave of verse, which prompted the authors to read poetry in a special manner “with a howl”; the initial and final syllables and words of the line were stretched out in a churchlike manner.

The work of the brilliant spouses A. Akhmatova and N. Gumilyov owes acmeism, was aimed at poetic purity of expression and mystical predestination, which “compromised” the very idea of the creativity of representatives of the Acmeists. The reference book says: “Acmeism... (... – the pinnacle of something)... Acmeists preached the theory ‘pure art’, apolitism, individualism and mysticism...” [26, p. 29].

Musical representatives of symbolism in the person of K. Debussy, V. Rebikov, I. Vyshnegradsky, N. Roslavets and others widely covered the textual developments of modern symbolist poets, since the method of “consonantal” intended music provided ample opportunities in the recitation of a vocal line and the development of a verbal series. Within the framework of traditional pro-opera vocal writing, these texts became openly inconvenient and were not actually used.

For domestic art, the specified aesthetic criterion «emotional detachment» of symbolism was unacceptable in art of the West after 1920, came down to a direct ideological ban, which slowed down the appeal of leading musicians to the “musicalized” verbal series of representatives of the Silver Age. Only representatives of foreign and domestic avant-garde represented by E. Denisov, S. Gubaidulina, V. Silvestrov, D. Smirnov, A. Schnittke and others began to turn to poems of this kind in their vocal compositions.

As a result of the review of literature on the issues of symbolist and pro-symbolist musicality, we put forward following:

– the total musicality of the techniques and the total meaning of the expression of the Symbolists’ creativity was historically determined by a sharp ideological turn from the anti-churchism of the New Age to



the “modernity” of Recent history, marked by religious revival. This is emphasized by the corresponding terminological usage from “new physics” (“physics of energies”) to program designations in art (“ecstasy”, “ecstaticism” by A. Scriabin and others);

– the cultural binary of the past century, which created a confrontation between two antagonistic systems in the socio-political situation, the division of the entire sphere of art into artistically self-sufficient author’s and applied in the mass cultural environment, the strict separation of traditionalism and modern-avant-garde, and finally, ideological confrontation in the scientific and artistic spheres of atheism and religiosity – all this became the reason for the partial revival of the rationalistic principles of the New Age after the First World War. This determined the distrust of symbolism both in the West (according to aesthetic criteria) and in domestic conditions (ideological ban), which dampened interest in the texts of this direction in music;

– the “musicalization” of means of expression among the Symbolists was fraught with abstraction from the artistic component and turned to aestheticism, the origins of which are obvious in the spiritual beauty of church art, which does not know a rigid visual differentiation and avoidance of subject-event loading in the texts, which is given in the hymnically uplifting psalmody and singing touchingly joyful lyrics. The relationship between text and music in a symbolist refraction moves away from the operatic semantic identity of word and music in favor of a quasi-spiritual presentation of text and music in mono-figurative unity, but with a genre-style the demarcation of the presentation of the text in the vocal line and instrumental or another accompaniment;

– the inertia of opera’s influence on music in general hampered the introduction to the texts of the Symbolists, as well as to the texts of writers from musical presentation of the verbal sequence. Indicative is the attitude of the symbolist V. Rebikov to the prose of I. Turgenev, the appeal of N. Roslavets to the texts of contemporary symbolists, such as vocal compositions based on the poems of A. Akhmatova and N. Gumilyov. In this regard, it seems natural to correct the theory of “music lagging behind literature,” since the appeal to certain literary sources is determined by musicians’ readiness to respond to current stylistic changes that are accepted or rejected synchronously, but may be late in a certain historical period of time.

## 2.2. Musical components of symbolist and pro-symbolist texts in the expressiveness of vocal music

It is fashionable to consider the works of the Symbolists as classics of musical poetry, among which M. Voloshin occupies perhaps the main place with his “Claudelian” veneration of Chinese culture as forgotten origins of European civilizations (see materials on China by P. Claudel [4, pp. 170-188]). The Crimean years of Voloshin connected him with Ukrainian culture, and literary tensions with the Acmeists formed a parallel to the duel with N. Gumilyov (1909), which ended peacefully.

Due to his dual talent – poet and artist – Voloshin organically entered the circle of symbolists. His Masonic-theosophical sentiments determined a special kind of peacemaking contemplation regarding the socially explosive events that took place in Russia and in the world in the 1910s – 1920s, preserved during the Civil War, but did not save him from early death in 1932.

In fact, the crowning work of this author is “Corona astralis”, which embodied the sacred-melancholic element of Ossian’s poems at the level of the beginning of the twentieth century (1909 – the year of the duel with Gumilyov).

The work consists of 15 verses, 4-3 stanzas each, the summary meaning of which is presented in verse 15, composed of micro-quotes from an extensive poetic monologue dedicated to the universal breath of the Cosmos. The mysterious beauty of “grobnytsyi solnts”, “mirov pogibshih urna” (verse 6 from the named work), as the starry world is designated in the work (the author does not designate it with the term Cosmos) is turning to the sun and accepting the inevitability of the night (verse 1, line 11).

This essay by a Russian poet of the Silver Age forms a poetic parallel to the novel by M. Proust, designated in meaning as “stream of consciousness.” Voloshin’s extensive work monotonously develops the idea of “nevernosti komet lyubvi v mirah” (1 line “Corona astralis”) and “yavi snov, v zhyteyskikh svyazyah dannyyh” (verse 3, line 1), there are no characters in the composition (except for mythological and planetary symbols like Persephone, Orca, Troy, Phoebus, Saturn, Moon, etc.), there are no plot collisions, there are a feeling of uncontrollable striving and rotation in a circle (returning «na krugi svoya» in the final 15th verse).

The above demonstrates characteristic pointlessness and pronounced movement of music, but devoid alignment – by analogy with the works of symbolist musicians C. Debussy and A. Scriabin. Processuality is associated with the idea of development, a new quality, but in this case we are talking about “montage”, a change in the initially given meanings, that is, about correlation with spiritual music, which bears the imprint of the Eternal. Noteworthy is the ecstatic tone of the text, the rhythm of which is regulated by iambic, that is, it corresponds to the epic verses of Antiquity in the spirit of Glorification of those who became the subject of their remembrance.

It is significant that the concept of “ecstasy” is found twice in the text of the composition - in verses 3 (line 9) and 7 (line 11), the synonym for this concept “delight” is found in the final line of verse 13 and in the opening line of verse 14, but, (this is important) the indicated word appears in the final line of the entire essay (“...Tomu v lyubvi ne radost vstrech dana, / no temnyie vostorgi rasstavanya”). It is obvious the semantic parallel of “Corona astralis” to the “Poem of Ecstasy” and to the entire work of A. Scriabin (after 4th Sonata).

In M. Voloshin’s composition, the theosophical version of the Christian picture of the world is especially indicative, in which the collective human “we” carries “vselenskie buri bluzhdayuschego sveta” (4th line of verse 1) and forms a focus on the compositional center – to verse 9, in which the image the symbol of Christmas “skryit v yaslyah Bog” (7th line), and in verse 10 – the all-seeing and all-knowing One, “Who zhiv i broshen v temnyi sklep... / ...Tak videl On iz skladok plaschanitsyi / I change day, i hod lyudskih sudeb».

As we see, at the point of the golden section in the proportion 2:3 from the 9th to the 10th verse, a symbolically defamiliarized, but a completely recognizable image, while the previous and subsequent verses capture the “change of days” in the mosaic of human and mythological manifestations of the Stream of Consciousness. The continuity of the poems is emphasized by the “chain connection” of each the next verse with the previous one by repeating the final line in the first line.

B. Asafiev introduced this technique as the law of intonation No. 2 into his system of musical procedural classifications (more on this specifically in the book by E. Markova [15, pp. 6-8]), in which the “chain connection”

## CHAPTER 2

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ensures continuity of musical expression. According to a fair comment by E. Markova, this law of musical intonation models the laws of the speech continuum, which is at the level verbal-semantic constructions create appropriate “linkages”, reproduced in the form of a motivic abstraction of singing in music. Of course, the “singing” meaning of these repetitions in Voloshin’s work is aimed at feeling the internal connection of the poems with the semantic components of words and meanings.

As a result, a composition of the rondal type is built, where the initial line of each verse is enlarged by repetitions relative to the final line, which fits into the sequence of the initial lines of the verses and creates an amazing variability of the original idea:

- V mirah lyubvi nevernyie kometyi... 1  
Zakryit nam put proverennyih orbit... 2  
Yav nashih snov zemlya ne istrebit... 3  
Polnochnyih solnts k sebe nas manyat svetyi... 4  
Ah, ne kreschYon v glubokih vodah Letyi... 5  
Nash gorkiy duh... I pamyat nas tomit... 6  
V nas tleet bol vnezhiznennyih obid... 7  
Izgnanniki, skitaltsyi i poetyi... 8  
Tomu, kto zryach, no svetom dnya oslep... 9  
Tomu, kto zhiv i broshen v temnyiy sklep... 10  
Komu zemlya – svyaschennyiy kray izgnanya... 11  
Kto vidit snyi i pomnit imena... 12  
Tomu v lyubvi ne radost vstrech dana... 13  
A temnyie vostorgi rasstavanya... 14  
V mirah lyubvi – nevernyie kometyi... 15

From the above comparisons it is clear that the promotion of an idea in compositions are carried out using binary semantic connections 1-2, 3-4, 5-6, etc. poems, since the subject contours indicated in them change according to the indicated pairwise pattern of transformations of grammatical continuity and rhyme. That’s why it stands out so much the first line of verse 15, repeating the first line of the composition without established consistency in the rhyme. The similarity of the whole, which is indicative of ritual and ceremonial actions of the most varied types, was pointed out above. At the same time, attention is drawn to the difference in the intensity of movement in odd and even pairs of verses.

Thus, in verse 1, the immediate carrier of the meaning of the movement are the phrases: “Myi vdal nesem...” (line 5), “Stremim svoy beg:... ” (line 10), “...nash derzkiy duh stremit...” (line 12). In verse 2, the indicated semantic range is presented in the phrases: “Narushen lad molitvennogo stroya...” (line 2), “...I zarevo nash parus bagryanit” (line 8), “Stremimsya myi...” (line 11), “...veet vihr somneniy i obid” (line 13). Verse 3 presents the image of movement in the following combinations of words: “...istayut tiho zori...” (line 2), “Sedaya zyyb v almazyi razdrobit...” (line 5), “...k sebe nas manyat svetyi” (line 14). Verse 4 is revealed using the following expressions: “Almaznyiy beg vseleennyie stremyat” (line 3), “...prostor nebesnyiy borozdyat” (line 7). Accordingly, verse 5 appears in a series of negations of actions “Ne kreschyon”, “ne ispil”, “ne prines”, “ne zamknut...”, lines 1-5), however there are also indicators of movement: “...slepyie brodyat svetyi” (line 8), “Naprasnyiy vetr svivaet i neset” (line 10). And verse 6 gives the following breakdown: “...v nas tok nevidimyy struit” (line 8), “V krushenyah zvezd rozhdalas zhizn i krepla” (line 12).

In verse 7 the following indicators of movement dominate: “...V vetrah toski unyilo shelestit” (line 4), “Graag skorbey nesem po miru myi” (line 13). Verse 8 reports a series of unfinished deeds (“Dolg ne svershen, ne sderzhanyi obetyi, / Ne proyden put...”, lines 5-6), as the result reads: “Pripast k zemle, iskat v pustyyine vodu,” “...idti prosit svoy hleb” (lines 11, 12).

Verse 9 “ostanavlivaet beg” changes of images, names and analogies, frankly sounds: “Ves taynyiy stroy...Raskryit vo tme. ... ” (lines 4-5), “Pramater.../ Svoi daryi izbranniku neset...” (lines 9-10). Verse 10 presents a vision of the world swarming: Tak vidit On.../I smenu day, i hod lyudskih sudeb” (lines 7-8).

The idea of movement in verse 11 is marked by only one phrase: “I brodit On v pyili zemnyih dorog...” (line 9). Verse 12 is entirely devoted to His Observation of multiple movements: “...trav preryivystyie rechi, /...iduschih dney predtechy”... (lines 2-3), - followed by not including Him in these movements (“...ne poshyol iskat”, “...ne vyizhal vinograd”, “...ne izvel rodnuyu ten so dna...”, lines 9-12).

In verse 13, all verb forms of words are given with the particle “not”, characterizing His chosen renunciation of all earthly goods, summarized in the final phrase “... tyomnyie vostorgi rasstavanya” (line 14).

## CHAPTER 2

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Verse 14 returns to the movement of the world: “...Ot milyih ruk bezhim... ..i verim imenam, / Tomyas v putyah naprasnogo skitanya.” (lines 6-8), “...Stremim svoy put v prostranstvo vechnoy tmyi...” (line 13). In Verse 15, movement is presented associatively, associated with the image of “running” in verse 3, from which the line “Polnochnyih solnts k sebe nas manyat svetyi” (line 4 in verse 15), line V nas tleet bol vnezhiznennyih obid” (1 line of verse 7) is borrowed. And with a quotation from the stanzas that capture Him (“(“Komu zemlya – svyashennyiy kray izgnanya”, “Who vidit snyi i pomnit imena”), indicates to “vostorgi rasstavanya” (lines from verses 10 and 13 in completion of verse 15), a clear image of the living God continuing his run into eternity.

As we can see, the pairing of binary conjugations of verses in the composition subject to lower traffic intensity in unpaired components of these groups (1, 3, 5, 7, 9, etc.) and increasing such intensity in paired verses (2, 4, 6, etc.). Thus, the binary connections of the verses frankly reproduce the structure and meaning of the suite pairings slowly – quickly (relatively slow – relatively quickly), which is indicative of the structure of suite sonatas of the pre-classical era. First of all, this concerned the exquisite manner of the French keyboard salon music, which, together with the works of C. Debussy, who extremely appreciated the cultural achievements of A. Watteau, whose works filled the salons of Russia and Ukraine.

Taken together, “Corona astralis” represents a model of a cycle of variations-suites in the spirit of the works of F. Couperin and his talented contemporaries. Melancholic the tone was adopted by the romantics from Ossian and complemented pro-Scriabinov “ecstasy” (see text of verse 3, line 11 in verse 7) and “delights” (the final lines verses 13 and 15). Thus, an original concept was built, the meaning of which is determined, in our opinion, by compositional techniques. We are talking about a special kind of two-phase nature of the whole, which is easily captured in the manifestation of movement and running in the analyzed work.

As we see, from the 1st to the 8th verses, the running-striving “po parabolam mirov” is persistently present in the text, while verse 9 focuses on “peschere zatochenya” which is “prevraschena v Rozhdestvenskiy vertep”. The apogee of this mental quietism is verse 13:

...Tomy v lyubvi ne radost vstrech dana,  
 Who v passions zhdal ne sladkogo zabvenya,  
 Who v laskah tel ne videl utolenya,  
 Who ne ispil smertelnogo vina...  
 Strashitsya On prinyat na ramena  
 Yarmo nadezhd i tyazhkiy gruz svershenya,  
 Ne hochet uz i rvet zhivyye zvenya,  
 Kotoryimi svyazuet nas Luna.  
 Svoey toski – naveki odinokoy,  
 Kak zhib morey pustynnoy i shirokoy, –  
 On ne otdast. Who otset zhazhdal – tot  
 I v samyy mig poslednego stradanya  
 Ne mirnyiy put blazhenstva izberet,  
 A tyomnyie vostorgi rasstavanya<sup>89</sup>.

The following verses 10-14 reproduce the idea of movement in a reflection of detachment from participation in the hustle and bustle. This is how a disproportionate two-phase structure of verses 1-8 and 9-14 develops, which ends with the compilation of verse 15. It is surprising that one can build an analogy of the structure of a poem (complex one-part composition) with the structure of the Sonatas A. Scriabin No. 5-7 (1907 – 1911/1912). Expressed in sonatas the two-phase nature of an extended exposition, followed by a developing reprise and a short reprise-coda. Let us denote that with a variety of textural solutions, all themes are unified by non-genre indicators, the presence of prelude-motor skills and sublime scherzo playfulness. Liszt's antithesis of opposing themes and images is absent in A. Scriabin, they are all subordinated to the idea of divine play, ecstasy and intoxication with Beauty. This implies the fundamental consonance, monofunctionality of Scriabin's harmony, borderline serial unification of pitch devices.

The analyzed "Corona astralis" by M. Voloshin, as noted above, contains super-multiple "touches" of names, meanings and actions, which summarized by "vision" in "bege mira" and the distancing of God from "vihrey zhizni". Hence, there is a special kind of "lightness" of the meaning

<sup>89</sup> Мысль, вооруженная рифмами. Поэтическая антология по истории русского стиха. Сост., автор статьи и примечаний Я.Е. Холшевников. Ленинград: Издательство Ленинградского университета, 1983. С. 261–266.

of what is being presented, a distance from “rough objectivity.” It is known that the deviation from “rough objectivity” has been noted since the time of Pythagoras in music [5, p. 239].

Undoubtedly, the structure of the Sonatas of A. Scriabin and the two-phase composition of M. Voloshin do not coincide in all respects, namely: the first phase is somewhat shorter than the second in A. Scriabin, while in M. Voloshin, on the contrary, the second phase is shortened in comparison with the “extended exposure” of the first phase. It is clear that in M. Voloshin and A. Scriabin the two-phase comes from the unequal two-phase nature of the Orthodox liturgy, consisting of the liturgy of the Catechumens and the liturgy faithful. In Voloshin, this idea is supported by semantic and figurative analogies – just as “I Believe” opens the second phase of the Divine Service, so the image of the appearance of Christ is revealed in verse 9 and is preserved throughout all subsequent verses of the composition. In Scriabin, the second phase opens with a presentation of the initial theme, the sacred elements of which are outlined.

It’s more clear to look at the analysis of the Seventh Sonata in the book by D. Androsova <sup>90</sup>. Taking into account the sacred alignment of the verses of the second phase of the poem Voloshin, the sound of the opening lines of this poem is comparable to the appearance of Christ:

V mirah lyubvi nevernyie kometyi,  
Skvoz gornih sfer mertsayuschiy stozhar.

Taking into account the religious-Christian concept of “love” and indications of what is above, “vihri bega” correspond to the concept of “approach” and “removal” to a high sign. Musical-poem composition and literary embodiment of the ideas of the astral turn out to be interconnected and recognizable in specific musical techniques and images, in structure, poetic symbolism of the word. With the help of musicalization of expressive techniques and general composition, the poet moved away from the typologically rooted genre indicators of the poetic sphere. The deep symbols of the poem correlate with the epic and heroic nature of antiquity, while the “oversaturation of names” and movements in the text remove semantics in favor of “timelessness.”

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<sup>90</sup> Андросова Д.В. Символизм и поликлавириность в фортепианном исполнительстве XX в. Монография. Одесса : Астропринт, 2014. С. 141–146.



If the music of the symbolists K. Debussy, A. Scriabin, K. Szymanowski (until 1919) is characterized by a “diffused prelude”, which imposes an improvisational flair on the sound, introduces sacredness (symbolizing the prelude of earthly music in relation to the singing of angels, which determined the idea of F. Couperin’s “8 Preludes” as a “French HTK”), then the idea of the “eternal running of worlds” by M. Voloshin introduces motorism to all stages of the presentation of his verbal poems.

The presence of a reprise-coda, repetition of the expositional part in the final verse 15 cannot be described except in a musical term. Symbolist the intertypological and interspecies designation of the structural-semantic field of expressiveness clearly demonstrates the musical in verbal and poetic refraction, which hardly allows for the intervention of a self-significant musical series.

Structure of a two-phase poem, independence closing verse 15, similar to the musical form of reprise-code can be interpreted as a system of philosophical-scholastic vision that gave rise to the famous Die Bar form of the troubadours and minnesingers. Die Bar form (extremely discussed in the 1890s – 1900s at the height of the triumph of Wagnerism in the world of art) constitutes a disproportionate tripartite, in which the first two constructions are different in text, but go on one melody, and the last part differs in melodic material and is intended to unite the meaning of each (AAB type form).

It is easy to see that the contours of this shape correspond religious-scholastic worldview: temptation of the mind and simplicity of the heart are united by God’s goodness. In the case of the “Corona astralis” structure, the first phase is associated with aspiration and search, the second – with divine quietism, while the third briefly and succinctly connects these givens of living tossing and the strangeness of God, the delight of parting as love.

A kind of continuation of the fundamental principle of “Corona astralis”, its compositional solution and figurative presentation of the essay was the work of A. Akhmatova “Poem without a Hero”. The essay was written in 1940–1962, when the controversy between the Symbolists and Acmeists was forgotten, however, in “Poem without a Hero” there is a sense of continuity from symbolism, primarily in the richest metaphorical overload of the text. A reflection of Acmeism sounds in the motive of rational-intellectual subjectivity of actions, in the total flow of observation

## CHAPTER 2

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of what is happening and the imaginary, where the original “I” creates a dialogizing accent.

Akhmatova’s composition contains 2 stages – real expectation and receiving what was expected, awareness of hopeless loneliness and the presence of a crowd, an uninvited God, real or invented as a formidable and alien obsession during the period the most important events on the eve of the sacred New Year and the renewal of nature. What happens in the imagination waiting for the Holiday (?), is actually something demonic and derogatory-evil: a face-mask replaces the expected (hero?).

This series of events creates an atmosphere expectations and their replacements. The monologue does not break up into stanzas. Five-line stanzas are indicated in the first two 10 lines. The unrhymed final part (“...A chasyi vse esche ne byut”) finds a response rhyme at the end of each of the three subsequent three-lines (“... posledniy uyut...” – “...kameneyu, styinu, goryu...” – “...tihim golosom govoryu...”).

The six-line speech in the first person, to the one who is forced to open the door to an uninvited guest, makes up a combination of paired and cross rhymes (lines 20-26). The next six-line (lines 26-32) gives a unified rhyme “in grammatical similarity”, except for the final line, with which the final line of the next three-line rhymes (...urok/.../.../...potolok).

Then the grammatically unifying rhyme is repeated, only this time in five lines (lines 36-43), with the exception of the last line with a final three-line construction (...teh/.../.../...greh?). The same principle applies to three lines and the four-line following it (lines 44-50). The final six-line (lines 51-57) structurally repeats the six-line stanzas 20-26, realizing in the vision of the mask-skull-face what is delicately designated “novogodnimi sorvantsami”.

The general rhythmic setting of the “Poem” is trochee, but with the effect of a waltz anapest:

Ya zazhgla zavetnyie svechi, Ya zazhgla zavetnyie svechi,

\_ / \_ / \_ / \_ \_ / / / \_ / \_ / \_ /

Chtobyi etot svetilsya vecher... Chtobyi etot svetilsya vecher...

\_ / \_ / \_ / \_ \_ / / / \_ / / \_ / \_ /

The predominance of the first or second meter of the verses creates a flexible rhythm of the trochaic “frequent” or “rounded” movement of the anapest, but the presence of other metrical schemes also becomes

indicative. Strict rhythmic-metric ordering “cuts” lines 1-26 and 27-51 into two stages, with the final six-line lines 52-57 (reproducing the rhythmic structure of lines 20-26). Such obvious dismemberment is veiled by the “transfer” of rhymes (see above). Starting from line 27, something colorful and frightening is shown from “Satan’s Ball”, captured in “The Master and Margarita” by M. Bulgakov.

“Ideas are in the air”: in “Poem without a Hero” by A. Akhmatova you can find a “collapsed” version of this famous fragment of the novel. Like M. Bulgakov, the poetess was aware of the satanic filling in human destinies on the eve of the 1940s. This life mimesis, like that of Bulgakov and Akhmatova, is not self-sufficient. The leading motive is the expectation of something different.

Unlike Voloshin’s “Corona astralis,” Akhmatova’s “Poem without a Hero” returns the “run” to the starting point. The dominant theme is the endless repetition of “circular aspirations”; it is emphatically “open”: the real seems alienated and unacceptable, and the future is semantically closed. All what is objectively designated in the text is symbolically “dematerialized.” The “resurrected delirium” of the quasi-carnival invasion is realized in analogies and allusions that are inaccessible to unambiguous designation, and the features of the “Lord Darkness” are captured in the “face-skull-mask” and are marked by “evil pain”, incompatible with the status of “lord”.

From the above description the musicality is obvious semantic chain of images of the “Poem without a Hero”, which resembles an evil “carnival night”. Here an analogy suggests itself with the genre of “grotesque scherzo”, separated from “demonic grandeur” of romantic ideas. This is reminiscent of the failed magic of P. Duke’s *The Sorcerer’s Apprentice*, but with a pronounced concentration of evil forces that remain outside the brackets in the said work of the French composer.

Taken together, the musicality of Akhmatova’s composition is emphasized by the carnival analogy and is visual. The substantive “blurring” of statements and face masks, the carefully constructed continuum of presentation, the rhymes moving from stanza to stanza and changeable metro-rhythmic groups create the effect of “sliding” into different worlds: from a lonely apartment to the ball of the “Lords of Darkness”, deprived of imperious invulnerability.

## CHAPTER 2

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In a musical composition, the initial image of the first phrase (compare with the “initial construction” by E. Markova <sup>91</sup>) constitutes the “trigger meaning” of the whole: “...zazhgla zavetnyie svechi...”. In this phrase, everyday life is associated with the sacred, defining subsequent interweaving of everyday details and phantasmagoric obsessions: in the poetry devoid of heroism, the low and unsightly appears. In general, the poem’s two-phase nature is indicated by the pronounced “development” of the second phase. The life-mimetic mood allows for an allegory of night calls in the pre-war years, which ended in arrest. But this allegory is not confirmed in the text of the poem, however, there is a psychological element of expectation of reprisal. Unlike the majestic cosmism of Voloshin’s *Corona astralis*, Akhmatova’s Poem has its own reprise-coda in the final six-line, where the borderland of existence and phantasmagoria is drawn, which is emphasized by rhythm, and not by verbal-semantic correlation.

General contour of two-phase with disproportionately short the coda ending is sustained both in “Poem without a Hero” by A. Akhmatova and in “*Corona astralis*” by M. Voloshin. Both works fit within the framework of the Bar form, but are connected by existential and phantasmagoric layers, which bring out the ambivalence of the living-hidden-dead (face-mask-skull) in the sacrament of the New Year.

The main thing in the dramaturgy of Akhmatova’s Poem is its variant “germination” of the action in “zazhiganiya zavetnyih svech”, as well as “svecheniya vechera” with an increase in tension from stanza to stanza with the final “orgy” of the procession of face masks. This formative perspective indicates a variation-suite principle, in this case an almost classical four-part type: slowly (the first two five-verses, lonely expectation (for a miracle?!)) – faster (three three-verses, an alarming “bell”) – inhibition of movement (stanzas 20-26, “ostanovitsya, ostaviv vse v prihozhey”) – quickly with rapid acceleration (line 27-32 to lines 33-51 – “bal videniy”).

According to the final generalizations of the analyzes of the works of Voloshin and Akhmatova, represent a special kind of two-phase dramaturgy and constitute an analogy to the Sonatas of A. Scriabin, but in general.

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<sup>91</sup> Маркова Е. Интонационная концепция истории музыки. Доктор.дисс. Киев : НМАУ имени П.И. Чайковского, 1991. С. 9–18.

According to E. Markova <sup>92</sup> this corresponds formative principles of twentieth-century music in general. Such the compositional approach amounted to something different and opposite in relation to the romantic classics of three-phase sonata-antithetical poetry. The leading indicator is prelude-elevated motor skills in Voloshin and mechanical motor skills in Akhmatova.

The two works are dominated by the suite-variation principle with an emphasis on the salon suite of the Rococo era in Voloshin and the pro-symphonic suite of the German Baroque in Akhmatova. In dramaturgy, the a-dramatic principle comes to the fore, eliminating sonata-theatre contrasts in favor of prosacral monotony (in Voloshin) and illusory-multiple detection of image-events (in Akhmatova).

The presented analyzes of identifying musical means in the compositions of the symbolist M. Voloshin and A. Akhmatova, who preserved the roots of symbolism and acmeism, indicate the following signs of musicalization:

- the categorical “dematerialization” of objectivity, which is not only shown in the verbal series, but also “erodes” a certain qualitative purpose;

- a statement of the general idea in the title and opening line that point to the supra-existential vicissitudes of global generality movement, which was designated by astrality in Voloshin and allegorically carnivalesque in Akhmatova;

- compositional indicators of variations and suite come from the sacred and lyrical elements of music, which, according to V. Odoevsky, underlie every musical work<sup>93</sup> and, we add, any musical act in general, while dramaturgy as such is born from the dramatic world of the theater, from which symbolism and the modernism derived from it go into the total complex monologue of the “stream of consciousness”, inspired by the cultural-primary one-pointedness in the ritual-religious act.

These observations can be supplemented by materials from the analyzes of the poems of N. Gumilyov and A. Akhmatova, which we find from the researcher A. Zubenko<sup>94</sup>. The symbolist core of these poems turned out to

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<sup>92</sup> Маркова Е. Интонационность музыкального искусства. Киев : Музична Україна, 1990. С. 120–142.

<sup>93</sup> Кремлев Ю. Русская мысль о музыке. Т.1. Ленинград : Гос.муз.издат, 1954. С. 67.

<sup>94</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. 114 с.

be decisive – the musicality of their lines was determined by focusing on “intellectual fullness”, which excluded subject-antithetical confrontation.

Therefore, for N. Gumilyov, as a theorist of poetry, poetic intellectualism is associated with musical components, about as evidenced by the openly musicalized titles of a number of his works (such as “The Magic Violin”, “Four Hands”, “On the Heart of Songs, on the Heart of Tears”, etc.).

Analysis of the poem “In Four Hands” he metaphorical captures the idea of the unity of souls through music. It’s as if the poem is actually played by the pianist’s two hands, and the lyrical hero empathizes, enjoys the moment, participates and creates the effect of four-handed playing. The semantic invariant of the presentation is the hands-sounds, which create a variant-suite coverage of the entire composition.

The titles of A. Akhmatova’s poems demonstrate her focus to music: “Song”, “Songs of the last meeting”, “And the boy who plays the bagpipes”, “Lullaby”, “New Year’s ballad”,

“Music”, “And how the music began to sound”, etc. This musical genre series is crowned with “Requiem”, which became the most emblematic work of the poetess.

In connection with the above, attention is drawn to the scarcity musical incarnations of musicalized poetry, among which are the works of Ukrainian composers, including N. Roslavets, V. Shvets, M. Stepanenko. Indicative is the cycle of the Ukrainian composer M. Stepanenko “In Memory of the Silver Age”, which includes poems by O. Mandelstam, B. Pasternak, M. Tsvetaeva, A. Akhmatova.

About music based on the poems of A. Akhmatova, A. Zubenko writes the following: “The experience of writing works based on Akhmatova’s poems (M. Stepanenko and V. Shvets) shows that composers choose the principle of complementarity and complementarity. In the case of Stepanenko, contrasting subject components are enhanced by music. With Akhmatova, it is much more fluid, or vice versa, like with V. Shvets, the author “covered” the requiem with a melancholic-lyrical tone, and thereby forced the listener to ignore associations with the name – Requiem...”<sup>95</sup>.

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<sup>95</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. С. 57.

The musicality of A. Akhmatova's Requiem, given by the genre, is based on musicality techniques that were indicative in general for the poems of the Silver Age poets. Namely: variability of semantic content, "blurring" of subject indicators, liturgical abstractions chosen genre. As for the subject matter, L. Gumilev's extreme resentment at the requiem memorial service, which was assigned to him, the living one, is known.

The verses, united by the genre name Requiem, form a cycle of monologues-observations, while the 7th and 10th verses are covered in a requiem (memorial) mood, which plot and intonation-rhythmically model Dies irae and Stabat mater (see the lines "...I upalo kamennoe slovo/Na moyu esche zhivuyu grud....No. 7 and quote from prayer reading "Ne ryiday Mene Mati, /vo grobe suschu" No. 10).

The introductory four-line epigraph (see materials from the work of A. Zubenko <sup>96</sup> – "I ne pod zaschitoy chuzhdyih kryil, / Ya byila togda s moim people" – is built in the rhythm of trochee, which is one of the leading metro -rhythmic types of the composition as a whole, expressing the emotional tone of non-calmness. But the Epigraph and the plot tie the place, time and action, and is also a kind of semantic and musical key of the work. On the first the rhythm here is trochaic, and on the second plane there is a solemn tone tetrameter peon. And finally, the third rhythmic pattern is epic intonation and at the same time the intonation of crying with low accent and connection with lamentation.

In the fragment "Instead of a Preface," the poetess points to the circumstances that prompted her to write the work. Unrhymed presentation of a literary text is marked by rhythmic ordering: a pentameter amphibrach is wedged into the trimeter, in which the dactyl and amphibrachs change. The three-beat meter is associated with the poetics of everyday life, and the three-beat is an exceptional quality of European music.

The soft alternation of three-beat, sometimes five-beat structures in rhythm creates the flavor of a sad waltz as an idealized version of the Ukrainian waltz.

In fact, the 4 stanzas of the Introduction are an analogue of an Orthodox funeral service, opening with "initial prayers." For the first part of the

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<sup>96</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. С. 42–52.

Requiem, the image of farewell and mortal repentance is indicative (Uvodili tebya na rassvete....), which corresponds to the general penitential tone, in the Orthodox version it is a parallel with the funeral Great Litany, and in the Western Mass it is Kyrie eleison. Second part (“Tiho lyotsyatihiy Don”) is comparable in structure to Allilua in three verses in the Orthodox version, and the last verse is comparable to the funeral emphasis. What is briefly stated in the Western requiem is extremely similar to repentance, prayer, and admiration for God’s mercy in the Orthodox Requiem.

It is in line with this logic that the opening verses of Akhmatova’s Requiem follow. The Orthodox Memorial Service is marked by humility and admiration, while the Western Requiem is marked by anger, fear and sorrow (*dies irae*). In Akhmatova’s text, verse 4 of the Requiem contains irony; verses 5 and 6 can be read as revelation and lamentation (Seventeen months...). Verses 7-10 can be viewed from the point of view of the Western Church requiem with the Sentence in verse 7 in the rhythm of *dies irae*. The final part of the main composition of the Requiem is verse 10, which embodies the idea Crucifixions. This outlines the repentant-memorial perspective, which turns into the image of Orthodox humility.

The musical score of the Requiem is seen as a sensitive and sensitive composition. Researchers A. Zubenko and V. Shvets try to isolate the poems as much as possible into rhythmic and intonation integrity, where the sound of the voice comes against the background of piano or choral accompaniment. The composer does not use all the verses of Akhmatova’s Requiem, shortens the introductory texts, focusing on comparing the material of verses 1, 7 and 10 of the Requiem.

It is significant that the Sentence (verse 7) in the analogy *dies irae* of the Catholic requiem, is kept in a restrained lyrical tone, and thus stand out from others. Verse 10 is highlighted according to the principle of *responsorium*—solo singing with choral support. The conclusion of the author of the analysis: “As a result, the music of the Requiem is a cumulative image of lamentation, shaded by a solemn four-beat and Wagnerian harmonies”<sup>97</sup>.

If Akhmatova’s Requiem contains obvious interweavings Orthodox and Catholic requiem in his theatrical variation with a picture of the Last

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<sup>97</sup> Зубенко А.И. Культура символизма и его смыслопорождающие проекции в искусстве Серебряного века и современность. Бакалавр.раб.ОНМА им. А.В. Неждановой. Одесса, 2019. С. 55.



Judgment in Dies irse, and at the same time with immersion in the repentant and humble tone of an Orthodox funeral service, then in music such switches are not easy to implement, and usually unrealizable.

Composers who rely on accepted genre typologies have difficulty accepting such texts. Paradoxical readiness of “third-tier” art to touch this poetic revelation of post-symbolist art is paradoxical. We have at our disposal compositions on the theme of “Requiem” by composer-chansonier Z. Razdolina (recordings with N. Shatskaya and D. Fisher – performances that are frankly opposite in tone).

In general, Z. Razdolina confidently appreciated the semantic richness of the text, which inspired her to various singing interpretations. Attracts attention component of the composer’s versions: Razdolina’s instrumental orchestral line appears as a psalmodic figure followed by a wide intervallic (fifth, octave) “splash”. Its repetition creates the effect of intonation breadth. The instrumental ostinato (variability and some detachment) contains sacred prayer psalmody and incantation, which forms a hidden bourdon polyphony in accompaniment. In both versions, prayer-like softness comes to the fore in the text, which N. Shatskaya interprets “alarm.” The author’s performance with D. Fisher releases prayerful ascension to the maximum.

It is significant that jointly with Z. Razdolnaya and D. Fisher the performance contains a psalmody recitation of the “opening” part of the stanza. “Non-singing” intonation reading in unison, the vocalized intonation of the singer removes personal monologue. The fate of a suffering mother resonates in the vocals, and a broken life is fully revealed. N. Shatskaya presents the tragic sound of the Requiem, pathetic declamatory pathos removes the subjectification of fate.

The composer-chansonnier realized the sacred significance of the series of events, its spiritual structure of presentation, in which quasi-suitely constructed poems form a line of melancholy and lamentation.

This structure meets the principles of continuum and contradicts the dramatic principles of the figurative-antithetical theatricality of a musical work. The chansonnier singers have built a “one-man theater” in which there is no variety of characters, but the “artistic mask of ‘voice’” is constantly present (see the image of the crying Pierrot performed by A. Vertinsky), which imparts a supra-existential constancy to the eventful kaleidoscope of the text. This is especially noticeable in Razdolina-Fisher’s performance:

the typical melodic “rolls” in the chorus correlate with religious synagogue chants.

The minimalist compositional efforts of talented chansonniers in their aesthetic structure were built into the amazing text of A. Akhmatova’s Requiem, extremely musical and optimal for the Silver Age. This conclusion is based on the intellectually refined poems of F. Nietzsche in the Songs of I. Vyshnegradsky (op. 1-9). Razdolina’s textural technique consists of the following: correlation of ostinato with “spells” based on a psalmodizing figure with a flexible declamatory line, “jumps” into extreme registers and the effect of hidden polyphony, which correlates with the style of I. Vyshnegradsky on the texts of pro-symbolist poems by F. Nietzsche.

Summarizing the study of the texts of symbolist and pro-symbolist poets and their musical solutions, we note:

- musical reading of a poetic composition. An example is the text of A. Akhmatova’s Requiem, which revives the principle of symbolist-aesthetic typology of musical accompaniment of reading poetry from the Silver Age era. Z. Razdolina’s compositions demonstrate the artistic, self-sufficient and memorial-presentational structure of the whole;

- the variation-strophic structure of musical compositions correlates with the variation-strophic structure of musical compositional techniques; Typological complexity is avoided; at the level of dramaturgy, the duality of the typology of musical accompaniment and the unique author’s presentation of the poetic text in the vocal line is strengthened. This makes a difference in the compositional features of pro-symbolist art in general.

Thus, the musical components of symbolist and pro-symbolist texts, their embodiment in vocal music form a special conjugation, in which it is fundamental:

- semantic inequality between the artistic and metaphorical load of poems and their musical presentation, as an artistic, elite and popular factor in creativity;

- modeling of the semantic correlation of the artistic elitism of musicalized poems and the typology of the musical series of text and music in church art, in which music is combined with sacred text, and symbolism and artistic and aesthetic elements are fundamentally pushed aside;

- the indicated, fundamentally non-operatic relationship between text and music in a pro-symbolist manifestation prolongs the experience of authors

## MONOGRAPH

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of the era of symbolism, such as C. Debussy, G. Mahler, I. Vyshnegradsky, who composed in accordance with the mysterious transformation of operatic art in the past century.

### CONCLUSIONS

The musical component of symbolist poetry exaggerates aestheticism, which correlates with spiritual art, which is filled with complex symbolism of the text and normative consonance of the musical series. This determines the entry of elite symbolist poems into the layers of mass culture and forms the organic heritage of the great composers of a pro-symbolist stylistic position on the level of E. Denisov, V. Silvestrov, I. Vyshnegshradsky.

### АНОТАЦІЯ

Мета даного реферату – простежити закономірності вияву музичних компонентів у віршах поетів-символістів та втілення поетичних форм у музичних формах вокального мистецтва. Наукова новизна дослідження визначається оригінальністю теоретичної ідеї. Вона полягає у співвіднесенні релігійних позицій символістської поезії з духовними жанрами, народженими поза сферою мистецтва і які відмічені залученням музичної компоненти до їх виразного впливу.

### ABSTRACT

The purpose of this essay is to trace the patterns of manifestation of musical components in the poems of symbolist poets and the embodiment of poetic forms in musical forms of vocal art. The scientific novelty of the research is determined by the originality of the theoretical idea. It consists in the correlation of the religious positions of symbolist poetry with spiritual genres born outside the sphere of artistry and which are marked by the involvement of a musical component in their expressive influence.

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