

R. Strauss's symphonic poem «Don Quixote»: Problems of genre synthesis.....58

Olga O. Moskvina (Moscow) — PhD in History of Arts, Senior Lecturer of the Production and Management of Performing Arts Department at the Russian Gnesins Academy of Music.

moskvina_o@inbox.ru

The article examines the interpretation of images in R. Strauss's symphonic poem «Don Quixote» (Op. 35). The author of the article, relying on research in the field of literary studies, comes to the conclusion that both Cervantes and R. Strauss interpret their characters as ironically as possible, even with a certain sarcastic tinge.

Don Quixote is a very popular figure in the field of music, composers have turned to his embodiment since the XVII century, but within the framework of symphonic genres, the work of R. Strauss is in some way the culmination.

The main characters of the poem — Don Quixote and Sancho Panza — are considered by the author of the article through the prism of their genre embodiment. The article highlights several key genres, such as march, dance, chorale and tango. The genre of the march characterizes the ironic side of Don Quixote's personality, an unpretentious peasant dance with numerous repetitions embodies Sancho Panza. The chorale, a symbol of church hymns, was chosen by the composer for the embodiment of monks and pilgrims. To convey the diversity of the inner world of the characters, the composer uses various variants of genre synthesis, including such an unusual one as a chorale and a tango.

Thus, the article focuses on the role of genre and genre synthesis as the main tool for creating vivid deep images.

ЛИТЕРАТУРА

1. *Гейне Г.* Введение к «Дон Кихоту» // Генрих Г. Собрание сочинений в 6 т. Москва: Художественная литература, 1983. Т. 5. С. 187–205.
2. *Коробейникова Н.Н.* Мир «странствующих образов» в музыке // Культурная жизнь юга России. Приложение. Краснодар: Краснодарский государственный институт культуры, 2015. С. 144–145.
3. *Лосев А.Ф.* Эстетика Возрождения: исторический смысл эпохи Возрождения. Москва: Мысль, 1998. 750 с.
4. *Мелетинский Е.М.* Введение в историческую поэтику эпоса и романа. Москва: Наука, 1986. 320 с.
5. *Москвина О.О.* Особенности трактовки литературных персонажей в симфонических сочинениях Р. Штрауса // Музыкальная наука и композиторское творчество в современном мире: сборник научных статей по материалам Международной конференции 28–29 сентября 2019 года [Гл. ред. Л.В. Саввина, ред.-сост. В.О. Петров]. Астрахань: ГАОУ АО ДПО «Астраханский институт повышения квалификации и переподготовки», 2019. С. 120–128.
6. *Москвина О.О.* Симфоническая поэма Р. Штрауса «Дон Жуан» ор. 20: на перекрестке литературы и музыки // Музыка в парадигме художественных связей. Сб. научных статей и материалов. Москва: ГМПИ им. М.М. Ипполитова-Иванова. 2014. С. 31–42

7. *Сервантес Сааведра Мигель де. Дон Кихот. Москва, 2007.*
8. *Sadrieh A. Konvention und Widerspruch. Harmosche und motivische Gestaltungsprinzipien bei Richard Strauss am Beispiel ausgewählter Tondichtungen und Opern. Delmenhorst, 1997. 209 p.*

REFERENCES

1. *Geyne G. Vvedeniye k «Don Kikhotu» [Introduction to «Don Quixote»]. Genrikh G. Sobraniye sochineniy v 6 t. [Collected works in 7 vol]. Moscow: Khudozhestvennaya literature, 1983. Vol. 5, P. 187–205.*
2. *Korobeynikova N.N. Mir «stranstvuyushchikh obrazov» v muzyke [The world of wandering images in music]. Kul'turnaya zhizn' yuga Rossii. Prilozheniye [Cultural life of the south. Attachment]. Krasnodar: Krasnodarskiy gosudarstvennyy institut kul'tury [Krasnodar: Krasnodar State Institute of Culture], 2015. P. 144–145.*
3. *Losev A.F. Estetika Vozrozhdeniya: istoricheskiy smysl epokhi Vozrozhdeniya [Renaissance aesthetics: the historical meaning of the Renaissance]. Moscow: Mysl', 1998. 750 p.*
4. *Meletinskiy Ye.M. Vvedeniye v istoricheskuyu poetiku eposa i romana [An introduction to the historical poetics of the epic and the novel]. Moscow: Nauka, 1986. 320 p.*
5. *Moskvina O.O. Osobennosti traktovki literaturnykh personazhey v simfonicheskikh sochineniyakh R. Shtrausa [Features of the interpretation of literary characters in the symphonic works of R. Strauss]. Muzykal'naya nauka i kompozitorskoye tvorchestvo v sovremennom mire [Musical Science and Composing in the Modern World]: sbornik nauchnykh statey po materialam Mezhdunarodnoy konferentsii 28–29 sentyabrya 2019 goda [collection of scientific articles based on the materials of the International Conference on September 28–29, 2019]. Gl. red. L.V. Savvina, red.-sost. V.O. Petrov. [Ed.-status. L.V. Savvina] Astrakhan': GAOU AO DPO «Astra-khanskiy institut povysheniya kvalifikatsii i perepodgotovki», 2019. P. 120–128.*
6. *Moskvina O.O. Simfonicheskaya poema R. Shtrausa «Don Zhuan» op. 20: na perekrestke literatury i muzyki [R. Strauss's symphonic poem «Don Juan» op. 20: at the crossroads of literature and music]. Muzyka v paradigme khudozhestvennykh svyazey [Music in the Paradigm of Artistic Connections]. Sb. nauchnykh statey i materialov [Collection of scientific articles and materials]. Moscow: GMPI im. M.M. Ippolitova-Ivanova. 2014. P. 31–42.*
7. *Servantes Saavedra Migel' de. Don Kikhot [Don Quixote]. Moscow, 2007.*
8. *Sadrieh A. Konvention und Widerspruch. Harmosche und motivische Gestaltungsprinzipien bei Richard Strauss am Beispiel ausgewählter Tondichtungen und Opern*

[Convention and contradiction. Harmonic and motivic development principles in Richard Strauss using the example of selected tone poems and operas]. Delmenhorst, 1997. 209 p.

Москвина О.О. Симфоническая поэма Р. Штрауса «Дон Кихот»: Проблемы жанрового синтеза // Ученые записки Российской академии музыки имени Гнесиных. 2021. № 3. С. 58–69

Moskvina O.O. R. Strauss's symphonic poem «Don Quixote»: Problems of genre synthesis // Scholarly Papers of Russian Gnesins Academy of Music. 2021. № 3. С. 58–69