

Alexander Klujev

RUSSIAN  
PHILOSOPHY  
OF MUSIC

2010s and 2020s articles





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Tuculart Edition

2023



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Designed by Tuculart Studio.

## **Publisher:**

Tuculart Edition (Tuculart s.r.o.) & European Institute for Innovation Development operated by the Tuculart Holding located in Záměstní 1155/27, Slezská Ostrava, 710 00 Ostrava, Czech Republic.

## **Edition:**

Klujev, A. S. (2023). Russian philosophy of music: 2010s and 2020s articles. (Translated from Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development. – 154 p.

**ISBN 978-80-88474-12-8**

**DOI 10.47451/book-2023-11-11**

## **For citation (in APA):**

Klujev, A. S. (2023). *Russian philosophy of music: 2010s and 2020s articles* (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

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### **Invitation to read**

Dear friends!

In the proposed edition, I have included my articles reflecting the peculiarities of Russian philosophical thinking about music.

I hope that the published materials will be interesting and useful both to specialists studying Russian philosophy, Russian music, and to those who are connoisseurs and fans of Russian culture!

I wish you a pleasant reading!

*Alexander Klujev*

*November, 2023*

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## Philosophy of music in the mirror of the contemporary age (General remarks)

For citation:

Klujev, A. S. (2023). Philosophy of music in the mirror of the contemporary age (General remarks). Article 1. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 11-13) (Trans., Russian). Ostrava: Tukulart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2020). Philosophy of music in the mirror of the contemporary age. Article 1. *Russian Journal of Philosophical Sciences*, 63(12), pp. 7-25. (In Russian)

What about the modern era? How can you determine it? Today it is called differently: postmodernism, post-postmodernism, digital modernism, meta modernism, posthumanism, transhumanism, etc. All these names are different, but their essence is the same – an indication of the global crisis of culture and man that has established itself today. How does this crisis manifest itself?

We believe that we can talk about three main features of it, which are:

- 1) *degradation of man – the hegemony of the animal in him;*
- 2) *technical totalitarianism;*
- 3) *oblivion of national shrines.*

Let us look at these signs in order.

### *1. Degradation of man*

As is known, man is a complex creature that organically combines biological (animal) and social principles. The idea of a person as a two-part – biosocial – formation arose in the primitive era. It manifested itself in the depiction of tribal totems. A typical example is the famous sculpture “Man Lion”, found on the territory of modern Germany, representing a figure with a human body and a lion's head, whose age is 40 thousand years.

The image of man as a biosocial phenomenon was established in the subsequent era – the era of the Ancient States and was associated with the image of mythical creatures whose body was an animal and whose head was a human. There are many examples of such images, the most striking of which is the image of a sphinx, whose body was a lion and the head was a human (male or female). The oldest image of a sphinx is the so-called Great Sphinx, located on the western

bank of the Nile, in Giza. The sphinx figure is carved from a monolithic limestone rock in the form of a lion, whose face, as has long been believed, is given a portrait resemblance to Pharaoh Khafre.

One gets the impression that there is a dynamic of a person's ideas about himself. If, in the early stages of his development, a person believed that the main thing in himself was the animal (the head of an animal in a totem), in later times – a person (the head of a person in a mythical character). Thus, the head, or more precisely, the thinking of a person, was understood as an essential feature of a person.

But what is happening today? Today, again, man sees himself primarily as an animal. Moreover, a person strives to become an animal and passionately dreams about it [1].

## *2. Technical totalitarianism*

The technology development has always accompanied human development. And the primitive era already testifies to the extraordinary achievements of man in the technical field. Such achievements include complex structures: the Gobekli Tepe temple complex (9 thousand BC), located in Turkey, Stonehenge (3 thousand BC), and Avebury (3-2 thousand BC) – on the territory of Great Britain. Many complex buildings appeared in the era of ancient states – Pyramids (Egypt, Peru), and Ziggurats (Iraq, Iran). At the same time, human technical successes were enshrined in numerous myths.

Nowadays, special attention is paid to technology. Considering the achievements in the fields of medicine (in particular, related to human organ transplantation), robotics, programming, automation, mechanics, etc., there is a belief that in the future, technology will acquire such unprecedented capabilities that it will be able to save a person from all his diseases and the aging process and even ensure his immortality. But what is technology? M. Heidegger expresses deep thoughts on this matter.

Heidegger clarifies that the word “technology” comes from the word “techne” [2].

According to Heidegger, techne is the revelation of the hidden, carried out in two ways – through nature (observations, etc.) and man (art). The most important of these methods is the revelation of what is hidden through a person, art. He is one, who leads to the comprehension (“production”) of truth. As Heidegger writes, “We testify to the misery of the situation when in the face of bare technology... we do not see the essence of technology; when in the face of naked aesthetics... we cannot feel the essence of art. However, the deeper we think about the essence



of technology, the more mysterious the essence of art becomes” (Heidegger, 1993, p. 238).

### 3. *Oblivion of national shrines*

Any people (nation) [3] has its shrines – enduring values that guarantee the existence of the people. Forgetting shrines leads to the death and destruction of the people. In ancient times, people knew that oblivion is the path to death: the dead is a man who has forgotten, i.e., lost their memory (*Memory and oblivion*, 2000).

The theme of memory is widely represented in world art – literature, and cinema. The most striking image of a person deprived of memory is the image of a mankurt from Chingiz Aitmatov’s novel “Buranny Stop Station” (“And the Day Lasts Longer Than a Century”).

Having outlined the signs of the global crisis of culture and man existing today, we can say that these signs are *the loss of a person’s connection with the Supreme Substance – with God*.

Music has extraordinary possibilities to establish a connection between a person and God. D. Frazer wrote wonderfully about this. Since ancient times, Frazer noted, “the deep impact (of music – A.K.) on the soul... was attributed to the direct influence of the Divine... Music... played a significant role in the formation and expression of religious emotions, thereby more or less profoundly modifying the structure of faith... Each faith is expressed through appropriate music...” (*Frazer*, 2018, p. 430).

These possibilities of music were used when performing rituals within various religions – shamanism, Zoroastrianism, Sufism, Taoism, Shintoism, but, of course, primarily Hinduism, Buddhism, and Christianity. As religious rituals, music enhanced their impact on people, which contributed to maintaining the world’s humanity [4].

Considering the extraordinary potential of music in elevating a person, we can say with all confidence that its use, without a doubt, will contribute to overcoming the current crisis and the establishment of a culture and people era called New Humanism by M. Eliade (*Eliade*, 2012).

## Game of music: How long?

For citation:

Klujev, A. S. (2023). Game of music: How long? In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 14-18) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2020). Game of music: How long? *Music Science in the Context of Culture. Musicology and the Challenges of the Information Age. Proceedings of the International Scientific Conference (October 27-30)*, pp. 51-60. Moscow: Publishing House of the Gnesin Russian Academy of Music. (In Russian)

First, we should note the article is about the author's understanding of what is happening in modern musical culture. The conversation is conducted by the author from the position of his music model, which he called the New Synergetic Philosophy of Music, according to which musical crowns the development of the world, embodying the person most filled with the Spirit [5]. But what is Spirit?

Spirit, Spirituality, ultimately, is expressed in honoring tradition and the memory of ancestors – “Two feelings are wonderfully close to us...” (Pushkin). Memory is the Spirit [6].

In music, in the deepest sense, memory and tradition are embodied in song (melody, harmony) – “Singers” (Turgenev).

Today, in music, we are seeing a departure from traditions – songfulness, and live intonation (primarily due to the use of electronics). Composers are not engaged in creativity (in the original meaning of the word) but in what they call provocation: under the guise of musical works, they create certain art objects, in which they use different sounds. We call these sound games “*game of music*”. In fact, we can say that there is a “conspiracy of music” [7]. When did it start?

We believe that the phenomenon in question received a powerful impetus for its birth from the works of the post-war musical avant-garde composers – Avant-Garde II. The International Summer Courses for New Music, organized in Darmstadt in 1946, played a significant role in the emergence of these creations. During the courses, many composers honed the principles of their new music, e.g., P. Boulez, C. Stockhausen, B. Maderna, L. Nono, L. Berio, J. Cage, J. Xenakis, M. Kagel, V. Rome, M. Feldman, B. Fernyhough, H. Lachenmann, B. Furrer and others (it is significant that several outstanding composers of the 20<sup>th</sup>

century, probably due to their connection with the soil, did not participate in the courses: P. Hindemith, K. Orff, B. Britten, Z. Kodály, I. Stravinsky) [8].

The picture with the Darmstadt courses organized with the support of the US military administration in Germany (OMGUS) is not simple. It is described in detail by many foreign researchers, particularly, such as T. Thacker, A. Ross, and D. Monod (*Thacker, 2007; Ross, 2007; Monod, 2005*). The goal of the course organizers was to change the consciousness of Europeans through the introduction of appropriate music. And what is significant: a significant goal of the organizers was the fight against the school of Kurt Weill, “in whose works the tone was set by *songs* (emphasis by us – A.K.)” (*Ross, 2007, p. 380*). Hence, the nature of musical activity is being strengthened today.

In recent years, the situation with the removal of people from music has become increasingly worse. It is due to the intensification of the process of music theatricalization, which led to the formation of the genre of instrumental theatre, which most clearly demonstrates “game of music” [9]. The cult American (Korean origin) artist, representative of pop art Nam June Paik lifts the curtain on what constitutes a typical work made in this genre: “For (such a work – A.K.) you need one ordinary piano, a very bad one, ‘prepared’ piano and one motor scooter... The performers read the newspaper, ‘talk to the audience’..., throw the piano off the stage into the auditorium... In addition, there are a lot of toys, weather forecasts broadcast on the radio..., boogie-woogie, water, sounds tape, etc.” (*Decroupet, 1997, p. 268*).

Nowadays, the peak of such action is represented by the opuses of the German composer H. Lachenmann. (Interestingly, this composer’s last name, Lachenmann, translates from German as “laughing man”!)

Almost all of Lachenmann’s compositions are theatrical spectacles. There is one of them, i.e., *Concerto for Percussion Air*, 1968-69, ed. 1994. Here is his description: “The first sound we hear is the scratching of the Cuban guiro on the vibraphone tubes, which produces a dynamic and energetic sound effect, rich in shades. As the piece progresses, the soloist uses an incredible number of instruments, from a glass Japanese gong... to regular timpani and other drums (including a string drum, or ‘lion’s roar’...), as well as... an electric guitar and other instruments. At different moments, orchestral musicians (use – A.K.) ...toy frogs, played by both wind and string players in the final bars of the composition. The croaking of the toys at the end perhaps creates a nostalgic atmosphere... Whatever the real purpose of these toys, they... contrast remarkably with the other amazing sounds of the last sections of the work: brass instruments bubbling with water poured into bells, electric doorbells operated by a pair of special

performers, etc. (All these sound effects – *A.K.*) with precise execution (reproduce the rhythm – *A.K.*) of beautiful slow breathing” (*Albertson, 2014*).

Lachenmann’s experience was picked up by young composers, Western and ours. Thus, among Western composers – F. Romitelli, P. Billone, F. Bedrosyan, J. Lenz, M. Richter, and many others. Among them, perhaps to the greatest extent, the features of Lachenmann’s work are found in Billone’s writings.

Billone’s most famous creation is a cycle of plays called *Mani* (“Hands”). To date, the composer has created nine plays from this cycle. Here is a description of three of them: “Mani. De Leonardis” (2004), “Mani. Mono” (2007), and “Mani. Matta” (2008): “In... the play of the series ‘Mani. De Leonardis’... Billone explores the rhythmic essence of various vibrating bodies and connects parallel sound planes through an intermediary – the performer... He... uses four various parts of car suspensions: 1: from Ford Fiesta – 2: from Opel Astra – 3: from Audi A4v – 4: from the bus. If these parts are dirty or rusty, cleaning the dirt and rust and treating them with anti-corrosion treatment will only improve their sound and resonance, says the composer...

In the play ‘Mani. Mono’... the sound (springdrum – *A.K.*) forms overtones and unexpected resonances..., it is supposed to use a fist to knock on the performer’s chest..., in (some – *A.K.*) cases you need to hit with an open palm...

In ‘Mani. Matta’ (for various percussion instruments – *A.K.*) ...individual sounds should be played with the fingertips, in a quick movement, like playing with a miniature hammer. The composer says the most important thing is to present ‘Mani. Matta’ as a choreographic performance with equal attention to movements and physical connections with the musical text itself” (*Lavrova, 2018*).

In our country, many composers are fans of Lachenmann’s works: A. Manotskov, O. Raeva, A. Filonenko, B. Filanovsky, S. Nevsky, D. Kurlyandsky, etc. Among them, representatives of the SoMa group especially follow the instructions of the extravagant German master (“Resistance of Material”), e.g., Filanovsky, Nevsky, Kurlyandsky. The group’s symptomatically declared purpose. Here is an excerpt from her Manifesto: “Music is the most powerful memory machine among the all created by culture... Any memory machine, even the most avant-garde, runs on the fuel of memories. Therefore, SoMa is against preserving tradition. SoMa will burn tradition in the sonic furnaces of new memory machines” (*Nauk, 2020*).

Perhaps the most diligent of the group members who adhere to Lachenmann’s instructions is D. Kurlyandsky (Kurlyandsky strongly resists being compared with Lachenmann, but admits: “I am like Lachenmann” (*Amrakhova, 2017, p. 172*).

All of Kurlyandsky's works (both large and chamber forms) are typical examples of instrumental theater. For example, here it is what the composer says about his composition *Vacuum Pack*, 2015, written for voice, trombone, piano, glockenspiel, violin, and electronics: "At some point, I felt that it was not enough for me to compose only combinations sounds or even the sounds themselves... On the first page, this is what happens. The vocalist leans her ear towards one of the four glasses in front of her and listens. Glasses (make – *A.K.*) noise of different heights (sea shell effect). She (repeats – *A.K.*) hears the tone and as if puts it into another glass – sings into it. As you exhale, the glass slightly fogs up – later in the piece, the condensation becomes an independent material with which the musicians work. Having 'put' the sound into a glass, the singer listens again to another glass, picks up a new sound, and carries it further. Moreover, each glass is sounded and displayed on a separate column...

On the second page, the singer 'puts' short sound events, or sequences of events, into glasses..., during this material four other musicians sit in refrigerators with glass doors. These doors are their tools. They breathe on the glass and move their fingers along the glass (write their names) and various objects. Refrigerators are also sounded from the inside. Gradually, their material accumulates in a large noise wave, which covers the singer's material. Then the singer breaks the glass. Musicians open the doors of refrigerators, and this causes the microphones to 'start-up'..." (*Munipov, 2019*).

There is no doubt that the creativity of modern "music players" is a frank struggle with culture and man. This must be resisted. And this is opposed by many modern composers – both in the West and in Russia, e.g., in the West: H. Abrahamsen (Denmark), R. Straver (Netherlands), M. Zahnhausen (Germany), N. Bakri (France), J.-L. Darbelle (Switzerland), K. Pantelidis (Greece), in Russia: N. Shirokov (Perm), I. Salnikova (Novosibirsk), V. Ponomarev (Irkutsk), D. Stefanovich, A. Sledin, M. Zhuravlev (St. Petersburg), A. Agazhanov, A. Muravlev, A. Mikita (Moscow).

In Russia, in this regard, the activities of composers belonging to the MOST group (Musical Association "Modern Tradition", or MAMT in English), the leader of the group is A. Mikita, are especially noteworthy. Provisions from her Manifesto:

"1. We are trying to build a bridge... between Russian classics and modern composers.

2. Novelty and, especially, 'fashionability' of compositional technique, and shocking ways of performing modern music are not criteria for us.

3. Such components of music as melody and harmony have not lost their importance as the most important means of musical expression.

4. Music, to which the concepts of 'beauty', 'expressiveness', and 'humanity' are applicable, has never stopped being created, only modern society is little informed about this, although it certainly needs this music" (*Chernov, 2013*).

It is obvious that today it is composers who stand firmly on the foundation of tradition, and therefore who faithfully serve culture and people, who create worthy music – one that, according to the behest of George Frideric Handel, is called upon to "make people better" (*Kirillina, 2017, p 457*).



## About the tetrasphere of musical language

For citation:

Klujev, A. S. (2023). About the tetrasphere of musical language. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 19-21) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2021). About the tetrasphere of musical language. *Bulletin of Musical Science*, 9(1), pp. 129-135. Novosibirsk. (In Russian)

We offer our interpretation of musical language. In our version, the musical language is a *tetrasphere* (from the Greek τετρα-, in compound words – four and σφαῖρα – ball). At the same time, the sequential (in centripetal movement) spheres of musical language are *music as a kind of art; unity of types, genres, and styles of musical art; musical composition; and sound matter of a musical work*.

Let us clarify these spheres (in the indicated dynamics).

*First sphere: music as a kind of art*

It is known that *music is a single organism*. Many theorists and practitioners of musical art have written about the unity of music. With exceptional clarity, this view of musical art was expressed by the famous Russian composer and pianist N.K. Medtner. In the preface to his book “Muses and Fashion. Defense of the foundations of musical art” Medtner emphasized: “I want to talk about music as... about a certain country, our homeland, which determines our musical nationality, that is, musicality; about... music, as a kind of single lyre that controls our imagination” (Medtner, 1978, p. 5) [10].

*Second sphere: the unity of types, genres, and styles of musical art*

In Russian music science, there are various definitions of types, genres, and styles of musical art. However, despite the various theoretical interpretations of the type, genre, and style of music in Russian musicology, in reality, in practice, *all these phenomena turn out to be inextricably interconnected, which predetermines the transition of the type into a genre, style; genre – type, style, etc. within a single musical language*. For example, Chopin's piano prelude from the cycle of 24 can be considered one of the leading genres in the composer's work, a feature of his personal style, as well as the historical style (Romanticism), understood as an image of professional music of the first half of the 19<sup>th</sup> century, etc. At the same time, Musorgsky's opera “Boris Godunov” is an operatic genre, a unique kind of operatic music

(historical drama), and an expression of the characteristic features of styles at various levels: individual (composer), group (creative association “The Mighty Handful”), etc. [11].

*Third sphere: musical work*

The prerequisite for the relationship of type, genre, and style within a musical language is a musical work. Domestic musicologists point to this.

Thus, O.V. Sokolov writes about the reduction of type and genre in a musical work, considering a musical work as the result of complex relationships between types and genres. According to the scientist, “a relation of types..., a work of music is... a relation of genres” (*Sokolov, 1977, p. 58*).

E.V. Nazaykinsky evidences the musical style emergence into a musical work. According to Nazaikinsky, a musical style “has both its form and its content..., the latter is a reflection of the author’s character, temperament, manner, which manifests itself more or less consistently in works of a wide variety of types, with a very different program, musical plot” (*Nazaikinsky, 1982*) [12].

*Fourth sphere: the sound matter of a musical work*

Unfortunately, the sound matter of a musical work has not received a proper understanding of Russian musicology. According to the observation of Yu.N. Rags, “the specific sound (of a musical work – A.K.) is actually not of interest to musicologists... They approach a musical work from the point of view of music theory; thus, with their ‘mental actions’ they seem to fence themselves off from (its real existence – A.K.)” (*Rags, 1999, p. 92*).

At the same time, it is generally accepted that the sound matter of a musical composition is presented in the form of *sound layers*. We offer our version of the sound layers of a musical work.

In our opinion, there are three such layers:

- first – determined by rhythm, meter, tempo, timbre, and dynamics;
- second – determined by intonation;
- third – recognizable using mode (tonality), melody, and harmony.

Let us continue. We believe that the listed sound layers are successive stages in identifying the center of a musical work. By this, individual elements that fix these layers: rhythm, meter, tempo, timbre, dynamics, intonation, mode (tonality), melody, and harmony are successive elements that reveal this center. As a result, it is *the harmony, which highlights the center of a musical work*. We believe that the above model is found in any music, since the build-up: rhythm – meter – tempo – timbre – dynamics – intonation – mode (tonality) – melody – harmony, in one or another

designation of the indicated elements of music, has always predetermined the construction of musical works.

According to our understanding, this center is *Spirit, Spiritual energy*.

Yu.N. Kholopov's research intuition confirms our position. According to Kholopov, harmony expresses an integral system of musical composition, in which there is a center, designated by the theorist as the "central element of the system (CES)". The scientist proclaims: "Harmony... is established in the unfolding... This unfolding in its core represents the growth and flowering of a certain embryonic nucleus, a kind of 'codon' (a unit of genetic code in the germ cell of a biological organism). In the logical system of the sound-pitch structure of music, such a primary structure-embryo of a harmonic organism plays the role of a primary element, which is called *the 'central element of the system' (CES)*" (Kholopov, 2008, pp. 93-94). As Kholopov believes, the central element of the system (CES) is a number [13]. Kholopov explains what this number is, referring to A.F. Losev's work "Music as a Subject of Logic".

As Kholopov writes, Losev in this work emphasizes that music occurs in time. However, "time, being... the most generalized category, presupposes an equally extreme generalized category of the non-lasting. Such... is the number" (Kholopov, 2008, p. 25).

However, for Losev, an adherent of the ancient theory, number is the "essence of everything", "the primary model of the creation of the world" (Losev, 1992, p. 506), i.e., the Creative Spirit. And if so, then, in fact, Kholopov points to the Spirit when speaking about the central element of the system (CES).

Thus, indeed, it is the Spirit, i.e., the centre of a musical work, and hence, music language.

## Musical upbringing, education and training in phenomenological understanding

For citation:

Klujev, A. S. (2023). Musical upbringing, education and training in phenomenological understanding. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 22-26) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2021). Musical upbringing, education and training in phenomenological understanding. *Russian Journal of Philosophical Sciences*, 62(11), pp. 46-55. Moscow. (In Russian)

### ***About phenomena and the phenomenological approach***

The term *phenomenon* (Greek φαίνόμενον, from φαίνεσθαι – to appear, to be visible, also – to seem) in a general sense means a phenomenon given in sensory contemplation (Mikhailov, 2010, p. 174). This term underlies the concept of *phenomenology*, which means the study of phenomena. It was first used by the German philosopher Johann Heinrich Lambert in his work “New Organon” (1764).

According to Lambert, phenomenology is a theory of appearance (Theorie des Scheinens). Phenomenology helps “to break through appearances (blindness by appearances – A.K.) to the true” (Lambert, 2006, p. 105).

As Lambert writes, “the concept of *visibility*, both in word and in its original source, is taken from the eye or sight” (Lambert, 2006, p. 106), and therefore “phenomenology (needs to be interpreted – A.K.) as transcendental... optics... (and also as – A.K.) transcendental perspective... and, therefore, (it is possible – A.K.) to expand these concepts along with the concept of visibility up to their true universality” (Lambert, 2006, p. 107). It turns out that it is possible to extend “the optical concept of appearance... to all the senses”, with the result that it “will consist in *the impressions* that perceived things (Dinge) cause in the senses. (Such – A.K.) impression, especially about the eye, is called *the image* of a thing (Sache)” (Lambert, 2006, p. 107). Since we extend the optical concept of visibility to all sense organs, it is quite natural if we use the concept of *the image* to designate “the impression... which every sensory organ gives us through its perception of objects, for example, if we wanted to say ‘image of warm’, ‘image of sound’ (etc. – A.K.)” (Lambert, 2006, p. 107). The author further explains: “We have indicated

those types of visibility in general, which take place concerning *the senses*... The higher cognitive abilities, reason, and understanding... should not give us any sources of visibility, since they are the ones who penetrate the blindness of appearances” (Lambert, 2006, p. 108).

According to Lambert, the transcendental perspective contributes to “insight into the future”, and this, according to Lambert, is very significant since it is from the future that the “grounds of motivation for the will” are taken (Lambert, 2006, p. 111) [14].

Thus, according to Lambert, to comprehend a phenomenon – to become familiar with it – it is necessary to perform three successive actions about this phenomenon: *perception (sensory contact), cognition, and application as a source of manifestation of the will*. In light of this conclusion of Lambert, we will consider *musical upbringing, education, and training* (considering that musical upbringing, education, and training come in two forms: *general and professional*).

### ***Musical upbringing, education, and training in the modern situation***

We should emphasize that in modern domestic music pedagogy, there is no clarity regarding what it is “musical upbringing”, “music education”, and “music training”. There is confusion on this issue, as evidenced by many textbooks and teaching aids related to the study of music. As an illustrative example, we can cite the publications of the chief researcher of the Laboratory of General Problems of Didactics, Doctor of Pedagogical Sciences, Professor Yu.B. Aliev. In particular, in Aliyev’s study “Formation of Musical Culture of Teenage Schoolchildren as a Didactic Problem”, passages demonstrate that their author does not distinguish (or does not consider it necessary to differ) the processes of musical upbringing, education, and training. Thus, in the Introduction to the work we already read: “The structure of the musical ‘upbringing’ of adolescents was hypothetically presented in the form of four substructures: musical education, the development of performing skills and abilities, the development of musical perception... and... the development of moral upbringing” (Aliyev, 2012, p. 19). “The study of adolescents in the process of musical upbringing work was subordinated, first of all, to the task of increasing the level of musical upbringing and training” (Aliyev, 2012, p. 27). Finally: “Musical upbringing of teenage schoolchildren is a decisive link in the school stage of music education, determining a long-lasting aftereffect only if a complex of supporting, key knowledge and skills are included in the sphere of musical education” (Aliyev, 2012, p. 43-44) [15].

This inaccuracy stems from the fact that in domestic pedagogy, essentially, the processes of upbringing, education, and training are identified [16]. It is how upbringing, education and training are defined in the authoritative Russian Pedagogical Encyclopedia: upbringing is “the social, purposeful creation of conditions (material, spiritual, organizational) for human development” (*Panov et al., p. 165*), education is “the process of pedagogically organized socialization carried out in the interests of the individual and society” (*Panov et al., p. 62*), training is “an activity... during which the development of the individual, his education and upbringing are carried out” (*Panov et al., p. 166*).

And yet, there is no doubt that *musical upbringing, education, and training are different processes*. Let us try to offer our version of their breeding based on the above judgment of I.G. Lambert.

### ***Musical upbringing, education, and training as they are (author version)***

First, let us clarify how we generally understand *upbringing, education, and training*.

From our point of view, *upbringing* is the development of the ability to sense a phenomenon, experience it, merge with it and, through this merger, merge with the world.

It is obvious that merging with the world is possible only if a person has a kind, loving heart. It is perfectly stated in the works of domestic teachers. Thus, this topic is wonderfully revealed in the works of the famous Russian philosopher and teacher P.D. Yurkevich.

As Yurkevich writes, “the living needs of a loving heart... compel him to see and love life... A person begins his... development from the movements of the heart, which everywhere would like to see good, happiness, and the sweet play of life, everywhere would like to meet rejoicing creatures, warming each other with warmth love, bound by friendship and mutual sympathy. Only in this form of *realized universal happiness* does the world appear to him as something worthy of existing” (*Yurkevich, 1990, p. 181*) [17].

Generally, *education* is the enrichment of knowledge and ideas about reality, leading to an understanding of the world as a whole.

The outstanding Russian philosopher, psychologist, and teacher V.V. Zenkovsky was the closest person to understanding the direction of education. According to Zenkovsky, the main thing in education is to accept “the idea... (about – A.K.) of the whole world... A person must understand the world as a whole, and the desire for this is completely legitimate” (*Zenkovsky, 1996, p. 93*) [18].



*Training* is the instillation of the skill of an efficient presence in the world.

Such presence presupposes the active manifestation of *will*. M.M. Bakhtin initially thought about the activity of the will.

According to Bakhtin, “the will... is active in *action*” (Bakhtin, 2003, p. 27). “This activity... of the act is expressed... in (his – A.K.) statement” (Bakhtin, 2003, p. 28). In turn, “from within... an act, unique, integral and unified..., there is an approach to a single and only being” (Bakhtin, 2003, pp. 28-29).

There is no doubt that *upbringing, education, and training are three successive stages in introducing a person to the world. Such inclusion, in essence, is the goal of pedagogical work.*

So, we have discussed our understanding of upbringing, education, and training. Based on this discussion, let us try to offer our vision of musical upbringing, education, and training. First, let us understand that in our understanding, there is *musical upbringing*.

In our opinion, *musical upbringing* is the development of the ability to experience music as a prerequisite for an appropriate response to music.

B.M. Teplov writes in detail about the musical experience in his famous book “The Psychology of Musical Abilities”. According to him, “*specific to musical experience is the experience of sound tissue as an expression of some content* (our timid – A.K.). This criterion is the main and fundamental one for distinguishing ‘musical experience’ from ‘extra-musical’ experience of music” (Teplov, 2003, p. 6). Based on this attitude, B.M. Teplov primarily explores such indicators as “sensation of musical sound”, “sensitivity to distinguishing the pitch of sounds”, “sense of tonality”, “sense of intervals”, “modal sense”, “sense of musical rhythm” (Teplov, 2003, pp. 49-236) [19].

*Music education* is an expansion of musical ideas, predetermining the awareness of music as an original kind of art.

A significant contribution to improving the music education processes was made by B.V. Asafiev.

Asafiev proposed a heuristic method in this direction based on the “*music observation*” technology. According to the famous musicologist, “from the analysis... of the properties (of music – A.K.) and from the establishment of provisions that help to understand its ‘content’, it was possible to conclude that to properly approach (understanding – A.K.) music... it is necessary not so much teach it or study it as a scientific discipline, but to *observe* (reasonably organized) the changes and transformations of material taking place in it” (Asafiev, 1973, pp. 60-61). In this regard, “the most important... task is the development of sound

(auditory) *skills* that help to freely navigate in purely musical (elements – *A.K.*) (rhythm... dynamics... tempo, colour or timbre)” (*Asafiev, 1973, p. 61*).

As Asafiev writes, “with skillful and attentive guidance, it is quite possible in the process of observing music (by listeners – *A.K.*) ...to achieve... growth (theirs – *A.K.*) of musical consciousness” (*Asafiev, 1973, p. 73*) [20].

*Musical training* is preparation for working with musical material (especially significant in a professional environment).

This work requires the manifestation of *musical creative will*. The famous German pianist and teacher K.A. Martensen discusses the manifestation patterns. He calls the musical creative will *the sound-creative will* (schöpferischer Klangwille). The teacher explains that six separate modes form it: “Sound-pitch will (Tonwille)”; “Sound Timbre Will (Klangwille)”; “Linienwille”; “Rhythmuswille”; “The Will to Form (Gestaltwille)” and “The Formative Will (Gestaltungswille)” (Martensen, 1930) [21].

Undoubtedly, musical upbringing, education, and training present three successive stages (stages) of introducing a person to music.

The significance of such inclusion becomes clear if we consider it from the position of the New Synergetic Philosophy of Music, according to which music is the perfect embodiment of the world (*Khjev, 2021f*).

Thus, the person’s introduction to music (in the dynamics of “musical upbringing, education, training”) is the true, in the literal sense, person’s introduction to the world, and therefore, the achievement of the goal of pedagogical influence.

## The task of music therapy

For citation:

Klujev, A. S. (2023). The task of music therapy. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 27-30) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2023, May 10). The task of music therapy. Music of Russia. Kazan. (In Russian). <https://music-gazeta.com/2023/05/10/zadacha-muzykoterapii/>

In our opinion, *music therapy* (from Latin *musica* – music and Greek *θεοῦπελα* – treatment, healing) is the use of music to bring a person, in the unity of his three hypostases: body, soul and spirit, to God.

This use of music is already found in the era of ancient states such as Ancient India, China, and Egypt. Especially in Ancient Greece, as a musical and poetic practice of the ancient Greeks. According to the famous researcher of ancient culture O.M. Freidenberg, the Ancient Greek singer “is not alone..., this (singer – A.K.) consists of a certain number of persons living in one certain place, having one certain age and one certain gender. In the poems that this multiple (singer – A.K.) sings, he calls himself singular and speaks of himself not ‘we’, but ‘I’; but what he tells relates not to himself, but to God” (*Freidenberg, 1997, p. 41*).

During the European Middle Ages, during the Christianity establishment, this use of music continued. Bringing a person to God with the help of music was carried out at the moment of singing in the temple during the Divine service. It looked very poetic in the Orthodox Divine Service, in which those singing in the church were likened to angels singing in heaven, constantly praising God with their singing. Interestingly, such a comparison has been preserved in the Orthodox Tradition. That is how priest P.A. Florensky speaks about the performance of “Cherubimskaya”, the most significant hymn of the Orthodox Church: “What mysterious words are sung during the Liturgy! Who can listen to them without trembling? Think about it: we ‘mysteriously depict Cherubim’! Is it not so represented as this? And we depict Cherubim. It means that in each of us, there is something similar to the Cherub, similar to the Cherub... But this similarity is not external, not outside. It is not obvious, not physical; not the same as the similarity between a person and his portrait. The similarity with Cherub is internal, mysterious and hidden in the depths of the soul. It is a spiritual similarity. There

is a cherubic core of our soul, great in its significance, an angelic core of the soul...” (Florensky, 1982, p. 317).

During the Renaissance, a significant event occurred: man’s falling away from God. It is important to note that the apostasy occurred in Catholic Christianity, in the West. The man put nature in place of God. Many thinkers, especially Russians N. Berdyaev, P. Florensky, P. Sorokin and others criticized this position of the Renaissance man. Thus, according to Berdyaev, “the Renaissance appeal to nature... was not the work of a spiritual person... For a person to fully establish himself and not lose the source and purpose of his creativity, he must affirm not only himself but also God. He must affirm the image of God in himself” (Berdyaev, 2017, pp. 146-147).

However, this exaltation of nature certainly had a positive aspect; it gave impetus to the development of science. Science begins to study man as a natural being: bodily-soulful, and mainly bodily. Medicine is developing as a biology branch studying methods of treating various human ailments, first of all, physical ones. Music is used to help medicine. The first, clearly declared, separate direction in music therapy – *music therapy in medicine* – was born.

One of the first Renaissance doctors to study the therapeutic effects of music on surgical patients was the French physician Ambroise Pare. The English physician Robert Burton also paid attention to the healing power of music.

Science received significant development in the 17<sup>th</sup> and 18<sup>th</sup> centuries, which, of course, intensified the study of the healing music capabilities at that time.

In the 17<sup>th</sup> century, the greatest contribution to the discovery of the healing properties of music was made by the German scientist Athanasius Kircher. A. Kircher in his work “Phonurgia Nova” (“New Doctrine of Sound”) proposed the mechanical theory of “intro music” (“healing music”: from the Greek concept *γιατρός* – doctor), which explained the healing effects of music by physical and chemical processes occurring in the body upon her perception.

In the 18<sup>th</sup> century, several scientists appeared, e.g., L. Roger, I. Ambre, R. Brocklesby, E. Nicolai. They were interested in the healing potential of music.

L. Roger wrote a critical work on the effect of music on the human body and recommended a scientific approach to experiments in this area. I. Ambre prepared the manuscript “De salutari musices in medicina usu” (“On the treatment of music used in medicine”). R. Brocklesby created the first theory of music therapy.

E. Nikolai studied the physiological reactions caused by listening to music, which manifested themselves in changes in pulse, heart activity and breathing rhythm.

According to Nicolai, music can act as an impulse-releasing affect and thus produce a therapeutic effect.

The 19<sup>th</sup> century gave a new round to the development of science. At this time, the soul (psyche), recognized as the leading element of man, begins to be studied more and more actively. In the first half of the 19<sup>th</sup> century, with the strengthening of the romantic “programme of life,” the human soul value was already emphasized. According to N.Ya. Berkovsky, for the romantics, “the soul contains a person in all his possibilities, in paths that he has not travelled, but are possible for him” (*Berkovsky, 2001, p. 42*). It is clear that for the effectiveness of work in studying human soulful manifestations, people began to use music. In turn, this gave impetus to the development of music therapy. It is a second separate direction in music therapy appears – *music therapy in psycho-correction*.

During this period, new bright scientists who showed interest in the healing properties of music made their presence known: K. Schneider, L. Raudnitz, P. Lichtenthal, and J. Esquirol.

K. Schneider described various mental reactions to certain types of music and characterized the mental impact of playing various instruments. L. Raudnitz described the use of music for the treatment of psychosis. P. Lichtenthal provided evidence of the influence of music on various mental processes.

The French scientist Jean Etienne Dominique Esquirol, one of the founders of scientific psychiatry and the author of the first scientific manual on psychiatry “Des Maladies mentales...” (“On soulful illnesses...”), began to introduce music as a therapeutic agent into psychiatric institutions.

Since the first half of the 19<sup>th</sup> century, music therapy has been used in psychiatric hospitals as a method of active music training, and since the second half of this century, many psychiatric hospitals already have special minister-musicians for treating soulful illness with music.

A significant milestone in the development of culture was the beginning of the 20<sup>th</sup> century. During this period, an attempt is made to return to God – we are talking about Western Europe. The activities of the Austrian philosopher Rudolf Steiner, the creator of *anthroposophy* (from the Greek ἀνθρωπος – “human wisdom”), connected with this attempt. R. Steiner characterizes the teaching as a “science of the spirit,” a path of knowledge that strives to bring the spiritual in man to the spiritual in the Universe. The author believed that his teaching was the deepening of Christianity.

However, according to Archpriest Sergiy Bulgakov, “the complete absence (in R. Steiner – A.K.) of a theological and philosophical definition of *spirit* and *spiritual*

allows this concept to be used concerning the living, to the spiritual. Thanks to this, with incredible ease, the transition is made from the spirit to the 'bodies' and in the bodies themselves from the 'physical' body to the bodies of ascending spirituality, to the 'I' and to what lies behind the 'I'. This imaginary spiritualism... equally destroys the being of both spiritual and non-spiritual being" (*Bulgakov, 1994, pp. 231-232*). Thus, the teaching of R. Steiner "is neither a 'deepening of Christianity', ... nor even... a special movement in Christianity – it... *has nothing in common with Christianity*, and this very rapprochement is self-deception..." (*Bulgakov, 1994, pp. 248*).

At the beginning of the 21<sup>st</sup> century, the movement towards the spiritual is intensifying (due to various sociocultural upheavals). In the wake of the noted movement, the author of these lines conceived of strengthening the use of music in the development of the spiritual sphere of man. It is the third independent direction in music therapy declared itself – *music therapy in pedagogy*. Why have we defined the strengthening of the use of music in the development of human spirituality as pedagogical work?

The fact is that pedagogy is engaged in education, in the literal sense, in creation. If we talk about education, i.e., the person's creation, then here, of course, the most significant role is played by the affirmation of the spiritual dimension in a person.

Music therapy as *a technology for helping a person on the path of his spiritual ascent* was proposed by us in the report "The Problem of the Bio-Socio-Cosmic Impact of Music on the Human Body", read at the international scientific conference "Education in the Modern World" (St. Petersburg, 1994). Later, we wrote several articles on this topic. Finally, the indicated music therapy status was consolidated at ten international scientific and practical conferences organized and conducted by us, dedicated to the therapeutic use of music, and art in general, in the pedagogical process (St. Petersburg, 2008-2017) (In total, more than 1000 people from 22 countries partook in the conferences!) (*Klujev, 2018*).

Of course, in the future, it is necessary to ensure the unity of the three designated areas of music therapy for music therapy to carry out its innermost mission.

## Music in the Eurasian space

For citation:

Klujev, A. S. (2023). Music in the Eurasian space. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 31-33) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2020). Music in the Eurasian space. *Bulletin of the Russian Christian Humanitarian Academy*, 21(1), pp. 315-319. St. Petersburg: Russian Christian Humanitarian Academy. (In Russian)

### ***About Eurasianism, or the Russia-Eurasia Project***

In 1920, N.S. Trubetskoy's work "Europe and humanity" (*Trubetskoy, 2017b*) was published in Sofia. In this work, Trubetskoy strongly condemned European (Roman-Germanic) expansion and called for a fight against the Europeanization of the peoples in the world. The author wrote that in the struggle, "to liberate the peoples of the world from... spiritual slavery, the intelligentsia of all non-Romano-Germanic peoples who have already embarked or intend to embark on the path of Europeanization, must act amicably and at the same time... We must always... firmly remember that... the true opposition is only one thing: the Romano-Germans – and all other peoples of the world, Europe and Humanity" (*Trubetskoy, 2017b, p. 140*).

In this situation, naturally, concern arose for the fate of Russia. And a scientist appeared who determined this fate. He became a geographer, geopolitician, and economist P.N. Savitsky. Focusing on Russia's geographical position between Europe and Asia, he proposed calling Russia Eurasia (*Savitsky, 1997*). It is how the Russia-Eurasia project arose.

From the outset, a striking feature of this project was that Russia did not envisage any contact with Europe but instead envisaged the closest interaction, per se, merging with the Asian heritage. P.N. Savitsky wrote: "According to Eurasians, the Russian state of the 16<sup>th</sup>-20<sup>th</sup> centuries is more a continuation of the Scythian, Hunnic and Mongol powers than the state forms of pre-Tatar Rus" (*Savitsky, 2010, p. 497*) [22].

It should be said that the interpretation of Russia as Eurasia, declared by the Eurasians, was criticized by many philosophers and thinkers of Russia, who considered themselves patriots of their country, even during its active discussion. I.A. Ilyin most clearly and convincingly condemned it. In particular, in the article

“Uniqueness or originality?”, Ilyin wrote that, according to proponents of Eurasianism, “over the past two hundred years, Russia has supposedly lost its unique culture because it imitated and borrowed from the West; in order to restore its uniqueness, it must break with the German-Roman West, turn to the East and believe that its real creators were Genghis Khan and the Tatars... all those who are gullible and simple-minded enough, and most importantly, who *know the history of Russia poorly enough*, can with a calm soul, accept... a ‘new’ nickname and ‘believe’ in a ‘new path’... However, ...is not uniqueness in *being before the Face of God – oneself*, and not someone else’s reflection and distortion? Neither east, nor west, nor north, nor south... It is necessary to go *deeper*, you need to come into *yourself*, we need to go to *God!*...” (*Ilyin, 2001, pp. 305-306*).

### ***The importance of music in the Eurasian space***

A characteristic feature of the Eurasians was that they were closely connected with music: some of them were music theorists, e.g., P.P. Suvchinsky, A.S. Lurie, and individual composers also sympathized with the Eurasians, e.g., V. Dukelsky, A. Cherepnin and even I. Stravinsky and S. Prokofiev. This connection allowed them to see in music a sphere *in which their ideas were especially clearly realized*.

Thus, the Eurasians were convinced that *in the future, the music of Russia, Russian music, would free itself from European influence, e.g., German, Italian, and French, and unite with the music of the East*. For the future of Russian music, the following points, drawn from the East, will be fundamentally important:

- 1) overcoming linearity (architectonics) through internal perspective (synthesis-primitive);
- 2) the substantiality of the elements” (*Vishnevetsky, 2005, p. 161*).

A specific implementation of this borrowing will be the use of quarter tones: “The introduction of quarter tones is the beginning, in the full sense, of a new organic era, going beyond the boundaries of the embodiment of existing musical forms” (*Vishnevetsky, 2005, p. 162*).

And, as the adherents of Eurasianism believed, Russian music, already from the second half of the 19<sup>th</sup> century, followed this path, turning, in their words, to the “Scythian” style. But in this statement of the “Scythian” orientation of Russian music, what a misunderstanding of its nature the Eurasians demonstrate! Ilyin was right a hundred times when he asked: “All the music from Glinka to Rachmaninov... Where is the healthy and original *element of Genghis Khan* in all this? Where is the national identity of *the Tatar ulus* here? Where can you hear the squealing of the Tatars, the smell of horse sweat and dung?” (*Ilyin, 2001, p. 306*).



Undoubtedly, the music of the composers of the “Mighty Handful” association was and remains an unfading example of Russian music [23]. It is pleasant to note that the “kuchkist” composers’ principles are being developed by many modern composers from Russia, in particular those who are members of the MOST group (Musical Association “Modern Tradition” – MAMT in English). It is what its leader, composer Andrei Mikita, says about the activities of the group: “The composers included in MOST are united by the understanding that the decisive criterion for the value of a musical work is not adherence to one or another technological means, not familiarity or, on the contrary, the novelty of sound, but the power of influence on human feelings... For us, modern tradition is a field of freedom”. And Mikita’s extremely eloquent statement in the context of the topic we are discussing: “The unification... took on first an all-Russian, and now *a Eurasian* (our emphasis – *A.K.*) character” (*Andrey Mikita, 2016*).

I like to express confidence that *as long as Russian music is heard in Russia, nothing threatens Russia!*

## Sublime and earthly (About G.V. Sviridov's work)

For citation:

Klujev, A. S. (2023). Sublime and earthly (about G.V. Sviridov's work). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 34-36) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2015). Sublime and earthly (about G.V. Sviridov's work). *G.V. Sviridov's Time in the Cultural Continuum: Collection of Articles Based on the Materials of the International Forum (December 10-15)*, pp. 45-49. St. Petersburg. (In Russian)

One cannot help but rejoice at the fact that in the year of the centennial anniversary of the birth of Georgy Vasilyevich Sviridov, a large number of books, articles, and other materials dedicated to the life and creative work of this wonderful Master have been published.

In works devoted to G.V. Sviridov's work, the source of his inspiration is perfectly highlighted: love for Russia, its traditions, the holiness of the Orthodox Way, the evolution of musical thinking, interest in specific artistic genres and much more is shown. It would seem that all the main topics relating to the creative G.V. Sviridov's biography have been discussed but, in our opinion, there is still one left (in principle, it can be considered "eternal" relating not only to Sviridov's work of and not even only to the work of this or that composer, but in general to the work of the Artist): how the Spiritual and the Material are correlated in Sviridov's works, how it reconciles these opposing aspirations.

In our article, we replace the concepts of Spiritual and Material, which are extremely broad, with more convenient ones: the Sublime and the Earthly (borrowing the approach from the American writer D. Weiss, the Mozart novel author "Sublime and earthly") [24]. Let us clarify what we mean by the Sublime and the earthly in the terms of creative activity.

Sublime: affirmation of *ideal* essences: Beauty, Goodness, Truth. Indicator: INCORPOREALITY as Realization, Order of Being.

N. Gumilyov writes about this:

...But what should we do with the pink dawn?  
Above the cooling skies  
Where is the silence and unearthly peace;  
What should we do with immortal poems?  
Neither eat, nor drink, nor kiss...

Earthly: affirmation of *material* essences: Made, Formed, Sharpened. Indicator: CORPOREALITY as Realization, Existence.

O. Mandelstam draws attention to this:

I was given a body – what should I do with it?  
So, one and so mine?  
For the joy of quiet breathing and living  
Who, tell me, should I thank?  
I am a gardener, I am also a flower,  
I am not alone in the dungeon of the world...

Let us ask how the Sublime and the Earthly, in a more precise sense, are combined in G.V. Sviridov's works?

To answer this question, it is necessary to first select a certain frame of reference into which to enter Sviridov's situation. We think *the typology of creativity* we propose may be suitable for such a system.

This typology is based on the relationship between the Sublime and the Earthly in the creative process. We distinguish three types of such relationships.

*First.* The Sublime is fundamentally separated from the Earthly – the gap between the Sublime and the Earthly. In this situation, symptoms of various (primarily mental) illnesses of creators are often observed.

*Second.* The earthly triumphs over the Sublime – the “Earthening” of the Sublime. In this case, the dictates of technicalism and “instrumentalism” in creative practice are evident.

*Third.* The sublime triumphs over the earthly. “Rise” of the Earthly. In this context, poeticization, romanticization, and mythologization of images and plots are revealed.

Surprisingly, in music, these types are correspondingly represented by the work of three Russian composers of the 20<sup>th</sup> century, and all of their surnames begin with “S”: a kind of “three ‘S’ phenomenon.” The first type is the work of *A.N. Scriabin*, the second – *I.F. Stravinsky*, third – *G.V. Sviridov* [25].

We are interested in the work of G.V. Sviridov, and therefore the natural question is, what allows us to classify his work as the third type?

We believe that, first of all, this is confirmed by the composer's works: in general – themes, genre features and, in particular, – 1) reliance on words; 2) simplicity of means of expression; 3) dynamics of direction: from *Seven Little Pieces for Piano* (1930s) to *Hymns and Prayers for Unaccompanied Choir* (1990s).

Of course, it is also significant that the composer spoke about his creative work. And he repeatedly emphasized that his main task was to glorify Russia, to create a myth about Russia. Here are some of Sviridov's most striking statements in this regard: "I am writing a myth about Russia" (*Sviridov, 2002, p. 30*), "...*I want to create a myth: 'Russia'.* I write everything about one thing, whatever I have time to do, I will do as much as God gives" (*Sviridov, 2002, p. 350*). "All creativity is a myth about Russia. It appears in music in the most diverse and varied forms" (*Sviridov, 2002, p. 404*) [26].

It should say that this myth about Russia is its True Face. Russia and its surprise and unpredictability is generally a Myth, a Mystery.

Captured this with extraordinary insight F.I. Tyutchev:

You cannot understand Russia with your mind,  
The general arshin cannot be measured:  
She will become special –  
You can only believe in Russia.

Thus, in his work, G.V. Sviridov could show us the real Truth about Russia, and its Mysterious Essence, so *he is a truly Russian Composer*.

## On church singing in Russia

For citation:

Klujev, A. S. (2023). On church singing in Russia. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 37-39) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2017). On church singing in Russia. *Social Service of the Russian Orthodox Church: Problems, Practices, Prospects: Proceedings of the Scientific-Practical Conference (November 23-25)*, pp. 55-58. St. Petersburg. (In Russian)

Church singing in Russia is a characteristic form of the Russian Orthodox Church. Its general type is *the znamenny chant*.

The name of the chant comes from the Old Church Slavonic word “znamya”, which means sign. Banners (or hooks) are non-linear signs used to record chants. The famous chant initially originated as a monody sung in unison, earlier (no earlier than the 16<sup>th</sup> century is supposed) in its material elements of polyphony (*Uspensky, 1974, pp. 465-466*). B.P. Kutuzov, its outstanding authority in Orthodox liturgical singing, evidences the chant's innovativeness. As the researcher notes, “znamenny chant... is iconographic music, it is, one might say, a sounding icon. It is not for nothing that one of the liturgical texts says: ‘copied, like a song on an icon’. Znamenny chant is prayer, music expressed in sounds, where we will look in vain for the play of emotional tones. The task of significant singing is the same as that of an icon: the unrealistic content of the inner life of an earthly person with its consequences and feelings, the cleansing of the soul from passions, the reflection of images of the spiritual, invisible world” (*Kutuzov, 2008, p. 43*).

The certificate (formalization) of znamenny chant is a special system of tunes – voices, called *Octoechos* (Old Slavonic).

The system began with the custom of singing chants on a special tune – voice – on each of the eight days of Easter. The eight-day cycle of chants was soon extended to eight weeks from the first day of Easter, which constituted the festive period of the year so that the chant of a particular day was extended to the week corresponding to it in order. Later, the cycle with its hymn texts began to be repeated throughout the year, until the new Easter (*Uspensky, 1978, p. 121*). The meaning of tunes – voices:

1. “Important, majestic and most solemn”.

2. "Filled with meekness and reverence, it comforts the sad and drives away gloomy experiences".
3. "Stormy, like the sea in bad weather, it encourages spiritual achievement".
4. "Two-fold: sometimes it excites joy, sometimes it inspires sadness. With quiet and soft transitions of tones, it imparts peace to the soul, inspires a desire for the Highest, most expressing the effect of God's grace on us".
5. "It soothes soulful disturbances and is suitable for crying about sins".
6. "Generates pious feelings, i.e., devotion, humanity, love".
7. "Soft, touching, exhorting. It gently convinces, calls, asks for propitiation".
8. "Expresses faith in the future life, contemplates heavenly mysteries, prays for the soul bliss".

The octoechos principle involves the repetition of octoechos cycles throughout the year. Such a rotation is an earthly reflection of the circular movements performed by the angelic ranks contemplating the glory of God. Therefore, the prayerful singing of a person, drawn into this divine rotation through vocal melodies, becomes *angelic*. Here's how priest P.A. Florensky writes about this – using the example of singing the hymn "Cherubic Song": "What mysterious words... Who can listen to them without trembling? Think about it: we 'mysteriously depict Cherubim'! Is not like represented like? And we depict Cherubim. This means that in each of us, there is something similar to the Cherub, similar to the Cherub..." (Florensky, 1982, p. 317).

In prayer singing, *the relationship between words and music* is significant. This relationship is most convincingly revealed by the famous theologian V.N. Lossky.

According to Lossky, "The Gospel message is first of all a word. However, this word can only be a 'reference' to a more essential word – the Word, the Incarnate Word. The 'Liturgical' word is sermon, hymnography, which in the Syro-Byzantine tradition, always has a preaching character, i.e., does not tolerate 'vain words' that have not undergone sevenfold purification by fire. Music is called to serve precisely this purified word, connecting with the Word of God...". And further – an extremely significant recognition: "Belittling the role of music, relegating it to the background... would contradict the liturgical nature of music" (Lossky, 1994, p. 237).

Based on the above view of the respected theologian, we can conclude that *music plays a leading role* in prayer singing.

According to many outstanding figures of Russian culture (starting, perhaps, with Prince V.F. Odoevsky), the *music of prayer singing of the Russian Orthodox Church is the meaningful core and source of Russian music*. Nowadays, in particular, V.V. Medushevsky, a professor at the Moscow Conservatory, demonstrate this

viewpoint. Here it is what, e.g., he writes about Glinka's elegy "Do not tempt me unnecessarily": "The deep meaning of (this – *A.K.*) music... is the opposite of the words: it is... about the prayerful desire for love. There are no figurations in the introduction – no life-giving energies of love. The introduction seemed to freeze in the silent questioning of the chorale. However, ...figurations appeared – and in the melody, supported by their living moisture, islands of spiritually collected prayer psalmody asking for love are immediately born" (*Medushevsky, 2016, p. 66*). And here is his review of the Andante maestoso theme from Tchaikovsky's "The Nutcracker": "The theme... is a symbol of humility that is no longer human: Divine. With the highest self-control, power and dignity, God descends into death to rescue people from the eternal death of sin and give them eternal life... What the depth of Divine love! Is it possible to express the essence of the Christian faith more clearly...?" (*Medushevsky, 2016, p. 523*). And, of course, about Rachmaninov's "Vocalise": "In the tender cry of repentant love... Vocalise... (in – *A.K.*) the fall of the melody is met by rises, in the coda the contrite cry is enlightened by counterpoint, elevating to the heavenly world according to the promise (Gospel of Matthew, chapter 11, Commentaries on Matthew 11:28) ... Here... – ...the essential beginning of the music of Orthodox civilization... Heaven accompanies the soul, and the soul listens to the encouragements of Heaven..." (*Medushevsky, 2016, pp. 352-353*).

## Russian philosophers about music (Historical excursus)

For citation:

Klujev, A. S. (2023). Russian philosophers about music (Historical excursus). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 40-53) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2022). Russian philosophers about music (Historical excursus). *Bulletin of the Russian Christian Humanitarian Academy*, 23(2), pp. 212-225. St. Petersburg. (In Russian)

### ***What is Russian philosophy?***

The question of Russian philosophy is not an easy one. Let us try to figure it out. Initially, it is significant to say that Russian philosophy is inextricably linked with Orthodoxy. Russian philosophers constantly emphasized this connection. Let us at least refer to the statement of V.V. Zenkovsky: “Russian thought has always (and forever) remained connected *with its* religious element, *with its* religious soil; *here* was and remains the main root of the originality... of Russian philosophical thought” (Zenkovsky, 2011, p. 18).

Today, in Russian philosophical literature, there is a clear idea that the connection of Russian philosophy with Orthodoxy (“*with its* religious element”) does not indicate its originality: Russian philosophy is permanently connected with Western philosophy, and is a stage of its development [27]. On what basis is this point of view put forward?

Authors who adhere to this approach believe that Russian philosophy interacts not with canonical, strict Orthodoxy but with its innermost deep core, which is *Gnosticism*. For example, as I.I. Evlampiev stated, “the constant attraction of Russian philosophy and all Russian culture to the Gnostic worldview does not raise any doubts. This fact has not received due recognition in the literature for a long time only due to the established tendency characteristic of church and Orthodox-oriented authors” (Evlampiev, 2006, p. 9).

Such scientists believe that the Gnostic mentality was intensively strengthened in the West, starting from the late Middle Ages: Bernard of Clairvaux, Meister (Johann) Eckhart, etc., and hence, Russian philosophy is connected with Western philosophy. But what is Gnosticism?



Gnosticism is a complex and not fully defined phenomenon. According to the German-American philosopher Hans Jonas, an authority in this field, “we can speak of Gnostic schools, sects and cults, Gnostic works and teachings, Gnostic myths and speculations, and even of Gnostic religion” (*Jonas, 1958*). Jonas concludes that Gnosticism is a kind of fusion of Hellenistic philosophy and Eastern sources while noting that “in general, ...the thesis about the Eastern (Oriental) origin of Gnosticism has an advantage over... that is Hellenic” (*Jonas, 1958*).

Thus, Gnosticism is respectively *a mysticism* that came from the East. What is mysticism?

Mysticism is a set of ideas about the direct connection of a person with sacred principles (*Balagushkin & Fokin, 2008*). Such a connection provides a person with a breakthrough from the earthly, corruptible world into the Divine, imperishable world and thereby deliverance from the earthly world, a way out of it.

Mysticism underlies all religions (famous researchers of mysticism point out this in their works: E. Underhill, R. Otto, S. Katz, K. Schmidt and others), but especially Orthodoxy as the Eastern Church. Moreover, in Orthodoxy, mysticism essentially merges with canonical theology.

So, according to V.N. Lossky, “Eastern tradition has never made a sharp distinction between mysticism and theology, between... the experience of knowing the Divine mysteries and the dogmas approved by the Church” (*Lossky, 2015, p. 198*).

In Orthodoxy, *hesychasm* primarily represents mysticism.

The birthplace of hesychasm is Byzantium. The most famous Byzantine Hesychasts are Sts. Macarius of Egypt, Diadochos of Photicus, Gregory of Sinaite, Isaac the Syrian, Gregory Palamas. Based on Byzantine hesychasm, hesychasm began to develop in Russia. Therefore, V.N. Lossky’s statement is absolutely correct that “Russian Christianity is of Byzantine origin” and has with it the homogeneous character of “spiritual nepotism” (*Lossky, 2015, p. 204*).

The basis of hesychasm is the ascetic practice of *internal (silent) prayer*, called Jesus’ or Mind’ prayer.

Prayer is aimed at obtaining, storing and transmitting the experience of a Christian’s unity with God. Such unity is deification, the acquisition of the Holy Spirit, carried out by God’s Grace. It is a gift from God.

The unity of a Christian with God is the unity of the energies of the whole (“the whole”, in the terminology of the Hesychasts) – bodily-soulful-spiritual – man

and the energies of God, which appears as an increase in human energies carried out by God's Grace in the sequence: bodily – soulful – spiritual.

At the same time, according to the testimony of Gregory Palamas, the energies of God surpass all human energies, “not only because He is their cause, but also because what is received always turns out to be only an insignificant share of His gift” (*Gregory Palamas, 2018, p. 309*).

The interaction of human energies and the energies of God is called *synergy*. Synergy ensures that a person can overcome the hardships of earthly life and even death itself. Such overcoming is *salvation*. (“Salvation” is a concept, i.e., extremely important in Orthodoxy. In fact, the entire life of an Orthodox person is work that, by God's Grace, can lead a person to salvation. And this work, as it was wisely noted, consists of “transformation of the heart” [Macarius of Egypt].)

Hesychasm is determined in Russian philosophy its pronounced *anthropologism, metaanthropologism*. S.S. Horuzhy indicates this.

Khoruzhy emphasizes that thanks to hesychasm, in Russian philosophy, “man becomes existential...; being becomes human... (arises – *A.K.*) the mutual belonging of man and being. The reality of events, taken within the horizon of this mutual belonging, (can – *A.K.*) be called *the reality of man...*” (*Khoruzhy, 2000, p. 281*).

Having a very close connection with the Byzantine mystical-philosophical tradition, primarily through hesychasm, Russian philosophy constantly strived for self-determination in it, finding its own face in it – not by excluding Byzantineism, but by mastering it and transforming it.

And this face, its “I” of Russian philosophy was predetermined by the peculiarity of Russian culture (essentially, Russianness), which astutely wrote about. G.V. Florovsky.

According to Florovsky, Russian culture (Russianness) contains two cultures, as if located on two floors. On the lower floor, there is a culture coming from *paganism*. Florovsky calls it “night” culture. On the top floor is the culture coming from *Christianity (Orthodoxy)*, designated by the scientist as “daytime” culture. According to Florovsky, “‘night’ culture is an area of dreaming and imagination”, it manifests itself “in the insufficient ‘spirituality’ of the soul, in excessive ‘soulfulness’ or ‘poetry.’ “‘Daily’ culture (is – *A.K.*) a culture of spirit and mind”. When we talk about “daytime” culture, “we are talking about spiritual sublimation and transformation of the soulfulness into the spiritual” (*Florovsky, 2009, pp. 15-16*).

Thus, Russian philosophy's acquisition of its identity, its identity, had two stages. The first is finding oneself at the level of "night" culture: soulfulness, and the second – at the level of "day" culture: spirituality. At the same time, it is significant to remember that *spirituality has been understood in Rus' since ancient times as a moral feat: service to creation and resistance to destruction (annihilation)* (Dmitriev & Likhachev, 1969).

And now, considering all of the above, you can try to answer the question: "What is Russian philosophy?"

It seems that in the most generalized, summary form, the answer to this question will look like this: *Russian philosophy is the solution to the moral problem of victory over death*. L.V. Karasev very accurately writes about this: "There is no problem for Russia; there is a problem of overcoming death" (Karasev, 1992, p. 104) [28].

### ***Finding the sense of music***

Music has always attracted Russian philosophers. To be convinced of this, it is necessary to first clarify from what time Russian philosophy dates back, i.e., when it first felt itself at the level of "night" culture. Here the view on Russian philosophy history, proposed by V.V. Zenkovsky, is very helpful.

Zenkovsky notes that in the history of Russian philosophy, there was a prologue (the philosopher calls it "the threshold of philosophy"). We believe that in this prologue, Russian philosophy first felt itself.

The philosopher divides the prologue into two periods:

- 1) *until the 18<sup>th</sup> century* and
- 2) *18<sup>th</sup> century*.

Let us consider these periods.

#### ***Until the 18<sup>th</sup> century***

At this time, thinkers were already appearing – theologians, church leaders, saints, raising philosophical questions. Among such thinkers, we should name Clement (Klim) Smolyatich, Kirik of Novgorod, Cyril of Turov, but especially the saint, monk Nil Sorsky.

Nil Sorsky was a follower and successor of the Byzantine Hesychasts. Thus, he talks about the state of internal prayer, leading to a kind of enlightenment, in which "there is relief in the struggle and calmness of thoughts, and the mind, as if with abundant food, is saturated with prayer and has fun, and a certain inexpressible sweetness emanates from the heart, and spreads to the whole body,

and in all members the disease turns into sweetness... Then a person is in joy...” (Nil Sorsky, 2016, p. 170).

Being associated with the Byzantine Hesychasts, Nil Sorsky shows a certain independence in his approach to their heritage. So, e.g., in the description of the Jesus prayer, Neil adds two new points: *consolation* and *tears*.

Nil Sorsky has wonderful thoughts about music, or more precisely, about church singing, the basis of which was *the znamenny chant*.

(Znamenny chant is a type of ancient Russian liturgical singing. The peculiarities of this singing were that, firstly, when singing, the main thing was the pronunciation of words, which were the words of the Jesus Prayer, and, secondly, the singing was performed in unison – monophonic: everyone sang together, as one person. According to the explanation by B.P. Kutuzov, “znamenny chant... is icon-painting music, it can say to be a sounding icon... Znamenny chant is... prayer expressed in sounds... The task of znamenny chant (is – A.K.) cleansing the soul from passions, reflecting images of the spiritual, invisible world” (Kutuzov, 2008, p. 43).)

Focusing on *consolation* and *tears*, the saint highlights the same moments in the impact of liturgical singing. Nil Sorsky points out: “The gift of tears... acquired... who from what: one – from considering the sacraments of the Lord’s love for mankind (icon painting – A.K.), the other – from reading stories about the lives and exploits and teachings of saints (literature – A.K.) ... , others are distressed by some canons and troparions (singing genres – A.K.)” (Nil Sorsky, 2016, p. 168).

#### 18<sup>th</sup> century

In the 18<sup>th</sup> century, as G.V. Florovsky emphasizes, churchless asceticism is noticeably increasing, which was “the awakening of dreaminess and imagination. (Some kind of – A.K.) mystical curiosity develops” (Florovsky, 2009, p. 161).

This, as Florovsky puts it, “‘languishing of the spirit,’ sometimes dreamy, sometimes ecstatic” (Florovsky, 2009, p. 161) was reflected in the works of the clergy of this time, first of all, St. Tikhon of Zadonsky and Paisiy Velichkovsky.

At the same time, at this time in Russia (in Malorussia, which was then part of the Russian state), an original thinker making his way to philosophy, Grigory Savvich Skovoroda, powerfully declared himself.

Due to this “touch” of philosophy, Grigory Skovoroda became the herald of Russian philosophy (at the level of “night” culture).

According to V.V. Zenkovsky, Skovoroda is “the first philosopher in Rus’ in the exact sense of the word” (Zenkorsky, 2011, p. 65). (At the same time, Zenkovsky

makes an important clarification, especially in the context of our reflections: “And if we bring Skovoroda closer to the mystics, then not Western ones... but to the Eastern ones” (*Zenkowsky, 2011, p. 70*.)

Skovoroda’s philosophy is a motley mixture of Greek philosophy, biblical stories, Eastern intuitions, folklore motifs, etc. However, despite all the motley, two significant themes clearly emerge in it.

The first is about two natures: external and internal, i.e., created and Divine.

As Skovoroda writes, “The whole world consists of two *natures*: one is visible, the other is invisible. The visible is called creature, and the invisible is called God. This invisible *nature*, or God, permeates and contains all creatures, everywhere and always was, is and will be” (*Skovoroda, 1973a, p. 149*).

The second is about three natures: the macrocosm (Universe), the microcosm (man) and the Bible.

According to Skovoroda, all these natures are concentrated in man. Thus, Skovoroda remarks: “And without measuring yourself first, what is the use of knowing the measure in other creatures?” (*Skovoroda, 1973a, p. 135*). Or: “Who can recognize the plan in earthly and heavenly materials... if he could not first see it in... his flesh?” (*Skovoroda, 1973a, p. 135*). And again: “My body is based on the eternal plane... (You – A.K.) see only a bestial body in you. You do not see the spiritual body” (*Skovoroda, 1973a, pp. 136-138*).

In his teaching about man, Skovoroda emphasizes the importance of the heart. He assures: “The head of everything in a person is the human heart. It is the most accurate person in a person”. And then a stunning conclusion: “What is the heart if not the soul? What is the soul if not a bottomless abyss of thoughts?” (*Skovoroda, 1973a, p. 341*).

Skovoroda constantly pointed out the frailty of earthly life and the need to break out of it. The Thinker urged: “Leave all this physical pus and bloodworms to the stupid and snotty virgins. And eat with Ezekiel the fragrant unleavened bread and the satisfying *manna* of God’s sacred *Passover*, moving from earth to heaven, from tangible to intangible, from the lower, corruptible, into the first-born world” (*Skovoroda, 1973b, p. 52*).

Skovoroda’s statement about the unity of people, unity in the “true man” – in Christ, was especially significant. Skovoroda writes: “One work... is to know oneself and understand God, to know and understand the exact person, all the work and his deception from his shadow, on which we all dwell. But true man and God are the same” (*Skovoroda, 1973a, p. 140*). “This is the true *man*, equal to

his eternal father in being and strength, one in all of us and whole in everyone, but his kingdom has no end..." (*Skovoroda, 1973a, p. 162*).

Skovoroda talks a lot about music. And this is no coincidence.

In addition to possessing theological and philosophical talents, Skovoroda was extremely gifted musically: he composed spiritual concerts and songs, played numerous musical instruments, e.g., violin, flutetraver, bandura, and gusli, and sang great.

In his ideas about music, Skovoroda proceeded from the Pythagorean idea of the existence of Heavenly music – Harmony of the spheres.

The Harmony of the spheres, according to Skovoroda, is the embodiment of Cosmic Harmony, which he called *Symphony*. The word "symphony" comes from the Greek word "sinphonia" – consonance, and the word "sinphonia" is directly related to the concept of "synergy".

As Skovoroda believes, Heavenly music (Harmony of the spheres) is God. Skovoroda reflects: "Is it not God who contains everything? ... He is the true tree in the tree, grass in the grass, music in music" (*Skovoroda, 1973a, p. 134*) [29]. "Every ear hears the creaking of a musical instrument, but to feel the taste of the agreement hidden in the creaking, the ear must have a secret concept, and the one deprived of it... is dumb in music" (*Skovoroda, 1973a, p. 362*).

According to Skovoroda, Heavenly music is most clearly manifested in music created by man – instrumental and singing.

The connection between Heavenly music and music created by man, in Skovoroda's understanding, is poetically presented in the description of his learner and close friend Mikhail Kovalinsky: "Not content with conversation..., he invited his friend (M. Kovalinsky – A.K.) to take a walk in the summer late in the evening outside the city and insensitively brought him to the city cemetery. There, walking at midnight between the graves and the coffins torn open by the wind on the sandy ground, he talked about the reckless fearfulness of people aroused in their imagination by the deceased bodies. Sometimes he sang something befitting good-naturedness there; sometimes, retiring to a nearby grove, he played the flutetraver, leaving his young friend alone between the coffins, supposedly so that it would be more pleasant for him to listen to music from afar" (*Skovoroda, 1973b, p. 393*).

Let us add that Skovoroda was deeply aware of the beneficial effects of music on humans. Thus, through the mouth of a character in one of his dialogues, he says: "Music is a great medicine in sorrow, consolation in sorrow and fun in happiness" (*Skovoroda, 1973b, p. 113*).

### *19<sup>th</sup> century*

The 19<sup>th</sup> century, according to Zenkovsky, is the beginning of the actual history of Russian philosophy. And what's interesting, according to Florovsky, is the time of the Russian philosophy establishment as an original phenomenon (at the level of "daytime" culture). It is no coincidence that Florovsky calls this historical moment the "awakening" of Russian philosophy.

The Russian philosophical thought "awakening" was prepared by the social situation in Russia. It was a response to it.

At this time, a large number of philosophical circles appeared in Russia. The most famous of them was the "Obshchestvo lyubomudriya". It included D.V. Venevitinov, V.F. Odoevsky, I.V. Kireevsky, S.P. Shevyrev, A.I. Koshelev and others.

Apparently, the most significant philosopher in this association was I.V. Kireevsky. The pathos of Kireevsky's philosophy lay in upholding the originality of Russian philosophy – in comparison with Western philosophy. He saw this originality in the Russian philosophy support of Russian philosophy on Sacred Tradition, the Holy Father's wisdom reflection and implementation in it.

Kireevsky considered the central position of Russian philosophy to be the affirmation of moral principles. His phrase from a letter to A.I. Koshelev (1827) has already become a textbook: "We... will agree gracefully with morality, arouse love for truth, ...we will elevate the purity of life above the purity of style" (*Kireevsky, 1979, p. 336*).

Kireevsky wrote little about music. At the same time, he has a statement surprising in its insight, in which he mentions music. So, in a letter to A.S. Khomyakov (1840), Kireevsky notes: "As long as a thought is clear to the mind or accessible to the word, it is still powerless on the soul and will. When it develops to the point of inexpressibility, it has only reached maturity. This inexpressible, looking through expression, will give strength to poetry and music..." (*Kireevsky, 1979, p. 362*).

However, V.F. Odoevsky wrote most consistently and in-depth about music at this time.

V.F. Odoevsky's music interpretation is evidenced by his treatise "An Experience in the Theory of Fine Arts with a Special Application to Music".

In this treatise Odoevsky proceeds from the fact that every particular phenomenon has its essence. In turn, there is a certain essence constituting the essence of all essences. According to Odoevsky, this is *Bezuslov* (*Absolute*).

Bezuslov predetermines the harmony of nature and reveals itself to the human soul. As Odoevsky points out, “the existence of *the Bezuslov* is not only in nature, but it’s thought is in the very soul of a person; this thought is dear to the soul, it is a property of the human soul”. And further: “This thought is innate to our soul, (and – A.K.) it is up to the thinker to discover it and explore its laws” (Odoevsky, 1974b, p. 157). At the same time, “cognition is the connection of the known with the knower, in other words: for an object to become knowledge, two spheres are necessary: *the knower* and *the known*” (Odoevsky, 1974b, pp. 168-169).

Odoevsky emphasizes that music is the sound embodiment of the harmony of nature – the harmony of *the life-giving* and *deadening* principles. The life-giving and deadening principles “in music appear under the forms of... *consonance* and *anti-consonance* (consonantia – dissonantia)” (Odoevsky, 1974b, pp. 157-158). According to Odoevsky, representing the harmony of nature, music conveys the harmony of the human soul and, thus, is *a direct expression of the merging of the soul and the Bezuslov*.

Extremely important was Odoevsky’s conversion, already at the end of his life, to the study of Old Russian Orthodox singing.

Odoevsky wrote a large number of articles on Old Russian church singing. Among them: “Brief Notes on the Characteristics of Russian Orthodox Church Singing”, “Orthodox Church Singing and Its Notes, Hooks and Other Signs”, “On the Question of Old Russian Chant” and others. Summarized they are presented in his work “Ancient Russian chant. Experience of guidance in the study of the basic laws of melody and harmony for non-musicians, especially adapted to the development of manuscripts about our ancient chant”, unfortunately, still unpublished.

#### *1<sup>st</sup> half of 20<sup>th</sup> century*

In the 1<sup>st</sup> half of the 20<sup>th</sup> century, there was a rapid Russian philosophy development, its true flourishing within the framework of the general “Russian spiritual renaissance” (Ermichev, 2014).

It is significant that at this time, among Russian philosophers, there was a great interest in music and an understanding of the extraordinary philosophical possibilities in it. Each of the philosophers saw these possibilities in their way.

So, A.F. Losev’s music is an exceptional means of ascent to God, a kind of prayer; P.A. Florensky’s music is the life-giving power of the Liturgical action, based on rhythm and carried out according to the typikon (church charter); N.O. Lossky writes that sound expresses the unity of the visible and the invisible; I.I. Lapshin emphasizes the fusion of music and philosophy, especially in the work of Scriabin.



But, perhaps, the specifics of the interpretation of music by Russian philosophers are most generally revealed in E.N. Trubetskoy's works at that time.

Trubetskoy's music interpretation followed the guidelines of his main philosophical work, "The Sense of Life".

In this work Trubetskoy argues that the sense of life is revealed to a person thanks to philosophy, which helps him understand that his life sense is in reunification with God (*Trubetskoy, 2017a, p. 23*).

This reunification requires human creativity.

According to Trubetskoy, the clearest expression of such activity is music. Trubetskoy concludes that music has unique possibilities for reuniting a person with God and talks about how he experienced a meeting with God while listening to Beethoven's 9<sup>th</sup> Symphony at a concert.

It is how the philosopher describes this event: "It is difficult to convey the state of delight that I experienced then at the symphony concert. Just a few months earlier, a dilemma inspired by Schopenhauer and Dostoevsky had confronted my youthful consciousness. Either there is God, and in him is the fullness of life *above the world*, or it is not worth living at all. And I suddenly saw this dilemma deeply, clearly expressed in brilliant musical images. There is something infinitely more here than the formulation of a dilemma – there is *a life experience* of the otherworldly, – *a real feeling of* (eternal – A.K.) *peace*. Your thought... perceives the entire world drama from that height of eternity, where all confusion and horror are miraculously transformed into joy and *peace*. And you feel that (this – A.K.) eternal peace that descends from above onto the universe is not the negation of life, but the fullness of life. None of the great artists and philosophers of the world felt and revealed this as Beethoven did" (*Trubetskoy, 2000b, p. 157*).

Beethoven helped Trubetskoy survive his meeting with God. And there, it is necessary to note an extremely significant point: this happened when Trubetskoy was immersed in *symphony* – Beethoven's 9<sup>th</sup> Symphony. And the word "symphony" had a sacred meaning for Trubetskoy (close to the meaning of this word for Grigory Skovoroda).

In Trubetskoy's view, a symphony is something uniting the earthly and the heavenly (Divine). The philosopher reminds: "The symphony, uniting the entire world of heaven and earth, sounds already at the beginning of the Gospel, in the story of the Evangelist Luke about the Nativity of Christ. *The Good news* preached to *all creatures* is precisely the promise of this symphony" (*Trubetskoy, 2017a, p. 208*).

Beethoven's 9<sup>th</sup> Symphony was a harbinger of such a symphony for E. Trubetskoy.

*2<sup>nd</sup> half of the 20<sup>th</sup> century – present day*

In the 2<sup>nd</sup> half of the 20<sup>th</sup> century, Russian philosophy collapsed as an original spiritual phenomenon.

The Russian philosophy collapse was also reflected in works that explored the philosophical issues of music. At the same time, it was reflected in two ways: in some works, Russian philosophy was replaced by the dominant one at that time, Marxist-Leninist, in others, philosophical issues were completely dissolved in musicology.

And yet, in the 2<sup>nd</sup> half of the 20<sup>th</sup> century, most likely already at the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries, there was a return to Russian philosophy, i.e., the “renaissance of the renaissance” of Russian philosophy and it is associated with the works of A.A. Ermichev, D.K. Bogatyrev, A.A. Korolkov, S.M. Polovinkin, N.K. Gavryushin and other authors. This return also made itself felt in the field of philosophy of music.

At the turn of the 20<sup>th</sup> and 21<sup>st</sup> centuries, the first works on the philosophy of music appeared, again built on a well-established basis for Russian philosophy. These works belong to M.S. Uvarov.

Uvarov views music as a means of confession. The philosopher has written many articles and books on this topic but it seems his ideas are most concentratedly expressed in the article “Music and Confession”.

In it, M.S. Uvarov writes that the aspect of the confessional word, which is well “read” in the main genres of artistic creativity, is especially clearly manifested in music. The music of any outstanding composer, Uvarov emphasizes, cannot but carry a confessional meaning. The maturity of an artist's thinking depends on the ability to analyze an artistic task, including at the level of its experience bestowed by confession and prayer. The composer, sensitively reacting to the objective conflict of existence, realizes and transfers the measure of his awareness of tragedy into the fabric of the work of art, in turn, expressing the degree of comprehension of world harmony (*Uvarov, 1997*).

The further development of the philosophy of music in Russia – on the foundation of Russian philosophy – was performed (and is being carried out to this day) by the author of this article.

We have proposed a model of the philosophy of music, which, we believe, today can be considered as the result of the development of judgments about music by

Russian philosophers (from the period *until the 18<sup>th</sup> century to the present day*). The model is presented in our book “The Sum of Music”.

#### *About the model*

The model has the name: “New synergetic philosophy of music.” It has two components: “Theory” and “Practice”.

#### Theory

In theoretical terms, the model is built on the combination of two principles: classical (old) synergetics and hesychasm. Let us explain what was said.

Classical (old) synergetics, which emerged in the 1970s, was an interdisciplinary direction in science within which the features of the self-organization of systems in the world were studied. It was found that systems evolve in this direction: from less organized, i.e., orderly, stable, reliable, to more organized, i.e., orderly, stable, etc. According to the founder of synergetics, German physicist Hermann Haken proposed “synergetics” as the name of the new scientific branch.

Hesychasm was discussed in detail above. Now, only in connection with this, let us note only that moment that turns out to be the most significant for the proposed model: the reading of a prayer by a Christian hesychast not only led to his unity with God but also predetermined the transfer of the experience of this unity. What does it mean?

The fact is that, in the process of prayer, the Christian Hesychast communicated with all people, humanity (*Kallistos Ware, 2004*). Such communication between a Christian Hesychast and people during prayer contributed to the emergence in every person (a layman) of *the desire for unity with God “in the world”*. This desire was expressed in the bodily-soulful-spiritual activation of a person “in the world” and determining the development of the world, according to the principle of self-organization of systems. The very self-organization of systems, in our opinion, is represented by a sequence: *nature – society – culture – art – music*. Thus, *music is the embodiment of man’s unity with God “in the world.”*

#### Practice

In practice, we proceed from the fact that all Russian philosophers who thought about music considered music as a powerful force capable of providing a person with a way out beyond the boundaries of the perishable world is healing. At the same time, it is known that the word therapy is used in Greek for healing (healing and other similar actions).

It is curious that the eastern mystics, the Essenes, were considered therapists. In the book “On the Contemplative Life”, Philo of Alexandria writes about them

this way: “They... are called therapists..., perhaps because they offer an art of healing stronger than in the cities, since there it heals only bodies, their (art – *A.K.*) – souls afflicted with serious and intractable illnesses, souls possessed by pleasures, desires, sorrows, fear, greed, recklessness, injustice and an infinite number of other passions and vices” (*Qumran Texts*, 1971, p. 376).

The use of music in therapy is called *music therapy*. Thus, the practical part of our model is the presentation of music therapy settings.

We have developed a music therapy technology based on the theoretical postulates of our construction.

The purpose of the music therapy we offer is to provide a person with a permanent bodily-soulful-spiritual ascent to God. How is this achieved?

We believe there is a structural similarity between man and music. In our opinion, both man and music consist of three intercorrelated levels: the first level of man is correlated with the first level of music, the second level of man is done with the second level of music, the third level of man is done with the third level of music.

The levels of a person are bodily, soulful, and spiritual.

The levels of music, its bodily, soulful, and spiritual levels, are called by us, respectively, physical-acoustic (the elements of which are rhythm, meter, tempo, timbre, dynamics), communicative-intonation (the element of which is intonation), spiritual-value (the elements of which are mode (tonality), melody and harmony).

Thus, with the bodily hypostasis of a person correlate the physical-acoustic level of the sound of music (rhythm, tempo, etc.), with the soulful hypostasis – communicative-intonation level (intonation), and with the spiritual one – spiritual-value level (mode (tonality), etc.).

Principle of operation: in the first sessions, music is used in which the first level of music prevails (rhythm, meter, tempo, timbre, dynamics). Such music is designed to activate the body-plastic component of a person (at the same time, of course, the use of other types of sound is not excluded, but the main thing is still material based on rhythm, meter, etc.).

In subsequent sessions, the emphasis is first placed on the second level of music (based on intonation) and then on the third (based on mode (tonality), melody and harmony), activating, respectively, the soulful and spiritual aspects of a person. Thus, the conducted music therapy sessions stimulate the body-soul-spiritual growth of a person, revealing to him the Higher dimension of existence.

### *Instead of a conclusion*

So, consideration of the topic showed that Russian philosophers paid close attention to music, and this attention intensified from era to era. This increase was explained by the fact that Russian philosophers became more and more clearly aware of the music greatness and its unprecedented possibilities in liberating man from the misfortunes of earthly existence, everything temporary, finite.

And indeed, listening to music, we forget about time and space and find ourselves in some another “wonderful” dimension of existence, in a new world of unfading beauty, greatness, and nobility. This world is of eternal existence, eternal life. And if this is so, music consequently helps us overcome earthly sorrows, sadness, not for long while it sounds, but thereby strengthens our faith that such overcoming is possible forever. In other words, music testifies that it is possible to defeat death!

## Premonition of Music (Nil Sorsky)

For citation:

Klujev, A. S. (2023). Premonition of Music (Nil Sorsky). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 54-56) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (April 6, 2023). Premonition of Music (Nil Sorsky). *Music of Russia*. Kazan. (In Russian). <https://music-gazeta.com/2023/04/06/predchuvstvie-muzyki-nil-sorskij/>

Nil of Sorsky (1433-1508) was an Orthodox saint and reverend, whose *activities were associated with the Russian identity establishment, Russianness*. How is Russian self-awareness expressed? What is Russianness? Let us name the most important signs of Russianness:

- escape from the external to the internal;
- not acquisitiveness;
- purity of thoughts;
- love for one's neighbour;
- thirst for a meeting with God (the idea of salvation);
- veneration of the Orthodox Faith and the fight against the enemies of Orthodoxy (heretics and Judaizers).

In its most general form, Russianness can be defined as *the desire to transform the soulful into the spiritual* [30].

To assert Russianness, Nil Sorsky pays much attention to the issue of transforming the soulful into the spiritual. Almost all of the works of the reverend are devoted to this issue, especially the "*Charter on Monastic Life*" (*from the late 15<sup>th</sup> up to the early 16<sup>th</sup> century*).

In this work, Nil Sorsky emphasizes that the transition from the mental to the spiritual is due to the victory over passionate thoughts. The saint has eight such thoughts:

1. Gluttony;
2. Prodigal;
3. Love of money;
4. Anger;
5. Sorrows;
6. Dejection;

7. Vanity;

8. Pride (*Nil Sorsky, 2016, pp. 122-123*).

Primarily achieved victory is due to saying the Jesus, or Mental prayer. Nil of Sorsky writes that it is necessary to “constantly look into the depths of the heart and say (prayer – A.K.): ‘Lord Jesus Christ, Son of God, have mercy on me’ – in full, sometimes half: ‘Lord Jesus Christ, have mercy on me’. And, changing it again, say, ‘Son of God, have mercy on me’, which is more convenient for beginners, said Gregory of Sinaite. ‘It is not proper’, he said, ‘to make a change often, but occasionally’. Nowadays, the fathers add the word to the prayer: having said, ‘Lord Jesus Christ, Son of God, have mercy on me’, they immediately say: ‘a sinner’. This is acceptable. It is especially suitable for us sinners” (*Nil Sorsky, 2016, pp. 99-100*). At the same time, it is significant, Nil notes, to say the prayer mentally, with the mind: “I will pray in the spirit, I will pray... with the mind... And this the apostle bequeathed... and especially confirmed, saying this: ‘I want to say five words with my mind, rather than ten thousand words with my tongue’... And they also said Fathers: ‘He who only prays with his lips, but neglects his mind, prays to the air, for God listens to the mind’... Therefore, Blessed Gregory of Sinai not only taught hermits and those living in solitude about sobriety and silence, that is, guarding the mind, but also those who abiding in the hostels he commanded to pay attention to this and take care of it” (*Nil Sorsky, 2016, pp. 88, 90*) [31].

Nil Sorsky emphasizes that it is better to pray at night: “Especially at night, one should be diligent in doing this, the fathers said. Since Blessed Philotheus of Sinai said, ‘the mind is most purified at night’. And Saint Isaac says: ‘Every prayer that you offer at night let it be in your eyes greater than all the deeds of the day, worthy of honour. Since the sweetness given to fasters during the day expires from the light of night work’” (*Nil Sorsky, 2016, pp. 113-114*).

Nil Sorsky teaches that you *need* to pray with tears: “You need to pray to the Lord Christ diligently with... tears” (*Nil Sorsky, 2016, p. 149*). “When we talk and think (about our sins – A.K.), if by God’s grace, we find tears, we should cry as much as we have strength and strength. Because, the fathers said, by crying we get rid of eternal fire and other future torments... With a contrite and humble spirit and heart, one should grieve in the mind, and grieve, and look for tears. The monk Nil of Sinai says: ‘First of all, pray for tears’” (*Nil Sorsky, 2016, pp. 162-163*).

According to the conviction of the monk Nil of Sorsky, soulful prayers with tears are what contribute to the transformation of the soulful into the spiritual. According to Neil, the prayer texts found in the holy Scriptures “are appropriate to be diligently spoken from the depths of the heart when asking for tears. And

‘let us often pray to the Lord’, as Saint Isaac says, ‘that he may give us this grace of tears, better than other gifts and surpassing *them*’. Since if we receive it, thanks to it, we will enter spiritual purity and spiritually receive all the blessings... After all, Ladder says: “Transplanting tears from what is harmful or natural to what is spiritual is commendable” (*Nil Sorsky, 2016, pp. 167-169*).

Nil Sorsky prophetically states that *singing in church* some canons and troparia (genres of Orthodox church singing – A.K.) especially contributes to tears and the transformation of the soulful into the spiritual (*Nil Sorsky, 2016, p. 168*). In general, referring to the reverend Ladder, Nil Sorsky considers temple singing to be the highest prayer, which is “standing without laziness in singing” (*Nil Sorsky, 2016, p. 175*).

We think that Nil Sorsky’s emphasis on the exceptional possibilities of temple singing was a premonition of the music contained in this singing [32].



## **The wandering flutist (About music in G.S. Skovoroda's life)**

For citation:

Klujev, A. S. (2023). The wandering flutist (about music in G.S. Skovoroda's life). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 57-64) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2023). The wandering flutist (about music in G.S. Skovoroda's life). *Bulletin of the Russian Christian Humanitarian Academy*, 24(1). St. Petersburg. (In Russian)

### ***Introduction***

With all the abundance of materials about the life and work of Grigory Savvich Skovoroda (1722-1794), he remains a mystery to us. Really, who is Skovoroda – philosopher, writer, theologian, composer, teacher? Even the origin, Skovoroda's "source" is not clear. Skovoroda was born on December 3, 1722, in the village of Chernukhi, Lubensky district, Poltava province, in Little Russia, which was then part of the Russian state. According to Skovoroda's first biographer, Mikhail Kovalinsky, Skovoroda "usually called Malorussia his mother... and Ukraine his aunt" (*Skovoroda, 1973b, p. 394*) [33].

It seems that the question "Who is Grigory Skovoroda" should be answered this way: Grigory Skovoroda is a multifaceted thinker ("Multidimensional Man"), whose meaning in life was the search for God. At the same time, Skovoroda's search for God was performed according to his two teachings: 1) about two natures: external and internal – created and Divine, and 2) about three natures: microcosm (man), macrocosm (Universe) and the Bible, which are an expression of external nature in their materialized form. That is, Skovoroda's search for God initially consisted of a movement *from the sensually perceived to the mentally (spiritually) comprehended*.

It is important to note that the general sense – the sensory channel involved in this process for Skovoroda – was hearing. *Skovoroda listened to the world and tried to hear God*. A clear expression of this was that throughout his entire life, from approximately seven years of age and two months before his death, Skovoroda repeated (sang) the verse of John of Damascus: "I serve the golden image on the field of Deira, three of Your youths, do not neglect the godless command", which, as he admitted, "without knowing why, he loved... preferentially before all other church melodies" (*Dolgalev, 2013*).

According to Skovoroda, we can say that the world sounds and the world is Cosmic music. In this understanding of the world, he proceeded from the ideas about the world of the ancient sages, first of all, Pythagoras, his teaching about *the Harmony of the spheres*. Skovoroda believed that God resides within these spheres, being their origin. The thinker puts forward an original judgment about the Harmony of the spheres, calling it *a Symphony* [34].

According to Skovoroda, the Symphony (Harmony of the spheres) is successively formed by the symphonies included in it based on music in which God is hidden [35].

Thus, Skovoroda's listening to the Symphony (Harmony of the spheres) meant his consistent listening to the symphonies that form it, rushing to its primary source, i.e., music (God).

Skovoroda is often called the wanderer. And it is right. Only, in essence, Skovoroda wandered not through the earthly world but through the symphonies that he heard, moving towards music (God) [36]. Significantly, his inseparable companion on this journey was the flute, on which he, "taking (it – A.K.) out from his belt..., played... his fantasies" (Dolgalev, 2013). Apparently, *the flute for Skovoroda was a tuning fork, with the help of which he modulated (transposed, etc.) his movement through symphonies in anticipation of a meeting with music (God)* [37].

The visible embodiment of this movement was the work of Skovoroda. How? The fact is that the distinct areas of the thinker's creativity were *philosophy, literature and music (musical art)*, which turned out to be symphonies, i.e., *a symphony of philosophy, a symphony of literature and a symphony of music (musical art)*, moving along which Skovoroda tried to get closer to the "beginning of beginnings", i.e., music (God) [38].

Skovoroda moved through these symphonies according to his chosen approach: from external to internal, which predetermined the movement in the sequence: *a symphony of philosophy – a symphony of literature – a symphony of music (musical art)*, which acted as a kind of three steps towards music (God). We will also take these steps following Skovoroda.

### ***Step 1. Symphony of philosophy***

Philosophical Skovoroda's texts are especially diverse in genre terms. These are treatises, parables, dialogues, and often individual works are multi-genre formations. Already in them, still very distantly, but still, the goal is visible – the music in which God dwells.

Thus, in the parable “Grateful Erodius” the text of the round dance ritual song “Poppy” is placed:

Nightingale, matchmaker, matchmaker!  
Have you been to the cage, to the cage?  
Have you seen how poppies are sown?  
That is it, that is it! They sow poppy.  
And you, starling, are a fool... (*Skovoroda, 1973b, p. 129*).

The parable “Poor Lark” ends with the lyrics of the song “Lovely Shepherds”:

Question. The shepherds are sweet,  
Where were you today?  
Where have you been  
What did you see?  
Answer. We are coming today from Bethlehem,  
Humbled from the city,  
But today I am blessed.  
Question. What kind of miracle are you bringing from there?  
And prophesy to us  
Bring the good news.  
Answer. We saw born-again  
The child is holy, blessed,  
Master of us all... (*Skovoroda, 1973b, p. 143*).

In the parable-dialogue “The Battle of the Archangel Michael with Satan...” the text of the spring song is also used:

...Winter has passed, and the sun is clear  
A red face was revealed to the world.  
Flowers appeared from the underground cage,  
First killed by frost.  
Already all the birds of paradise  
Released from prison.  
They fly everywhere, sing sweetly,  
The fun is full... (*Skovoroda, 1973b, pp. 89-90*).

The dialogue “A Conversation Called the Alphabet, or the Primer of the World” opens the lyrics of the song:

Oh, life is carefree! O dear peace!  
You are dearest to me of all things.  
My compass is looking at you everywhere.  
You are the edge and harbour of my life.

I only like silence in the world:  
And a serene, inglorious path.  
It is my general measure in life.  
Let my compass end here! (*Skovoroda, 1973a, p. 412*).

## ***Step 2. Symphony of Literature***

Skovoroda's literary texts are also diverse in genre. These are fables and poems. And in them, the goal is already more clearly visible – music in which God is present.

Thus, the fable “The Nightingale, the Lark and the Thrush” talks about singing talent. Even though it belongs to different carriers (birds in the fable), it promotes friendship:

“Happy is he who has been honoured to acquire at least one shadow of good friendship. There is nothing more expensive, sweeter and healthier than it... Water is sweet with a friend, and namelessness is glorious with him” (*Skovoroda, 1973a, p. 105*).

The fable “The Cuckoo and the Braid” states that singing exists not for entertainment but to accompany related work:

“Happy is he who combines a private position akin to himself with a general one. It is true life. And now we can understand the following Socratic word: ‘Some live to eat and drink, but I drink and eat to live’” (*Skovoroda, 1973a, p. 93*).

The fable “The Larks” expresses the belief:

“Know this, my friend, and always sing to yourself this song:  
Not the eagle that flies high,  
But the one that sits down easily...  
Without nature, many people begin good things but end badly. A good intention and the end of every deed is a seal” (*Skovoroda, 1973a, p. 81*).

The desired goal is even more visible in the fable “The Wolf and the Little Goat.” Here, the theme of playing a musical instrument appears:

The only goat left from the herd is the devil.  
And now a comrade is running – a wolf from the forest,  
From the very beginning, it started to go down the drain.  
Then he stood up and said this to Drapeka:  
“I know that I cannot die  
From your teeth. But be merciful!  
Do, I pray you, this one mercy:

Play the flute for me to die,  
 So that my life ends up being sweet to me,  
 You yourself, the wise one, know all the power in the end..."  
 "I did not know this quality in me", –  
 The wolf thinks to himself... Then minuet  
 Kozlyatko began to inflate and dance,  
 Lubricating the wolf smoothly with praises.  
 Suddenly the pack of dogs surrounded them like a whirlwind.  
 The flute fell from the musician's hands...  
 They will not get too crowded. And he sighs:  
 "Why (to yourself) did you become a bandmaster,  
 Damned, having been born a captain from birth?  
 Is not it better to let the goats drink brine  
 Instead of starting a music school?  
 A! A! worthy! ..." And the dogs snouted  
 Having drowned, they tear... And so, death befell (*Skovoroda, 1973a, pp. 460-461*).

Further movement towards the final goal is demonstrated by poems rightfully called songs since music was composed for them and by Skovoroda himself. The most striking such songs formed a cycle of 30 works, and Skovoroda called them "The Garden of Divine Songs".

Unfortunately, the music of these songs has hardly survived. Here are the texts (abbreviated) of the songs for which the music has been preserved:

No. 4 ("Angels, Come Down")  
 Angels, descend, come closer to the Earth,  
 The Lord, who created the ages, now lives among men.  
 Become a cathedral with a choir,  
 Rejoice, for God is with us!  
 It is the hour to be done! A Son is sent!  
 The end of the time has come! Behold, God sends the Son.  
 The day comes, the Virgin will give birth,  
 Rejoice, for God is with us! (*Skovoroda, 2009, p. 161*)

No. 10 ("Every City Has Morals and Rights")  
 Every city has its character and rights;  
 Everyone has a mind of their own;  
 Every heart has its love,  
 Every throat has its taste –  
 And I have only one thought in the light,

And there is only one thing that makes me crazy...  
Builds on the tone of a legal lawyer,  
The student's head is cracking during the debate.  
Those who are worried about Venus' Cupid,  
Every head is tormented by his fool, –  
And I have only one thought in the light,  
How I would die without being crazy... (*Skovoroda, 2009, pp. 170-171*)

No. 13 ("Ah, the Fields, the Fields are Green")  
Ah, the fields, the fields are green,  
The fields are full of flowers!  
Ah, valleys, ravines,  
The graves and mounds are round!  
Oh, you, the water streams are clean!  
Oh, you, banks are grassy!  
Oh, your hair  
You, curly forests! ... (*Skovoroda, 2009, pp. 176-177*)  
And last:

No. 18 ("Oh, you yellow-sided bird")  
Oh, you yellow-sided bird,  
Do not place the nest high!  
Lay it on the green grass,  
On a young ant.  
There is a hawk overhead  
Hangs, wants to grab,  
He lives by your blood,  
Look, he is sharpening his claws! ... (*Skovoroda, 2009, p. 186*) [39]

### ***Step 3. Symphony of music (musical art)***

Skovoroda's musical compositions are also especially diverse in genre terms. At the same time, genres are divided into vocal and instrumental.

Vocal ones are romance songs (which include the songs of the "Garden of Divine Songs"), spiritual songs ("Christ is Risen", "Resurrection Day", "Izhe Cherubim", the latter was published with the support of D. Bortnyansky in 1804), cants, choral concerts, including double choir concerts.

Instrumental ones are spiritual melodies harmonization (e.g., the Easter canon of everyday chant), and instrumental improvisations.

All these genres are built in such a way that they *consistently lead to music (God)*. Evidence of the ghosting is the gradual “fading” of the stored music. As a result, the music created by Skovoroda during the improvisation process turned out to be completely unpreserved. He intended this music exclusively for listening (close listening!). Mikhail Kovalinsky recalls the creating of such music: “Not content with conversation..., he invited his friend (M. Kovalinsky – A.K.) to walk late in the evening outside the city in the summer and insensitively brought him to the city cemetery. There, walking at midnight between the graves and the coffins torn open by the wind on the sandy ground, he talked about the reckless fearfulness of people aroused in their imagination by the deceased bodies. Sometimes, he sang something befitting good-naturedness there; sometimes, retiring to a nearby grove, he played the flutetraver (! – A.K.), leaving the young friend alone between the coffins, supposedly so that it would be more pleasant for him to listen to music from afar” (*Skovoroda, 1973b, p. 393*). Was not it precisely in the music born in Skovoroda’s improvisations process that the music in which God lived was contained? [40]

## ***Conclusion***

Skovoroda’s search for God through the movement towards music (in the limit – towards that in which God is hidden) influenced many figures of Russian culture: Innokenty Annensky, Vyacheslav Ivanov, Alexander Blok, but especially Andrei Bely. Bely even has works (perhaps the most significant in his creative heritage), which he called “Symphonies”.

A. Bely wrote four symphonies: the first is “Northern Symphony (1<sup>st</sup>, heroic)”, the second is “Symphony (2<sup>nd</sup>, dramatic)”, the third is “Return” and the fourth is “Blizzard Cup”. As Bely noted, “I am writing something very vague, later this formed the basis of the form of ‘*symphonies*’, something cosmic and at the same time symphonic” (*Bely, 1915*).

Symphonies were organized like musical works and intended to “contribute to the concrete discovery of metaphysical principles in the texture of a ‘musically’ oriented verbal text” (*Lavrov, 1991, p. 7*).

The 2<sup>nd</sup> symphony was especially striking. Interestingly, E.K. Medtner found in this symphony a motive (“*Impossible, tender, eternal, sweet, old and new at all times*”), close to the motive from the piano sonata in f minor, orch. 5 N.K. Medtner (his brother). He wrote that “he invited the composer (N.K. Medtner – A.K.) to read the second symphony, unknown to him, and then asked him to play his own,

unknown piece to the unknown author of the symphony... Both agreed (regarding the similarity of these motives – A.K.)” (*Medner, 1903*).

Bely repeatedly pointed out the connection between his work and the work of Skovoroda (“the most enormous”, as Bely emphasized, Skovoroda). For the first time, during the period of studying Kant, this led to disappointment in the ideas of the Koenigsberg thinker and a turn to the Slavophiles. “A change of guidelines” predetermined Bely’s reworking of his poem “The Tempter”, in which, in its new version, the following final lines appeared:

Leave... In this volume (folio)

We will all drown without a trace! ...

Do not talk to me about Kant!! ...

What is Kant? ... Here... there is... Skovoroda... (*Lawrov, 2007, p. 163*)

However, in our opinion, Bely especially demonstrated the connection of his creative aspirations with the creative principles of Skovoroda in the novel “Petersburg”. The epilogue of the novel says this about the activities of the hero, Nikolai Apollonovich Ableukhov (in whom the features of the author of the novel are revealed), after his travel to different countries and subsequent return to Russia: “In 1913, Nikolai Apollonovich continued to walk for days across the field, through the meadows, through forests, watching with gloomy laziness the fieldwork; he wore a cap; he wore a camel-coloured jacket; his boots creaked; his golden, spade-shaped beard changed him strikingly; and the top of his hair stood out with a distinct, completely silver strand; ...he lived alone; He did not invite anyone to his place; never visited anyone; saw him in church; they say that *most recently he read... Skovoroda* (emphasized by us – A.K.)” (*Bely, 2022, p. 573*).

Concluding the article, and in solidarity with the hero of A. Bely’s novel, we will say parting words: “Read Skovoroda!”, or even more precisely: “Study Skovoroda!”. Such parting words practically coincide with the parting words of Pythagoras: “Study the monochord!”. And I think this is no coincidence...



## Hymn to music: Prince V.F. Odoevsky

For citation:

Klujev, A. S. (2023). Hymn to music: Prince V.F. Odoevsky. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 65-69) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (April 8, 2023). Hymn to music: Prince V.F. Odoevsky. *Music of Russia*. Kazan. (In Russian). <https://music-gazeta.com/2023/04/08/gimn-muzyke-knyaz-vladimir-fedorovich-odoevskij/>

Prince Vladimir Fedorovich Odoevsky (1803-1869) had many different talents. He distinguished himself as a philosopher, art theorist, writer, composer, scientist-inventor, and public figure. And yet, with all the diversity of his creative manifestations, V.F. Odoevsky was first and foremost a philosopher. And he was a philosopher not so much because he wrote philosophical texts (very scattered, as a rule, included in his other works) and was even the founder of the “Obshchestvo lyubomudriya”, the first philosophical circle in Russia, but because of his *philosophical thinking*. We can say whatever Odoevsky's thought touched, it immediately became “the prey of philosophy” [41].

Odoevsky's philosophical work consisted of the desire to build an integral Universe, in which *harmony* was embodiment for him [42].

Odoevsky understood harmony as *the unity of the Spirit and the objective world*. He wrote about this understanding of harmony in many of his works while clearly identifying two perspectives of reflection: *theoretical* and *artistic*.

On a *theoretical* level, Odoevsky reflected on harmony in his works of the 1820s. In these works, comprehending harmony, the thinker emphasized the importance of *the rational principle (mind)*.

In the 1820s, Odoevsky created many works that deal with harmony, but he writes most deeply and consistently about it in his treatise “*An Experience in the Theory of Fine Arts with a Special Application to Music*” (1823-25). (It is in this treatise that bright theoretical inclusions regarding harmony are found.)

Odoevsky notes: “Witnessing daily phenomena, one cannot help but notice that in each of them, there are two sides, without which no phenomenon can exist: this is the phenomenon itself and the observer of it, or we... There are no phenomena for man, and man does not exist... Phenomena without an observer are no longer phenomena for him. However, the all-phenomena combination is

in *nature*. Consequently, nature is a constant spectacle of the human spirit; the life of the spirit is constant observation or contemplation... There is harmony between the spirit and the object; the condition for harmony and commensurability is homogeneity; spirit and objects are homogeneous; the spirit is repeated in objects; objects are repeated in the spirit...

However, there is *one* spirit, but there are *many* objects. How can they be homogeneous? How can there be harmony between them? How can they be comparable? How is the spirit repeated in objects, and how are objects repeated in the spirit? It is clear that only then can this happen when objects relate to the spirit as particular, or particularity to the general; in other words, when *the one* will contain *diversity*, and *the one* will disintegrate into *diversity*" (Odoevsky, 1974a, pp. 171-172).

Odoevsky deepens the idea of harmony, declaring that *harmony is predetermined by the existence of the Bezuslov (Absolute)*. As Odoevsky writes, "the existence of *Bezuslov* is not only in nature, but the thought of it is in the very soul of a person, this thought is dear to the soul; it is a property of the human soul" (Odoevsky, 1974b, p. 157). On this basis, Odoevsky believes *the human soul strives to merge with the Bezuslov* [43].

Odoevsky's special love was music since, according to the thinker, *music is the shortest path to harmony*. It is how he writes about this in the treatise "An Experience...": music, Odoevsky emphasizes, is the sound embodiment of the harmony of *the life-giving and deadening principles*. The life-giving and deadening principles "in music appear under the forms of *agreement and disagreement*..., (or – A.K.) *consonance and anti-consonance* (consonantia – dissonantia)" (Odoevsky, 1974b, pp. 157-158). At the same time, Odoevsky claims that *music is "the direct language of the soul"*, and so, *a direct expression of the merging of the soul and the Bezuslov*.

The thinker explains: "*Agreement and disagreement* appear under the guise of two kinds of consonances: *hard and soft* (cantus duves – cantus mollis, majore – minore). They both correspond to the two principles of our feelings: *cheerful and sad*...

Polarity appears in *consonance* itself..., which is why the bass, the middle voice and the combination of them, both, the higher voice or treble. In nature, this duality is the four rows of human voices (corresponding to the four ages of man): bass, tenor, alto, treble" (Odoevsky, 1974b, p. 158).

As for *the artistic aspect* of understanding harmony, Odoevsky came to it in his literary works, which he created in the 1830s. In these works, the conversation about harmony is dominated by *an irrational approach (feeling)* [44].

In these works, Odoevsky again mainly writes about music, but with even greater enthusiasm, since he sees in it *an uncontrollable irrational element that introduces harmony*. Music is spoken of with such understanding in many of Odoevsky's literary works, especially vividly in the stories "*Beethoven's Last Quartet*" (1830) and "*Sebastian Bach*" (1835) (later included by Odoevsky in his novel "Russian Nights") [45].

The story "Beethoven's Last Quartet" depicts Beethoven's powerful creative work. The composer's strong-willed impulse towards harmony is shown. Here are a few excerpts from this work.

Beethoven addresses Louise (a character created by Odoevsky's imagination): "As I walked, I came up with a symphony that would perpetuate my name; I will write it and burn all the old ones. In it I will transform all the laws of harmony, I will find effects that no one has suspected until now; I will build it on the chromatic melody of twenty timpani; I will introduce into it the chords of hundreds of bells, tuned to various tuning forks" (*Odoevsky, 1975a, p. 80*). Further, Odoevsky writes: "With these words, Beethoven walked up to the piano, which did not have a single intact string, and with an important look struck the empty keys. They knocked monotonously on the dry wood of a broken instrument, and meanwhile, the most difficult fugues in 5 and 6 voices went through all the mysteries of counterpoint" (*Odoevsky, 1975a, p. 81*).

Or another fragment:

"Do you hear? – (Beethoven – *A.K.*) said to Louise. – Here is a chord that no one has dared to use before. So! I will combine all the chromatic scale tones into one consonance and prove to the pedants that this chord is correct. However, I do not hear him, Louise, I do not hear him! Do you understand what it means not to hear your music? ... And the sadder I am, Louise, the more notes I want to add to (this chord – *A.K.*), the true properties of which no one understood before me...

I do not understand cold delight! I understand that delight when the whole world turns into harmony for me, every feeling, and every thought resounds within me, all the forces of nature become my tools, my blood boils in my veins, a shiver runs through my body and the hair on my head moves" (*Odoevsky, 1975a, pp. 81, 83*).

And last:

"Oh! I would like, Louise, to convey to you the last thoughts and feelings stored in the treasury of my soul, so that they do not disappear... But what do I hear?  
...

With these words, Beethoven jumped up and with a strong blow of his hand opened the window through which harmonious sounds rushed from a nearby house. – I hear! – Beethoven exclaimed, throwing himself on his knees and tenderly stretching out his hands to the open window. – This is Egmont's symphony, so I recognize it: here are the wild cries of battle; here is a storm of passions; it flares up, boils; Here is its full development – and everything has calmed down, only the lamp remains, which goes out – goes out – but not forever... Trumpet sounds were heard again: the whole world is filled with them, and no one can drown them out" (*Odoevsky, 1975a, p. 83-84*).

"Sebastian Bach" describes the process of the composer's ascent to harmony and his solemn stay in it. We will also present several fragments from this essay.

"Here (in the Eisenach Cathedral Church – *A.K.*) for the first time, Sebastian heard the sounds of an organ. When the full, heart-shaking consonance, like the breath of a storm, flew from the Gothic vaults, Sebastian forgot everything around him; this consonance seemed to deafen his soul; he saw nothing – neither the magnificent church nor the young confessors standing next to it, he almost did not understand the words of the pastor, he answered without taking any part in his words; all his nerves seemed to be filled with this airy sound, his body involuntarily separated from the ground... he could not even pray" (*Odoevsky, 1975b, p. 110*).

More:

"(In the church – *A.K.*) the sacrament of architecture was combined with the sacraments of harmony; above the vast platform, running away from view in all directions, complete harmonies intersected in the form of light vaults and rested on countless rhythmic columns; fragrant smoke rose from a thousand incense burners and filled the entire interior of the temple with a rainbow radiance... Angels of melody floated on its light clouds and disappeared in a mysterious kiss; combinations of musical instruments rose in slender geometric lines; choirs of human voices rose above the sanctuary; multi-coloured curtains of counter-sounds curled and developed in front of him, and the chromatic scale flowed along the cornice in a playful bas-relief... Everything here lived a harmonious life, every rainbow movement resounded, every sound was fragrant" (*Odoevsky, 1975b, p. 113*).

And last:

"However, there is still a higher degree of the human soul, which he does not share with nature, which eludes the sculptor's chisel, which the fiery lines of the poet will not finish, that degree where the soul, proud of its victory over nature,

in all the splendour of glory, humbles itself before the highest power, with bitter suffering he longs to be transported to the foot of her throne and, like a wanderer among the luxurious pleasures of a foreign land, he sighs for his homeland; people called the feeling aroused at this level *inexpressible*; the only language of this feeling is *music*: in this highest sphere of human art, a person forgets about the storms of earthly wandering; in it, as at the height of the Alps, the cloudless sun of harmony shines..." (Odoevsky, 1975b, p. 121).

Odoevsky apparently interprets music as a great, powerful force that manifests harmony! And this is a real hymn to music!

## Music as Liturgy (f. Pavel Florensky)

For citation:

Klujev, A. S. (2023). Music as Liturgy (f. Pavel Florensky). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 70-74) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2023, April 11). Music as Liturgy (f. Pavel Florensky). *Music of Russia*. Kazan. (In Russian). <https://music-gazeta.com/2023/04/11/muzyka-kak-liturgiya-o-pavel-florenskij/>

Russian culture has always been rich in multi-talented people (G.S. Skovoroda, V.F. Odoevsky and others). One of the brightest representatives of these gifted people was f. Pavel Florensky (1882-1937): Florensky was a philosopher, scientist, writer, engineer, and art critic, but the main thing that predetermined all his talents was that he was a *priest* [46].

To be a priest is both an every day – earthly and a Divine – heavenly duty. In the words of Saint John Chrysostom: “The priesthood is performed on earth, but according to the heavenly order; and very justly, because neither man, nor angel, nor archangel, nor any other created force, but the Comforter himself established this order, and made people, still clothed in flesh, representatives of the angelic ministry. Therefore, the priest must be as pure as if he were standing in heaven itself in the midst of the forces there” (*John Chrysostom*, 2017, p. 495) [47].

Having many creative interests, Florensky was drawn to music from childhood. As the thinker recalled, his house in Tiflis “was full of sounds”. Mostly classics were performed, “of instrumental works... only the most rigorous”. Mother, her sisters, and Aunt Sonya sang well, having naturally “pure and extremely pleasant timbre of the voice”. Aunt Sonya studied singing and playing the piano at the Leipzig Conservatory for several years, “she loved to study... Haydn, Mozart and Beethoven”. The works of these composers “were perceived by me... not as good music, not even as very good, but as the only one. ‘This is the only real music’ has been ingrained in me since early childhood”. “When..., having already graduated from the university and the Academy, I touched Bach”, admitted Florensky, “I understood what I was looking for in childhood and in what direction it seemed necessary for me to take another step in musical development” (*Florensky*, 2004, pp. 91-93).

In the works of these composers, Florensky primarily valued *the rhythmic organization of sound*. For the thinker, this organization was the embodiment of the organization of Cosmic sound, the image of which for him was *the sea*.

Florensky noted: “In the advancing and receding rhythms of Bach’s fugues and preludes (I – *A.K.*) I hear the (sea – *A.K.*) surf..., this calling, ever-calling noise of the approaching and fleeing (sea – *A.K.*) waves, merging from an infinite number of individual dry noises and individual hissing sounds, rustles, splashes”. I see myself “on the seashore... face to face in front of the dear, lonely, mysterious and endless Eternity, from which everything flows and into which everything returns” (Florensky, 2004, pp. 43-44).

Florensky heard the sea as a Cosmic Symphony. For him, “the murmur of the sea is an orchestra of an infinite number of instruments”, which he wanted *to conduct* [48].

In the minds of Florensky, the conductor-priest, the Cosmic Symphony was the Heavenly Liturgy, the embodiment of which was the earthly, church Liturgy. The fact that the Heavenly Liturgy is embodied in the Church Liturgy is evidenced by the fact that the Church Liturgy is called the Divine Liturgy [49]. Here is how Archpriest Alexei Uminsky explains the meaning of the Divine Liturgy: “Liturgy (Divine Liturgy – *A.K.*) is the absolute concentration of not only our expectation of the Kingdom of God but the very coming of the Kingdom of God in power.

By announcing the beginning of the Liturgy, we testify that the Kingdom of Heaven has already come. It has already arrived, appeared before us in all its incomprehensible grandeur, and we are ready to enter into It with trepidation... People participating in the Liturgy become conquerors of time, and the corruption associated with it; heaven descends to earth, and the temple of God turns into Heaven on earth” (Uminsky, 2012, pp. 51-52).

According to Florensky, the Divine Liturgy – we will further say: The Liturgy, in organizational terms, is similar to the works of Haydn and Mozart and, therefore, is *thoroughly musical*.

Throughout his creative life, Florensky tried to understand *the musicality of the Liturgy*. He moved towards his goal in stages, and the stages along this path for him were his works, in which he touched on the topic of musicality in theological texts and literary works.

Apparently, the first work of the thinker in this direction was the essay “*St. Jacob, brother of the Lord (Characteristics of the “Epistle” and personality)*” (1908).

Florensky wrote this essay on the New Testament while he was a 4<sup>th</sup> year student at the Moscow Theological Academy. In it, he explores the personality of St.

James, the Brother of Jesus Christ. He does interesting research by analyzing the text of the “Epistle”. “The task of this work”, Florensky emphasized, “is to peer into the ‘lineamenta’ of Jacob... What is the Brother of the Lord like?”. However, Florensky asserts, “to look closely at St. James means, first of all, to look closely at his ‘Epistle’” (*Florensky, 2018, p. 403*). Florensky “peers” into the “Epistle” to see St. Jacob. And what does he see?

First of all, the researcher pays attention to the speech (writing style) of St. Jacob: “Speech comes directly from the heart, indirectly through rational analysis, although this does not exclude subtlety in processing and rigour in construction: the laws according to which speech flows are the laws of heart activity... Such speech in its essence cannot cause resistance in the heart. It goes straight to the soul” (*Florensky, 2018, p. 421*). Florensky notes: “The more freely mental movements are revealed, the more accurately they correspond in their internal structure to one or another *musical* (emphasis by us – A.K.) form... Corresponding to this, one cannot see only a more or less successful analogy. No. This is an essential connection due to the very nature of the musical form, as completely surrendering to the flow of pure, pointless and weak-willed lyrics” (*Florensky, 2018, p. 404*).

Thus, reflecting on the speech of St. Jacob, Florensky comes to the conviction of the naturalness of the musical structure of the “Epistle”.

Such a structure, according to Florensky, is prepared by the fact that in the four-part construction of the text, “the pace of mental movement in parts, the tonality of the emotions sounding there, the image and manner in which ideas and emotions are replaced by each other, ...distinguishes one part of the ‘Epistle’ from another” (*Florensky, 2018, p. 405*).

Analyzing the text, Florensky uses many special musical terms: *allegro con spirito*, *andante grave*, *legato*, *staccato*, etc.

The next work, in which Florensky touches on the musicality topic in theological texts and literary creations, was his master’s thesis “*The Pillar and Ground of Truth: The Experience of Orthodox Theodicy in Twelve Letters*” (1914).

In his dissertation, Florensky notes four points on this topic:

1. The entire system of dogmas of the Orthodox Church is a musical structure (*Florensky, 2012, p. 60*).
2. The music mentioned in church texts is based on the ratio of consonant and dissonant, consonant, and dissonant (*Florensky, 2012, p. 160*).



3. Such music is determined not by individual tones but by combinations of tones (*Florensky, 2012, pp. 655-656*).
4. This music is an expression of religious feeling. Pavel Florensky explains this thesis by referring to the novel by F.M. Dostoevsky “The Brothers Karamazov”. Florensky writes: “But even now who has not experienced the pacifying grace of the ‘evening light’, some incomprehensible meekness and other-worldliness of the rays of the setting sun. This well-known feeling is one of the musical themes of F.M. Dostoevsky, and it always appears in his work in the form of the rays of the setting sun. Thus, the dying words of Elder Zosima sound like unearthly music: ‘I bless the daily sunrise, and my heart still sings to it, but I love its sunset more, its long slanting rays, and with them quiet, meek, tender memories, sweet images from all the long and a blessed life’” (*Florensky, 2012, p. 652*).

And here is the text by P.A. Florensky, in which he already breaks through to the musicality of the Liturgy – the text of a report he read in 1918 at a meeting of the Commission for the Protection of Monuments of Art and Antiquity of the Trinity-Sergius Lavra and published in 1922 “*Temple action as a synthesis of arts*” (1922).

In this short work, Florensky definitely speaks about the musicality of the Liturgy (Temple action), using the concept of “musical drama”. The author states: “The synthesis of temple performance is not limited only to the sphere of fine arts, but includes vocal art and poetry in its circle – poetry of all kinds, itself being in the plane of aesthetics – musical drama. *Here everything* is subordinated to a single goal, the supreme effect of the catharsis of this musical drama, and therefore *everything* subordinated here to each other does not exist, or at least falsely exists taken separately” (*Florensky, 1996, p. 379*) [50].

However, Florensky reflects most fully and in detail on the musicality of the Liturgy in his lectures, prepared in the 1918-1920s and partially read in Moscow in 1918 at the gymnasium of the “Society of Teachers”, but never published during the author’s lifetime. They were published only in our days: “*Philosophy of Cult*” (2004, 2014).

Essentially, in these lectures, Florensky comes to understand what he consistently comprehended in his early works (starting with “St. Jacob...” and ending with “Temple action...”) – *the secrets of the musicality of the Liturgy*.

Florensky realizes that *the musicality of the Liturgy, i.e., the music contained in it is what turns it into the Heavenly Liturgy, preparing the Christian listener to hear new spheres of music: now for him, music becomes not only the temple, in which the Divine service is performed, but*

*also his whole life – the life of a Christian.* Speaking about this, Florensky uses the concept of “Typikon” [51]. According to Florensky, “the Typikon is a score (of a Heavenly musical piece – *A.K.*), lasting a whole year, and its orchestrations are distributed among all layers of existence – from the highest ranks of angels to the elements inclusive. Let us listen to any department of the cult year, and we will hear here not only the super-earthly voices of the celestials but also the voices of nature. Every cult movement presupposes the participation of all spheres. (In the cult year – *A.K.*) syncretism... of the spiritual and natural, historical and typological, biblically revealed and universally religious *appears... for the sake of man*” (*Florensky*, 2014, pp. 300, 302) [52].

There is no doubt that in Florensky’s understanding, music is Liturgy in its earthly and Heavenly dimensions...

## The main question of the philosophy of music (According to A.F. Losev)

For citation:

Klujev, A. S. (2023). The main question of the philosophy of music (According to A.F. Losev). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 75-79) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (April 13, 2023). The main question of the philosophy of music (According to A.F. Losev). *Music of Russia*. Kazan. (In Russian). <https://music-gazeta.com/2023/04/13/10712/>

Alexey Fedorovich Losev (1893-1988) is the author of many works in various fields of scientific knowledge: philosophy, aesthetics, cultural studies, and musicology.

In all these works, we confirm the thoughts expressed about A.F. Losev by his teacher P.A. Florensky: once in a conversation with N.Ya. Simonovich-Efimova, in 1927, Florensky said: "As for Losev, he is a reflector, which is dark itself, but reflects the rays falling on it and immediately goes out again. It is unpleasant. I do not know why he's unpleasant to me... He writes in my spirit. However, probably because everything about him is bloodless, without inner nourishment, these are either Bulgakov's thoughts or mine" (*From conversations..., 1994*) [53].

This designation of Losev by Florensky expresses Pavel Florensky's assessment of Losev's works in general, but also, of course, in the field of music.

In A.F. Losev's texts dedicated to music, three sources are revealed:

1. Pythagorean doctrine of number.
2. The romantic idea about the leading position of music among the arts.
3. Dogmas of Orthodoxy.

And yet, with all the heterogeneity of Losev's thoughts on music, they are dominated by *the Pythagorean idea about the meaning of numbers in music*. It was the dominance of this approach that found clear expression in the philosophical model of music proposed by Losev. The model is mainly presented in the scientist's article: "*The Basic Question of the Philosophy of Music*" (1978). Let us look at this article.

Firstly, the thinker points out that it is necessary to establish the philosophizing subject, which the scientist calls a "musical subject", to build any philosophical

model of music. Further, the philosopher emphasizes that this subject is not a field of physics, physiology, psychology, sociology or history... What science deals with the subject of music, according to Losev?

According to Losev, such a subject is to some extent dealt with by music theory, that sphere within which music is understood as the art of time. Losev writes: "Indeed, to listen, perceive and evaluate a musical object, you need to spend some time, sometimes even a lot of time... In this regard, time is perhaps most immanent... to music" (*Losev, 1991, p. 319*). At the same time, Losev notes that time does not fully reveal the specifics of music, which does not "necessarily represent only the art of time" (*Losev, 1991, p. 320*). Then he formulates a significant point: "Obviously, music is some kind of specific structure, which is performed at one time or another or at one or another tempo, but in itself is neither time nor a certain tempo. Obviously, to define music in the temporal process, you need to look for some deeper layer, which is necessary for music as an art of time" (*Losev, 1991, p. 320*). To find this layer, Losev believes, "it is necessary to take a decisive step forward and show real heroism in throwing away from music... all the qualitative (associated with poetic, historical and other images – A.K.) filling of time, which is precisely and is, at least from the outside, a directly tangible process characteristic of music. It is precisely by rejecting its qualitative content from the time flow that we get a kind of quality-free time". "But what is this – quality-free time?" – asks Losev. And he answers: "This is what philosophers and logicians usually call *becoming*" (*Losev, 1991, p. 322*). The thinker emphasizes that he means *becoming itself*, "pure becoming, in fact always filled with one or another qualitative content". According to Losev, this pure becoming "can be considered as a kind of completely independent category... This is what is in the flow of time, the rejection of which destroys the very temporal fluidity... *Becoming is the basis of time*; and it means that it is *the last foundation of art time*, that is, the last foundation of music itself" (*Losev, 1991, p. 323*).

Next, Losev proceeds to decipher what he believes is becoming.

"Becoming", the thinker points out, "is first of all emergence. However, at the same time, this is a coming into being that is a passing away. In becoming, there are no such isolated points that, once they have arisen, would remain motionless, stable and not subject to any disappearance. On the contrary, every point of becoming, at the very moment when it appears, at that same moment disappears" (*Losev, 1991, p. 323*). Thus, "becoming is a dialectical fusion of discontinuity and continuity, continuity and discontinuity, or, generally speaking, emergence and destruction, advance and departure, origin and death" (*Losev, 1991, p. 324*).

Based on the stated conclusions about becoming, Losev notes, one can already conclude why the influence of music on a person causes inner excitement in the latter. Losev states: “It seems that we will not be mistaken if we say that the inner excitement that a musical phenomenon gives us, always and everywhere, among all peoples and tribes and in any historical era, is completely incomparable with the aesthetic impression that we receive from non-musical subjects. A person experiences this kind of inner excitement because music does not give him some stable and motionless, although the most beautiful, image, but depicts to him the very *origin* of this image, its *emergence*, although immediately its *disappearance*” (*Losev, 1991, p. 324*). Losev clarifies that it is the mechanism of life itself. “After all, life”, the philosopher emphasizes, “is, first of all, a kind of continuous fluidity... In the processes of life, although the objects that make it up are important, what is even more important is the very appearance of these objects, their very discovery, their first sensation and their first knowledge... The processes of life lead not only to the emergence of this or that objectivity but also to its instability, its development and flourishing, its withering and death. But where, besides music, can one find art that would speak not about the objects themselves, but precisely about their emergence, their flourishing and their death?” (*Losev, 1991, pp. 324-325*). And if we understand, writes Losev, that “the musical phenomenon is nothing other than this processuality of life itself, then it becomes clear... the unusualness of the excitement that music delivers” (*Losev, 1991, p. 325*).

Losev notes that “mathematics is engaged in becoming..., it is she who teaches about the so-called constant and variable quantities. A variable quantity in mathematics is a quantity whose essence is expressed precisely in the becoming processes” (*Losev, 1991, p. 325*). However, Losev declares, “we... do not want to identify musical becoming with that studied in mathematics... Musical becoming... is the becoming not of thought, but of sensation, and not in mental objectivity, but in sensory perception of things in the objective world. In other words, it is not mental here, but sensual” (*Losev, 1991, p. 326*) [54]. But what’s interesting is that Losev further moves away from the sphere of feelings and speaks of pure becoming: “The thesis according to which it is precisely becoming that underlies music is... irrefutable, and it characterizes the most important thing in music. Without it, it is impossible to explain the especially exciting character that characterizes musical experience”. It is the becoming in music that “has the means to convey... the imageless element of life” (*Losev, 1991, p. 327*).

And so Losev asks the question: “What is the logical structure of this pure musical becoming?” And he answers: “In the simple becoming that we are talking about now, there is no beginning, no end, no centre, or any middle at all... It is built on

the principle of ‘*everything in everything*’”. And it affects a person “because a person who has never thought about infinity and has never understood the infinite in the light of the finite, and the finite in the light of the infinite, when listening to music suddenly begins to experience the unity and complete inseparability of both, begins... to feel it” (Losev, 1991, pp. 327-329) [55].

Thus, in Losev’s article under review, we are constantly talking about mathematics, and this happens because, speaking about this or that becoming in music, Losev is actually talking about *the becoming of... number* [56].

And the fact that, in Losev’s understanding, it is the becoming number that underlies music is definitely evidenced by his work “Music as a Subject of Logic”, published by the philosopher in 1927. Let us follow the scientist’s constructions in this work.

To begin with, let us present Losev’s message: “Music is the art of *time*, and musical form is, first of all, a time form” (Losev, 2012, p. 131). But what is time? – asks the scientist. Time, according to Losev, “is the becoming of number... only the repetition of number, the embodiment and implementation of number, the imitation of number” (Losev, 2012, p. 143). In this regard, “the life of numbers is the essence of music”, says the philosopher (Losev, 2012, p. 90). At the same time, Losev writes, the question arises, what is a number, and concludes that “*number is the moving rest of the self-identical difference of meaning..., or: number is singularity..., given as the moving rest of the self-identical difference*” (Losev, 2012, p. 151). Thus, as a result of the theoretical study of the topic by A.F. Losev comes to the following understanding of music, or a musical object, in his terminology: “A musical object is a pure number, i.e., the singularity of (semantic) mobile rest of self-identical difference, given as mobile rest”. “Just as number turns dialectically into time, time dialectically turns into *movement*. Music is the art of number, time, and movement. It gives not only an ideal number, but also a real embodiment of it in time, and not only a real embodiment of a number in time but also a qualitative embodiment of this number embodied in time, that is *movement*!”. “So,” the scientist notes, “music arises as the art of time, in the depths of which (time) the ideally motionless figure of number lurks and which blooms from the outside with the qualities of materialized movement” (Losev, 2012, pp. 164-165).

One may get the impression that Losev’s thoughts about music are not related to the Russian philosophy of music [57]. And yet, the thinker manages to fit into the approach to music characteristic of Russian philosophers by... *realizing it as a prayer that leads a person to unity with the Creator*. Here are Losev’s most expressive words in this sense: “In the naive and dreamy song of Schubert, in the sunny jublations of Rimsky-Korsakov’s creations, in the strict contours of Vivaldi’s

organ concert – are there no prayers, tears, itching suffering, painful moans and complaints?” (*Losev, 2012, p. 97*) [58].

So, Losev is a Russian philosopher of music, wonderful.

## Nikolay O. Lossky's philosophy of music

For citation:

Klujev, A. S. (2023). Nikolay O. Lossky's philosophy of music. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 80-87) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2021). Nikolay O. Lossky's philosophy of music. *Bulletin of the Russian Christian Humanitarian Academy*, 22(2), pp. 221-230. St. Petersburg. (In Russian)

Nikolai Onufrievich Lossky showed great interest in music. At the same time, Lossky's ideas about music have not yet received adequate coverage.

A feature of Lossky's philosophy of music was his awareness of music as an essential component or, more precisely, *the anchor* of his philosophical teaching, i.e., *intuitionism*. First, let us look at the teaching itself.

As a doctrine, intuitionism Lossky formulated intuitionism throughout almost his entire creative life. The philosopher had a "glimpse" of intuitionism idea back in 1898. It is how he describes it in his "Memories" (Lossky often quoted this fragment in his works): "It seems... in the fall of 1898, I and S.A. Alekseev were riding in a cab along Gorokhovaya Street. It was a foggy day when all objects merged with each other in the St. Petersburg autumn haze. I was immersed in my usual thoughts: "I know only what is immanent to my consciousness, but only my mental states are immanent to my consciousness, so I know only my mental life". I looked in front of me at the hazy street, and the thought suddenly flashed through me: *'everything is immanent to everything'*" (our timid – A.K.). I immediately felt that the mystery had been solved, and the development of this idea would answer all the questions that worried me" (*Lossky, 2008, pp. 93-94*).

The main line of development of this concept is formed by Lossky's works, arranged as follows: "Basic teachings of psychology from the point of view of voluntarism" (1903), "Justification of intuitionism" (1<sup>st</sup> edition – 1906), "The world as an organic whole" (1917), "Sensual, intellectual and mystical intuition" (1930-1940s). Thus, the most complete and harmonious intuitionism model can be found in Lossky's book "Sensual, Intellectual and Mystical Intuition". Let us turn to this work.

To begin with, let us clarify what intuitionism is in Lossky's interpretation. According to Lossky, "intuitionism (provides – A.K.) *direct vision*... of an object by a cognizing subject..., having in mind the object in the original, and not



through a copy, symbol, design, etc.” (Lossky, 1999, p. 137). The thinker uses the word “intuition” to mean “this direct vision of... an object”. As Lossky writes, his “doctrine of intuition... is a new *theory*... This theory, asserting that knowledge is the subject direct contemplation of the most authentic trans subjective (external – A.K.) being, ...puts even the most ordinary sensory perception (of an object – A.K.) on the same level with *clairvoyance*” (Lossky, 1999, p. 138).

An important point: what is an object of knowledge, according to Lossky? For Lossky, it appears in two dimensions – *the world* and *the Superworld*.

In Lossky’s interpretation, the world has two levels: *real*, i.e., real being, and *ideal*, i.e., ideal being. As the philosopher writes, “with the word *real* being I designate *events*..., that are dynamically actively carried out in time or spatio-temporal form in that aspect of these forms due to which parts of the event exist outside of each other. With the word *ideal* being, I designate everything free from spatial and temporal fragmentation... which... determines the interpenetration of external parts, the transcendence of each of them beyond itself... Real being... exists only based on ideal being... The worldview that affirms this thesis can be called *ideal-realism*” (Lossky, 1999, p. 197).

The Super world, according to Lossky, “is a beginning..., (which – A.K.) stands above all other beginnings, it... is clearly delimited from the world as a beginning, *incommensurable* with the world, justifying the world, but itself not justified by anyone or anything... Be incommensurable with the world, it cannot be expressed and defined by any concepts borrowed from the sphere of world existence..., because it is higher than all these definitions... Communicating with the Supermundane principle is a high manifestation of religious life and religious experience. In it, the Supermundane principle is revealed as a super-existential fullness of being” (Lossky, 1999, pp. 260-261).

Considering the two-dimensionality of the subject of knowledge – the world and the Superworld – Lossky interprets the use of intuition in knowledge: Lossky’s intuition appears in successively unfolding three types: *sensual*, *intellectual* and *mystical*. Sensual and intellectual intuitions “work” in the world, and mystical ones prepare a breakthrough into the Superworld. Let us consider how sensual, intellectual, and mystical intuitions manifest themselves.

Sensory intuition contributes to the knowledge of the physical existence of an object. As Lossky writes, sensory intuition predetermines the comprehension of “many aspects... of the visual content of an object... with the participation of the senses” (Lossky, 1999, pp. 160, 174).

Intellectual intuition, according to Lossky, is aimed “not at real, but at ideal moments of an object (and is carried out – A.K.) ...without the direct mediation of the senses, (i.e., it is directed – A.K.) ...towards *ideal* being” (Lossky, 1999, pp. 178, 188).

The philosopher declares that “due to the permeation of real being by the ideal, ...sensory intuition aimed at the real sensory (sides of the subject – A.K.) ...can give knowledge only in combination with intellectual intuition aimed at the *ideal* aspects of being”. And since, thanks to the use of these two types of intuition, “being is cognized according to the law of identity, contradiction and the excluded third..., the certainty corresponding to these laws... concerning knowledge... can be called *the logical form* of objects” (Lossky, 1999, pp. 197, 259).

Mystical intuition leads from the world to the Superworld. It happens because “speculation, exploring the conditions of possibility of logically defined objects, leads with logical necessity to consider a beginning that stands above these objects and justifies them, being itself a superlogical, metalogical being” (Lossky, 1999, p. 259).

An excellent image of the merging of the knower and the objective sphere is Lossky’s concept of *substantial agents*.

According to Lossky, substantial agents are individuals, potential (in the objective environment) and actual (in the sphere of the knower). At the same time, according to Lossky, “substantial agents... as individuals, potential or actual, ...are superspatial and supertemporal... (Everyone – A.K.) a substantial agent ...to (perform their own – A.K.) creative acts, must be in its substantial super-qualitative basis a being standing above logical certainties, (i.e. – A.K.) a metalogical principle” (Lossky, 1999, pp. 159, 253, 259-260).

Substantial agents, personalities are closely connected with each other, “thanks to which everything that one agent experiences as its manifestation exists not only for him but also *for all other agents* in the whole world” (Lossky, 1999, p. 148). This connection is because “all of them... are *consubstantial* (the term “consubstantial” is derived by Lossky from the concept of “consubstantial” – as interpreted by Florensky in his work “The Pillar and Statement of Truth” (Florensky, 2012). – A.K.)” (Lossky, 1999, p. 149).

According to Lossky, the consubstantiality of substantial agents testifies to their unity and since there is such unity, “there must be a principle that stands above the substantial agents and justified them (unity – A.K.)” (Lossky, 1999, p. 260). Such a beginning, according to Lossky, is the Supersubstantial, Superpersonal God (“Suprapersonal aspect of God”) (Lossky, 1999, p. 277). The Superpersonal

God, in Lossky's interpretation, is the Incarnation of the Kingdom of God, so as Lossky believes, *it is in the Kingdom of God that "everything is immanent to everything"* (Lossky, 1999, p. 149). It is evident that the Kingdom of God, where, according to Lossky, "everything is immanent to everything," turns out to be *the Supreme Unity of substantial agents – personalities (potential and actual), i.e., The Ultimate Unity of the knower and the knowable, and therefore the achievement of the Final Result of intuitive knowledge*. Traditionally, the Kingdom of God, which Lossky writes about, is understood as the result of the evolutionary development of substantial agents, its Ultimate Goal. In particular, this is precisely the viewpoint expressed by P.P. Gaidenko (Gaidenko, 2016) [59].

Music, as has already been said, is the anchor of Lossky's teachings. How should this statement be understood?

The fact is that, according to the philosopher, *it is music that contributes to the perfect implementation of intuitive knowledge*. It happens because, according to Lossky, sound indissolubly unites the cognizing subject and the object of cognition. Sound is the complete merging embodiment of the subject and object of knowledge. Lossky comes to this conclusion in the process of consistent comprehension of the existence of sound in the world.

Thus, in the article "Sound as a Special Kingdom of Being" (1917), the author declares the splendour of the sound embodiment of being, one might say, "the sound of being" (remember Plotinus' famous expression "the flowering of being"! ). As Lossky writes, "sound adds considerable charm to existing existence". Furthermore: "Not only individual experiences, but the entire inexhaustible unique individuality of a living being in the world with all the flavour of its originality can be miraculously present in sound, and it becomes accessible to the perception of other beings" (Lossky, 1917, p. 30). "Sound sometimes contains the inner, integral core of individuality, which cannot be divided into any individual parts and cannot be combined from them" (Lossky, 1917, p. 32).

Lossky develops the idea of the "sound of being" in his other works. By the way, details can be found in the book "The World as an Organic Whole", written in the same year as the above article. In this book, Lossky likens the integrity of phenomena in the world to a musical tone. Lossky notes: "By perceiving a tone, one can distinguish in it, for example, its quality and intensity. However, it would not occur to anyone that this quality and this intensity previously existed on their own, separately and independently of each other, and then met and formed a more complex whole, namely a musical tone... Here is something exactly the opposite: there initially is a whole, a tone that can be *analyzed*, in which its *sides* can be distinguished but *cannot be put together from pre-existing parts*. A supporter of the

organic worldview *imagines the whole world according to this model*: he considers every element of the world, be it an atom, a soul, or any event, for example, movement, as a side of the world that can be seen in it by analyzing it, which does not exist on its own, but only based on the world as a whole” (Lossky, 1991, pp. 350-351).

According to Lossky, it is in the musical tone that the unity of the cognitional subject and object is especially clearly realized, i.e., intuitive knowledge. It is how he writes about it, referring to an article by G. Werner, in the work “Sensual, Intellectual and Mystical Intuition”: “Based on experiments on the perception of tones, for example, on a piano, he (G. Werner – A.K.) establishes the following four types of perception: 1) sometimes the tone is perceived completely outside the subject, in the instrument, as an external object, thing (Gegenstandston); 2) in other cases, the thingness disappears, the tone is perceived as something spreading in space (Raumton); 3) further, the tone sometimes sounds in the hearing subject itself, it fills it, the ‘I’ itself has become a violin, a bell, etc.; 4) finally, the difficult-to-achieve phase of perception consists in the undifferentiation of the subjective and objective nature” (Lossky, 1999, p. 164).

Lossky notes the role of intuitive penetration into the depths of tone: “In this transition from intracorporeal sensory experiences to a trans subjective thing, various types of... spiritual hearing are increasingly revealed” (Lossky, 1999, p. 165).

It is most noticeable when listening to a piece of music. Thus, in the same work, the philosopher explains that the sound of the voice of an artist-singer, “developing in the very body of the *listener* in connection with the vibrations of the particles of his body, is his intracorporeal sensation, is a sensory quality belonging to his psychophysical individuality; it can be more or less close to his ‘I’, in some cases even included in the sphere of his manifestations, and others – forming a world already external to the ‘I’, albeit intracorporeal. But the sound in the air and the artist’s body is something completely trans-subjective *for the listener*, completely belonging to the outside world... The physiological process in the auditory centres of the temporal region (of the listener – A.K.) is a *stimulus* that encourages (him – A.K.) ...to the *spiritual* act of listening, to awareness, accompanied by recognition... Thus, even sensory perception, despite the participation in its occurrence of irritations of the sense organs and, despite the presence in it of intracorporeal sensations (of the listener – A.K.), is predominantly a *spiritual* act, mental contemplation of even sensual qualities... Intuition, which would be only sensual..., does not exist” (Lossky, 1999, p. 163).

In the book under review, Lossky convincingly shows the unity of substantial agents in music. The philosopher states that many ideas in music, “for example, the idea of an aria, can be identical for real processes (in particular – A.K.) for

many cases of aria performance. It can be understood as follows: many agents, for example, students of a skilled artist, listening to an aria performed by him, intuitively assimilate *the same* idea of aria... They freely assimilate the idea as the basis for possible acts of realizing it in time. Moreover, the implementation of such an idea is a free act... Having started to sing, the artist may notice the acoustic features of the hall, the fatigue of the listeners, or the presence of special moods and interests in connection with some important social event; under the influence of these observations, a new creative idea may arise in him, a modification of the idea with which he appeared on stage, and then, even in the middle of performance, he may move on to the implementation of a different ideal plan than the initial one" (Lossky, 1999, p. 240) [60].

A prerequisite for performing an aria, Lossky emphasizes, is to "grasp" its whole. The philosopher notes: "Every sound of the aria, every intonation, deceleration, acceleration correspond to each other and mutually determine each other, although they are separated in performance by a distance of several seconds or minutes. Such perfect mutual alignment and impeccable coordination of the parts of the whole is possible only because the aria performance in time is based on the artists' single holistic vision of it, in which all parts are viewed together at once without discontinuity in time" (Lossky, 1999, p. 225).

Having continuity is extremely important to the entire piece of music. Talented composers saw the integrity of their work even in their minds before they wrote down the work in notes [61].

The musical work integrity is its most essential quality. Holistic, and therefore, according to Lossky, beautiful musical works are able to transport a person from the world to the Superworld, i.e., to the Kingdom of God. Lossky expressively writes about this in his work "Freedom of Will" (1927): the kingdom of being, in which "many persons together enjoy the perception of a beautiful piece of music... can be called the Kingdom of the Spirit, or the Kingdom of God" (Lossky, 1991, pp. 528-529).

Lossky considered the 9<sup>th</sup> *Symphony of Beethoven* to be a grandiose example of a complete musical work. As the philosopher argued, this entire Symphony "is a complex and yet *integral act*, in which all elements (in an ideal way – A.K.) are correlated with each other, which (harmoniously – A.K.) is performed by many actors... under the direction of a conductor" (Lossky, 1999, p. 227). Such musical works lead with inexorable force to the Superworld, to the Kingdom of God. And indeed, this happened with E.N. Trubetskoy while listening to Beethoven's 9<sup>th</sup> Symphony, performed under the baton of Anton Rubinstein. In his book "The World as the Realization of Beauty. Fundamentals of Aesthetics" (1930-1940s),

Lossky cites a fragment from Trubetskoy's "Memories" in which he describes what happened to him at a concert during the Symphony performance. Lossky quotes: "Listening to the first part (of the Symphony – A.K.), I felt as if I was present at some cosmic storm: lightning flashed before my eyes, I heard some dull underground thunder and rumble, from which the foundations of the universe shook. The soul seeks but does not find peace, from the anxiety that grips it. This anxiety of hopeless world suffering and confusion runs through all the first three parts, growing, increasing... All this discord and chaos, all this world struggle in sounds, filling the soul with despair and horror, requires a different, higher resolution... Or everything that exists must fall into the abyss, or that fullness of life and joy must be found that would cover and transform all this immeasurable sorrow of existence into bliss. But where is it, this completeness? ... In the first three parts, all the world drama was heard, you want to rise above it. (However – A.K.) there is no solution to the world's suffering... And suddenly, when you feel yourself at this edge of a dark abyss into which the world is falling, you hear a sharp trumpet sound, some chords pushing the world apart, an imperious call from an otherworldly height from another plane of existence... From the endless distance rushes pianissimo a hitherto unknown motive of joy: the orchestra whispers to you some new solemn sounds. But now they are growing, expanding, and getting closer. It is no longer a prediction, not a hint of a different future, but this is human voices that enter one after another, a mighty choir that picks up the victorious hymn of joy, it is already genuine, it is the present. And you feel at once raised to a height above the stars, above the world, above humanity, above all the sorrow of existence...

Just a few months earlier, a dilemma inspired by Schopenhauer and Dostoevsky had confronted my youthful consciousness. Either there is God, and in him is the fullness of life above the world, or it is not worth living at all. And I suddenly saw this dilemma deeply, clearly expressed in brilliant musical images. There is something infinitely more here than the dilemma formulation, there is a life experience of the otherworldly, a real feeling of (eternal – A.K.) peace. Your thought... perceives the entire world drama from that height of eternity, where all confusion and horror are miraculously transformed into joy and peace. And you feel that (this – A.K.) eternal peace that descends from above onto the universe is not the negation of life, but the fullness of life. None of the great artists and philosophers of the world felt and revealed this as Beethoven did" (*Lossky, 1998, pp. 304-306*). (Fragment from "Memories" by E.N. Trubetskoy, with clarifications, is given from the text of Trubetskoy's "Memories" themselves (*Trubetskoy, 2000b, pp. 155-157*).) [62].

Of course, Nikolai Onufrievich Lossky is the most original Russian music philosopher. At the same time, his philosophical music model fits into the Russian philosophical thought diadem about music and adorns it [63].

## Music in Ivan Ivanovic Lapshin's philosophical studies

For citation:

Klujev, A. S. (2023). Music in Ivan Ivanovic Lapshin's philosophical studies. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 88-97) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2021). Music in Ivan Ivanovic Lapshin's Philosophical Studies. *Bulletin of the Russian Christian Humanitarian Academy*, 22(4), 1, pp. 284-294. St. Petersburg. (In Russian)

In volume 22 (issue 2) of the “Bulletin of the Russian Christian Humanitarian Academy” for 2021, our article was published on the philosophical views on music of the outstanding Russian philosopher Nikolai Onufrievich Lossky (*Klujev, 2021d*). In this article, we would like to offer reflections on the music of Ivan Ivanovich Lapshin, another remarkable Russian philosopher.

Like Lossky's ideas about music, Lapshin's views on one have not yet received comprehensive comprehension. At the same time, these views certainly deserve the closest attention. Let us turn to them, but first, we will restore the logic of the thinker's general philosophical constructions.

Lapshin's philosophy is usually attributed to *Russian neo-Kantianism*, the focus of which was on the issues of *understanding the world transcendence: the nature of things and man* (*Brishinkin & Popova, 2013*). At the same time, a feature of Lapshin's neo-Kantianism was that Lapshin saw the possibility of *overcoming the transcendence of the world in the act of creativity* [64].

Lapshin's attention to the problem of creativity as a philosophical task, of course, was also due to the philosopher's broad erudition and excellent knowledge of various spheres of creative life. Lapshin believed that in every era, all types of creative activity are in a *synergistic unity*. It is significant that one of Lapshin's works, published in 1933 in French in Prague, is called “La Synergie spirituelle (La morale, la science et l'art dans leurs reciproques)” (*Lapshin, 2006*). Many researchers of Russian philosophy (V.V. Zenkovsky, N.O. Lossky and others) confirmed Lapshin's extraordinary erudition.

Almost all philosophical texts (studies) of Ivan Lapshin are devoted to the study of the nature of creativity. The ideas expressed in them are summarized in his book “*The Philosophy of Invention and Invention in Philosophy: An Introduction to the History of Philosophy*” (1922, 1924).



In this work, creativity is examined primarily on Western European material, while Lapshin divides creativity into *philosophical* and *artistic*.

According to Lapshin, philosophical creativity is a strict science based on logic and thinking. It is a unique area of scientific activity “surrounded” by the visible and tangible. Philosophical creativity is based on *a world understanding*.

Artistic creativity, Lapshin believes, is a free play of imagination and fantasy. It is accompanied by joy and ecstasy; it leads to the experience of *a universal feeling*: “Everything is in me, and I am in everything” (Tyutchev) [65]. Artistic creativity is predetermined by *world feeling*.

Lapshin emphasizes that two creativity types cannot be mixed: “Equally, *the fact that among the philosophers there were artistically gifted natures* and that many philosophical works are valuable as creations of art does not in the least give us the right to talk about philosophy in general, just art. ‘The Symposium’ of Plato, some works of Schopenhauer, Nietzsche, Solovyov, etc., of course, are included not only in the history of philosophy as objects of study but also in the history of art..., but this does not in the least prevent us from separating the aesthetic shell from the philosophical work, having a core of *scientific significance*” (Lapshin, 1999a, p. 9).

Overcoming the separation of man and the world in creativity, Lapshin believed, occurs because the creative person infeling with the object and thus gains unity with it. Lapshin calls this “transferring the psyche to objects”. According to Lapshin, infeling in leads to *the comprehension of the “alien self”*. An interesting question arises: what does Lapshin’s “alien self” mean: “the self of someone else” or “I am in the alien”? It seems that Lapshin’s “alien self” means the merging of two “selves”: “my self” and “someone else’s self”. It is important to note that the “alien self,” Lapshin believes, can be detected not only in another person (or in a group of people at once) but also in objects of animate and even inanimate nature.

The philosopher believes that the most vivid, distinct form of acquiring an “alien self” is *transformation*. Lapshin points out: “Our attitude towards the ‘alien self’ is determined by such a composition of consciousness: for example, the imaginary transformation of oneself into an interlocutor, or (in several – A.K.) empirical personalities forming the crowd with which I am talking, or even more vague ‘transformation’ when looking at an anthill, at a swarm of mosquitoes, and even further – ‘transformation’ into inanimate objects” (Lapshin, 1999a, pp. 163, 293).

According to Lapshin, reincarnation especially manifests itself in *artistic creativity*. Such transformation, through joy and happiness from opening prospects (ecstasy), leads to universal unity with the world. Lapshin recalls the words of

Hippolyte Taine about Balzac: “Balzac’s goal is to experience the joy of aesthetic transformation... and communicate this joy to the reader” (*Lapshin, 1999a, p. 280*).

So, based on the above reasoning of I.I. Lapshin about creativity, we can conclude: according to Lapshin, *it is artistic creativity (transformation in artistic creativity) that provides a breakthrough to the transcendence of being*.

Realizing the significance of this discovery, Lapshin dedicated an independent book to it, which he called “*Artistic Creativity*” (1922) [66].

It is important to emphasize that, while exploring the topic, Lapshin mainly talks about *music* [67]. At the same time, the philosopher mainly talks about *Russian music*, analyzing the work of N.A. Rimsky-Korsakov, M.P. Musorgsky, and A.N. Scriabin. Let us turn to Lapshin’s articles devoted to the analysis of the work of these composers. Let us start with articles devoted to the creative activity of N.A. Rimsky-Korsakov.

Lapshin devotes two articles to Rimsky-Korsakov’s work “Philosophical Motives in the Work of N.A. Rimsky-Korsakov” and “Musical Lyrics by N.A. Rimsky-Korsakov”. Of course, the problems of transformation in music based on an analysis of the composer’s creative activity, are most thoroughly discussed by the author in the article “*Philosophical Motives in the Work of N.A. Rimsky-Korsakov*”. Let us look at this article.

As Lapshin writes, Rimsky-Korsakov was distinguished by a subtle in feeling for *nature*. The thinker explains that Rimsky-Korsakov’s in feeling for nature is performed using a whole system of techniques, where the general role is played by *musical symbolism*, based primarily on onomatopoeia (the sea, the rustling of leaves, etc.). “Onomatopoeia is here... a support point for the symptomatic expansion of our ‘P’, to include the surrounding nature into it” (*Lapshin, 2007b, p. 271*).

Lapshin notes that the composer extends such symbolism to the “image” of not only sounds but also *movements* (fast and slow), *forms* (grand and miniature), *distances* (close and distant), *contrasts* (light and darkness, cold and heat), etc.

The secret of such musical symbolism, according to Lapshin, lies in the composer’s use of the principle of *analogy between different kinds of sensations*: “between a rapidly ascending scale and the upward flight of an arrow, between the timbre of woodwinds and the feeling of cold, between the sounds of bells and the shine of fireflies, between low tones and darkness; between the growth of the forest and the progressively increasing interweaving of voices in music” (*Lapshin, 2007b*).

Rimsky-Korsakov's musical symbolism, Lapshin believes, "is the main technical tool for the projection of our feelings onto external nature and back for the sympathetic assimilation of external impressions by the soul" (*Lapshin, 2007b, p. 253*).

Lapshin emphasizes that the secret of the extraordinary colour and imagery of Rimsky-Korsakov's music is "the organic connection of auditory impressions with visual ones in the work (of the composer – A.K.)" (*Lapshin, 2007b*). Lapshin draws attention to the fact that "to what extent in Rimsky-Korsakov this trait constituted one of the fundamental, organic properties of his artistic nature can be seen from the presence in his creative techniques of one feature, which (received the name – A.K.) colour hearing" (*Lapshin, 2007b*).

The composer "had strongest associations between a certain colour and certain tones, so that he always preferred to compose the music accompanying pictures of a certain predominant colour in a key specific for a given colour... Thus, for a certain key and colour, there was a known constant general emotional coefficient, which made it possible to bring impressions of external nature into a particularly intimate, close connection with the internal movements of the soul" (*Lapshin, 2007b, pp. 253-254*).

Rimsky-Korsakov's "love" for A major (A-dur) is noticeable. Lapshin explains that Rimsky-Korsakov's "A major is clear, spring, pink. This is the colour of eternal youth, eternal youth" (*Lapshin, 2007b, p. 263*).

Lapshin points out: "Rimsky-Korsakov's religion is pantheism... Only in the first period of his work was the *aesthetic* feature predominant in this pantheism, while in the latter – the *ethical* feature" (*Lapshin, 2007b, p. 258*). The aesthetic feature, according to the researcher, "nowhere... achieves such integrity and completeness as in 'The Snow Maiden'" (*Lapshin, 2007a, p. 254*). In this opera, the main character, the Snow Maiden (daughter of Spring and Frost), experiences a feeling of love, which turns out to be a feeling of merging with nature. Lapshin poetically explains: "The feeling of merging with nature arises in the Snow Maiden along with the birth of love in her heart. She says: 'What beauty is the green forest dressed in! ... The water beckons, the bushes call, ... and the sky, mother, the sky!' Music inimitably conveys this sudden *change in all nature* in the eyes of a loving being. Here we are not talking about fantastic mental metamorphoses, but about a real psychological fact" (*Lapshin, 2007b*).

The culmination of merging with nature is the moment of the melting of the Snow Maiden, which, according to Lapshin, "seems to symbolize the sympathetic, joyful impulse of the soul to merge with the Cosmos" (*Lapshin, 2007b*).

However, Lapshin believes that not a single work of Rimsky-Korsakov depicts the ethical side of his pantheism as clearly as in “Kitezh”. The work harmoniously combines the depth of ethical mood with mystical worship of nature. Fevronia, the main person in this religious mystery, prays to God in the forest, where she lives in close unity with plants and animals. As Lapshin emphasizes, “her moral ideal is active love for people, eternal readiness to joyfully sacrifice oneself. This readiness gives her the highest insight into the world and leads her into a mystical ecstasy in which she conquers the horror of evil and death... Her premonitions come true: at the moment of heroic death, she subjectively experiences the fulfilment of her expectations; she experiences the highest bliss and complete reconciliation with life” (*Lapshin, 2007b, p. 261*).

Thus, Lapshin asserts, “Rimsky-Korsakov is the greatest singer of *universal feeling, cosmic emotion*. His muse, which appears in shifts in (various – A.K.) images..., is the same world soul, the presence of which the great musician so vividly felt in his soul” (*Lapshin, 2007b, p. 251*) [68].

The article about Musorgsky is called “*Modest Petrovich Musorgsky*”. Let us look at this article.

In the article, Lapshin points out that Musorgsky, like Rimsky-Korsakov, sought to in feeling with objects, that he was characterized by musical symbolism, onomatopoeia, the desire for an “alien self”, transformation, but, if Rimsky-Korsakov was attracted to himself nature, Musorgsky was attracted to *man*. “It is very remarkable”, Lapshin writes, “that Musorgsky almost does not use expressive metaphors to *describe nature* because he has few of them: *his work... is anthropocentric*” (*Lapshin, 2007a, p. 285*). As Lapshin emphasizes, Musorgsky was fascinated by the task of revealing the soulful riches of various people: “Musorgsky’s music contains a whole world of the most diverse human individualities... The desire for the most profound artistic transformation into the “alien self”, diversity, *polypersonalism*, is one of the main features in Musorgsky’s creative nature” (*Lapshin, 2007a, p. 275*).

The artist Musorgsky simultaneously performed his intentions in two ways – objective, i.e., from the constant study of the world around him to his own “I”, “*from the outside in*”, as Lapshin defines it, and subjective, i.e., through the transfer of his personal characteristics into suitable models, “*from the inside out*”, according to Lapshin (*Lapshin, 2007a, pp. 275-276*).

According to Lapshin, the objective path dominated Musorgsky. The philosopher quotes Musorgsky’s revealing words from his letters to Stasov. Thus, in a letter dated September 6, 1871, Musorgsky writes that he wants to “concentrate... and... *look at the characters*, what they are like”. And in a letter dated May 15, 1872,

he communicates his desire to penetrate the faces he depicts “with all his guts” (Lapshin, 2007a, p. 275). At the same time, Lapshin testifies that Musorgsky was interested in everything: “village men and women, a weak-minded man declaring his love to a young woman, boys teasing a decrepit old woman on the street, a hungry beggar woman begging for alms... (He – A.K.) is attracted by *the world of children...* and *the world of criminals...* The dark world of the insane is attractive to him” (Lapshin, 2007a, p. 276).

As Lapshin defines, “Musorgsky is a psychological realist in the broad sense of the word... Putting the artist’s transformation, his penetration into the ‘alien self’ to the fore, ...he especially valued in art the recreation of the diversity of human soulful life in an idealized, i.e., typed form. ‘They call me a psychologist’, he says, ‘that’s not true, I am just a realist in the highest sense, i.e., I depict all the depths of the human soul’” (Lapshin, 2007a, p. 279).

The influence of the internal, according to Lapshin, was primarily refracted through the artist’s temperament. “I think”, wrote Lapshin, “that Musorgsky, despite his love for the diversity of human life, had a temperament that, although strong, was dark” (Lapshin, 2007a, p. 286). Lapshin explains: “His music is dominated by a minor tone, not in a figurative, but in the literal sense of the word... Musorgsky’s minor is *courageous*, carrying elements of indignation at injustice, human suffering and a powerful (but, alas... powerless) protest against death” (Lapshin, 2007a, pp. 286-287).

Lapshin notes that the most common tonality in Musorgsky is e-flat minor – es-moll, and makes a significant explanation emphasizing the difference in the worldviews of Musorgsky and Rimsky-Korsakov: “Rimsky-Korsakov saw the highest colouristic contrast between tonalities that are separated from each other by an increased quart or diminished fifth. It is in this relationship that the dark es-minor and pink A-major are found, a very characteristic circumstance to highlight the contrast between the cheerful Rimsky-Korsakov and the mournful Musorgsky” (Lapshin, 2007a, p. 291).

Another feature of Musorgsky, which refracted his inner, Lapshin believes, was the contrast of experiences organically composer’s characteristics – *simultaneous* and *sequential*. As Lapshin points out, “Musorgsky not only combined contrasting combinations of images and ‘counter feelings’, but... also easily succumbed to *rapid* and unmotivated *changes* of images and moods; it was not for nothing that he was interested in these traits in other people” (Lapshin, 2007a, p. 305). Hence, his interest in famous historical figures possessing such traits who became the heroes of his works, primarily the operas “Boris Godunov” and “Khovanshchina”.

Of course, in “Boris Godunov”, this is, first of all, Tsar Boris. “Boris (as conceived by Musorgsky)”, writes Lapshin, “is a majestic tsar who tenderly loves children and strives for the welfare of the state, and at the same time a tyrant and a criminal tormented by reproaches of conscience, and, moreover, still not completely sure whether the murdered man is truly Dmitry (‘Who says, murderer? There is no murderer, the little one is alive, alive’)” (*Lapshin, 2007a, p. 306*).

Or there is False Dmitry, an impostor. “The impostor is also a double, both in the eyes of others and in the eyes of himself; he bizarrely combines the features of an arrogant vagabond and a contender for the throne” (*Lapshin, 2007a*).

In “Khovanshchina” it is, first of all, Shaklovity, “an informer and a murderer, a petty and base nature, according to Musorgsky’s description, who pronounces an ‘inspired’ monologue of a noble ‘sorrowful man about the people’s grief’”. The Podyachiy is interesting, “equally a traitor to both the petrovites and the streletsy, writing denunciations right and left in *the handwriting of another person* – the deceased Ananyev” (*Lapshin, 2007a*).

As Lapshin notes, “Musorgsky in the final version made Marfa, in his words, ‘pure’, but initially he had in mind to highlight in her the features of a ‘highly sensual’ nature and even make her mock Susanna in cynical expressions ‘in folk, ardently drunken colouring’” (*Lapshin, 2007a*).

“Was Musorgsky a mystical nature; did he experience what is called a universal feeling, mystical perception, a feeling of ‘merging’ with God or the world?” asks Lapshin (*Lapshin, 2007a, pp. 314-315*). I think so. Musorgsky experienced this feeling through unity with the people and their Orthodox faith. It is no coincidence that Lapshin emphasizes: “Musorgsky passionately loved the Russian people, and not only as a seeker of the finest traits in the people for artistic reproduction but as a person who took to heart the grief of the human masses. ‘I want to do the people: I sleep and see him, I eat and think about him, I drink, I imagine him; he is one whole, large, unpainted and without leaf. And what a terrible (truly) wealth of folk speech for the musical type, until all of Russia was corrupted by cast iron! What an inexhaustible (*yet again*) ore for grasping the whole *true* life of the Russian people! Just pick and dance, if you are a true artist’ (letter to I.E. Repin, June 13, 1875)” (*Lapshin, 2007a, p. 313*).

It is evident that it was precisely in merging with the people that Musorgsky experienced merging with God, the Cosmos...

Lapshin develops his thoughts on Alexander Scriabin’s musical transformation in the article “*Scriabin’s Treasured Thoughts*”.

In this article, as in articles about Rimsky-Korsakov and Musorgsky, Lapshin notes the manifestation in the composer's work of such moments as in feeling, the desire for an "alien self," etc. However, he emphasizes that for Scriabin, these moments were associated with his interest, not in nature or a folk element but in *one's own* "I", with the desire to discover the "Super-ego" in one's "I". Here is what Lapshin writes about this: "Scriabin... is deprived of significant artistic interest in painting nature, being, in the witty expression of one of his acquaintances, 'an amateur in nature', ...he is even more of an amateur among the people. Scriabin's sphere is the sphere of the deep 'I'" (*Lapshin, 2007c, p. 342*).

As Lapshin points out, for understanding the features of the composer's musical creative process, "Scriabin's sketches published in the VI edition of the 'Propylaea' (1919) are very important" (*Lapshin, 2007c, p. 335*): we are talking about the text of the "Preliminary Action" – a composition conceived by Scriabin as an Introduction to his grandiose creation "Mystery". ("Preliminary Action" is a combination of poetic text and music. The author wrote the text but did not have time to finish the music.)

In the text of "Preliminary Action", Scriabin focuses specifically on the process of transformation of his "I" into the "Super-ego". Analyzing this material, Lapshin writes: "The starting point for Scriabin... is the reliability of his consciousness, and, moreover, only a clear *personal individual consciousness*. Scriabin is a supporter of *absolute idealism*. At the starting point, he is a radical *solipsist*. He challenges *dualism* in psychological experience, ...according to which *subjective* mental processes correspond to an objective side *given from the outside* – the reality of the physical world. 'It seems to me', writes Scriabin, '*the identity of subject and object* in psychological experience is obvious'" (*Lapshin, 2007c, p. 339*).

With this view of the composer, Lapshin clarifies that experience ceases to be experienced and becomes creativity. It is what Scriabin declares: the world is the result of my activity, "my creativity, my desire is free" (*Lapshin, 2007c*).

However, the composer asks, "It means... it turns out that it's as if 'I' are the author of everything experienced, 'I' the creator of the world (? – A.K.)" (*Lapshin, 2007c, p. 340*). And, according to Lapshin, he answers himself: "If the world and the 'alien selves' were the product of the personal, individual side of my 'I', then I *would know all* the content of the world and the content of the 'alien selves'. However, it is not. This means that the content of 'alien selves' and the whole world is generated in front of me by *the activity of the Super-individual side of my 'I'*, the activity of the *universal Consciousness* or *Consciousness in General* that is common in me and with your 'I'... But why is the universal Consciousness embodied in a *multiplicity of individualities*? ... Because that *creativity is the flowering of individuality*. The

highest form of such flourishing is *genius*, which is why in brilliant people, as if in magic tricks, *the highest achievements of the world spirit* are manifested, they are ahead of other individuals, in turn, awakening in their creative activity, ...the desire for activity and the desire for peace... Over time, individuality develops more and more, and (becomes – A.K.) a comprehensive individuality – God” (Lapshin, 2007c).

From Scriabin’s point of view, explains Lapshin, “artists, poets, musicians, and, in particular, he, Scriabin, in their work are the forerunners and heralds of such a revolution. ‘*The final goal – absolute existence – is general flourishing*. It is the last moment at which the divine synthesis will take place. It is the flowering of my comprehensive individuality; it is the restoration of world harmony and ecstasy that returns me to peace. All other moments of existence are the consistent development of the same idea, the growth of consciousness to mine” (Lapshin, 2007c, p. 341).

As Lapshin emphasizes, to convey ecstasy and a feeling of cosmic unity with the world, Scriabin used the latest means of musical expression. This:

“1. ...*refinement* and richness in the musical transmission of the most elusive shades in the inner world of an individual (due to the readiness – A.K.) to expand the very framework of harmony...

2. ...*the rapidity* of musical expression, which fully corresponds to *the excessively accelerated feverish pace* of spiritual life...

3. *The waywardness of rhythm* is not only variety but precisely *waywardness*... which has its own internal, typically individual conformity to the law...

4. A craving for *mixed feelings*, for *the bliss of suffering*...

5. *Mystical ecstasy*...

6. ...*the dynamics of the creative technique itself* and its embodiment in art” (Lapshin, 2007c, pp. 347-351).

Lapshin shows how these means appear in the composer’s comments to his works: “The Divine Poem” and “The Poem of Ecstasy”: “So, in the program of the ‘Orgiastic Poem,’ as the ‘Divine Poem’ was originally called, we see an *emotional commentary* (by the composer – A.K.) to his favourite... ideas: the desire to create, the sweetness of dreams, the ‘ups and downs’ of activity, doubt, the efforts of a winning will, man is God, ...free play, the intoxication of freedom, the consciousness of unity, etc. In ‘The Poem of Ecstasy’ *the rhythmic figure* of ups and downs in creative impulses is noticeable: A) the spirit of love, B) ‘But suddenly, forebodings of gloom, alarming rhythms rudely burst into the enchanted world’.



A1) ‘The spirit, calling joy with hope, surrenders to the bliss of love’; B1) ‘A menacing crowd seems to rise like an ugly crowd of wild horrors’... A2) ‘The spirit, inspired by the thirst for life, is carried away into flight’; B2) ‘The spirit, which creates sorrow through doubt, gives itself over to the torment of love’, etc. Further on, there is a growing and doing desire for an even higher and higher goal. ‘But what marred this joyful moment? *Precisely because he achieved his goal*’” (*Lapshin, 2007c, p. 345*).

Thus, according to Lapshin, it is a transformation in artistic creativity that leads a person to overcome the world’s boundaries to the transcendental nature of things. Moreover, it is significant to emphasize that Lapshin saw special potential for the possibility of transformation; and, therefore, a breakthrough to Truth, in Russian music. Where does this setup come from?

It seems that this position was due to Lapshin’s awareness of the “impregnation” of Russian music with philosophy. Lapshin found evidence of such “impregnation” in the work of Rimsky-Korsakov, a more noticeable degree in the work of Musorgsky, and, finally, an indissoluble unity of philosophical and musical aspirations in the work of Scriabin. “I believe”, wrote Lapshin, “that... Scriabin’s philosophical ideas are organically connected with his musical creativity” (*Lapshin, 2007c, p. 336*) [69].

There is no doubt that, according to Lapshin, the philosophical spirit of Russian music (especially in the work of Scriabin) endowed it with the ability to overcome the stronghold of the world.

## The sense of music interpreted by Prince E.N. Trubetskoy

For citation:

Klujev, A. S. (2023). The sense of music interpreted by Prince E.N. Trubetskoy. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 98-107) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2022). The sense of music interpreted by Prince E.N. Trubetskoy. *Bulletin of the Russian Christian Humanitarian Academy*, 23(1), pp. 155-164. St. Petersburg. (In Russian)

In this article, we continue the conversation about the peculiarities of the understanding of music by Russian philosophers of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, begun in earlier articles (*Klujev, 2021a; Klujev, 2021b*). We will talk about the attitude of the outstanding Russian philosopher Prince Evgeniy Nikolaevich Trubetskoy to music.

In the same way as we did in previous cases of revealing the topic, we will begin by indicating the main philosophical works of Trubetskoy: "The Philosophy of Nietzsche. Critical essay" (1904), "Plato's Social Utopia" (1908), "Worldview of V.S. Solovyov" (1913), "Metaphysical Assumptions of Knowledge: Experience of Overcoming Kant and Kantianism" (1917), "The Sense of Life" (1918; 1922). The result of the thinker's philosophical quest was his work "The Sense of Life".

As Trubetskoy wrote, "This work – an expression of the author's worldview – is the fruit of his entire life... All other works (named after – *A.K.*) published so far, partly express the same worldview and partly represent preparatory sketches for this book" (*Trubetskoy, 2017a, p. 6*) [70].

So, let us turn to E.N. Trubetskoy's work "*The Sense of Life*".

According to Trubetskoy, "an attempt to answer the question about the sense of life must be preceded by a clear and precise formulation of it. We must, first of all, say what we mean by the 'sense' we are asking about" (*Trubetskoy, 2017a, p. 7*). What does a philosopher mean by "sense"?

Speaking about sense, Trubetskoy notes two significant features in it.

First: *universality*.

"To ask about sense", says Trubetskoy, "means to ask about *the unconditional sense* of something, i.e., about such... sense that does not depend on anyone's subjective discretion, on the arbitrariness of any individual thought" (*Trubetskoy, 2017a*).

Trubetskoy gives the following example: here he is sitting on the bank of a river, and sees something like fog in the distance; then the impression becomes clearer, and he clearly perceives some kind of smoke. Perhaps it is a cloud rising above the river; perhaps the smoke of a distant factory chimney or a steam locomotive running along the shore. The smoke, which, at first, seemed motionless, begins to approach, and finally, it becomes clear that it is a steamer going downstream. As Trubetskoy writes, those looking into the distance at this picture experience it differently, “and yet the sense of their experiences – ‘*the ship* is going downstream’ – is the same” (Trubetskoy, 2017a, pp. 11-12).

Second: *immutability*.

According to Trubetskoy, for observers of this picture, every moment is different from all previous and subsequent ones: smoke grows, changing colour; sounds grow and change; the approaching ship either disappears behind the winding lines of the coast then appears again. However, Trubetskoy emphasizes, “no matter how the picture changes, its general sense – ‘the ship is going downstream’ – remains the same” (Trubetskoy, 2017a, p. 12).

The universality and immutability of sense, according to Trubetskoy, allow us to talk about sense-truth, i.e., identify sense and truth.

Truth, Trubetskoy asserts, “necessarily is assumed by us as (that which is effective – A.K.) beyond the boundaries of anyone’s psychological experience. It is effectiveness... ontological because truth embraces everything that exists: every being is contained in it and finds its unconditional definition in it” (Trubetskoy, 2017a, p. 21) [71].

Based on his idea of “sense” (“sense-truth”), E. Trubetskoy clarifies what the sense of life is.

“The word ‘sense’”, explains the philosopher, “has another, specific *meaning of positive and universally significant value*, and it is in this meaning that it is understood when the question of the sense of life is raised. Here we are talking... about whether *it is worth living*, whether life has a positive *value*, moreover, a *universal and unconditional value*, a value obligatory for everyone” (Trubetskoy, 2017a, pp. 9-10). It is important to emphasize that, according to Trubetskoy, *the search for the sense of life is the task of philosophy*. By the way, Trubetskoy formulates this idea exceptionally clearly in his article “Return to Philosophy”. Trubetskoy writes, “outside of philosophy, there is no other branch of human knowledge that would raise and resolve the question of the sense of life” (Trubetskoy, 2010, p. 152).

Trubetskoy believes that to understand and to gain sense, means *to realize* it.

“Sense”, states Trubetskoy, “is inseparable from consciousness. This is the sense immanent to him, which, as such, cannot be affirmed separately from consciousness” (*Trubetskoy, 2017a, p. 17*). At the same time, on the one hand, the material of consciousness is “various psychological experiences – ... impressions, feelings (according to Trubetskoy, constituting psychological consciousness – *A.K.*)”; on the other hand, in consciousness, there is something super-psychological, which “and there is... a necessary assumption... of consciousness as such” (*Trubetskoy, 2017a, p. 10*). It is in this “consciousness as such”, states Trubetskoy, that the sense lies.

Trubetskoy calls consciousness that stores meaning *Unconditional* (or *All-United, Absolute*). According to him, “unconditional consciousness is the necessary fulcrum that is presupposed by all of our subjective, anthropological consciousness. Without this point of support, everything in (our – *A.K.*) consciousness plunges... into the chaos of subjective experiences, over which (no one – *A.K.*) can rise” (*Trubetskoy, 2017a, p. 23*) [72].

According to Trubetskoy, the unity of a person with the sense stored in the Unconditional consciousness is a person’s acquisition of life sense. But what is this sense contained in the Unconditional consciousness, the accession to which is a person’s acquisition of the sense of life?

The answer to the question is E. Trubetskoy’s reflection on two lines of human life: *horizontal* and *vertical*. Let us look at these lines.

The horizontal line is the line of bodily (physical) life, full of suffering, loss, despair, and pain.

The vertical line is the line of spiritual life, illuminated by joy, hope, feeling, and thought.

According to Trubetskoy, “we must look for the sense of life not in the horizontal and vertical directions, taken separately, but in the union of these two lifelines, *where they intersect*” (*Trubetskoy, 2017a, p. 74*) “And... their intersection is a cross” (*Trubetskoy, 2017a, p. 71*).

If the horizontal line, Trubetskoy points out, with its anxieties and despair, ultimately leads to death, the vertical line with its hopes leads to overcoming death and the fullness of life. Trubetskoy writes: “Can the cross – a symbol of death – become a source and symbol of life? Everyone understands this question about the omnipotent and all-conquering sense is an issue about God. – God as the fullness of life is the basic assumption of all life. This is *what makes* life worth living and without which life would have no value” (*Trubetskoy, 2017a, p. 74*).

So, *a person’s acquisition of the sense of life lies in the reunification of a person with God* [73].

This reunification, according to Trubetskoy, is “a worldwide friendship (of God and man – A.K.)”, which “is performed... through the free self-determination of a friend. In this self-determination, a person becomes an active participant in the creative act” (*Trubetskoy, 2017a, p. 213*). But what is significant: the human activity manifested here is caused by the goodness of God, since it is God who “awakens (activates) (in man – A.K.) dormant creative forces” (*Trubetskoy, 2017a, p. 212*).

Thus, human life is a creative act; *only through creativity does a person achieve unity with God.*

According to Trubetskoy, the clearest expression of a person’s creative efforts is artistic creativity, art. What is this connected with?

The fact is that in art the horizontal and vertical lines of human life stand out most prominently: the horizontal line denotes the overcoming of the inert matter of art by a person – the creator of works of art, the vertical line denotes the breakthrough of a person-creator beyond the boundaries of matter, entering the immaterial zone of art. And again – the cross: either the human creator remains in the earthly, and therefore tragic, dimension of existence or breaks through into the spiritual, joyful one. It is no coincidence that Trubetskoy wrote a large number of works devoted to the ascetic activity of man in art: “Speculation in Colours. The Question of the Sense of Life in Ancient Russian Religious Painting” (1916), “Two Worlds in Ancient Russian Icon Painting” (1916), “Russia in Its Icon” (1918), “‘Another Kingdom’ and Its Seekers in a Russian Folk Tale” (1922, 1923), etc.

One of the most representative of these works is “Speculation in Colours”. In it, Trubetskoy characterizes the activities of ancient Russian icon painters. The philosopher testifies: “Ancient Russian icon painters with amazing clarity and strength embodied in images and colours what filled their souls – a vision of a different life truth and a different sense of the world” (*Trubetskoy, 2003, p. 13*). And then an important statement: “The iconographic ideal is the universal peace of all creation: is it permissible to associate our human dream of the victory of one people over another with this ideal?” (*Trubetskoy, 2003, pp. 62-63*). Thus, according to Trubetskoy, *the iconographic ideal is an effective means of uniting people!*

And yet, according to Trubetskoy, *music* most powerfully brings us closer to the Spirit, God (due to its special involvement in the inner life of man).

Trubetskoy mainly writes about music in two of his books: “From the Past” (1918; 1925) and “Memories” (1921), especially in the book “*Memories*”.

In this touching composition, imbued with soulful warmth, Trubetskoy notes that music surrounded him since childhood: “Everything around me was full of music.

At home, for example, performed by my sisters in four hands, I heard many times almost all classical music, ...a lot of modern music” (*Trubetskoy, 2000b, p. 166*). P.I. Tchaikovsky, N.G. Rubinstein, B. Kossman, W. Fitzenhagen I. Grzhimali, F. Laub and many other famous composers and musicians visited Akhtyrka, the Trubetskoy estate [74].

As Trubetskoy emphasizes, the awakening of his understanding of music was associated with forming national consciousness. “In 1875-76”, writes the philosopher, “we began attending symphony concerts, quartet meetings and conservatory performances. And since 1876, my brother (Sergei Nikolaevich Trubetskoy – *A.K.*) and I were captivated by the experience of that Russian-Slavic national drama that led to the Eastern War of 1877-1878. I do not know why these two facts were somehow inextricably linked into one in my memories – a musical and national upsurge – perhaps because Russian music was then the area of powerful national creativity” (*Trubetskoy, 2000b, pp. 96-97*). In the wake of this inspiration, E. Trubetskoy developed a love for the music of *P.I. Tchaikovsky*.

Trubetskoy admits: “At that time, the glory of Tchaikovsky was already thundering, whose works were performed in almost every concert... Tchaikovsky reigned, and every appearance on the concert stage was a stormy triumph. I remember that his works not only fascinated me, 12-13 years old, but downright excited me... However, at 12-13 years old I was ashamed to admit that I love Tchaikovsky... more (than any other composer – *A.K.*). And that was it. And I’m not the only one, a little boy – at that time many elders loved Tchaikovsky in the same way... Why did this composer... at that time so (all of us – *A.K.*) ...admire? Understanding the memories of my adolescence, I feel that my fascination with Tchaikovsky was not exclusively musical: he excited my *national feeling*” (*Trubetskoy, 2000b, p. 97*).

In his memory, Trubetskoy recalls an exciting moment when Tchaikovsky’s music was especially intertwined with his national experiences.

“Among Tchaikovsky’s works”, the philosopher recalls, “there is an unfamiliar and especially incomprehensible one to modern Russian society – ‘Russian-Serbian March’. Now, the listeners would have treated him with at least indifference. Meanwhile, in 1876, it caused a whole storm of delight... And not surprisingly: the ‘Russian-Serbian’ march is a work (in which – *A.K.*) ...expressed... the aspirations of the Russian national movement of that time (we are talking about the events on the Balkan Peninsula, when, after the uprising of Bosnia and Herzegovina, Serbia and Montenegro entered into an unequal armed struggle with Turkey, Russia came out in support of Serbia and Montenegro – *A.K.*)” (*Trubetskoy, 2000b, p. 101*).

Describing this work, Trubetskoy demonstrates good musicological skills: “The march begins with a sad Slavic melody; then this mournful motif of the oppressed Slavs is replaced by a lively Russian march: these are Cossacks and volunteers coming to the rescue. And at the very end of the march, the victorious sounds of the Russian national anthem are heard in the form of a prophecy” (*Trubetskoy, 2000b, p. 101*).

In the 1880s, Trubetskoy became disillusioned with Tchaikovsky’s music. He sensed something fake about her. “Now”, the thinker noted, “(Tchaikovsky’s music – *A.K.*) seems to me... something fake: the musical ear is often offended by the interference of Italianism in Russian melodies (of the composer – *A.K.*)” (*Trubetskoy, 2000b, p. 97*).

However, the feeling of the connection between music and national consciousness did not leave Trubetskoy. Moreover, it strengthened under the impression of the assassination of Alexander II on March 1, 1881. Trubetskoy did not understand and did not accept the nihilism of the regicides (members of the “*Narodnaya Volya*” organization). As Trubetskoy wrote, in those fateful days, “the fight against nihilism (explained to me – *A.K.*) and... exaggeration (concerning the national feeling – *A.K.*). Exaggerations (these – *A.K.*) ...were expressed in the (special – *A.K.*) expectation of miracles from Russian national creativity” (*Trubetskoy, 2000b, p. 137*). And here Trubetskoy has a new idol – *M.I. Glinka*.

According to Trubetskoy, even though in those years Glinka’s music had a strong effect on him, his contemporaries did not perceive it. “Russian melody (in Glinka’s works – *A.K.*)”, states Trubetskoy, “remained inaccessible to them. Why? Yes, because the cultural Russian society of that time was separated from Russian folk songs throughout all its life. And only a few of the best people were allowed to see how they live and hear what they sing about on the other side of the partition that separated Russian educated society from the people” (*Trubetskoy, 2000b, p. 100*).

Trubetskoy considered Glinka’s opera “*Ruslan and Lyudmila*” to be a perfect example of Russian music, which was revived in 1882 at the Moscow Bolshoi Theater by order of Alexander III. “This opera”, admits Trubetskoy, “formed an era in my musical life; ...there was a new perception of Russia; and, therefore, a strong national upsurge was combined with artistic pleasure. *The brilliant expression of the native* that is what especially captivated and captivated me in (this opera – *A.K.*) ... The... special enthusiasm with which (it – *A.K.*) was perceived by our generation of youth reflected the era. These were precisely the days of national reaction against cosmopolitan nihilism. This national movement prompted the

very resumption of 'Ruslan' in connection with the expulsion of Italian opera from the Russian imperial stage. Both society and the government then began to pay more and more attention to Russian art" (*Trubetskoy, 2000b, p. 161*). We add that, according to Trubetskoy, "Ruslan" by M.I. Glinka helped him appreciate the music of Russian composers Musorgsky, Borodin, Rimsky-Korsakov and others.

But what Trubetskoy especially appreciated in Glinka was his ability to convey in his music the feelings and moods of different peoples: "And indeed, such works of this founder of Russian music as 'Aragonese Hota' spoke eloquently... about his amazing ability to creatively transfer himself into the spiritual atmosphere of others peoples" (*Trubetskoy, 2000b, p. 161*).

At the same time, here too Trubetskoy was disappointed: according to the thinker, with all the national (with international features) originality of Glinka's music, there was something passive, inert in it, reflecting the state of Russian society of Glinka's time: "In Glinka's work", wrote Trubetskoy, "(affect – A.K.) shortcomings, aggravated by the shortcomings of his era" (*Trubetskoy, 2000b, p. 161*).

In the same 1880s, Trubetskoy writes, he developed an inclination to "immerse his whole being in one thought and listen to it with his inner ear". As Trubetskoy points out, "It was (at the same time – A.K.) a departure... into the realm of thought and the realm of sound" (*Trubetskoy, 2000b, p. 165*). In other words, Trubetskoy realized the closeness of philosophy and music. The thinker himself emphasized this: "Philosophy and music. In my experiences at that time, this was one thing" (*Trubetskoy, 2000b, p. 165*).

Strengthening the idea that philosophy is akin to music led to the recognition of music as a specific philosophy, which means that music has the ability to reveal the sense of life. As Trubetskoy emphasizes, "I felt (then – A.K.) a liberating (resolving the question of the sense of life – A.K.) action... in everything I listened to" (*Trubetskoy, 2000b, p. 159*). And then Trubetskoy listened to a huge amount of musical works and, it is important to note, mainly by European composers: Berlioz, Mendelssohn, Weber, Wagner, Schumann, Schubert, Haydn, Mozart, and, of course, Beethoven. Beethoven's music helped E. Trubetskoy get closer to solving the question that worried him about the sense of life. It happened at a concert where, under the direction of A.G. Rubinstein performed Beethoven's 9<sup>th</sup> Symphony. This is how the philosopher talks about this event in his "Memories":

"My God, how exciting this Symphony was in Rubinstein's translation. I remember, listening to the first part, I felt as if I was present at some kind of cosmic storm: lightning flashed before my eyes, and I heard some kind of dull underground thunder and rumble from which the foundations of the universe



shook. The soul searches but does not find peace from the anxiety that has gripped it. This anxiety of hopeless world suffering and confusion passes through all the first three parts, growing, increasing... All this discord and chaos, all this world struggle in sounds, filling the soul with despair and horror, requires a different, higher resolution... – Or everything that exists must fall into the abyss, or that fullness of life and joy must be found that would cover and transform all this immeasurable sorrow of existence into bliss.

But where is it, this completeness? ... In the first three parts, all the world drama was heard, you want to rise above it... (However – A.K.) there is no resolution to the world's suffering... And suddenly, when you feel yourself at the very edge of a dark abyss, where the world is falling, you hear a sharp trumpet sound, some chords pushing the world apart, an imperious call from an otherworldly height, from another plane of existence. Your soul perks up: it asks itself in bewilderment what it is. And here it is no longer a sound, but a word, embodied in a melody, that responds to her bewilderment and trepidation: *'friends, leave these sad sounds, let us start singing other, more joyful ones'*. (And so – A.K.) ...from the endless distance rushes pianissimo a hitherto unknown motive of joy: the orchestra whispers to you some new solemn sounds... They grow, widen, and come closer. It is no longer a prediction, not a hint of a different future but these are human voices that enter one after another, a mighty choir that picks up the victorious hymn of joy; it is already genuine; it is the present. And you feel at once raised to a height above the stars, above the world, above humanity, above all the sorrow of existence.

Embrace, all nations,  
Fall on your face, millions.

It is difficult to convey the state of delight that I experienced at the symphony concert. Just a few months earlier, a dilemma inspired by Schopenhauer and Dostoevsky had confronted my youthful consciousness. Either there is God, and in him is the fullness of life *above the world*, or it is not worth living at all. And I suddenly saw this very dilemma deeply, clearly expressed in brilliant musical images. There is something infinitely more here than the dilemma formulation; there is a *life experience* of the otherworldly, a *real feeling of (eternal – A.K.) peace*. Your thought... perceives the entire world drama from that height of eternity, where all confusion and horror are miraculously transformed into joy and *peace*. And you feel that (this – A.K.) eternal peace that descends from above onto the universe is not the negation of life, but the fullness of life. None of the great artists and philosophers of the world felt or revealed this the way Beethoven did" (*Trubetskoy, 2000b, pp. 155-157*) [75].

So, neither Tchaikovsky nor Glinka, *Beethoven helped Trubetskoy experience unity with people and humanity. It was Beethoven's music that became for Trubetskoy a kind of "speculation in colours" – "speculation in sounds", revealed God.* Note that Trubetskoy himself wrote that Beethoven's music for him "provided colours to speculation" (*Trubetskoy, 2000b, p. 165*).

So, what is the sense of music as understood by Evgeny Trubetskoy? I think it is in anticipation of a meeting with God. You can say it is in anticipation of fulfilment, the realization of the sense of life.

The moment of anticipating the realization of the sense of life – "the experience of the otherworldly", as Trubetskoy puts it – is extremely significant. It is a test (test, trial, etc.) of achieving the sense of life. Such a test allows you to believe that there is a sense to life; it exists, you can experience it, you can admire it, and in this regard, gain the necessary strength to rise!

Concluding the article, I would like to draw attention to one circumstance: Trubetskoy broke through to the sense of music while listening to *a symphony* (from the Greek *συμφωνία* – consonance, agreement) – Beethoven's 9<sup>th</sup> Symphony. And the word "symphony" has the most essential meaning for Trubetskoy.

A symphony, according to Trubetskoy, is a kind of Cosmic Harmony, uniting the earthly and heavenly (Divine). The philosopher reminds: "The symphony, uniting the entire world of heaven and earth, sounds already at the very beginning of the Gospel, in the story of the Evangelist Luke about the Nativity of Christ. *The Good News* preached to *all creatures* is precisely the promise of this symphony" (*Trubetskoy, 2017a, p. 208*).

At the same time, this worldwide symphony is represented by the unity of the earthly symphony and the heavenly symphony.

An earthly symphony is the sound of the earthly. As Trubetskoy writes, it is rustling and splashing, but the main thing here is the sounds of animals: insects, mammals, birds. Especially birds: "There is... the twittering of owls, the laughter of eagle owls, ...a nightingale poem, ...the hymn of a lark..." (*Trubetskoy, 2017a, p. 208*). However, "in the animal world... consonance and agreement in (a symphony – A.K.) turns out to be (chaotic, scattered – A.K.)" (*Trubetskoy, 2017a, p. 209*). This symphony is not complete; it is only a hint "of... the symphony of the world to come" (*Trubetskoy, 2017a, p. 209*).

However, then man joins the animals and hope for revelation arises. And the prophet Ezekiel "saw... this revelation – ...the faces of the glorifying creature – a bull, an eagle, a lion and a man – and *heard* their voices" (*Trubetskoy, 2017a, p.*

208). There, the sound “does not merge into chaotic, discordant noise, as in this world, but forms a consonance of voices that retain independence, remain different and separate, but... form a choral, symphonic whole” (*Trubetskoy, 2017a, p. 218*).

Beethoven’s 9<sup>th</sup> Symphony was a harbinger of such a “symphony of the world to come” for E. Trubetskoy...

## Principles of the New Synergetic Philosophy of music

For citation:

Klujev, A. S. (2023). Principles of the New Synergetic Philosophy of music. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 108-117) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Klujev, A. S. (2021). Principles of the New synergetic philosophy of music. *The Philosophy of Creativity. Yearbook. The Sector of Philosophical Problems of Creativity*, 7: *Philosophical and Methodological Analysis of the Cognitive Foundations of Creativity*, pp. 174-205. Moscow. (In Russian)

### ***The foundation of the New synergetic philosophy of music***

*The New synergetic philosophy of music* is our proposed model of the philosophy of music. We called it that because it is based on the synthesis of classical (old) synergetics and hesychasm. Let us explain what was said.

As is known, classical (old) synergetics (which emerged in the 1970s) was an interdisciplinary direction in science, within which the features of systems self-organization were studied. It was found that systems evolve directly from less organized (orderly, stable, reliable) to more organized (orderly, stable, etc.).

However, it is interesting that the founder of synergetics, German physicist Hermann Haken noted that the name he proposed for the new scientific field – “synergetics” – is based on the word “synergy”. “I then chose the word “synergetics” (from the word “synergy” – A.K.)”, admits Haken, “because Greek words were assigned to many disciplines in science. I was looking for a word that would express... the general energy to do something” (*Knyazeva & Kurdiumov, 2011, p. 209*).

Having chosen the “synergy” concept for the name of the scientific field he created, the scientist never returned to it in his works, and yet this concept is extremely capacious.

The essence of the “synergy” concept is revealed with particular depth in Orthodoxy, its focus – hesychasm, which means the unity the energies of human and the energies of God.

The nature of this unity is explained by the systematizer and founder of the practice of hesychasm, saint Gregory Palamas (13<sup>th</sup> and 14<sup>th</sup> centuries). As the saint points out, there is light – “the spirit poured out on us by God according to

His promise from the Spirit of God, ...the action of the essence of the Spirit” (Gregory Palamas, 2018, p. 307). This action is “a gift... of the all-holy Spirit (embodied by His energies – A.K.) ... The Holy Spirit surpasses His energies not only because He is their cause, but also because what is received always turns out to be only an insignificant share of His gift” (Gregory Palamas, 2018, pp. 307, 309).

An important distinctive feature of interpreting the unity the energies of human and the energies of God by interpreters of the practice of hesychasm was that in this unity they emphasized the participation of the energies of the “whole” person. This is already evidenced by the famous Byzantine theologian Maxim the Confessor (6-7th centuries): “People all participate entirely in God... so that the entire person becomes God...” (Zhirnov, 1994, pp. 71-72). By the way, the above thought of Maxim the Confessor is reproduced by Gregory Palamas (Gregory Palamas, 2018, p. 327). Thus, the unity the energies of human and the energies of God presupposes an increase in created energies to Divine energies [76].

The combination of old-style synergetics and hesychasm allows us to talk of the birth of a new type of synergetics – *New Synergetics*. Our model of the philosophy of music is built based on *New Synergetics*. Let us turn to this model.

First of all, let us state the position: there is no doubt that, according to *New Synergetics*, the world is *a systemic-evolutionary ascent of Matter to Spirit*.

This ascent can be built in different ways. In our version, it appears as *an evolutionary movement of systems: nature – society – culture – art – music*. Let us clarify what has been said and begin with a comment regarding the evolutionary movement: nature – society.

It is the fact that nature is a prerequisite for society is convincingly shown by A.G. Masleev. According to Masleev, “nature... acts as a constant and (mandatory – A.K.) condition for the objective-practical existence... of society” (Masleev, 1982).

At a certain stage of its evolutionary development, society generates the emergence of culture.

It must be emphasized that, as a rule, in scientific literature, society and culture are practically not distinguished. At the same time, the works of individual scientists persistently affirm the idea that society and culture are different phenomena, while culture is a qualitatively new level of development of society. This idea was most clearly expressed by A.K. Uledov. According to the scientist, “culture is not a structural part of the whole, ...but rather a certain qualitative state of society at each given stage of its development” (Uledov, 1974).

Art becomes a stage in the evolution of culture.

Speaking about this stage of evolutionary development, first of all, it is significant to note the exceptional connection between culture and art, even greater than the connection between society and culture, since art is an organic part of culture. The question arises: why, we propose in the model, is art the next step in the evolutionary movement after culture, since culture, in addition to art, contains (and in this regard can become stages of its evolution) science, philosophy, etc.?

This situation is because it is an art that most fully embodies culture. The judgment of M.S. Kagan is indicative: “Art, being a part of the culture, unlike all its other parts, represents culture *not one-sidedly, but holistically*. In other words, it is *isomorphic to culture*, ... (therefore – A.K.) ...turns out to be a kind of *model... of culture*, its *figurative ‘portrait’*” (Kagan, 2007, pp. 109-110).

Music becomes a stage in the evolution of art.

Music and art are even more closely linked than in the previous case, culture and art: if art *belongs* to culture, music, musical art is art *itself*, its variety. Moreover, as a variety, it proves the most concentrated art embodiment. In this regard, one cannot but agree with the statement of S.Kh. Rappoport that in music, “we find... all the necessary and sufficient aspects of art in their closest interaction, in their indissoluble fusion” (Rappoport, 1980, p. 98). And further: “The main feature of music... seems to be that it... is the ‘purest’ model of art as a special system” (Rappoport, 1980, p. 100).

Based on all of the above, it becomes obvious: *music is the embodiment of the ultimate unity of Matter and Spirit, in essence, the Merger of Matter and Spirit* [77].

### ***Energy of music***

As a *Merger of Matter and Spirit*, of course, music, and musical sound, have the most *powerful energies*. In Ancient Rus’, this energy formed the basis of liturgical Orthodox singing, called “*znamenny singing*” (or “*znamenny chant*”). The name of the chant comes from the Old Church Slavonic word “*znamya*”, which means sign [78].

The ordering (design) of *znamenny singing* is served by a special system of tunes – voices, called *Octoechos* (Old Slavonic – *vosmiglasie*).

The rotation of the *Octoechos* cycle throughout the year is an earthly reflection of the circular movements performed by the angelic ranks. Therefore, the prayerful singing of a person, drawn into this divine rotation through vocal melodies, becomes *similar to the singing of angels in heaven*.

The similarity of prayer singing to angelic singing was constantly emphasized in the Russian state. Thus, priest Pavel Florensky speaks sublimely about this similarity, using the example of the chants of the Orthodox Church – *the Cherubim*: “What mysterious words are sung during the Liturgy! Who can listen to them without trembling? Think about it: we ‘mysteriously depict Cherubim’! Is it not like represented like this? And we depict Cherubim. This means that in each of us, there is something similar to the Cherub, similar to the Cherub... But not external, not external this similarity. It is... internal, mysterious and hidden in the depths of the soul. This is a spiritual similarity. There is a cherubic core of our soul, great in its significance, an angelic core of the soul...” (Florensky, 1982, p. 317).

In prayer singing, with all the meaning of the word, the predetermining role belongs to music. According to the testimony of the famous church historian V.N. Lossky, “The Gospel message is... a word, (which – A.K.) ...can only be a ‘link’ to a more essential word – ...the Incarnate Word. The ‘Liturgical’ word is a sermon... which... does not tolerate ‘vain words’ that have not undergone sevenfold purification by fire. Music is called to serve precisely this purified word, connecting with the Word of God...” (Lossky, 1994, p. 237). (A.F. Losev also writes about this. Losev points out that “Orthodoxy... is musical and verbal” (Losev, 2021, p. 713) [79].) According to many prominent figures of Russian culture, *the music of prayer singing of the Russian Orthodox Church is the source of the evolutionary development of music in Russia*. Perhaps one of the first to draw attention to this was the famous Russian cultural figure of the 19<sup>th</sup> century, Prince V.F. Odoevsky. He explained: “The key to the discovery of the laws of Russian music in general lies in Russian and specifically in primordial church music” (Odoevsky, 1956, p. 41). Nowadays, this point of view clearly manifests itself in the judgments of V.V. Medushevsky. Here’s what, for example, he writes about Glinka’s elegy “Do not tempt me unnecessarily”: “The deep sense of (this – A.K.) music... is the opposite of the words: it is... about the prayerful desire for love. There are no figurations in the introduction – no life-giving energies of love. The introduction seemed to freeze in the silent questioning of the chorale. However, ...figurations appeared – and in the melody, supported by their living moisture, islands of spiritually collected prayer psalmody asking for love are immediately born” (Medushevsky, 2016, p. 66).

And here is his review of the Andante maestoso theme from Tchaikovsky’s “The Nutcracker”: “The theme... is a symbol of humility that is no longer human: Divine. With the highest self-control... and dignity, God descends into death to rescue people from the eternal death of sin and give them eternal life... What the

depth of Divine love! Is it possible to express the essence of the Christian faith more clearly...?” (*Medushevsky, 2016, p. 523*).

And, of course, his statements about the work of the representatives of the “Mighty Handful”, first of all, Musorgsky. It is how he characterizes the introduction to Musorgsky’s opera “Khovanshchina” – “Dawn on the Moscow River”: “Concerning the opera, the introduction performs a unique function as a cathartic peak. Since the time of Gluck, the overture purpose has been seen in the preliminary disclosure of the opera content. ‘Dawn’ seems to oppose the dramatic content of the opera, illuminating it specially. For what? The answer lies in the attitudes of civilization.

Russian thought is historiosophical from the very beginning, dating back to Metropolitan Hilarion... Empirical history, unfolding by God’s permission as a concession to the obstinate human will, cannot be understood without looking higher, into ideal history, as the goodwill of God would desire. The introduction provides this highest point of reference for the perception of the drama” (*Medushevsky, 2016, pp. 313-314*).

Today in Russia many worthy composers are living in different cities of the country: N. Shirokov (Perm), I. Salnikova (Novosibirsk), V. Ponomarev (Irkutsk), D. Stefanovich, A. Sledin, M. Zhuravlev (St. Petersburg), A. Agazhanov, V. Dovgan, V. Kikta, A. Mikita (Moscow). And yet, today the most prominent composer in Russia remains Sofia Asgatovna Gubaidulina (born 1931). All her work is an affirmation of man’s desire for reunification with the Supreme. According to Gubaidulina, the composer is the one who restores a person’s connection with the Supreme, and the composer, Gubaidulina believes, “besides... restoring (this connection – A.K.) there is no more serious reason for composing music” (*Kholopova, 2001, p. 4*). With extraordinary power, the connection of man with the Supreme is affirmed by S.A. Gubaidulina in her composition *Symphony-cantata “Alleluia”*. A few words about this work.

“Alleluia” is one of the largest works of S.A. Gubaidulina. In terms of severity and purity of emotional tone, this music can be compared to a Russian icon. “Alleluia” was written for choir, orchestra, organ, treble soloist and colour projectors (1990).

The work has seven parts.

The first part introduces the strict and severe tone of the work.

In the second part, interlude and purely instrumental, the strings are in the foreground, continuing the impulses from the first part.

The third part stands out for its fast tempo and aspired choir singing.



The fourth part, the second interlude of the cycle, develops the music of the second part, dramatizing it with the activation of percussion.

The fifth part is short, running in a high register – a moment of calm and lightening before the tragic sixth part.

The sixth part is the centre of gravity of the cycle and the culmination of tragedy, associated with Judgment Day, a picture of a world cataclysm.

The seventh part is a light epilogue, coloured by the clear timbre of a treble boy singing the phrases of the non-rebellious ancient Russian hymn “Let my lips be filled” (*Kholopova*, 2001, pp. 26-27). This part takes a special place in the cycle since the treble singing is angelic. Gradually fading away, it signifies a person’s ascent to the Supreme Reality [80].

### ***Trans/cription of the impact of music on humans. The birth of music therapy***

Naturally, the question arises, how does music restore a person’s connection with the Supreme, God: how does it connect the energies of man and the energies of the Divine?

To answer this question, let us clarify what a person is.

Man, the “whole” man, consists of three elements: *body*, *soul* and *spirit*. Consequently, *the unity of human energies and the energies of the Divine is an increase in human energies in the sequence: bodily – soulful – spiritual*.

It is interesting that the increase in human energies: bodily – soulful – spiritual, is confirmed today by the scientific theory, according to which the body, soul, and spirit are a sequential superposition of fields. Russian physicist and science historian Sergei Khaitun offered this theory. The scientist writes: “Living and nonliving structures consist of molecules, molecules consist of atoms, and atoms consist of elementary particles. Elementary particles are clusters of *physical* fields of interactions. Atoms, molecules, living cells – ...thus, certain structures formed by *physical* fields... So, instruments, *when configured accordingly*, are required to detect physical ones in place of non-physical fields”. According to the author, “gravitational, electromagnetic and other physical fields of interactions are *primary*, while chemical, biological and other fields of non-physical interactions are *‘woven’* from *‘physical’* ones, forming multi-level structures (patterns)”. In this regard, Khaitun suggests, it is possible that “the human *soul* is a ‘field shadow’ cast by material structures [and the spirit is a ‘field shadow’ of the soul]” (*Khaitun*, 2001, pp. 156-157). (The growth: body – soul – spirit is interpreted uniquely by Russian literary critic, cultural critic, and professor of the Paris Orthodox Theological

Institute V.V. Veidle. The soul, according to Veidle, is the “soul of the body”, the spirit is the “soul of the soul” (*Veidle, 2001, p. 55*).

How does music affect development: body – soul – spirit?

To answer this question (to offer a trans/cRIPTION of the impact), one must keep in mind that the body, soul and spirit of a person, respectively, are controlled by three departments of his psyche, called the *subconscious*, *consciousness* and *superconsciousness* [81]. We can say that the body is under the control of the subconscious, the soul is under the control of the consciousness, and the spirit is under the control of the superconscious.

It is known that in the process of its influence on a person, music enhances a person’s mental activity in the increment: *subconscious* – *conscious* – *superconscious*. How does this happen?

The impact of music on the subconscious is due to the correspondence of its structure to the structure of internal psychophysiological processes. As noted by G.V. Voronin, “in modern musical (structure – *A.K.*), centuries-old auditory selection, directed by the melodic-harmonic instinct of humanity, has ensured a high degree of its correspondence to some (structure – *A.K.*) internal... psychophysiological... processes” (*Voronin, 1978, p. 609*). On this basis, Voronin concludes, “music is somehow inherent, hidden within us, but we are not aware of this” (*Voronin, 1978, p. 610*).

By influencing the subconscious, music stimulates its development, in other words, its consistent development into consciousness and then superconsciousness. How is this done? First, let us look at the influence of music through the subconscious on consciousness.

It has just been cleared that musical sound affects the subconscious due to the correspondence of its architectonics to the architectonics of human psychophysiological processes. At the same time, the content core, the internal filling of the architectonics of music is musical intonation. This fact determines the possibility of music influencing a person’s consciousness through the subconscious. This happens because musical intonation is an intelligible formation: as B.V. Asafiev argued, “music is *the art of intoned sense*” (*Asafiev, 1971, p. 344*). The need to decipher this intelligible formation (sense) of musical intonation, without a doubt, contributes to the development of human consciousness. How does music affect a person’s superconscious mind?

Because the intelligible formation of musical intonation is of an extremely generalized nature, to decipher it, a creative “insight” is required – human intuition. The latter, according to E.L. Feinberg, “is a synthetic judgment based

on the mobilization... of a huge range of sensory, figurative and intellectual associations, covered by a single 'idea' ('image', experience, which cannot be adequately expressed discursively, 'reasonable' words)" (Feinberg, 1978, p. 205).

This means that the manifestation of intuition is the activity of the superconscious. Thus, music, consistently influencing the subconscious and consciousness of a person, awakens his superconsciousness.

In its most general form, this process is described by the Swiss musicologist and philosopher Ernst Kurt.

According to Kurt, the effect of music is expressed in the development of *tension within us*. This tension, according to Kurth, is provided by "processing energies" that "precede sensory impressions" (Kurth, 1917). The scientist talks about different types of such energies, which can actually be reduced to two. Regarding the first of them: "The influence of energy (of this type – A.K.) ...permeates all individual tones of the melodic (linear – A.K.) flow... The state of tension of a certain sensation is therefore immanent to the individual tones of the melodic line, that is, inextricably connected with it... The internal process (manifested in melodic movement – A.K.) ...is found in a single tone (isolated from the general connection and studied from the side of its tension), as a counteraction to the feeling of peace. Hidden in it... is a state of tension... (which can be defined – A.K.) as '*kinetic (motor) energy*'" (Kurth, 1917).

About the second type: "Each tone, borrowing living force from the linear connection of movement to which it belongs, transfers the force of tension to those chord formations in which it falls". "Considering the chord consonance, to which the tone possessing the kinetic force of tension belongs, (it is natural to come – A.K.) to the concept of the state of energy in chords... (which can be called – A.K.) '*potential energy*'" (Kurth, 1917).

The author claims that these two types of energy: *kinetic* and *potential* give birth to *music within us*. "The beginning of music", says Kurt, "is neither a tone nor a chord... or any other sound phenomenon. The tone is only the beginning, the simplest phenomenon of external sound... From the vibrations of strings... only a sound impression is formed, but not music. Music is a struggle of forces, a *formation within us*" (Kurth, 1917).

It is how music helps in the ascent of a person to the Highest, God. And this, we believe, is *music therapy*.

We have developed a music therapy technology designed to provide a person with permanent development, bringing him closer to the Higher Reality.

It is built on the interaction of two substances – *man* and *music*. How is this done?

To begin with, we note that each of the named substances has three super-structured levels that turn out to be similar, i.e., the first level of the first substance is similar to the first level of the second substance, the second level of the first substance is similar to the second level of the second substance, etc.

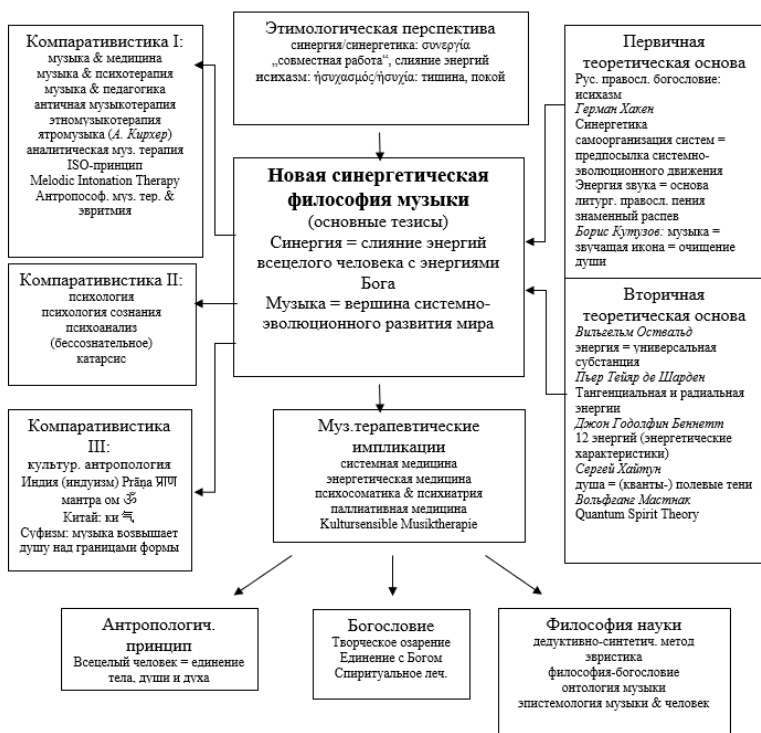
The levels of a person are known: bodily, soulful, and spiritual.

As we cleared, music (musical matter) has three similar levels. We called these levels as follows: physical-acoustic (the elements of which are rhythm, meter, tempo, timbre, dynamics), communicative-intonation (the element of which is intonation) and spiritual-value (the elements of which are mode (tonality), melody and harmony).

Consequently, with the bodily hypostasis of a person correlate the physical-acoustic level of the sound of music (rhythm, tempo, etc.), with the soulful hypostasis – communicative-intonation level (intonation), and with the spiritual one – spiritual-value level (mode (tonality), etc.).

Work: in the first sessions, music is used in which the first level of music prevails (rhythm, meter, tempo, timbre, dynamics). Such music is designed to activate the body-plastic component of a person (at the same time, of course, the use of other types of sound is not excluded, but the main thing is still material based on rhythm, meter, etc.).

In subsequent sessions, the emphasis is first placed on the second level of music (based on intonation), and then on the third (based on mode (tonality), melody and harmony), activating, respectively, the soulful and spiritual aspects of a person. Thus, the conducted music therapy sessions stimulate the body-soul-spiritual growth of a person, revealing to him the Higher dimension of existence.



Graphic diagram (prepared with the participation of Professor Wolfgang Mastnak, Germany)

## Addition

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### **Aleksandr Klujevs Synergetische Musiktherapie aus interdisziplinärer Perspektive**

For citation:

Mastnak, W. (2021). Aleksandr Klujevs Synergetische Musiktherapie aus interdisziplinärer Perspektive. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 118-125). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Original article's output data:

Mastnak, W. (2021). Aleksandr Klujevs Synergetische Musiktherapie aus interdisziplinärer Perspektive. *Musik-, Tanz- & Kunsttherapie. Zeitschrift für künstlerische Therapien im Bildungs-, Sozial- und Gesundheitswesen*. Heft 2. (In German)

Aleksandr Klujev kann wohl als die zentrale Figur gegenwärtiger russischer Musikphilosophie angesehen werden. Als profunder Kenner russischer Geistestradiationen und westlicher Philosophie- und Sozialgeschichte ist ihm klar, auf welche Verständnisschwierigkeiten sein Ansatz im "Westen" stoßen könnte. Aufgrund dessen hat er mich gebeten, zu seinem Beitrag eine kleine analytische Perspektive zu schreiben – ein Wunsch, dem ich sehr gerne nachkomme.

### ***Praxis versus Definition***

Der Begründer der modernen Wissenschaftstheorie, der österreichisch-britische Philosoph Sir Karl Raimund Popper, stand Definitionen durchaus kritisch gegenüber, nicht zuletzt auch mit dem Argument, dass sich Dinge in ihrer Erscheinungsform und Praxis selbst definieren. Das trifft mit voller Schärfe auf die vorliegende Thematik zu.

Musiktherapeutische Gesellschaften und Berufsverbände des Westens geben teils Definitionen von Musiktherapie in einem autoritativen Duktus – so, also wäre von nun ab für immer und ganz eindeutig festgelegt, was Musiktherapie denn sei oder zu sein habe. So heißt es etwa in der Definition der American Music Therapy Association:

*“Music Therapy is the clinical & evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.”*

Nun trifft so ziemlich nichts, was diese Definition beinhaltet, auf Klujevs Synergetische Musiktherapie zu: sie ist weder primär klinisch ausgerichtet noch im Sinne evidenzbasierter Medizin evidenzbasiert. Ihr liegt keineswegs zwingend eine explizite therapeutische Beziehung zugrunde, ja es müssen nicht einmal Interventionen vorliegen, die dazu gedacht sind, individuelle Ziele zu verfolgen. Und sie wird nicht unbedingt von jemandem angewandt, der ein “anerkanntes” Musiktherapiestudium absolviert hat und als Musiktherapeut zugelassen ist, was ohnedies länderspezifisch höchst unterschiedlich ist.

Nun kann allerdings Aleksandr Klujevs Synergetischer Musiktherapie nicht so einfach ihre Existenz als Musiktherapie abgesprochen werden, was im Umkehrschluss Definitionen wie die obige – auch im Sinne Karl Poppers – relativiert, womit auch klar wird, dass derartige Definitionen Festlegungen sind, die eben nur für den Geltungsbereich der Definitionsgeber zutreffen. Im Sinne der Amerikanischen Gesellschaft für Musiktherapie ist Klujevs Ansatz folglich keine Musiktherapie. Wenn wir aber eine philosophisch und kulturell breitere Sicht geltend machen, dann ist sein Modell sogar eine bedeutende Bereicherung der globalen musiktherapeutischen Szene.

### ***Energie und Synergie***

Kaum ein Begriff ist in der internationalen Medizin- und Therapieszene so umstritten und wird so unterschiedlich belegt, wie jener der Energie. Wir brauchen nur etwa Sigmund Freuds Triebenergie, Wilhelm Reichs Orgonenergie, den physiologischen, an Adenosintriphosphat gebundenen Begriff der Energie, die Qi-Energie der Chinesischen Medizin und das energetische Moment im Feld des Quantenbewusstseins miteinander zu vergleichen, um eine Vorstellung von der Heterogenität dessen, was unter “Energie” verstanden werden kann, zu bekommen. Und ähnlich verhält es sich beim affinen Begriff der Synergie.

Aleksandr Klujev bringt dahingegen einen völlig andersartigen Begriff von Energie ins Spiel: die Energie des vollkommenen Menschen und die Energie des Gottlichen, die – bildlich wie in einer Art spiritueller Kernfusion – verschmelzen können, was zu einer gewissermaßen erhöhten Energie führt. Diese Theorie steht nun freilich – auch im Bereich künstlerischer Therapien – mit atheistisch-positivistischen Auffassungen in Widerspruch. Andererseits steht sie allerdings

mit zahlreichen transkulturellen Phänomenen von Heilung sowie von subjektiv empfundener Energie in der mystischen Verschmelzung mit Gott im Einklang.

Carl Dahlhaus hat im Hinblick auf Musik immer wieder betont, dass Kritik in ihrer Art mit dem Wesen des kritisierten Gegenstands zusammenpassen muss und Wolfgang Roscher, der Begründer der Polyästhetischen Erziehung, hat dies in Anlehnung an Dahlhaus gerne so ausgedrückt:

*“Wenn man ein Potpourri beliebter Operettenmelodien nach Kriterien des Kontrapunkts bewertet, so wird dieses schlecht davon kommen – ebenso wie Bachs Musikalisches Opfer schlecht aussteigt, wenn man es am Unterhaltungswert für die breite Bevölkerung misst.”*

Umgelegt auf Klujevs Begriffe von Energie und Synergie heißt dies, dass jene Entitäten aus seiner Theoriebildung heraus verstanden werden müssen. Wir mögen komparatistische Untersuchungen anstellen, was erhellend sein kann. Kritik aus ungeeigneter Perspektive allerdings wird zwangsweise scheitern.

### ***Orthodoxe Tradition***

Im Jahr 2020 wurde ein Artikel über Musiktherapie in Mauritius bei der Zeitschrift *“Music Therapy Today”* eingereicht. Religiös ist der Inselstaat stark vom Hinduismus geprägt – Ganga Talao ist eines der bedeutendsten Hindu-Heiligtümer und zieht während Maha Shivaratri Gläubige aus aller Welt an – und das schlägt sich auch in musiktherapeutischen Praktiken auf Mauritius nieder. Im Review hieß es jedoch sinngemäß, es gäbe keine hinduistische Musiktherapie, wie es überhaupt keine religiöse Musiktherapie gäbe. Musiktherapie sei gleichsam über Religionen erhaben und der Passus solle entsprechend verändert werden. Die Autoren zogen daraufhin den Artikel zurück, der nun im *Journal of the Musical Arts in Africa* erscheint – und wahrheitsgemäß entsprechend dieser hinduistisch orientierten Musiktherapiepraxis.

Natürlich sind Religion und Kirche für die Musiktherapie nicht irrelevant. So wurde etwa vom Konzil von Köln 1316 verboten, ohne Erlaubnis der Kirche die Antiphon *“Media vita”* zu Heilzwecken zu singen – und in der Gegenwart spielt die religiöse Überzeugung von Patienten [82] besonders auch in der palliativmedizinisch orientierten Musiktherapie eine wichtige Rolle. Ein Blick in die Praxis: Eine Patientin mit Brustkrebs im terminalen Stadium wollte zusammen mit dem Autor in der Klinik allein Anton Bruckners Messen und sein *Te Deum* hören – allerdings nicht, um eventuell Stress oder Angstlevels abzubauen, sondern um sich auf den Übergang in ihr neues Leben nach dem Tod vorzubereiten. Offiziell waren diese Einheiten zwar als klinische Musiktherapie deklariert (und



hatten als solche wohl auch affektiv stabilisierende Wirkung), inhaltlich standen sie aber dem Konzept von Aleksandr Klujev spürbar nahe.

Klujevs Synergetische Musiktherapie ist untrennbar mit den Traditionen russischer Orthodoxie verwoben, die hier weder Mitlaufer noch additive Perspektive ist, sondern Fundament. Solches ist freilich in der (neueren) westlichen Musiktherapie, die ihre ganz eigene, wissenschaftstheoretisch auch als einseitig interpretierbare, Entwicklungsgeschichte hat, selten. Weder passt die Dominanz evidenzbasierter Methodik, die im Folgebereich des Positivismus im Sinne Auguste Comtes ansiedelt, zu einer genuine religiös verankerten Musiktherapie, noch sind deren Begriffe des Gesunden und Heilenden mit den diagnostischen Kategorien von ICD und DSM vollends kompatibel. Wenn hier bei Klujev die Entwicklungstendenz des Menschen auf Gott hin höchstes Heil definiert, wobei auch die evolutionäre Anthropologie von Teilhard de Chardin und seine Idee der Christogenese durchklingen, dann werden konventionell-therapeutische Ziele in gewissem Sinne relativiert, wenngleich natürlich nicht gelöscht. Vielmehr kommt es hier zu einer impliziten Hierarchie von Therapiezielen und Therapiewerten.

### ***Generatives Modell und inhärente Wissenschaftstheorie***

Wir lesen in verschiedenen Meta-Analysen, dass die Effektgrößen von Musiktherapie bei Depression eher als gering anzusehen sind und nach aktueller Datenlage von keinen robusten Signifikanzen ausgegangen werden kann. Abgesehen davon, dass solche Aussagen, die mit klinischer Praxiserfahrung weitgehend unverträglich sind, Systemfehler in der betreffenden Forschungsmethodik vermuten lassen, sind sie auch mit Fragestellungen verschränkt, wie wir sie in Klujevs Synergetischer Musiktherapie (bislang) vergeblich suchen. So wird ihr Wert etwa nicht an “Cohens d” oder Abschätzungen eines Typ-II-Fehlers festgemacht. Worum geht es dann aber in Klujevs synergetischem Ansatz?

Wenn evidenzbasierter Medizin oft ein zu enger Blickwinkel vorgeworfen wird, so müssen wir bei Klujevs Synergetischer Musiktherapie den epistemologischen Horizont weiten. Beim ersten Blick über seinen Artikel mag Verwirrung aufkommen. Hier tauchen Sergej Haituns Quantenfeldtheorien ebenso auf wie Aspekte der Bewusstseinsforschung, und hier kommen evolutionär-anthropologische Thesen ebenso zur Sprache wie mystische Traditionen der russisch-orthodoxen Kirche. Auf welche Weise so ungemein Unterschiedliches zusammenpasst, kann durch das wissenschaftstheoretisch-methodologische Modell der systemischen Metasynthese beleuchtet werden: hier können Aussagen

unterschiedlichster Genres, wenn sie auf ihren ontologischen beziehungsweise epistemologischen Kern heruntergebrochen werden, neu und systemisch zusammengefügt werden, was zu sogenannten „powered hypotheses“ führt, wobei auch hier von einem Synergieeffekt gesprochen werden kann, wenngleich anders als bei Klujevs Theorie.

Klujevs Synergetischer Musiktherapie liegt also implizit ein bestimmtes wissenschaftstheoretisches Verständnis einer Synthese qualitativer unterschiedlicher Positionen – religiöser, mystischer, philosophischer, anthropologischer, physikalischer etc. – inne. Inhaltlich weitet Klujev dabei den Begriff von Therapie (ebenfalls implizit) insofern, als es hier nicht etwa allein um Symptomreduktion geht, sondern essentiell um das Wesen von Krankheit, von Lebensweg, von Seinsbestimmung und von transzendtem Heil. Wir können hier, wie oben bereits angedeutet, von einer gewissen qualitativen Hierarchie sprechen, die von klinischer Symptomatik bis zur energetischen Verschmelzung mit Gott reicht. Aus externer Sicht handelt es sich dabei um ein multidimensionales generatives Modell, dem, aus interner Sicht, mystische Wahrheit innewohnt.

### ***Ontologie von Musik***

Der Synergetischen Musiktherapie von Aleksandr Klujev wohnt gleichzeitig eine Ontologie der Musik inne, was – interkulturell gesehen – nicht verwundert. Gerade Musiktherapien, die auf einer langen Geistes- und/oder Kulturgeschichte gründen, beispielsweise die heilenden Musikpraktiken sibirischer Schamanen, beinhalten vielfach – explizit, implizit oder verschlüsselt – Seins- und Wesensauffassungen von Musik.

Klujev geht hier von einer kulturanthropologischen Entwicklungsthese aus, bei der Kultur und Gesellschaft in einer gewissen Relation zueinander stehen, wobei Evolutionen allerdings zu qualitativ Höherem führen, womit die Kultur die Künste hervorbringt, unter denen die Musik den höchsten Platz einnimmt und gleichsam mediales Verbindungsglied zum göttlichen Milieu (hier passt der Ausdruck von Teilhard de Chardin ausgesprochen gut) wird.

Diese Sicht kann freilich aus der Perspektive verschiedenster kulturanthropologischer Theorien unter Beschuss kommen: Gesellschaft ist seit ihrem Entstehen untrennbar mit Kultur verbunden, wenn wir diese nur entsprechend weit definieren. Und Kultur hat immer schon, wenn auch unterschiedlich, etwa magisch-mystisch inspiriert, Kunst hervorgebracht. Und das Gestalten von Rhythmus und Klang geht, soweit anthropologisch-archäologisch

nachweisbar, bis auf die Ursprünge des Menschen zurück. Und hier müssen wir ebenso vorsichtig mit der Frage, wie sich denn Musik definiert, umgehen. Ein Blick auf die unzähligen Definitionen von Musik, welche Zeiten, Völker und Kulturen hervorgebracht haben, erhellt die Problematik und Karl Poppers Einschätzung von Definitionen kommt erneut ins Spiel.

Klujevs Sicht ist hier allerdings – so wie ich sie verstehe – nicht streng archäologisch-historisch-anthropologisch zu verstehen, sondern mehr wie eine moderne “Genesis”, die allerdings durch Erkenntnisse der modernen Wissenschaften inspiriert ist. Und hier tritt nun eine Ontologie der Musik in Erscheinung, die dem Phänomen des künstlerischen Klangs einen essentiellen Platz in der Schöpfung einräumt, was durchaus auch an andere Weisheitstraditionen, etwa im Daoismus, erinnert.

Nehmen wir die immense Bedeutung, die Klujev der Musik einräumt, in all ihrer Tragweite ernst, dann ist Musik mehr als nur ein Medium zur therapeutischen Interaktion oder zum Ausdruck von Emotionen. Sie wird vielmehr zur Entität, die das Wesen des Seins in sich kristallisiert und genuin zum Therapeutikum wird, dessen Wert sich besonders in den Traditionen russischer Orthodoxie und Mystik erschließt.

### ***Bewusstseinspsychologie***

In der Synergetischen Musiktherapie von Aleksandr Klujev spielt die Dreiheit von “Unbewusstes – Bewusstsein – Überbewusstsein” eine zentrale Rolle. Um Missverständnissen vorzubeugen: Diese Trias ist eng mit der Theoriebildung von Klujevs Ansatz sowie mit russischen Traditionen verbunden und muss auch auf diesem Hintergrund verstanden werden.

Der Artikel geht dabei auf keine Vergleichsbildung mit relevanten Theorien der Bewusstseinspsychologie im internationalen Raum ein, weder tiefenpsychologischer noch etwa neuropsychologischer Natur. Damit könnte es auch zu Verwechslungen mit der Terminologie der Psychoanalyse kommen. Oder es könnte kritisiert werden, dass beispielsweise aktuelle Forschungen zum Default Mode Network und seinen informationsverarbeitenden Prozessen, die dem Bewusstsein unzugänglich sind, nicht zur Sprache kommen.

Und so scheinen, wenn man gewisse Theorien westlicher Bewusstseinspsychologie als Referenz nimmt, auch bestimmte Ableitungen und Schlüsse nicht logisch nachvollziehbar. Hier bedarf es der Akzeptanz der inneren Logik der Synergetischen Musiktherapie, die mit vielen Ansätzen westlicher Forschung (zumindest) nur teilkompatibel ist.

### ***Entwicklungsgeschichte und Systematik der Musiktherapie***

In seiner historischen Betrachtung geht Aleksandr Klujev von einer besonderen Entstehungsabfolge musiktherapeutischer Disziplinen aus:

- 1) Musiktherapie in der Medizin,
- 2) Musiktherapie in der psychologischen Beratung / Therapie und
- 3) Musiktherapie in der Pädagogik.

Das muss freilich aus russischer Sicht verstanden werden, da sonst mannigfache Widersprüche zu musiktherapeutischen Entwicklungen in den verschiedensten Kulturen zutage treten.

So kann etwa in der internationalen Entwicklungsgeschichte musikalischer Sozial- und Heilpädagogik ein deutlicher Anteil von Musiktherapie verortet werden – und das setzt früher an als Klujevs Musiktherapie in der Pädagogik. Und gehen wir in musikalische Heiltraditionen von Kulturen mit Jahrtausende langer Geschichte, so lassen sich oftmals Medizin und Psychologie nicht sinnvoll nach moderner Terminologie trennen. Oder wenn wir uns klinischer Musikpädagogik zuwenden, dann treffen wir auf musikpädagogische Methoden, die im klinischen Kontext eingesetzt werden und gleichzeitig der Persönlichkeitserweiterung wie auch der Symptomreduktion dienen, womit diese Trennung ebenso nicht mehr gelingt und systemische Modelle in den Vordergrund treten.

Zudem zeichnen sich in der modernen Musiktherapie Tendenzen ab, wo diese drei Bereiche integriert werden, etwa wenn es in China um gesundheitsorientierten Musikunterricht geht, bei dem psycho-onkologische Kompetenzen eine wichtige Rolle spielen. Europäisch orientiert: in Deutschland fließen gegenwärtig in den Musikunterricht Modelle ein, um Kindern und Jugendlichen zu helfen, mit psychischen Problemen, die durch Maßnahmen zur Kontrolle der COVID-19-Pandemie generiert wurden, etwa Ängste und Schlafstörungen, fertig zu werden und damit auch der Entwicklung somatischer Störungen vorzubeugen. Hier lassen sich pädagogische, psychologische und medizinische Faktoren von Musiktherapie ebenfalls nicht mehr sinnvoll trennen.

### ***Ausblick***

Im Editorial dieses Hefts wurde angesprochen, dass es Neuerungen gibt, die sich auf die Charakteristik der Texte beziehen. Es ist dem Herausgeber Herausgeber allerdings auch ein besonderes Anliegen, den musik-, tanz- und kunsttherapeutischen Blick auf die verschiedensten Gesellschaften und Ethnien

zu weiten, daher auch Beiträge aus Ländern höchst unterschiedlicher Kulturgeschichte. Darauf verweist auch das graphische Abstract, das auf Bezüge zu nicht-russischen Kulturen hinweist, die für Klujevs Synergetische Musiktherapie von Relevanz sind.

Dieses Anliegen hängt nicht nur mit einem genuinen Interesse an Praktiken und Sichtweisen heilender Künste in den verschiedensten Kulturräumen zusammen. Wir beobachten zudem seit längerem mit Sorge einen gewissen monopolisierenden Trend US-amerikanischer Musiktherapie, der künstlerisch-therapeutische Traditionen bedroht, etwa wenn wir sehen, wie mit der Implementierung von amerikanisch geprägter Musiktherapieausbildung in Ländern, die ihre eigene große Geschichte gesunder Künste haben, und mit dem Versuch, entsprechende Diplome US-zentralistisch "anzuerkennen", umgegangen wird.

Nochmals Karl Popper im Zitat: "Natürlich kann ich mich irren." Allerdings wird hier in der Redaktion der Zeitschrift *Musik-, Tanz- & Kunsttherapie* klar eine Lanze für den Reichtum künstlerischer Therapien in den verschiedensten Kulturen gebrochen, ebenso wie für die unterschiedlichsten wissenschaftstheoretischen Auffassungen, die mit ihnen verbunden sind. Und hier ist Aleksandr Klujevs Synergetische Musiktherapie nicht nur ein wertvoller Beitrag: er hat auch Substanz, zu geistig offenen transkulturellen und facettenreich philosophischen Diskussionen anzuregen.

## Notes:

- [1] Confirmation of this is the worship of people of various evil spirits (witches, sorcerers, demons, etc.), as a rule, appearing in animal form.
- [2] Techne (from the Greek τέχνη) – skill, skill (craft), art.
- [3] We use these concepts in a collective sense – as an indication of the ethnic community of people.
- [4] According to many creative personalities, such activity of music is due to its Divine origin. So, according to the Indian musician, philosopher (Sufi) H.I. Khan, “among the various arts, the art of music is considered especially Divine, because it is in miniature an exact copy of the law that operates throughout the universe... Music is the language of beauty of the One (God – A.K.), with whom every living soul is in love” (*Inayat Khan, 2002, p. 107*).
- [5] For more information about the model, see the book by A.S. Klujev (*Klujev, 2021f*), in a condensed form – in the author’s articles (*Klujev, 2022; Klujev, 2021e; Klujev, 2021g*).
- [6] A. Bergson writes wonderfully about this. According to Bergson, “with memory we... penetrate into the Spirit... The Spirit, being memory..., increasingly acts as a continuation of the past in the present (leading to the future – A.K.). The spirit borrows from matter the perceptions that nourish it and returns them to it, giving it the form of movement, a form in which its freedom is embodied” (*Bergson, 1992b, pp. 274, 299, 316*).
- [7] This definition is a reference to the title of the collection of articles and interviews by J. Baudrillard, “The Conspiracy of Art”. In this sensational work, Baudrillard sharply criticizes modern art, pointing out that it is “engaged in... appropriating banality, waste, elevating all this into a system of values and ideology”. According to the philosopher, thereby art seems to be saying about itself: “I am zero! I am nothing!” – and in fact: nothing” (*Baudrillard, 2019*).
- [8] Despite the fact that representatives of Avant-garde II proclaimed that they had no connection with the avant-garde composers of the first half of the 20th century – representatives of Avant-garde I, this connection certainly existed. And the point is not only that the representatives of Avangard II in every possible way promoted the creations of the representatives of Avangard I, the main thing is different: both of them had a common attitude towards the abolition of man from music (Man is dead!). This general direction of activity of the representatives of Avangard I and Avangard II is clearly indicated by Yu.N. Kholopov (*Kholopov, 2004*).

- [9] Evidence of this is the title of articles on instrumental theater (*Brüstle, 2004, pp. 148-151; Zuber, 1999, pp. 190-209*).
- [10] In a peculiar way, this topic concerns A.K. Butskoy. According to Butskoy, the perception of various sound formations in music allows “to enter immediately into the musical art” (*Butskoy, 1925, p. 60*). And again: “Music can be defined as the art of movements reincarnated in a special kind of sound and temporal relations” (*Butskoy, 1925, p. 72*).
- [11] Let us compare: “Genres and styles”, emphasizes V.V. Medushevsky, are closely related. We can talk about stylistic cross-sections of long-developing genres (the preludes of Chopin and Scriabin... demonstrate this type of interaction). On the other hand, the system of genres of a certain era acts as one of its general stylistic indicators. And for an individual style, the choice of genres is far from indifferent. The style... of Rimsky-Korsakov cannot be imagined without operas..., and Prokofiev or Stravinsky – without genre diversity” (*Medushevsky, 1979*).
- [12] In the light of the opinions expressed, one cannot fail to note the legitimacy of I.A. Barsova’s remark that “ultimately only completed works have a holistic sense in music” (*Barsova, 1986, p. 105*).
- [13] Kholopov’s point of view is confirmed by G.I. Lyzhov is the author of a review of the scientist’s works on harmony. According to Lyzhov, “Kholopov’s theory... in its initial premises is abstracted from any specific pitch material. This is the theory of the temporary deployment of any material, based on its properties, or, if you like, the science of the sound-pitch formation of... numbers” (*Lyzhov, 2008, p. 193*).
- [14] Ideas of I.G. Lambert were developed in the 18<sup>th</sup> century (I. Kant, I.G. Herder), in the 19<sup>th</sup> century (G.W.F. Hegel), but especially noticeably in the 20<sup>th</sup> century (E. Husserl, M. Heidegger, M. Merleau-Ponty, J.-P. Sartre, N. Hartmann, R. Ingarden).
- [15] This demonstrated uncertainty naturally leads to abstract, vague formulations when creating educational programmes in the field of musical arts.
- [16] It is curious that in the still popular special reference publication (its first publication was in 1900!) such a number of synonyms are given – from the word “upbringing”: “education, training, care, grooming” (*Dictionary..., 2006, p. 108*); from the word “education”: “upbringing, enlightenment, culture, civilization, progress, ...dressing, manufacturing, creation, fabrication, formation (formation), organization, device” (*Dictionary..., 2006, p. 366*); and from the word “training” (generally very interesting): “see

- upbringing” (*Dictionary...*, 2006, p. 369). The same is found in other similar reference publications.
- [17] The importance of a person’s sensory relationship with the world began to be clearly paid attention to from the end of the 18<sup>th</sup> century: I.G. Gaman, F.G. Jacobi. A rapid understanding of this correlation occurred in the 20<sup>th</sup> century: G. Rickert, E. Cassirer, V. Dilthey, G. Simmel, A. Bergson, E. Spranger, M. Scheler. Thus, M. Scheler in his essay “The Position of Man in the Cosmos” asserts that in man his sensual expression, which Scheler calls *the sensual impulse* (Gefuhlsdrang), “is... the subject of that primary experience (which – A.K.) ...is the root of all possession of ‘reality’” (*Scheler, 1994, p. 139*).
  - [18] All philosophers spoke about the world as a whole, emphasizing that the task of philosophy is to substantiate the world as a whole. J. Ortega y Gasset speaks very elegantly on this matter: he believes that an essential feature of philosophy should be considered “the search for the whole as such, the capture of the Universe, the hunt for the Unicorn” (*Ortega y Gasset, 1957*).
  - [19] Unfortunately, practically no attention is paid to issues of musical experience in Russian pedagogy. Meanwhile, as I. Gazhim rightly notes, a prerequisite for the perception of music is “the experience of those processes... that constitute the content of a work of musical art” (*Gazhim, 2013, p. 19*).
  - [20] Music observation is a powerful technology. Unfortunately, it, too, is essentially not given attention in domestic pedagogical practice. This situation calls for correction by I.A. Znamenskaya. The researcher states: “Observation (of music – A.K.) ...is accompanied by riddles, guesses, discoveries of both semasiological and semantic orders” (*Znamenskaya, 2005, p. 96*). And this is understandable, “for music moves, constantly changing its sound-semantic-complexes, complementing, expanding, or leveling their semasiological relationships by introducing new expressive means” (*Znamenskaya, 2005, p. 102*).
  - [21] The value of the book by K.A. Martinsen is confirmed by many domestic musicians-teachers: G.M. Kogan, L.A. Barenboim, E.P. Makurenkova and others.
  - [22] The ideas of the Eurasians were already developed in the works of L.N. Gumilev in the 1940s. However, Gumilyov’s constructions caused sharp criticism from famous historians, ethnologists, and anthropologists. Among those who criticized were I.M. Dyakonov, A.G. Kuzmin, A.L. Yanov, V.A. Shnirelman, V.A. Tishkov and other researchers.
  - [23] The role of the composers of the “Mighty Handful” was well understood by the Eurasians, as evidenced by the negative, even hostile attitude towards



them of the guardians of Eurasianism. By the way, the “secret” reason for this attitude is clarified by one interesting fact, which I.E. Repin recalls in his book “Distant Close”. Repin writes that in the winter of 1871-1872 A.A. Porokhovshchikov (a businessman and projector – “Khlestakov”, as Turgenev calls him in a letter to Stasov in 1872) commissioned him to paint for the concert hall of the “Slavic Bazaar” restaurant under construction. The painting was supposed to depict Slavic composers – Russian, Polish, and Czech. The composers were chosen by N.G. Rubinstein. And it’s interesting that of the Russian “kuchkist” composers, Rubinstein chose only two: Balakirev and Rimsky-Korsakov. Repin tried to persuade Porokhovshchikov to allow him to depict Borodin and Musorgsky in the painting, but was refused in a rude and cynical form: “Here again! You will sweep all kinds of garbage into this picture! My list of names of musicians was developed by Nikolai Rubinstein himself, and I dare not add or subtract a single name from the list given to you... No, really... do not litter this picture! It is easier for you: hurry up! Quicker! Hurry up with the picture, they are waiting for it” (*Repin, 2019, p. 221*).

- [24] Note that in Weiss’s novel, “sublime” and “earthly” are interpreted as opposite principles, sharply spaced from each other. So, there is a world of the “sublime” – creativity, and a world of “earthly” – the everyday. Here are typical passages from the book: “The delay in salary only gave him (Mozart – A.K.) the determination to compose symphonies before his strength was exhausted. Maybe he would be able to finish them, maybe not – he now had no confidence in this regard, but he had to write. While there are thoughts in the head, and feelings in the soul. Until he is completely exhausted”. “He finished this concert (for piano and orchestra No. 26 “Coronation” – A.K.) back in February, but was dissatisfied with it. I liked the key D major. He reworked the score, emphasizing the melodiousness and grace of the melody. No one should guess with what heavy heart he wrote this concerto. There should not be a hint of self-pity in the music, no, he could not stand tearfulness. The second movement was so tender and airy that the beat, a little stronger than the rest, sounded fortissimo in it. He brought the second part to such perfection that the melody – it seemed that it could be played with one finger – was fraught with a huge wealth of unspoken thoughts, captivating with sincerity and warmth. Now he felt free, free from debts, from fears and humiliations”. Or this: “Having sketched out the first chords of the symphony (No. 40 – A.K.), Wolfgang suddenly felt that there was something unearthly in the music, it was like the singing of angels. And that is not all. By composing this music, he became involved in the struggle to

transform the vain existence of man into something more valuable, something better, something that would be sacred for everyone” (*Weiss, 1997, pp. 410, 412*).

- [25] It is curious that the existing statements: Scriabin about the works of Stravinsky, Stravinsky about the works of Scriabin, Sviridov’s judgments about the works of Scriabin and Stravinsky, confirm the “three ‘S’ phenomenon” we discovered. Thus, Scriabin’s assessment of Stravinsky’s “The Rite of Spring” and Stravinsky’s opinion of Scriabin’s music are indicative. In “Dialogues” Stravinsky testifies: “He (Scriabin – *A.K.*) was horrified by “The Rite of Spring”. And further: “A very great interest suddenly arose in him (Scriabin – *A.K.*), and he was proclaimed an ‘innovator’, at least in avant-garde circles... I never liked a single tact from his pompous (? – *A.K.*) music” (*Stravinsky, 1971, p. 47*). As for Sviridov’s reviews of the works of the two above-mentioned luminaries of Russian music of the 1<sup>st</sup> half of the 20<sup>th</sup> century, they are also very eloquent, e.g., the extremely expressive recognition of G.V. Sviridova: “The demonic ‘god-fighting’ of Scriabin’s ‘Prometheus’, the Parisian ‘paganism’ of Stravinsky with its cult of human sacrifices (‘Sacred Spring’) ... – all this was new, bright, colorful, piquant, so exciting with the consciousness of ‘chosenness’, it tickled the nerves preaching the absolute freedom of the human person: freedom from social responsibilities, freedom from religion, from debt, freedom from conscience...” (*Sviridov, 2002, p. 337*).
- [26] M.M. Luchkina’s dissertation study of is devoted to the peculiarities of the embodiment of the myth about Russia in Sviridov’s works (*Luchkina, 2012*).
- [27] By the way, this position is not original. It was stated before, e.g., by B.V. Yakovenko (*Yakovenko, 2003*).
- [28] This section of the article exists as a separate article in Italian (*Khujev, 2021a*).
- [29] G. Skovoroda’s idea that God in music is music is developed in the author’s article (*Khujev, 2023*).
- [30] G.V. Florovsky wrote that it is precisely this desire that underlies Russianness. According to Florovsky, Russianness lies in the “transformation of the spiritual into the spiritual” (*Florovsky, 2009, p. 16*). Today, this idea clearly appears in the works of the Institute of Russian Civilization, carried out under the scientific editorship of O.A. Platonov (*Results of scientific activity..., 2021*).
- [31] Hegumen Varsonofy (Verevkin) reflects wonderfully on the Jesus, or Mental prayer: “At the basis of (this – *A.K.*) prayer”, the abbot points out, “developing enormous prayer energy, the energy of a high prayer feeling, there is a short prayer: ‘Lord Jesus Christ, Son of God, have mercy on me,

- a sinner!’ Most of the ascetics of the ‘Dobrotolubie’ (Orthodox authors of the 4<sup>th</sup>-15<sup>th</sup> centuries – A.K.) left the teaching about this prayer in their works. The God-bearing Ladder, the holy Diadoch, Bishop Photiki, Simeon the New Theologian, (as well as – A.K.) the ascetic Nikephor worked especially hard in teaching (her – A.K.)” (*Varsonofy, 2011, p. 151*).
- [32] Additionally, it is recommended to look at the works of Nil Sorsky (*Nil Sorsky, 1997; Nil Sorsky, 2003; Nil Sorsky, 2013; Nil Sorsky, 2017*).
- [33] In the discussion about the origins of Skovoroda, some argued that Skovoroda, being a malorussian, was a Russian philosopher (this viewpoint was first expressed by V.F. Ern (*Ern, 1912; Ern, 2000, pp. 333-589*), and then found support from Shpet, Frank. Others were for the fact that Skovoroda is an exclusively Ukrainian philosopher. This position was presented by N.F. Sumtsov in his polemic with V.F. Ern (*Sumtsov, 1918, pp. 41-49*). Later, Sumtsov’s position was developed by D.I. Chizhevsky).
- [34] The word “symphony” comes from the word “sinphonia” (Greek συμφωνία – consonance, agreement). In turn, the word “sinphony” is related to the word “synergy” (Greek συνεργία – cooperation, co-work). And the term “synergy” means in Orthodoxy, its core – hesychasm, the reunification of the energies of man and the energies of God. Of course, Gregory Skovoroda was familiar with hesychasm, since he scrupulously studied the works of Maxim the Confessor, Dionysy the Areopagite and other hesychasts.
- [35] It is necessary to clarify that the music that Skovoroda is talking about is, ultimately, contained in the music created by man, a kind of primordial music that predetermines the existence of the world. God is hidden in this music of Skovoroda.
- [36] It seems to us that this idea is consistent with the wise remark of V.F. Ern that all the great creators of culture, such as Plato, Dante, Michelangelo, Beethoven, “are always full of inner desert life. And the true greatness of a genius is always equal to the power of inner asceticism, immanently penetrating all the movements of his spirit” (*Ern, 1912; Ern, 2000, p. 454*).
- [37] Interestingly, this process was facilitated by the very flute he played. It was a baroque flute flutetraver, or traverso (from the French flûte traversière), which, compared to the modern flute, required the performer to constantly change the pitch of the tones on it (by changing the position of the embouchure, while turning the flute towards or away from himself). Thus, *constant adjustment of the instrument was required!* (*Bauterse, 2019*) Its necessity prompted us to abandon this tool at a certain point, but currently there is an extraordinary increase in interest in it. This is largely facilitated by the

performances of the instrument's promoters – flutists Bartold Kuikeny, Frans Brügger and others.

- [38] It is impossible not to note the closeness of the model we have declared to the teaching of Dionysy the Areopagite about the reflection of the heavenly hierarchy of angels in the earthly hierarchy of clergy (*Dionysy the Areopagite*, 2002). In Skovoroda, without a doubt, the heavenly hierarchy of the symphonies he heard was reflected in the earthly hierarchy of the symphonies of creativity.
- [39] These songs became very popular, with the melodies of the songs varied by the performers. The most popular was song No. 10, "Every city has its own character and rights". It was not only performed as an independent work, but also became part of the musical works of other authors (the musical-dramatic work of I.P. Kotlyarevsky "Natalka Poltavka" and, with modified text, in the opera "St. Petersburg Gostiny Dvor" by V.A. Pashkevich). The song is still in great demand today. It is included in the repertoire of many modern kobza performers: Sergei Zakharets, Taras Kompanichenko, Alexander Trius and others.
- [40] The legitimacy of such a question is dictated by the fact that the music created by Skovoroda in the process of improvisation embodied the unity of the energies of the improviser and the energies of the Prime Creator – fully according to the teachings of hesychasm about the merging of the energies of man and the energies of God.
- [41] The title of the work by V.F. Odoevsky is indicative: "Colorful tales, with eloquent words, collected by Irinei Modestovich Gomozeika, Master of Philosophy...", where Odoevsky himself is hiding under the name of Irinei Modestovich Gomozeika.
- [42] P.N. Sakulin, who owned much information about the work of V.F. Odoevsky, draws attention to this. In one of his articles, Sakulin emphasizes that Odoevsky "stroved... for harmony... This was his characteristic feature" (*Sakulin*, 1915, p. 159). V.V. Zenkovsky also writes about this, noting that "in the last book 'Mnemosynes' (1825 – A.K.) Odoevsky defends the need to 'know the living connection of all sciences', in other words, the need to proceed in the study of individual aspects of being from the 'harmonious building of the whole'" (*Zenkovsky*, 2011, p. 142).
- [43] Odoevsky uniquely emphasizes the importance of harmony in the article "The Idealistic-Eleatic Sect" (from the "Dictionary of the History of Philosophy"): An artist, the thinker notes, "stops at the circle when there is no guide to the center from which all phenomena would appear to him in harmonious, living integrity" (*Odoevsky*, 1974c, p. 188).

- [44] If in the 1820s Odoevsky emphasized the rational, then in the 1830s he emphasized the irrational understanding of harmony. This turn was associated with the thinker's awareness of the importance of instinct – “instinctive feeling”, as defined by Odoevsky. In the note “The Science of Instinct. Reply to Rozhalin” (the contents of the note were apparently thought out in the 30s) Odoevsky writes: “It is necessary that our mind sometimes remain idle and stop rushing outside of itself, otherwise give room for the development of instinctive feelings, for just like a person can reach the point of madness, indulging in one instinctive unconscious feeling (the highest degree of somnambulism), or can reach *stupidity*, completely killing the instinctive feeling in oneself by the calculation of the mind” (*Odoevsky, 1975c, p. 201*). At the same time, Odoevsky considers “instinctive feeling” as the highest level of reason, the elevation of reason. “Reason”, states Odoevsky, “acts only in the circle of objects known to it and according to the laws it itself invented; (“instinctive feeling” – *A.K.*) reveals the unknown and according to these laws, not determined by reason, the existence of which he can know, but the details of which are unknown to him” (*Odoevsky, 1975c, p. 201*).
- [45] Note that already at the end of the 1820s Odoevsky created similar stories. One of them is “The World of Sounds” (*Odoevsky, 1974d, p. 176*).
- [46] A huge number of works have been written about P.A. Florensky, but not one of them specifically stipulates the importance of the priesthood in his biography. The priesthood is the essence of Florensky, it determined both the creative path and the life destiny of the thinker.
- [47] There are modern works about this (*Co-workers with God...*, 2000; *Kopyatkevich, 2015; Andrew, 2019*).
- [48] As P. Florensky emphasized, “I was always full of sounds and played out in my imagination complex orchestral things in a symphonic manner, and streams of sounds asked to enter my soul incessantly, day and night, and as soon as I was left without a very pronounced interest in another region, how my orchestras began to delight me, and I conducted them. (And in general – *A.K.*) I thought many times that... maybe being a conductor was my true calling” (*Florensky, 2004, p. 90*).
- [49] Divine Liturgy (Greek Θεία Λειτουργία – God's common work) – God's service. And here it is not clear whether the service is performed to God, or whether God himself controls the service; I recall the words of the envoys of Prince Vladimir who heard the Divine Liturgy in Constantinople: “We did not know whether we were in heaven or on earth” (*Smolensk land...*, 2012, p. 110).

- [50] Florensky develops the expressed idea in his article “Analysis of spatiality <and time> in artistic and visual works”: “The temple really sounds with incessant music, ...the soaring of invisible krills that fills the entire space... This is the sound of its painting, a sacred insensible sound is heard with objective compulsion and it becomes absolutely certain that it comes from the images as a whole, and is not invented by us” (*Florensky*, 2021, p. 350).
- [51] Typikon (Greek Τυπικόν from ὑποχ – sample, charter) is a liturgical book regulating church life throughout the year.
- [52] According to Florensky, all this “music of existence” is not felt, but is experienced by man. It is interesting that even in the letter to V.V. Rozanov, written on January 18, 1913, Florensky, as if anticipating his conclusion, notes that “this music flows into ears *other* than those that grow on the head, and they hear it with their whole being” (*P.A. Florensky's letters...*, 2010, p. 97). A person's life begins to “be built... in the image and likeness of this heavenly music” (*P.A. Florensky's letters...*, 2010, p. 98).
- [53] For clarity, let us give an example of one of these reflections. In “Philosophy of Cult” Florensky writes: “Censing with tobacco, anointing icons with sweet peas... and lighting kerosene in a lampada would seem equally inappropriate and internally impossible” (*Florensky*, 2014, p. 236). And we read the same thing in Losev's “Dialectics of Myth”: “Lighting an electric light in front of icons is just as absurd and is the same nihilism for an Orthodox Christian as... pouring... kerosene into a lampada”, “praying with a stearin candle in your hands, pouring kerosene into the lampada and perfumed with cologne, you can only deviate from the right faith” (*Losev*, 2022, pp. 102, 114).
- [54] This statement by Losev is, in a sense, sophistry. It is known that the formation of feelings and emotions is measured (*Taymanov & Sapozhnikova*, 2001; *Taymanov & Sapozhnikova*, 2007).
- [55] However, here it is nonsense again. Losev cannot break with mathematics. The finite and the infinite, even if they are conceptualized philosophically, are mathematical categories (*Balashov*, 2021).
- [56] It is known that among the Pythagoreans the number is becoming (living). This is discussed in the works of A.V. Voloshinov, L.Ya. Zhmud', I.D. Rozhansky, A.I. Shchetnikov and other authors.
- [57] The title of Yu.N. Kholopov's article is indicative: “Russian Philosophy of Music and A.F. Losev's Works” (*Kholopov*, 1996). Judging by the use of the conjunctive conjunction “and” in the title of the article, which has conditional-consequative and adversative-concessive meanings, it turns out that Losev's works exist separately from Russian philosophy of music.

- [58] Losev also draws attention to the closeness of music to prayer in his other works (*Losev, 1993, p. 193*; *Losev, 2002, pp. 77-78*; *Losev, 2021, p. 713*; *Losev, 2022, p. 151*).
- [59] N. Lossky's intuitionism largely arose under the influence of the teaching of the same name by A. Bergson; one might say, it was inspired by him. According to V. Yankelevich, who communicated with Bergson and well represented the teachings of the French philosopher, "his priority in relation to Lossky is beyond any doubt" (*Ermichev, 2020, p. 84*). In his work "Bergson's Intuitive Philosophy" (1914), Lossky records the commonality and difference (as he understands them) of his and Bergson's teachings. Thus, Lossky points out that the main features of the similarity of the teachings are as follows: "1) ...the cognizing subject has the ability *to directly contemplate* the object in the original... 2) ...to embrace (the object – A.K.) with the mental gaze immediately as *an organic whole*... 3) ...justification of the *organic* (non-mechanistic) doctrine of the world". The main difference is that Lossky's intuitionism "is an attempt to reconcile empiricism with rationalism; he also poses the task of synthesizing positive science and metaphysics. On the contrary, Bergson opens the gap between science and metaphysics" (*Lossky, 1922, pp. 106, 107*).
- [60] However, according to Lossky, the deepest penetration into the "thickness of subjectivity" occurs while listening to a folk song. Here is how Lossky discusses this in his book "The Character of the Russian People" (1957): "In Turgenev's 'Notes of a Hunter' there is an extremely beautiful story 'Singers'. It describes a competition between two singers in a village tavern. Yakov, who won this competition, sang the song 'There was more than one path in the field'. His song contained 'genuine deep passion, youth, strength, sweetness, and some kind of fascinatingly carefree, sad sorrow. The Russian truthful, ardent soul sounded and breathed in him, and just grabbed you by the heart, grabbed you right by its Russian strings'. 'He sang, and from every sound of his voice there was a breath of something familiar and vastly wide, as if the familiar steppe was opening up before you, going into an endless distance. I felt tears boiling in my heart and rising to my eyes'. And other listeners, writes Turgenev, had tears in their eyes" (*Lossky, 1990, p. 34*). It is significant that A. Losev writes about the same story, but in his own interpretation (*Losev, 1991, pp. 329-331*).
- [61] As Lossky testifies, Mozart had a unique ability for such discretion. In support of this, the philosopher cites Mozart's well-known statement: "Thoughts that I like, I hold in my head and hum them to myself, at least as others notice. If I remember my thought, then considerations immediately

appear one after another, for what such a crumb could be used, to make a pate out of it, considerations about counterpoint, about the sound of various instruments. This warms my soul, especially if nothing bothers me; then the thought keeps growing and I keep expanding and clarifying it, the play turns out to be almost ready in my head, even if it is long, so that later I embrace it in my soul with one glance, like a beautiful picture or a beautiful person, and I hear it in my imagination not at all sequentially, as she should later put it, but as if immediately, as a whole. What a feast! All invention and processing take place in me as in a beautiful dream, but such an overview of everything at once is best" (*Lossky, 1999, p. 225*). This statement of the composer is interpreted originally by B. Asafiev (I. Glebov) (*Glebov, 1923, p. 144*).

- [62] A. Bergson expresses thoughts about music that are close to N. Lossky. According to the French philosopher, the structure of musical construction embodies the architectonics of an intuitive cognitive act. In his work "An Essay on the Immediate Data of Consciousness" (1889), Bergson argues that it is necessary to talk about a general (total) state of consciousness (defined by Bergson as pure duration – French *durée*), when previous states of consciousness are not placed "next to the present state, like points in space, but (they are organized like this – *A.K.*), as happens when we remember the notes of some melody, as if merging together. Is it not possible to say that, although these notes follow each other, we still perceive them one in the other, and together they resemble a living being, the various parts of which interpenetrate due to their very community? ... (Thus, it can be assumed that – *A.K.*) there is a qualitative synthesis, a gradual organization of our successive sensations, a unity analogous to the unity of a musical phrase" (*Bergson, 1992a, pp. 93, 98*). The perception of integral musical material transfers us to another – the Supermundane dimension, it seems to instill in us a state of Transmundaneity – Superstardom. Bergson points out: "Would it be possible to understand the mighty... power of music if we did not assume that we internally repeat the sounds we hear, that we seem to be immersed in a (certain – *A.K.*) state... True, this state is original; you cannot express it... it is instilled in you". Or elsewhere: "The sounds of music have a much stronger effect on us than the sounds of nature, but this is explained by the fact that nature is limited to the mere expression of feelings, while music inspires them in us" (*Bergson, 1992a, pp. 57, 69*).
- [63] There is an English version of the article (*Klujev, 2021c*).



- [64] Obviously, Lapshin's attitude towards creativity was prepared by his study of V.S. Solovyov's works. According to Solovyov, the knowledge of the world as All-Unity is complicated by its distortion and falsity. As Solovyov believed, there is no truth in our reality, and therefore we do not know the truth. "For... *the organization of knowledge*", wrote Solovyov, "*the organization of reality* is necessary. And this is already the task not of cognition, as perceiving thought, but of creative thought, or creativity" (Solovyov, 1988, p. 743).
- [65] Lapshin devoted two of his works to the description of this experience (Lapshin, 1905; Lapshin, 1911).
- [66] "Artistic Creativity", in fact, is a collection of articles in which Lapshin develops the ideas expressed by him in the work "Philosophy of Invention and Invention in Philosophy". This is what he writes in the Preface to the collection: "In the two-volume work: 'The Philosophy of Invention and Invention in Philosophy'... the author of this book had in mind to analyze the process of creativity (primarily – A.K.) in philosophy... The collection of articles offered to the reader's attention is dedicated to a similar analysis of artistic creativity. These two works are interconnected... and... mutually complement each other" (Lapshin, 1922, p. 3).
- [67] Lapshin's interest in music is not accidental. Lapshin played the piano and sang beautifully. In one of the letters from N.I. Zabela-Vrubel, he noted: "The ability to live almost a month without hearing (music – A.K.) indicates that the 'fons vital' (Latin – source of life – A.K.) in a person is becoming impoverished" (Lapshin, 1999b, p. 115).
- [68] Lapshin offers a similar conclusion in the article "N.A. Rimsky-Korsakov's Musical Lyrics": "*Pantheism is the basis of Rimsky-Korsakov's worldview...* The spiritualization of nature, feeling into it in Rimsky-Korsakov is in the foreground. The singing of birds, the sound of the ocean, the shine of the stars, the numbness of the cold, the heat of the sun, the change of rainbow colors, etc. find themselves symbolically reflected in his music. *But the descriptive moment here always plays a service role – in the foreground is the expansion of the artist's personal 'I', the awakening of cosmic pathos in him*" (Lapshin, 2007b, pp. 271-272).
- [69] It must be said that, indeed, Scriabin was distinguished by a special involvement in philosophy – the ecstasy of philosophizing! He carefully studied philosophical texts, attended various philosophical meetings with interest, but what is most striking: he loved to translate philosophical concepts into musical themes. N.A. Dmitrieva writes about this composer's passion. The researcher reports that Scriabin once demonstrated B.A. Focht, a well-known philosopher in those years, presented some examples

of such creations: “Scriabin performed several improvisations on the piano for him – these were experiments in the musical expression of various philosophical concepts: change, abstraction, concrete unity, continuity, emergence, etc. ‘It seems to me’, the composer commented on these experiments, ‘that from these individual expressions I could create a whole system... and that a musical expression is even more accurate than a logical one – it has a figurativeness that is not found in abstract concepts’” (*Dmitrieva, 2007, p. 381*).

- [70] It should be noted that in Russia a huge number of works have been written on the topic of “The Sense of Life”. Apparently, these works began with an article by V.V. Rozanov “The Purpose of Human Life” (1892). Later, the works of V.I. Nesmelov, A.I. Vvedensky, M.M. Tareev, S.L. Frank. And already in our days – the works of Yu.V. Sogomonov, L.N. Kogan, V.A. Malakhov, G.S. Malygin, E.I. Rogalsky, V.N. Nikitin, S.N. Sabaev, A.A. Ozerov, F.A. Papayani, V.V. Yablochnikov, V.V. Burdiyanov and many, many others appeared. According to N.K. Gavryushin, “the question (about the sense of life – *A.K.*) is typical specifically for *Russian* philosophy, ...in European languages one cannot even indicate an exact correspondence to the Russian *sense*. SENSE is co-thought, the conjugation of thoughts, the dialectical balance of mental energies” (*Gavriushin, 1994, p. 9*).
- [71] V.V. Zenkovsky draws attention to the ontological nature of Trubetskoy’s search for truth. “For E. Trubetskoy”, Zenkovsky records, “(this search acted – *A.K.*) not just as a need to find harmony in the subjective world, ...but as a theme of ontology” (*Zenkovsky, 2011, p. 759*).
- [72] Actually, Trubetskoy wrote about this in his work “Metaphysical Assumptions of Knowledge...”: “Our knowledge is possible because for it there is a fulcrum in unconditional consciousness; on the one hand, this consciousness permeates us through and through; and on the other hand, we can find a path to it through self-deepening and establish ourselves in it, thereby realizing the energy of our consciousness and thought inherent in us as people. *Our knowledge is possible as an inseparable and unmerged unity of human and absolute thought*” (*Trubetskoy, 1917, p. 316*).
- [73] Such reunification, according to Trubetskoy, provides a person with immortality. About what immortality means in Trubetskoy’s understanding, see his brilliant brochure “Freedom and Immortality”, which is the text of an introductory speech read at Moscow University on the anniversary of the death of his brother, Prince S.N. Trubetskoy (*Trubetskoy, 1906*).
- [74] It is curious that it was music that united the future parents of the philosopher. In the book “From the Past”, Trubetskoy reports: “It was

- music that united them. Both of them, with all the contrast of their character and mental make-up, were... people with musical abilities (mother, Sofya Alekseevna, nee Lopukhina, played the piano beautifully, father, Nikolai Petrovich Trubetskoy, was one of the founders of the Imperial Musical Society – A.K.)” (*Trubetskoy*, 2000a, pp. 62-63).
- [75] The quoted fragment from E. Trubetskoy’s “Memories” mentions N.O. Lossky in his book (*Lossky*, 1998, pp. 304-306).
- [76] See about this in the works (*Khoruzhyy*, 2003; *Nalimov*, 2011).
- [77] The logic of our construction is confirmed by V.V. Bibikhin, emphasizing that the practice of hesychasm was not only a matter of the “inner man”. It predetermined great positive changes in society and culture. Thus, Bibikhin notes: “Byzantine hesychasm, like later Western quietism... and Slavic and Russian hesychasm, was not limited to silence and prayer, as the word itself suggests, but led to the flourishing of theology and icon painting, the reform of monasteries, liturgical creativity...” (*Bibikhin*, 2018, p. 395).
- [78] According to B.P. Kutuzov, znamenny singing – “icon painting music, it is, one might say, a sounding icon... The task of znamenny singing is the same as that of an icon: not a realistic reflection of the inner life of an earthly person with his experiences and feelings, but cleansing the soul from passions, reflecting images of the spiritual, invisible world” (*Kutuzov*, 2008, p. 43).
- [79] And in other cultures, it was music that ensured the ascension of man to the Highest. In Ancient India, mantras served this purpose, the most important of which was the sound Om (Aum), in Ancient China – special, “balanced” music. Why this happens, the secret is revealed by the musician and philosopher (Sufi) Hazrat Inayat Khan. As Khan believes, “the soul seeking... development is in search of the formless God. Without a doubt, art has an elevating effect, but at the same time it contains form; poetry contains words, names, suggesting form; but only music, with all its beauty, ...charm, can lift the soul above the limits of form” (*Inayat Khan*, 2002, p. 108).
- [80] At the same time, Gubaidulina is the author of works in which she refers to different religious traditions. So, she has works: *Night in Memphis*, cantata for mezzo-soprano, male choir and orchestra on texts from ancient Egyptian lyrics (1968); *Rubaiyat*, cantata on poems by Persian-Tajik poets Khakani, Hafiz and Khayam (1969); *Based on Tatar folklore*, three cycles of five pieces for domra and piano (1977); *Even and Odd*, for percussion and harpsichord (based on the ancient Chinese “Book of Fortune Telling” (“I Ching”))

(1991); but also, of course, works related to various non-Orthodox Christian teachings, primarily Catholicism and Protestantism.

- [81] The “subconscious – conscious – superconscious” model belongs to the Russian psychologist, psychophysicist P.V. Simonov. In the European tradition, the structure of the psyche is as follows: unconscious (sometimes the preconscious was distinguished) – consciousness – superconsciousness. But in general, the topic of the relationship between the levels of the psyche is extremely complex, and it was solved in different ways by outstanding psychologists of the 20<sup>th</sup> century: S. Freud, K.-G. Jung, K.R. Rogers, A. Maslow, S. Grof, etc.
- [82] Aus Rücksicht auf die Ästhetik der deutschen Sprache sowie aus ungeteilter Wertschätzung für alle Menschen, gleich welcher Geschlechtsdisposition und -haltung, wird hier das geschlechtsneutrale generische Maskulin des Deutschen verwendet.

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## Citations

Klujev, A. S. (2023). Philosophy of music in the mirror of the contemporary age (General remarks). Article 1. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 11-13) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Game of music: How long? In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 14-18) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

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Klujev, A. S. (2023). Musical upbringing, education and training in phenomenological understanding. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 22-26) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). The task of music therapy. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 27-30) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

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Klujev, A. S. (2023). Sublime and earthly (about G.V. Sviridov's work). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 34-36) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). On church singing in Russia. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 37-39) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Russian philosophers about music (Historical excursus). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 40-53) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Premonition of Music (Nil Sorsky). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 54-56) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

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Klujev, A. S. (2023). Hymn to music: Prince V.F. Odoevsky. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 65-69) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Music as Liturgy (f. Pavel Florensky). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 70-74) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). The main question of the philosophy of music (According to A.F. Losev). In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 75-79) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Nikolay O. Lossky's philosophy of music. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 80-87) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Music in Ivan Ivanovic Lapshin's philosophical studies. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 88-97) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). The sense of music ainterpreted by Prince E.N. Trubetskoy. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 98-107) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Klujev, A. S. (2023). Principles of the New Synergetic Philosophy of music. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 108-117) (Trans., Russian). Ostrava: Tuculart Edition & European Institute for Innovation Development.

Mastnak, W. (2021). Aleksandr Klujevs Synergetische Musiktherapie aus interdisziplinärer Perspektive. In A. S. Klujev, *Russian philosophy of music: 2010s and 2020s articles* (pp. 118-125). Ostrava: Tuculart Edition & European Institute for Innovation Development.

SCIENTIFIC EDITIONS

**Alexander Klujev**

# **RUSSIAN PHILOSOPHY OF MUSIC**

**2010s and 2020s articles**

Computer typesetting – Tuculart Studio

Signed for editing on November 24, 2023.

Format: Amazon, 6.1\*8.9 in. (15.5\*22.5 cm)

Tuculart Edition


European Institute for Innovation Development

ČR – 74801 Hlučín – Bobrovníky, Křivá 354/9

Right to conduct publication activities





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Tuculart Edition (Czech Republic, EU)

ISBN 978-80-88474-12-8

DOI 10.47451/book-2023-11-11