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Художественная картина мира на материале музыкального искусства России начала XX века: преамбула

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Аннотация. Данная работа нацелена на расширение и углубление представлений нашего сообщества о различных этапах развития цивилизации посредством малоизученных ресурсов, которыми располагает искусство, воссоздание художественной картины мира осуществляется на материале музыкального искусства России начала XX века. Обозначена значимость искусствоведения, которое позволяет образно осмыслить конкретно-исторический опыт эволюционирующего человечества, отобразить социум и внутренний мир индивида, все многообразие граней существования. Обосновано, что благодаря активному развитию художественного творчества каждый этап развития цивилизации оставляет для последующих поколений богатейший фонд исторической памяти. Дана характеристика таким понятиям как «Новое время», «Новейшее время», «Классическая эпоха», «Постромантизм», «Модерн», «рубеж XX века и начало XX века», «классическое», «позднеклассическое (или позднеромантическое)», «современное», «раннесовременное».

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Artistic Worldview by the Material of Russian Musical Art in the Early 20th Century: A Preamble

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Abstract. The paper is aimed at expanding and deepening the ideas of our community about the various stages of civilization development through the little-studied resources available to art, the reconstruction of the artistic worldview is carried out using the material of Russian musical art in the early 20th century. The importance of art studies, which make it possible to comprehend in an imaginative manner the specific historical experience of evolving humankind, to depict the society and the inner world of an individual, all the diversity of facets of life, is outlined. It has been proved that due to the active development of artistic creativity, each stage of civilization development leaves rich resources of historical memory for generations to come. Such concepts as “Modern Era”, “Contemporary Period”, “Classical Era”, “Post-Romanticism”, “Modernity”, “the turn of the 20th century and the beginning of the 20th century”, “the classical”, “the late-classical (or late-romantic)”, “the modern”, “the early modern” have been characterised.

Historical science, philosophy, aesthetics of recent times are increasingly interested in the problem of creating an artistic worldview. Apparently, there is an urgent need to expand and deepen our understanding of the various stages in the development of civilization. Attempts to satisfy the emerging need with the usual means of socio-historical analysis no longer give the desired effect, and it prompts us to turn to those little-studied resources that art has in this regard.

The fact is that artistic creativity is often addressed to such aspects of ideas about a person, which, as a rule, are beyond the limits of scientific knowledge. In a number of cases, this even refers to what, one would think, is the undoubted prerogative of science.

That is why, even in remote antiquity, Aristotle could say: “An artistic depiction of history is more scientific and true than an accurate historical description. Poetic art gets to the heart of the matter, while an accurate report gives only a list of details” (Аристотель, 1983, с. 185).

Let us add to these words one of the judgments that have been voiced recently: “The universality of art content is amazing: it reflects all the essential-phenomenal richness of the humanized world and the human himself, absorbing and synthesizing into artistic information the fullness of the significant experience of mankind – social and biological,

collective and class, national and individual, practical, unconscious-psychic and conscious-spiritual, ancient and contemporary experience" (Музыка. Культура. Человек, 1988, с. 17).

In turn, the desire to see in artistic culture the memory of times, the figurative understanding of the concrete historical experience of evolving humanity, the reflection of society and the inner world of the individual, the whole variety of existence facets is becoming more and more typical of art criticism.

In this regard, nowadays the phenomenon of the *artistic worldview* is being actively developed as a system of generalized ideas about a particular historical era, which are formed in the process of comprehending works of art belonging to this period.

It turned out that a huge continent of the peculiarly depicted human existence, presented both in the spectrum of ideas, motives, motivations typical of its time, and in all kinds of emotional, intellectual, moral-psychological and kinetic-dynamic manifestations lies behind the seeming illusory nature of artistic texts.

Thanks to the existence of artistic creativity, each stage of civilization development has left the richest fund of historical memory for subsequent generations. Therefore, we are talking about the formation of knowledge about the world and the man, based on the figurative-semantic system of art. Without a doubt, the artistic model of historical memory is capable of expanding significantly our understanding of what happened, bringing new, sometimes completely unexpected accents and nuances to it.

In the proposed series of essays, the experience of reconstructing the artistic worldview is carried out on the basis of the musical art of Russia at the beginning of the 20th century.

There are a number of reasons for such a choice. On the one hand, Russian music of the beginning of the 20th century is an actual layer of culture, since it is an integral part of the current era, and the creative ideas that have occurred before have a noticeable impact on the artistic practice up to the present. On the other hand, this is material located at a sufficient historical distance, which contributes to the objectivity of consideration.

Having now stepped over into the 21st century, we are still in the space of an epoch that opened horizons for itself at the beginning of the 20th century and now continues its life. That is why it seems important to clarify the origins of its socio-psychological conception, which was laid with the greatest heuristic activity then.

In addition, this stage is extremely interesting from the point of view of the historical position in the general evolution of culture, since at the beginning of the century there was a radical change in the development of the artistic process, the foundation of a new sound thinking was laid, qualitatively different style-forming principles asserted themselves, and on this basis the drastically changed life reality was embodied. The music of those years is a kind of the core in which everything essential for the image of the art of the 20th century was programmed.

Finally, the fact of the high artistic significance of the musical art of Russia in those years, represented by the late works of Tchaikovsky and Rimsky-Korsakov, as well as by the names of Taneyev, Scriabin, Rachmaninov, Stravinsky, Prokofiev, Myaskovsky, Shostakovich and a number of other outstanding authors, is also important.

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There remains to specify those notions and definitions that will appear in the course of the subsequent presentation.

The *Modern Era* in historical science is usually reckoned from the Renaissance. It was followed by the Baroque Era, and then what we will designate as the *Classical Era*. This name is justified, since it was in the course of its evolution that the fundamental forms and genres were formed in various types of art.

If we stick to the traditional chronology, then the Classical Era consisted of two historical and artistic dimensions, which received long-established names: the Enlightenment (the second half of the 18th century) and Romanticism, which usually refers to the entire 19th century.

But significant amendments are immediately required here. The Age of Enlightenment is divided into two periods of approximately forty years that form it: the Early Enlightenment (approximately 1730-1760s) and the Enlightenment in fact or the High Enlightenment and the Late Enlightenment (1770-1800s), where the High Enlightenment dates back to 1770-1780s, and the Late one – to 1790-1800s.

Romanticism, in direct accordance with this designation, occupies the next forty-year period (1810-1840s), passing into the period that we more often call Post-Romanticism (1850s-1880s), since purely romantic manifestations at this stage receded into the background of art.

After that, the evolution of the Classical Era was being completed for almost forty years (1890-1920s), and here we are in direct contact with the time that will be the subject of our consideration. Let us immediately draw the necessary parallel.

Just as the Baroque Era, which was completing its evolution, and the emerging Classical Era (in the contours of the Early Enlightenment) historically combined at the stage of the 1730s-1760s, so the Classical Era that "left the stage" was in direct interaction with the emerging current epoch in the 1890s-1920s.

It is reasonable to call this era, which replaced the Classical one, *Modernity*, as since the beginning of the 20th century, the terms *modern*, *Art Nouveau*, *modernism* (in the Russian common terms of the 1920s) became most widespread.

This era after the 1890s-1920s went through such long periods in its evolution as *the middle of the 20th century* (1930s-1950s), its *second half* (1960s-1980s), and the 1990s opened the current stage (*the turn of the 21st century*), which is often referred to as *Postmodernity*.

If we follow the historical logic, then, based on the thirty-year length of the previous periods, this stage is nearing completion, and from the 2020s the period of transition from Modernity to the next era should begin.

Its name will probably be *Inform* due to the rapidly growing importance of digital, virtual and cluster technologies. And if the Renaissance, the Baroque Era and the Classical Era formed the Modern Era, then the Contemporary Period dated back to Modernity.

Having outlined the retrospective and perspective of the end of the eras, let's return to the junction zone of the Classical Era and Modernity. So, it is the 1890-1920s, which we will subsequently refer to as *the beginning of the 20th century*. We will use this designation only for reasons of brevity, since it would be more accurate to designate *the turn and the beginning of the 20th century*.

The 1890-1900s is *the turn of the 20th century*, when the contemporary clearly manifested itself only in the form of separate elements; and everything that corresponded to the late stage of the Classical Era prevailed, so one rightly speaks of *late-classical art*. The term *late-romantic style* is equally legitimate, in view of the fact that in these decades after Post-Romanticism, with its characteristic dominance of realistic tendencies, romantic aspirations declared themselves with renewed vigour.

Actually, the 1910-1920s is *the beginning of the 20th century*, when the rapid breakthrough of the latest art forms clearly marked the entry of Modernity into the historical arena. At this stage, pushing aside everything late-romantic, the style that can be called early-modern certainly dominated in art (like the early-classical style in the transition phase from the Baroque Era to the Classical Era).

And let us immediately agree that the use of the notions of *early-modern* (or, more broadly, *modern*) implies in this work the correlation with the artistic creation of the first period of Modernity (1890-1920s).

Let us recall the terminological chain, the links of which may be needed in the course of the subsequent presentation:

- Modern Era and Contemporary Period;
- Classical Era, Post-Romanticism, Modernity;
- the turn of the 20th century and the beginning of the 20th century;
- classical, late-classical (or late-romantic) and modern, early-modern.

Let us add the following reasons.

Considering the musical art of Russia at the beginning of the 20th century, we suppose it to be in the status of a multinational power, which was then inherited by the Soviet state. Thus, the analysis involves artefacts belonging not only to Russian, but also to other schools of composition (mainly Ukrainian, Baltic and Transcaucasian). At the same time, the traditional dividing line between the creative work of the pre-October and post-October periods is not drawn.

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