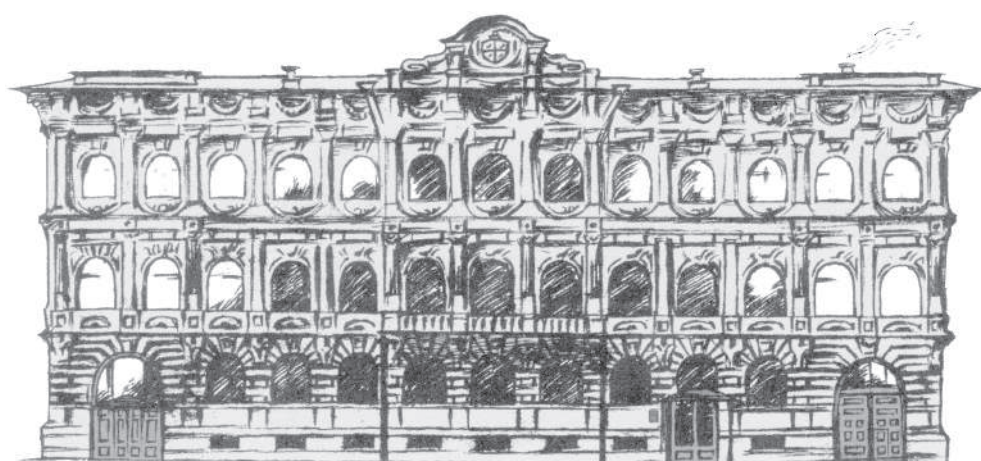


Министерство культуры Российской Федерации
Российский институт истории искусств

ВРЕМЕННОК ЗУБОВСКОГО ИНСТИТУТА

№ 3 (46) / 2024



*Санкт-Петербург
2024*

Учредитель и издатель:

Федеральное государственное бюджетное научно-исследовательское учреждение
«Российский институт истории искусств»

Журнал зарегистрирован в Федеральной службе по надзору в сфере связи,
информационных технологий и массовых коммуникаций (Роскомнадзор).

Свидетельство о регистрации ПИ № ФС77-83300 от 07 июня 2022 г.

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УДК
78.01

Review of the Works of Alexander Klujev

**[Russian Philosophy of Music: 2010s and 2020s Articles
(Transl. from Russ.). Ostrava: Tuculart Edition & European
Institute for Innovative Development, 2023. 154 p. (In English);
Russian Philosophy of Music: Articles of the 2010–2020s.
Moscow: Progress-Tradition, 2024. 240 p. [1]]**

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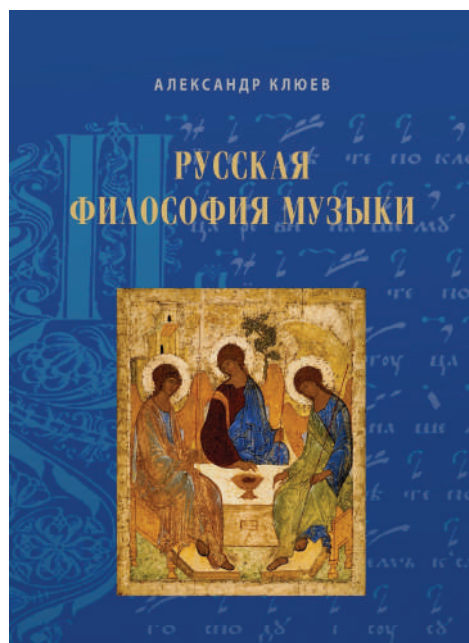
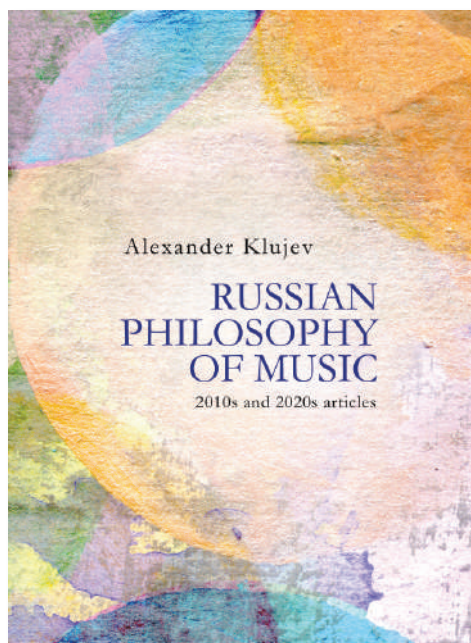
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As a reviewer, it is my pleasure to offer a critique and review of Professor Klujev's two volume work, *The Russian Philosophy of Music*. The work reflects as a whole the intricacies of the proper application of music theory and the sophisticated utilization of music appreciation and praxis, with even some Illuminating words on music therapy and its own effectual applications. These initial observations, however, reflect SPECIFICALLY the two volume work



before us. More GENERALLY, the reviewer must convey his impressions on and analysis of the present work as it plays in with the broader canvas of a work as literature, particularly its amenities and (as Plato would have termed it) its substance as a work of art itself.

Therefore, every reviewer is faced with a daunting task: to divine or probe in an exegetical manner the meaning and intent of an author's work set before him and, if possible, to offer a summation and appraisal commensurate with the author's gifts and success (or not) in conveying the author's intended message- whether through the medium of fiction or nonfiction; the standard representatives of which are for the first category plays, novels, poems, essays, etc. In the second category one usually thinks of biographies, autobiographies, histories, scientific works, etc. How is one, however, to approach the work or manuscript of an academic, an indisputable authority in his or field, which is an anthology of essays?

Perhaps one may start with the bold departure from the norms as did the Nineteenth Century Oxford Don and erudite founder of the Aesthetic Movement, Water Pater upon writing of his impressions of the Mona Lisa in his now legendary book THE RENAISSANCE, based on a prior series of lectures. In his essay „On the Mona Lisa“ we are confronted by the following ultra-impressionist invocation of descriptive words which are poles apart from the verbal expectations and sensibilities of the more empirically minded reader of the Twentieth and Twenty-First Centuries. Of that great artistic enigma Pater wrote these unforgettable words: „She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave“.

Such words inform us that the subject of da Vinci's immortal painting reveal more than her being idealized as the perfect incarnation of feminine beauty and grace but extolling her as a „Vampire sitting among the rocks“, etc.

Why such an analogy with the words taken above from the 1873 manifesto on Aestheticism, Pater's Renaissance: Studies in Art and Poetry?

Because music, just like the fine arts and literature (all constituent parts of the ancient Greek tradition of the „liberal arts“, in contrast with the „sciences“), may be approached from such an impressionistic manner or from an entirely empirical one. Just as with Plato's discussion of the „music of the spheres“, the modern musicologist and musician needs to find a more suitable median and in his Russian Philosophy of Music Professor Klujev has done just that: struck the perfect balance between music as an aesthetic object and as a subject easily and elegantly compressed into the language of the objective empiricist and cultural historian.

Before explaining just how Professor Klujev manages to succeed in his objective of reconciling music theory to music practice within the greater panorama of the Russian Philosophy of Music, I would like to indulge momentarily in the same type of Pater verbal impressionism, but with my impressions of the actual book before me. In the parlance of publishing, in particular the world of printing, I have

a beautifully wrought specimen of a book before me. The fine artistic finish of the actual physical book bespeaks the traditional craftsmanship invested into the finest of books; for the book itself is completely marbled, replete with stipple. The book is in the flaring colors of blue and gold.

Blue is of course the color in many different cultures not only of peace and calm but of a quiet royalty, whereas gold answers to both royalty and sagacity or great wisdom, all of which helps the reader to anticipate what lies within the beautifully folded pages.

Back to our analysis of Klujev's Russian Philosophy of Music bearing in mind that music itself has been likened by the more poetically minded to a „Divine Fire“ or given an entirely different hermeneutical language by the more objective appraisers down through the ages.

Klujev's tomes are eminently written and edited for both the specialist and layperson who seeks to understand the intricacies of music in its most basic theory and applications. However, even though the interested non-specialist may derive much entertaining and always educational information from his anthology of essays penned solely by himself, he or she must come already knowledgeable of basic music theory — or at least have more than a passing grasp of its more rudimentary terms — and should already have an overview of Western music history, in particular how it contrasts with the history of Russian music. For example, before learning of the thoroughly fascinating concept of the „New Synergistic Philosophy of Music“, replete with „rhythms“ a la „organic union of art“ and the „hesychastic“ leanings of Russian music, that is, its monastic inspiration in regard to its highly prized objective of „spiritual“ or (as it is known in philosophy) „non-material“ or „ideal“ ascent — the synergy and integration of music, one should already have studied about the origin and evolution of music in Greece — at least as far as the more standard model of the origin of music is concerned.

Thanks to the ministrations of such video platforms as YouTube the more inquisitive connoisseur of music and music theory has before his eyes and ears no less than such an erstwhile rarity (once known only by scholars) as the Song of Seikilos. Such an appreciation for this type of recondite subject has now adequately prepared the modern of the twenty first century A.D to ask about the music of the twenty first century B.C, as in a number of Sumerian and Hittite compositions recently reconstructed and which remarkably reveal that the diatonic-atonal dynamics of western music is rooted deeply in Eastern traditions.

Therefore, before delving deeper into Klujev's anthology of essays the reader will have already familiarized himself with the discussions of the contrast with the diatonic and atonal scales in music theory. But the fruits of Klujev's beautifully rendered hermeneutics and phenomenology are now ready for the plucking and the tasting. With each and every essay or article the reader is initiated into a new system of understanding the architecture, architectonics and dynamics, along synergistic lines, of music.

Lastly, in the grand tradition of N. Lossky, Klujev extols the unity which music effects or brings about in the human sphere capitalizing further on the prodigious argument that in the contemplation of peace and nature we can find the Absolute, which religious traditions have long called God or the Eternal. There is also a touching interview with a Russian Orthodox Archpriest who illuminates such an interpretive framework s an unspoken tongue, is as majestic in its proportions as mathematics and as earnest and as rhythmic and as purposeful as the human heartbeat, which Klujev strives so brilliantly to show – and succeeds in such an endeavor admirably and impeccably.

[1] The named works are related. The collection published in Russia is an expanded edition of the collection published in the Czech Republic. The collection, published in Russia, additionally includes articles published abroad in foreign languages: Italian, German and English.

Для цитирования: Perkins D. L. Review of the Works of Alexander Klujev [*Russian Philosophy of Music: 2010s and 2020s Articles* (Transl. from Russ.). Ostrava: Tuculart Edition & European Institute for Innovative Development, 2023. 154 p. (In English); *Russian Philosophy of Music: Articles of the 2010–2020s*. Moscow: Progress-Tradition, 2024. 240 p. [1]] // Временник Зубовского института. 2024. Вып. 3 (46). С. 183–186.