

THE PHILOSOPHY OF MUSIC

MUSIC AND IDEAS

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Annotation. *Almost half a century ago in Germany there appeared a book by Ulrich Dibelius. He put to the readers a number of polemically sharp questions. One of them is formulated as follows: is music composed of sounds or ideas? The author criticizes philosophers and aesthetic writers who, turning to music, try to hear in it an echo of social conflicts, political manifestos, modern mentality and illusions. The book was written in the mid-1960s, when a suspicious attitude to ideology was widespread among western writers. But now these questions remain topical, too. The authors of the article note that it would be naïve to dispute about Dibelius' quite trivial idea that music is the art of sound. Certainly, far from always can we find a clear relation between music and topical political and social ideas, a realistic representation of reality. Beyond that, the article gives a wider rationale of the theme of correlation between music and ideas. The historical method is employed to compare interpretation of this problem half a century ago and nowadays. Phenomenological analysis of the problem is offered. The hermeneutic method is used to analyze a number of musical compositions. A new approach to the problem deals with dependence of music on the time period that produced it and the possibility to reexamine it under new social conditions. There should be no simplifications here. We remember that the ideologists of the Third Reich attempted to use works of Wagner and Beethoven for their anti-humanistic purposes. But this fact can also convince us that music, its place and role in society cannot be ideologically neutral, indifferent to real social dynamics, to alignment of opposing social forces.*

Keywords: *music, ideas, ideology, art, values, social conflicts, philosophy, ideals, worldview, tragedy.*

In Pushkin's tragedy «Mozart and Salieri» Mozart tries to recount to Salieri the content of his composition. But words convey only an approximate impression made by the musical composition. It is imagination that helps us to enter the harmony of music. Not giving a visible picture of reality, this art evolves the inherent gift of deep emotional comprehension of life.

Yes, music is the poetry of sounds. But it is far from being hostile or alien to ideas, as the German author held. Inflaming the fantasy of the audience, this kind of art gives rise to an elevated mode of thinking, recreates human characters, fixes inspiring truths and spiritualized ideals in social consciousness.

Trying to question the relation between music and social conflicts, particular ideas, western thinkers often insist that music does not belong to a particular period: political and social passions that engendered some music composition or another are over long ago, but the art of harmony inspires new and new generations of people. So, it is the common human values that characterize the meaning of music. Therefore, it is in music, not in the intellectual baggage of the time, that the essence of this kind of artistic creativity should be sought.

But the universal values are not born outside history. They appear in real struggles of a particular age, in collisions of a clearly designated historical situation. For example, Beethoven's Heroic symphony that nowadays still preserves the emotion of dramatic appeals, of model public spirit does not lose its initial relation with the revolutionary events of 1789 in France and the anti-feudal movement in the Rhine region. The romantic impulse of Chopin's ballades is inseparable from the fate of the Polish people. Creative works of Aram Khachaturian embodies the sublime ideals of the period of socialist construction.

It is quite clear that dependence of music on the age that produced might turn out to be reconsidered in a new social situation. We should avoid simplifications here. We remember that the Nazi tried to find support for their man-hating ideology in compositions of Wagner and Beethoven. But it is this fact that shows us that music cannot be neutral, indifferent to real social dynamics, to an actual alignment of social forces. It serves an image-bearing expression of ideologies, feelings, ideals of various classes and groups, whole epochs.

One cannot disjoint sounds and ideas, harmonies and thoughts, ideals, truths. Musical art of mankind is not only a flow of sounds causing a storm of impres-

The aron quartett was founded in 1998 by Ludwig Müller, Barna Kobori, Georg Hamann and Christophe Pantillon, four Viennese musicians.

Their artistic careers have been profoundly influenced by the members of the Alban Berg quartet along with Ernst Kovacic and Heinrich Schiff. Isaac Stern, Max Rostal, William Primrose, Mischa Maisky, Ralph Kirschbaum and Sándor Végh have also played critical roles in furthering their musical careers. The quartet made its debut in Vienna during the year of its foundation, and was highly acclaimed by press and public alike. Since then, the quartet has developed a wide-ranging repertoire — also in collaboration with Heinz Holliger, Heinrich Schiff and members of the Amadeus, LaSalle and Alban Berg quartets. During the year of its foundation, the aron quartett's intention not only to tackle classical repertoire but also to devote itself to works by the second Viennese school led to an invitation to organize its own cycle of 18th, 19th and 20th century compositions as the quartet in residence at the Arnold Schoenberg Center in Vienna.

The aron quartett has also performed together with artists such as Bruno Canino, Philippe Entremont, Elisabeth Leonskaja, Oleg Maisenberg, Wenzel Fuchs, Sharon Kam, Daniel Ottensamer and members of the Alban Berg quartet. In 2002, the aron quartett appeared as guest artists as part of the Alban Berg quartet's cycle in the Vienna Konzerthaus.

A busy concert schedule has so far taken the aron quartett through Europe, the USA, Mexico and Japan and to renowned festivals (Viennese Festival Weeks, international String Quartet Festival in Prague, Biennale di Venezia, Schoenberg Festival, «Klangbogen» Festival, Cervantino Festival, Kuhmo Festival, Stresa Festival, Enescu Festival Berlin, Carinthischer Sommer etc.).

In 2001, the aron quartett made its debut at the Carnegie Hall in New York, and in 2002 at London's Wigmore Hall and the Tchaikovsky Conservatoire in Moscow. In 2004, they made their debut at the Vienna Musikverein, where in 2007 they performed Korngold's complete string quartets and his piano quintet in a four-part cycle. In 2008, the aron quartett founded the Laudon Castle Chamber Music Festival (www.schlosslaudonfestival.at). The quartet celebrated its 10-year anniversary in November 2008 with a very successful concert at the Vienna Konzerthaus. For 2009, the quartet again

had an invitation to perform a Haydn — Martinu cycle in the Vienna Musikverein and a three-part Korngold



cycle at the Opéra Bastille in Paris. In 2010 and 2011 the quartet participated in numerous festivals in Finland, Israel, Italy, France, Switzerland, Germany, Slovenia, Romania and Argentina.

The aron quartett's first CD was released in 1999 and consists of works by Schubert, Schoenberg, Mozart and Ullmann. In February 2002, a concert by the aron quartett was broadcast throughout Europe by ORF (Austrian broadcast) for the EBU. Other CD recordings include string quartets by Franz Schubert ("Rosamunde" and «Death and the Maiden», Preiser Records 90549) and a CD box with Arnold Schoenberg's complete works for string quartet (Preiser Records 90572) for which the aron quartett received the Pasticcio Prize. The international press acclaimed this CD as one of the best recordings of 20th century chamber music. The outstanding interpretation and technical excellence of these recordings not only demonstrate the aron quartett's exceptional competence but also set new standards. Cascavella has released the piano quintets by Dvorak and Frank in a recording with Philippe Entremont. For the German label cpo the quartet has recorded the complete string quartets by Erich Wolfgang Korngold as well as the piano quintet with Henri Sigfridsson and in March 2010 the CD ("Paris-Vienne-Moscou 1910–2010") has been released by Preiser Records. In 2013 cpo published a second CD with works by Korngold (string sextet with Th. Selditz and M. Diaz & Suite op. 23 with H. Sigfridsson) and in 2014 the Kammermusikfestival Schloss Laudon released a recording with works by Schubert, Eisler, Shostakovitch and Horovitz.

<http://www.aronquartett.at/>

sions and emotional experiences. It is a world of spiritual passions, unusual mental insights. Music is not only fused with the worldview, with ideas. As a tireless warrior it is involved in disputes of uncompromising ideologies.

The most lofty spheres of spirit are within the power of music. It reflects upon the destiny and meaning of human life, the majestic movement of history, the struggle of light and darkness, the boundless mutinousness of a searching personality. It carries not only emotional revelation but also comprehension of the deepest mysteries of being. Talking with people in the ingenuous language of the soul, giving rise to the feelings of joy, exultation, sadness, sorrow, optimism of romantic elevation, music thus is capable of unifying people, uniting them around some ideals or other, awaking life-creative impulses.

Mobilizing the innumerable richness of sound complexes, intonations, expressive techniques, music infects with extraordinary energy of aspiration, spiritual uplift and inspiration. In whatever its power be embodied — in outlining the pictures of a storm or catastrophe, in reproducing of unstoppable dancing ability, in recreation of the march tread of revolutionary masses, in embodiment of spiritual enlightenment, burning and passion,— music invariably responds to the spiritual and worldview needs of the time.

Responding to the most up-to-date requirements of the time, to the problems that stir up mankind, music, first of all by its content, reflects acute ideological delimitations characteristic of our time. The choice of a social theme, its conceptualization, implementation in a specific series of images results in various ideological and worldview positions within art, different types of perception of the world, its destinies, some or other responses to the «painful points» of modern consciousness.

But the struggle of ideas manifests itself not only within music and its worldview content. Disputes on music also become more intensive and strained in social conceptions of the modern world: about the specificity of this kind of art, social predestination; social functions. Music as a unique artistic phenomenon is interpreted differently. Along with defining its purpose as a spiritual teacher, educator of the youth, masses, the herald of spiritualized value orientations and ideals, there appear other versions of social functions that are inherent in music. Some western authors believe that music should play the role of «aural wallpaper» to free people from strains of routine life, to cause hallucinatory-entertaining effects.

In different ways does western literature interpret the influence of music on culture and sociocultural attitudes of the audience, on fashion, on the value-psychological models of human behaviour fixed, for

example, in popular music. Discussions about the place of music in the system of arts, about the creative method and artistic principles, perspectives of musical creation in the modern world become more acute. The struggle of ideas, therefore, passes through a broad range of topics and finds its reflection not only in special literature about music. It also penetrates into the sphere of philosophy and ideology.

For the past years, western authors have worked out manifold conceptions of music that necessitate critical consideration. These doctrines often have an interdisciplinary character, that is, refer not only to sheer musicological problems. What is at issue is the role of worldview in artistic creation, the relation between elite and mass cultures, the birth of new cultural-artistic styles, reflection of mechanisms of social supremacy in western music, development of the so-called «consciousness industry».

European philosophers, aesthetic writers, musicologists, turning to these problems, rest upon strong worldview traditions. The desire to grasp the spirit of music, its nature and essence accompanies the centuries-old development of western philosophy and sociology. From Plato to Rousseau, from Nietzsche to Adorno there passes the thread of continuous and contradictory thinking about the origins of music, its influence on culture, on the society in general. Analysis of music as an art often serves as a starting point for comprehensive cultural-scientific constructions in modern philosophy.

The problem of a relation between music and ideology has been discussed in western musical aesthetics constantly and intensively for the past decades. Disputes arise on various occasions. The theoretical positions that researchers formulate are far from being unambiguous. If we attempt to systematize multiple conceptions, we probably might define two opposing points of view.

Some composers — including the French composer P. Boulez, the Dutch composer H. Badings,— the celebrated representative of the Frankfurt school T. Adorno and others in their time emphasized the specificity of music as a kind of art, which permits it not to depend on ideology and even oppose it. T. Adorno in his works of the 1950 s — early 60 s stressed the ability of music, allegedly, not to depend on ideology as a form of false consciousness and even oppose it: «Not expressiveness should be driven away from music — T. Adorno writes in — otherwise there will remain wallpaper patterns, «moving aural forms», no, any moment of idealization, the «ideologicity» of musical expression is disclosed now in music».¹ The non-visual, aural nature inherent in music was regarded by many authors as allegedly one

¹ Adorno Th.W. Dissonanzen. Musik in der verwalteten Welt. Gottingen, 1963, s. 43.

more evidence of «non-involvement» of this kind of art into the sphere of ideology.

Another point of view, expressed already in the late 1960 s — early 70 s, on the contrary, presupposes the «ideological manifestality» of music, its clear relation with a composer's worldview.

Some western musicians shrewdly (thought sometimes too straightforwardly) guessed the dependence of artistic creation from the movement of social history. For instance, the Italian composer L. Nono in the early 1970 s rightfully criticized «reluctance to study (and create) artistic-cultural phenomena in their relation with the existing reality and analyze their influence on this reality»¹ characteristic for European musicology. Such an approach when a phenomenon is considered «exclusively within itself and for itself», Nono believed, denies not only involvement of music into the historical process but, moreover, rejects history itself.

Undoubtedly, musical compositions, as distinct from other works of human culture, allow for a very broad hermeneutic interpretation. The meaning that a composer put in his/her work, far from always agrees with the values that the subsequent generations attach to it. R. Wagner drew attention to this tendency and noted that a composer cannot always oppose such an unexpected shift of meaning. Take, for instance, the work of the French composer Daniel Auber, who wrote the opera *La Muette de Portici*. When in 1928 he wrote this work he could not even suppose that its public presentation in Brussels two years later would become an unexpected social event. This outburst led to rebellion of Flemings and Walloons against the Netherlandic king Wilhelm I, to mass manifestations of anti-Dutch nationalism and the founding of an independent state, and also to the formation of a united Belgian nation.

Likewise, Giuseppe Verdi composed *Attila* and *Nabucco* as symbols of freedom that the Italian people needed. But he could not foreknow that his works would become a cultural foundation for Italian nationalism. Music of the Strauss family, fully devoid of any nationalistic background, was interpreted by Italian and Hungarian leaders, such as Francesco Crispi, prime minister of Italy, or Gyula Andrássy, prime minister of Hungary, as exclusively nationalistic. This was done for a purely pragmatic purpose — nationalistic propaganda in their own states.²

The most striking example might be the works of Wagner himself: they undoubtedly have a certain na-

tionalistic touch aimed at creation of a united German nation, but the ideologists of Nazism interpreted his creative work in the spirit of exceptional radicalism, anti-semitism, racism, chauvinism, fascism, which caused in Wagner stable disapproval.

Destinies of western European music, undoubtedly, depended on evolution of the so called technocratic utopia, which for several decades determined the character of social consciousness of the world to a considerable extent. After the World War II bourgeois economics became to rapidly develop ensuring high growth rates.

Under the influence of technocratic utopia, the conviction that technology will not only transform social being but also introduce radical changes into the destinies of art has become stronger in western sociology and musicology. This kind of mentality nourished art programmes of the so called elite avant-garde of the late 1940 s. A group of composers, not numerous at that time, began to experiment with electronic equipment, new instruments, showed interest in unconventional methods of musical composition. What did the followers of a new musical and creative trend seek for? First of all, they tried to enrich the world of sounds with new acoustic means; maximally approximate, as they believed, to nature, to disclosing the untapped acoustic potential of the surroundings. Proponents of the emerging aesthetic principles tried to acquire aural «concreteness» with the help of electronic instruments.

Composers of the so called avant-garde also saw their task in the maximal rationalization of the musical structure. They believed that the language of mathematics, logic, cybernetics opens up unheard-of opportunities for constructing new forms, where particular components will have an unprecedented linkage with each other. Thus would appear some structure that, irrespective of the musical content, would strike imagination by its coherence, «architecture» and will be of a special value.

But the desire of modernist composers to discover a new acoustic world, its horizons and internal structure dashed against the inertness of tradition, the rooted creative and aural experience. That was why a search for different, previously unfamiliar expressive means in adherents of avant-garde was combined with criticism of conventional artistic principles — with all that, which in western social consciousness of the 1950 s and 1960 s was identified with the notion «ideology».

There began searches for special tone quality and sounding, for ways of transforming tones and sounds that might lead to new forms of musical expressiveness. At the same time, more attention was given to mysteries of acoustic space, to possibilities of its fuller inclusion into the sphere of art. New

¹ Cited by: Sovremennoe burzhuaznoe iskusstvo. Kritika i razmyshleniya. M., 1975, p. 376.

² Sharov K.S. Muzyka kak sredstvo formirovaniya natsionalnykh soobshchestv. Author's abstract of PhD dissertation in philosophy. M., 2000.

music began to use not only musical tones but also extra-musical sounds: rustle of leaves, noise of the surf, roar of storm.

The specificity of the aesthetics of «de-ideologized music» that appeared at that time was that it interpreted the acoustic space as a sphere of unorganized sound matter. Composers did not try to identify the whole diversity of sound matter at all. They only wanted to present a kind of an image of «uncultivated space» — a non-traditional world of sounds. That was why the ideal technique for such a creative programme was the method of editing, an arbitrary and fanciful match of heterogeneous sound. Such a «blind fit» offered, as followers of «new music» believed, a clearer understanding of the «musicality» of reality around us.

But many phenomena of musical practice that formerly illustrated «de-ideologization» programmes gradually began to be interpreted in different way, namely, as the establishment of a new outlook, new aesthetics, new ideological manifestos. A typical example of such reconsideration might probably be organization of so-called happenings. Happenings implied some events that by their protocol oddness and authenticity should certify a fact of protest against bourgeois forms of contemporary art.

A real event was a kind of opposition to the ideologized artistic practice. But intended as a «de-ideologized» event, a happening began to be perceived already as a particular ideological action. Even cutting of pianos, crushing of guitars, though to a greater degree meant to shock the audience, began to acquire the meaning of not only «aesthetic» but also a social act.

The 1970s and 1980s again distinctly fixed an interest in ideology on the part of western aesthetic thinkers. This so called «re-ideologization wave» was conditioned first of all by collapse of the technocratic utopia on the social plane and of the principles of musical aesthetics that it asserted. The modern period has clearly shown that progressivist, technicist illusions are not backed up by development of the capitalist society. The spirit of technocraticism more and more often strikes on the processes of crisis which make western authors reflect upon alternative ways of human history.

«Re-ideologization» with respect to music means that now it is time for not only artistic but also ideological, worldview delimitation, that in our days new creative ideals and manifestos have taken shape. Elaborating on these provisions, bourgeois authors demonstrate a motley set of varied, often contradictory and mutually opposed views. «Creative revival» is interpreted in different ways. Sometimes as «return to traditions», to restoration of the authority of forgotten but life-giving aesthetic principles, sometimes as

a recognition of the eligibility of the most unusual, even exotic, thematic and stylistic infatuations in musical practice. But in all cases it is assumed that any artistic trend or vogue is unthinkable without a specific worldview rationale, without advancement of a comprehensive programme of creative activity.

One of «re-ideologization» programmes implies overcoming of a narrow orientation of western musicians to a «particular ideology», to an established «musical style», to adherence to the once found themes. Contrary to this, an idea of «polystylistics», «cultural diversity», «new artistic imagery» is proposed. These tendencies find reflection in the so called «collage wave».

The tragicomedy of certain «re-ideologization» infatuations is manifest in the endeavour through the collage technique, that is, a simply mechanical combination of heterogeneous elements, to obtain an effect of surprise, a stylistic shock. The whole blocks of raw citations are artificially inserted into a musical work. The third part of a symphony by the Italian composer L. Berio, author of many orchestral, chamber, and instrumental compositions, might serve as an example. It consists of various citations — from Bach and Beethoven to modern composers H. Pousseur and K. Stockhausen. There are also some citations from Berio himself. This movement of «recollections» is aimed at conveying the drama of modernity, the sense of universal chaos and stirring a premonition of a catastrophe.

Yearning for «alternative civilization», for «another» spirit of culture, is also manifested in ardour for various exotic things, emblems of non-European civilizations. For instance, a vocal sextet of K. Stockhausen *Stimmung* (1968) contains various articulations of the names of gods of different peoples, from ancient Greek to Australian ones. Sometimes surnames of deities sound distinctly, clearly, expressively, but then audible articulation is replaced by indistinct praying «murmur». But speaking of the idea and meaning of Stockhausen's work, it is extremely far from the outlined programme of affirmation of the spiritual affinity of cultures. This idea was expressed by the critic H. Stuppner who said that the magic names in *Stimmung* are more than a tribute to Aztec, Indian or Cambodian exoticism. They express an implacable tend to infinity, it is a sign of cosmopolitan nostalgia, reaction to the neurosis of serial constraint.¹

Composing of musical material, creation of mosaic-based artistic imagery reflects the processes of crisis within western art: play with heterogeneous traditions, development of citation-collage method take the place of a more serious problem — in-depth

¹ Stuppner H. Seriatita e misticismo in «Stimmung» di K. Stockhausen. — Nuova rivista musicale italiana, 1974, No 1, p. 96–97. Cited by Savenko S., p. 120.

assimilation of non-European cultural treasures. The principle of aesthetic unscrupulousness devalues art.

The neoconservative wave might serve as another manifestation of the crisis processes in musical art. There can be noted a return to traditional forms of musical performance, rejection of electronic instruments for the sake of conventional ones. Traditional mythological topics, ancient texts, gospel legends, folk and archaic motives are reexamined. Modernity appears in the clothes of biblical myths. A situation is emerging about which Karl Marx wrote when he noted that in crisis periods people turn for help to ghosts of the past, borrowing their names, dresses, so that in these time-honoured clothes, in this borrowed language play a new scene of the world history.¹

But not only ideological costumes are hired. Bygone styles are revived, there is a yearning for the lost, for the eternal. In western music there can be found a kind of resonance of mysteries, masses, requiems, passion music. Again in great demand are theatrical genres related to cult forms. Themes from the Bible and Gospel, hagiographic subjects go through musical compositions in a long train. Liturgical chants are introduced into the artistic texture of theatrical performances. Influence of liturgy becomes evident in secular music, too. It penetrates into opera and oratorio.

Certainly, mythological themes have always been employed in European music. But here the point is that it is a conscious, deliberate return to classical subjects that are opposed to avant-gardism, exalted belief in the progress in art.

Thus, we see that development of musical processes in the world is closely associated with its general worldview attitudes, with evolution of social consciousness. Spiritual-aesthetic phenomena are conditioned by the whole system of objective relations of the state-monopolistic system — economic, class-social, political, socio-organizational ones.

An ardour for extremes, a hectic endeavour to remove «emptiness», «imbalance», «disharmony», «non-equilibrium» of culture gives rise to the processes of crisis that lead to the spread of anarchy in music, destroy the established musical traditions. The panorama of modern musical trends characteristic for the West will be incomplete, if we confine ourselves only to consideration of neo-avantgarde. A different form and manifestation of fashion are «countercultural», predominantly youth-related tendencies that have their own worldview and sociological sources. «Counterculture» gave birth to new, quite peculiar illusions. They called specific musical-artistic views into being. Lessons of the rise and decline of «counterculture» seem very instructive.

Nowadays the world of art has a bent to the conception of «re-ideologization». It exists in multiple variants that reflect various social and artistic orientations of the modern world. These versions differ from each other not only in a particular composition of ideas, with the help of which re-ideologization advocates expect to activate artistic creation, impart a particular aesthetic direction to it, but also in specific interpretations of art in general and music in particular. «Re-ideologization» tendencies find, in particular, its expression in the so-called «collage wave» in the music of the 1960–70 s, in attempts of the German avant-garde composer K. Stockhausen to implement the idea of «symbiotic music».

For instance, K. Stockhausen believed that new art might acquire unprecedented strength on the ways of sharp and tense meeting of various cultural-musical layers. Advancing the idea of «symbiosis», the composer attempted to unite in his creative practice the musical traditions of many peoples, using many musical symbols of various nations, for example, in *Hymns*. Trying to provide a theoretical rationale for his own experiments K. Stockhausen wrote: «Original forms should develop as a contribution to the «concert» of all cultural groups, new «eclectic» styles should in quite a different way to widen the world of musical forms and expressive means».²

More and more often in modern musical art there appear attempts to break through to the «universal», «global» artistic conception, to bring together European professional music and extra-European musical cultures, biblical subjects with extremely modern social and ecological topics, avant-gardistic experiments with classical musical heritage.

But how can one develop an integral artistic programme, when western aesthetic consciousness is contradictory and heterogeneous? How to remove the increasing polarization of artistic tendencies? How to ensure formation of a unified «planetary consciousness» on the basis of centrifugal, mutually opposing ideological and creative searches? Finally, how to penetrate into the essence of a different culture with the help of accidental citations or allusions? These questions cannot find solution within the framework of modern culture and ideology. And hence the eclecticity of artistic conceptions engendered by «torn» consciousness is inevitable. Giving a characteristic to the «collage wave» in the music of the 1960–70 s, a Russian author writes: «The whole stylistic blocks of raw citations or pseudo-citations — burdened by cultural-historical associations and owing to this having almost a policy-related, «literature» character — participate in composition along with an author's material. Such manipulation with styles noticeably roughens a composer's technique, but in-

¹ See Marx K., Engels F. Works, vol. 8, p. 119.

² Stockhausen K. Weltmusik. — Musik und Bildung, 1974, № 1, s. 1.

stead the dramaturgy acquires plasticity, relief, even conceptuality that were lost long ago».¹

Cosmopolitan nostalgia is manifested also in a sharp interest in the spiritual world of the East. Many western aesthetic writers, sociologists, including M. McLuhan, in their works expressed the idea that the Oriental world is capable of breathing new life into the spiritless, machine civilization of the West, emphasizing that oriental values with their optimistic colouring make a contrast with the deadly-white culture of the West.

Another characteristic version of re-ideologization might be considered the establishment of musical traditionalism, an openly manifest address to the authority of the past, temporarily «put aside» by neo-avantgarde fads. In the panorama of modern artistic tendencies quite a noticeable place belongs to the «neoconservative wave», which is presented in the modern world. It reflects general anti-progressist moods that time and again appeared in the artistic consciousness of the past. Being an expression of conservative ideology, neoconservatism has a number of specificities that become apparent in the cultural life of Europe.

Conservatism is in general understood as a trend in western ideology that has emerged in response to multiple social changes shaking European countries since the middle of the 18th century because of the collapse of feudalism. This notion has its origin in the totality of attitudes that opposed the ideas of the French revolution and the Enlightenment in general. The father of modern conservatism in the West is regarded the British thinker E. Burke (1729–1797), who was a proponent of the feudal system based, as he believed, on tradition and prudence, and from these positions he criticized social revolutions, opposed capitalism and also socialist ideas. Burke's aesthetic views had great influence on the development of the science of the beautiful², but this influence was contradictory.

Conservative consciousness, as a rule, is not inclined to theorizing. A carrier of such mentality is used to experience the surroundings as part of the once and for all established world order. But the idea of continuous progress characteristic of western consciousness in general, influences also conserva-

tive consciousness, making it philosophically apprehend its historical role.

Neoconservative artistic consciousness, as distinct from traditional conservative thinking tends now to ideological justification of its propositions and dogmas. Never before was the idea of progress so sharply criticized as now. That is why theoreticians of the neoconservative trend actively expose progressist illusions in art, characteristic of advocates of «ill-considered innovation».³

Exponents of the neoconservative view of the world emphasize that traditional aesthetic and artistic values are not eliminated in the course of social development but, on the contrary, they are constantly reborn. Some western authors attempt to portray the real contours of the neoconservative ideal of art. For instance, the well-known American art historian and critic H. Kramer pointed out that now prevails a taste for clarity and coherence, beauty and certainty, for narration, melodiousness, dramaticity, romantic charm, in short, a taste for art, which would give pleasure and would not raise moral problems. Many art historians and aesthetic writers are of the same opinion.

But experience of the past years has shown that neoconservative artistic consciousness has an actively moralizing character. In western art one can clearly feel nostalgia for moral enthusiasm, virtuous characters, cult of a hero. A bright example of musical neotraditionalism might probably become so called minimal music, presented by creative works of the American composer Terrence Riley. This musician tries to maximally limit himself in his choice of melodic-harmonic turns, techniques of developing the thematic material, using the simplest melodic means, elementary ways for elaboration of the theme.

Art, and music in particular, should respond to modern needs and demands. Meanwhile neoconservative mentality often rules out perceptiveness of topical problems. On the contrary, even a kind of detachment from it is proclaimed. But neither a mere rebirth of traditions, nor stylization can revive the lost aesthetic ideals that are possible only on the basis of an integral view of the world.

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¹ Savenko S. Est' li individual'ny stil' v muzyke postavangarda? — Sovetskaya muzyka, 1982, № 5, p. 118.

² See Burke E. Filosofskoe issledovanie o proiskhozhdenii nashikh idey vozvyshehnogo i prekrasnogo [A philosophical enquiry into the origin of our ideas of the sublime and the beautiful]. M., 1979.

³ See.: Wiener M. English culture and the decline of the industrial spirit. 1850–1980. Cambridge, 1981; Zachem nuzhna ideologiya? — Round table//Vestnik analitiki. 2014, № 1.

HARMONIE IN DER POLYPHONIE

-aus vielen Stimmen entsteht Einheit

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Die Jugendlichen erfahren dabei jene Werte, die für ein geglücktes Miteinander nötig sind.

Dirigent: Alexander Znamenskiy

Der 1979 in Moskau geborene Musiker studierte Viola und Kammermusik an der Zentralmusikschule des Moskauer Konservatoriums. Danach studierte er von 1997-2005 Konzertfach Viola an der Universität «Mozarteum» bei Prof. Thomas Riebl und Prof. Veronika Hagen in Salzburg mit dem Spezialfach Kammermusik beim Altenberg-Trio in Wien. Seit 2003 ist er in Wien tätig, gründete das «Razumovsky Quartett» und ist Vizepräsident der «Razumovsky Gesellschaft für Kunst und Kultur». Er singt und dirigiert in der russisch-orthodoxen Kirche zum hl. Nikolaus in Wien und ist außerdem Sänger des Schönberg-Chores. 2012 begann er das ordentliche Studium an der Musikuniversität Wien im Fach Dirigieren bei Prof. Uroš Lajović und Prof. Simeon Pikonkoff. 2013 gründete er die «Wiener Polyphoniker»- das europäische Integrationsorchester.

