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MUSICAL THEATRE V. I. REBIKOV AND TRADITIONS OF RUSSIAN SYMBOLISM.

The purpose of article is focused on identification of poetik and intonational uniqueness of musical and theatrical heritage of V. Rebikov ("Fir-tree", "Tea", "The woman with a dagger", "A noble nest", etc.) in line with spiritual and aesthetic and style specifics of the Russian symbolism. **Methodology:** article leans on analytical, hermeneutical, historiographic and phenomenological methods of a research. **The scientific novelty** consists in the appeal to V.I. Rebikov's creativity as to one of the most interesting representatives of a boundary of the XIX-XX century, and, in particular, to his heritage experimental musical theatrically correlated in many parameters to searches of symbolists. **Conclusions.** Musical and theatrical area of the composer, generally defined by him as "the spirit of theater", "theater of mood", "theater of inner experience", represented by such genres as a "psychographic musical drama," "music and psychological story." Genetically, it goes back not only to the aesthetics of the symbolists (A. Schnitzler, L. Andreev, A. Vorotnikov, V. Bryusov, A. Bocklin, etc.), but also to the specific provisions of the philosophy of F. Nietzsche, artistic and aesthetic quest L. Tolstoy as well as to the traditions of russian and western european musical theater XIX - early XX centuries.

Keywords: symbolism, russian symbolism, musical symbolism, musical theater Rebikov V. I., "the spirit of theater", "musical-drama psychographic."

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Музыкальный театр В. И. Ребикова и традиции русского символизма

Цель статьи ориентирована на выявление поэтико-интонационной уникальности музыкально-театрального наследия В. Ребикова («Елка», «Тэа», «Женщина с кинжалом», «Дворянское гнездо» и др.) в русле духовно-эстетической и стилиевой специфики русского символизма. **Методология:** статья опирается на аналитический, герменевтический, историографический и феноменологический методы исследования. **Научная новизна** заключается в обращении к творчеству В. И. Ребикова как одному из интереснейших представителей рубежа XIX-XX ст., и, в частности, к его экспериментальному музыкально-театральному наследию, соотносимому по многим параметрам с исканиями символистов. **Выводы.** Музыкально-театральная область творчества композитора, обобщенно определяемая им как «театр духа», «театр настроений», «театр внутренних переживаний», представлена такими жанрами, как «музыкально-психографическая драма», «музыкально-психологический рассказ». Генетически она восходит не только к эстетике символистов (А. Шницлер, Л. Андреев, А. Воротников, В. Брюсов, А. Бёклин и др.), но и к отдельным положениям философии Ф. Ницше, художественно-эстетическим исканиям Л. Н. Толстого, а также к традициям русского и западноевропейского музыкального театра XIX – начала XX веков.

Ключевые слова: символизм, русский символизм, музыкальный символизм, музыкальный театр В. И. Ребикова, «театр духа», «музыкально-психографическая драма».

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Музичний театр В. І. Ребікова і традиції російського символізму.

Мета статті орієнтована на виявлення поетико-інтонаційної унікальності музично-театральної спадщини В. Ребікова («Ялінка», «Тэа», «Жінка з кинджалом», «Дворянське гніздо» і ін.) в руслі духовно-естетичної та стильової специфіки російського символізму. **Методологія:** стаття спирається на аналітичний, герменевтичний, історіографічний і феноменологічний методи дослідження. **Наукова новизна** полягає в зверненні до творчості В. І. Ребікова як одного з найцікавіших представників проубіжжя XIX-XX ст., зокрема, до його експериментальної музично-театральної спадщини, що співвідноситься з багатьма параметрами з пошуками символистів. **Висновки.** Музично-театральна область творчості композитора, що узагальнено визначається їм як «театр духа», «театр настроїв», «театр внутрішніх переживань», представлена такими жанрами, як «музично-психографічна драма», «музично-психологічне оповідання». Генетично вона сходиться не тільки до естетики символістів (А. Шніцлер, Л. Андреев, А. Воротніков, В. Брюсов, А. Беклін та ін.), але і до окремих положень філософії Ф. Ніцше, художньо-естетичних пошуків Л. М. Толстого, а також до традицій російського та західноєвропейського музичного театру XIX – початку XX століть.

Ключові слова: символізм, російський символізм, музичний символізм, музичний театр В. І. Ребікова, «театр духа», «музично-психографічна драма».

Relevance of the article. In the second half of the nineteenth century, anticipating the future paths for the development of Russian culture and spirituality, F. Dostoyevsky wrote: "Much of the earth was hidden from us, but in return, we have been granted a secret, intimate feeling of a living connection of ours with another world, and the roots of our thoughts and feelings are not here, but in other worlds"[10]. In the above statement, the great writer actually anticipates the definition of the most prominent spiritual and semantic qualities of Russian symbolism, the essence of which most of its representatives have seen in search of correspondences between the visible and the invisible worlds. According to V.V. Bychkov, "symbolism ... is a multidimensional phenomenal world of the spiritual and material existence of man in the mode of his boundary situation between essence and phenomena; life and death; the future and the past"[3], one of the defining qualities of which is the mystery and infinity of knowledge. According to V. Turchin, "symbolism" within itself ... carries the gravity "to the mystery" and at the same time it is a certain way to its comprehension, although by itself it will never be revealed (open secret- non-sense). Symbolism is a path to secrecy and, at the same time, it is an introduction to this path "[12, 85].

Having received a diverse impression in various spheres of artistic creativity (literature, poetry, music, painting, theater, etc.), symbolism, nevertheless, due to its style specifics and the spiritual and aesthetic orientation on suggestion, "infusion" [see: 13 , 345], nevertheless, had his genre "preferences", in which the priority role belonged, first of all, to the musical theater. Its specificity, oriented at the turn of the 19th-20th centuries in search of new forms of expression and potential experimentalism, were fully correlated and consonant with the symbolist aesthetics. The labeled qualities were reflected in the work of V.I. Rebikov as one of the most interesting representatives of a given epoch, representing it in all of its stylistic peculiarities. The obvious interest in the work of this author, and in particular his experimental musical and theatrical heritage, correlated with many parameters with the searches of the Symbolists, and, at the same time, a little research on the creative personality of V. Rebikov and his "dramas of the spirit", determine the relevance of the subject matter presented.

The purpose of the article deals with reveal of the poetic-intonational uniqueness of the musical and theatrical heritage of V. Rebikov ("Christmas Tree", "Thea", "The Woman with a Dagger", "A Nest of Nobles" etc.) in the course of spiritual aesthetic and style specificity of Russian symbolism.

Statement of basic materials. Russian art of the turn of the 19th-20th centuries is of a special attraction for many researchers, since this period was saturated with an acute struggle between the opposite genre-style tendencies, various manifestations and programs. Summarizing the experience of the spiritual and artistic and aesthetic comprehension of Russian art of the designated period, we note that its evolution is associated with the general historical and cultural processes associated with this time. In the latter, respectively, reflected not only the natural dynamics of socio-psychological and artistic development, but "the dynamics of the transitional type of culture". According to T. Leva, "the transitional period of the century was also on a general European scale: the properties of crisis and marginalization marked the most diverse phenomena of art, scientific knowledge, social life of those years. Russia, however, represented a kind of transitional excretion ... The intersection of the old and the new, the union of different centuries ... determined that "multidisciplinarity" of Russian art, which in the pre-revolutionary decade reached the highest point" [6, 5].

A special place in a series of styles and trends that characterized the unique form of Russian culture at the turn of the century, is symbolism, which throughout the century and up to the present time continues to integral part of one of the most important topics of study for philologists, philosophers, art historians, musicologists, and cultural scientists. Nevertheless, already in 1928 V. Khodasevich stated that "symbolism had not only yet been studied, but it seemed to be not "read" yet. For that matter, it is not even established what is symbolism ... its chronological boundaries are not scheduled: when did it begin? When was it over? Indeed, we do not even know the names" [cit.: 13, 390]. Paradoxically, but at the beginning of the 21st century V. Bychkov claims something similar. In one of the chapters of his fundamental study, "Russian Theurgical Aesthetics", devoted to the study of "symbolism in search of theurgy," the researcher, speaking of the turn of the 19th-20th centuries, asserts the following: "It was well felt the approach of a great transitional stage, the essence of which is not clear yet now, a century later, although the grandeur of it for today is already quite obvious"[1, 479]. In connection with the abovementioned, it becomes obvious that the discovery and comprehension of the experience of symbolism will have an appropriate continuation, both in the creative and in the research experience of the comprehension of the fates of Russian culture of the indicated period, as evidenced by the growing interest in the heritage of its representatives, and in particular, V. Rebikov.

Summarizing the essence of this phenomenon and its contribution to the world culture,

V. Bychkov noted that "Russian symbolism inherited the basic principles of the West European, but replaced the individual accents and introduced a number of significant adjustments ... As the main ones, one can call the awareness of the sophie beginning of art and the unity of artistic thinking, division of symbolism into a realistic and idealistic, the theory of the removal of symbolism from the sphere of art into life and the development of the concepts of "mysterial" and "theurgy" as the most important categories of aesthetics of Russian symbolism, apocalypticism and eschatologicalism as essential creative motives" [2, 150-151].

Symbolism attached particular importance to music, for only in it it was the best to express the inner world and the state of the human soul. Therefore, music was often declared symbolic for all types of arts. In solidarity with the studies by T. Levaya [6], among the most significant signs of musical symbolism, we highlight such qualities as literariness, syncretism, anti-socialism, the desire for self-immolation, polarization of ways of musical expression, and the significant transformation of already known genres. This is fully correlated not only with the sphere of instrumentalism (A. Scriabin and his contemporaries), but also with the musical and theatrical area of creativity. In the opinion of the authors of the fundamental "Encyclopedia of Symbolism", "by experiencing the direct influence of literature as a source of inspiration, developing (from the point of view of musical technics) mainly in the Wagnerian and post-Wagnerian trends, the opera represents the most characteristic and, consequently, the most vague genre of musical symbolism. Let's say more: the opera was a kind of temptation, through which passed conservative as well as revolutionary schools of music at the turn of the century "[13, 304]. This approach to the opera genre as a sphere of creative search, fertilized by the symbolist ideas of the turn of the 19th-20th centuries, is significant for many authors of the epoch, including for V. I. Rebikov.

The creativity of this author is very multifaceted. Simplicity is combined with active searches for the means of updating the musical language. On the one hand, V. I. Rebikov's style is genetically connected with the democratic urban lyrics (A.A. Alyabiev, A. L. Guryliov, K. P. Vilboa etc.) and P. I. Tchaikovsky's creativity. On the other hand, in his quest, he proceeded from the ideas of the late creativity of R. Wagner, the musical drama of M.P. Mussorgsky, the musical and theatrical heritage of R. Strauss and C. Debussy, as well as the painting by A. Böcklin. Values of V.I. Rebikov's findings in the field of synthetic vocal-instrumental genres (melomimic, meloplastic, rhythmdeclamation).

Nevertheless, the most fertile ground for experiments and creative daring for the composer was still a musical theater. "The idea of the reform of the opera house acted sharply in the beginning of the twentieth century not only in Russia," notes V.A. Loginov, "but also in the land of this genre – in Italy, as well as in France and Germany. It is at this time that a radical reappraisal of the whole group of recourse means takes place. They gain ever greater independence and persuasiveness of artistic influence, along with song-arious forms, persistently penetrating into various operatic, vocal-stage and chamber vocal genres" [7, 33].

The opera was a genre that attracted V.I. Rebikov especially because it was through it that the composer sought to realize his own philosophical and aesthetic conception based on sensualism in his idealist direction and in the perception of sensuality as the main form of knowledge. According to O.M. Tompakova, "Rebikov, who was always interested in philosophy, had the opportunity to get acquainted with the contemporary version of sensualism by visiting a lecture by a famous Austrian physicist and idealistic philosopher Ernst Mach, at the Vienna University, saying that the whole world is a complex of sensations and that it is real there is only "I and my senses" [11, 20].

At the same time, the foundations of V. I. Rebikov's aesthetic-philosophical position are also rooted in the aesthetics of symbolism, in the theoretical works of F. Nietzsche, to which the musician always showed great interest. The abovesaid in general explains the reasons for "deepening" the composer in the field of "musical psychology". An essential role in the formation of his theory was also played by the appeal to the works on the theory and history of art by L. N. Tolstoy, whose treatise "What is art?" became a handbook for V. I. Rebikov.

Thus the composer comes to his author's idea-concept of the "theater of spirit". His genre sphere is quite diverse – "musical-psychological drama", "musical-psychographical drama", "musical-psychological narrative" etc. Similar works were also generally acknowledged by the author as "theater of artistic miniatures", "theater of mood", "the theater of internal experiences", the main function of which should be concentrated on the maximum emotional-hypnotic, suggestive (which corresponded to the positions of symbolism), as well as moral influence on the listener-viewer.

The determining qualities of this theater can be considered synthetism, chamberness, minimalism of expressive means, gravitation to small operatic forms, monoperas, extreme

psychologization of the drama, the domination of the recitative declamation principle, often adjacent to the tone dialect with a significant dramatic role of the orchestral party. At the same time, according to V. I. Rebikov, music in the concept of his "theater of spirit" is only a means of provoking feelings and mood in the listeners. Indeed, this music may not have" [cit.: 6, 38].

The first of the "drama of the spirit" can be considered the opera "Christmas Tree" (1894-1900) (libretto by S. Plaksin). The theme and the plot of this work, genetically rising to the works of F.M. Dostoyevsky and G.C. Andersen, are saturated with motives of social injustice and human (childish) suffering. The specificity of the works of the works and the nature of the development of the action allows it to be correlated with the chamber opera, as well as with its variety – a monoopera, admitting among its other vocal-piano interpretation. The prevalence of the principle of through development, brings this opus closer to the vocal-symphonic poem. The musical language of "Christmas Tree" is based on the development and change of several themes and motifs, which in turn are variants of the main leitmotif complex, focused on the transfer of a sense of loneliness in the mouth of a freezing girl and a symbol of universal human sorrow and poverty. This kind of "variationality", representing in this case the creative method of the composer, allows us to correlate "Christmas Tree" with the aesthetics of symbolism, as Zh.Vanoranor wrote in his time: "Art is the transformation of the idea into a symbol and its development with the help of harmonic variations" [cit.: 9, 52]. The creative searches of V. I. Rebikov, realized in "Christmas Tree", were appreciated by contemporaries of the composer: "If he [Rebikov] managed to overcome the real composer's "puzzle" – to create an opera without an opera and to achieve well-known moods without the help of the usual arsenal, all honor to him!" [7, 34].

The opera "Thea" was created in 1904 for the text of the symbolic poem by A. Vorotnikov. The poem, like opus by V. Rebikov, represents the artistic realization of the Nietzschean idea of the correlation of the two beginnings of being – the material and the spiritual, the "Dionysian" and "Apollonistic" – and the impossibility for them (according to Nietzsche) to merge into a single harmony. Confirmation of this concept can serve as the author's instructions of V. Rebikov, anticipating the opera and reminding remarks of dramatist-writer to the play. The latter is also natural because the composer himself acts in this work (like R. Wagner) and as a librettist. The image of Thea as a symbol of the soul of V.I.Rebikov represents as "a poetic appearance of a girl of 18 years old" in white clothes.

"She is a light, pure and highly poetic human being." Gayos as the personification of matter, presented in the opera in the form of "a beautiful young man, pale, with black curly hair" in a Greek antique dress. "He, – according to V. Rebikov, – is full of strength and life". Simultaneously, in the individual episodes of the opera, the symbolic visions – Glories, Love and Mercy – are presented with melodeclamation in front of the viewer-listener.

The plot of this "musical-psychological drama" is reduced to the following: "The daughter of a mighty despot/ tyrant [" king of kings "] is confined in a secluded castle high above the sea. She does not know people, she does not know human feelings. In vain Love, Glory, Mercy come to her, trying to warm the heart of Thea. She is cold. But one day in Thea's castle the songs of a young fisherman, Gayos, were heard and captivated her. Thea went down to the people and responded to the love of Gayos. Earthly love did not bring, however, happiness to her, it was too prosaic and rough for Thea. Thus Thea could not return back to the world of sublime and cold purity. Only death brought her release from suffering" [11, 43].

Thus, the plot-semantic parameters of this work bear the imprint of various spiritual-philosophical, aesthetic, and cultural-artistic traditions, among which the influence of symbolism (including "scenery in the style of A. Böcklin"), which appeals to the covenants of antique culture as bearers perfect harmonizing quality; and the Nietzschean concept of the correlation of the material and spiritual principles of being; and the mysterious traditions of the medieval and Baroque cultures (visions of Glory, Love and Mercy).

The action in "Thea", in essence, is minimized. The four static pictures more likely express the various stages of the "life of the spirit" – from the cold supernatural divine loneliness through lovesickness and the expectation of meeting the thirst for death and the subsequent spiritual enlightenment-liberation behind it. Similar sense of the development of the action also partly resembles (as well as musical language) the concept of Tristan and Isolde by R. Wagner.

The vocal-declamation part of Thea is full of intonations of the timidly passionate melody of the Wagnerian opera mentioned, although the orchestra still has a more significant role in characterizing this heroine and her world. It is in his party that the only leitmotif of this "drama", connected with its image, is repeatedly heard. It is characterized by a fragile, radiant, elevated nature. The fractures of the melodic line of the upper voice in a high register permeated with expressive chromatics are in opposition to the static tonic organ

point associated with the theme. During all four acts of the opera, this theme remains virtually unchanged – as an embodiment of the very supernatural and coldness of the heroine himself, unable to pay attention to either Charity, Glory, or Love (act 1), and later the inaccessibility of the world that Thea once left for the sake of earthly love (4th act). An exception is only the final part of the 1st act, which marks the awakening of the love of the heroine. Here, this leitmotif acquires a pronounced romance-arioso texture "density" and expressiveness of sound (again in the orchestra).

Another imaginary sphere of "Thea", is the material world of a modest Fisherman Gayos, deprived of royal divine majesty, a world of simple human feelings. It is represented by the songs of Gayos, that are close in their composition to the folk Italian chants. Characteristically, the first of these songs (1st act) sounds without orchestral accompaniment. In the world of Gayos, the orchestra's party is more closely connected with the "music" of nature – voices of the sea, wind, singing of birds, whisper of the leaves.

Other aspects of Rebikov's "drama of the spirit" are also found in his "musical-psychological drama", "The Woman With A Dagger" (1910), written on the basis of the novels of the Austrian writer and playwright A. Schnitzler. As a physician in basic specialization, A. Schnitzler showed great interest in the work of Freud, as well as in his separate literary works, sought to embody his ideas in literary work. "The psychological concepts of Schnitzler and Freud denote the multidimensionality of approaches to the inner world of man. The study of the psychology of personality from different points with the close interaction of philosophy, natural sciences and literature became a remarkable feature of the Austrian culture of border time. The emphasis on the cosmopolitanity of the creative, natural sciences and philosophical search of Austrian thinkers and the original rethinking of borrowed hypotheses in synthetic forms contributed to the emergence of new original psychological theories" [5, 5].

The abovementioned qualities are also indicative for the novel by A. Schnitzler, to which V. I. Rebikov refers, interpreting its story lines in the spirit of the epoch. In the novel about affair of two wealthy young people, Pauline and Leonardo, O. Tompakov also sees similarities with the works of the popular novels of those years, Henri de Rainier ("Twice Loved", "Escapade", "By the Whim of the King"). "Following Rainier, – the researcher notes, "the composer paints a complex of binary consciousness, creates a memory effect on events that have occurred in the life of the distant ancestors of one or another person. The

heroes of the opera Leonard and Pauline are in the present, then in the past, when both of them had other names and lived not in Austria, but in Italy in the sixteenth century and were captured by fatal and sinful love passion. Paula (Paulina) killed her beloved Lionardo (Leonard) with a dagger, and her husband, the artist Remigio, found this scene, saw in it a plot for the picture. The action is reversed: Leonard and Pauline stand in the museum in front of the picture of an unknown artist "The Woman with a Dagger" and recognize themselves in the heroes of this piece of work" [11, 61].

The given plot is interesting not only in the aspects of the artistic realization of Freudian ideas, but also the originally demonstrated here, and so much illustrative to the art of symbolism, the motive of paired images and the motive of the mirror associated with them. The latter was interpreted in symbolism as a "boundary between the worlds" (see this in more detail: 4]. V. I. Rebikov's opera in the role of such a "mirror" is a picture that opens the subconscious secrets of the history of the relationship between characters, initially concealed under a casual social conversation and easy flirtation.

Unlike Thea, the musical language of "The Women with Dagger" is distinguished by the extreme expressiveness of presentation. As in the previous work, the main role here is played by virtually one leitmotif concentrating in itself the basic expressive intonations of the drama. It can be defined as a theme of fatal passion-love, uniting heroes. Its intonational basis is a short three-voice song with the triton and 4 acts, presented in a continuous sequential development, similar to those of P. Tchaikovsky. However, unlike the latter, V. Rebikov's thematism is characterized by an extremely complex tonal basis, an abundance of alterations and chromatics, the widespread use of excessively tense sounds of chord of the ninth, seventh chord etc., which mark his innovations in the field of harmonic language.

"The Nest of Nobles" by V. Rebikov – the top of the musical and theatrical creativity of the composer is an example of "psychographic drama", created on the basis of the piece of work of I. S. Turgenev. While processing the story line of his narrative, the composer focuses solely on the relationships between Lisa and Lavretsky. Extreme concentration, chamberness of the drama of V. I. Rebikov also manifests itself in the fact that it is characterized by less eventivity. The scene of the piece is the inner life and experiences of the heroes originating from the first and the last painting in practically the same place, while the place of the heroes of the story of I. S. Turgenev constantly changes.

“The Nest of Nobles” demonstrates, on the one hand, the traits of continuity with

Russian culture, the connection with the work of P. I. Tchaikovsky, the declamation method of A. S. Dargomyzhsky and M. P. Mussorgsky, the appeal to popular music as the most important stratum of Russian culture of the 19 century. At the same time, this work is distinguished by the fundamental novelty of the approach to the musical and theatrical genre, what is the relevance of this work V. Rebikov with the traditions of Russian musical symbolism, noted above [see: 8, 60-61].

The author of the "The Nest of Nobles" defines it not as an opera, but as a "psychographic drama", which involves the synthesis of stage action, plastic, singing, playing and artistic decoration of the performance, partly related to symbolist drama. Characteristically, within the framework of the genre designated by the author, music does not play the self-sufficient role traditionally inherent in the classical opera, as V. Rebikov himself points out in the Introduction to his composition. "The Nest of Nobles" is characterized by a tendency towards programmity and a special kind of literary work, which is indicative for the art of the Symbolists, which manifests itself in numerous authorial remarks, focused not so much on the vocal and performance specifics of the work, but on the actor's interpretation of the roles of the main characters of the work. In it, the principle of transparent development prevails, supplemented by the leitmotif system and themes-reminders, correlated with the poetry of the musical theater of R. Wagner.

Conclusions. Summing up, it should be noted that in the general context of genre-style searches of the European musical-historical tradition at the turn of the 19th-20th centuries and its great representatives the place of V. I. Rebikov was modest enough. "Not always perceived by his contemporaries, the ideas of the composer, nevertheless, were actualized already at the turn of the 20th-21st centuries in a chamber one-act opera, in a monodrama, as well as in instrumental music. The contents, the circle of images of Rebikov's "drama of the spirit" with all their controversy and paradoxism, are still deep enough and significant" [8, 60], like the pieces of symbolist poets. Yet he did a lot, contributing to the progress of national music, anticipating the creative discoveries of his "stars" contemporaries, and so he deserved the right to memory, attention and intense interest in his music, the pages of which are still alive.

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