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MUSIC FESTIVAL AS AN OPEN SYSTEM OF COGNITION

Among the many cultural innovations of the 20th century music festivals should be called. Some of them have gained worldwide fame, others, despite the limited area of spread, play a significant role in the life of a particular city and country. Famous music forums are associated with the performance of masterpieces and little-known compositions of the past and the present, performances of eminent artists and young talents. The article offers a new understanding of the socio-cultural functions of the international music festival. The current established practice testifies to the fact that festivals cease to be events closed in the system of “musicians – listeners”. During the festivals, there is an exchange of professional experience and knowledge, more broadly – traditions; such events contribute to the emergence of new musical trends, artistic and aesthetic performances, and creative projects. Festival activities at the present stage are similar to such a phenomenon as school, since not only educational and enlightening tasks are solved, but also professional experience, knowledge, and national traditions are exchanged. In this article, the concept of “school” implies a creative hierarchical system of energy-information exchange. Since creativity is a state of dynamic constancy inherent in musical art and its components, the school is in continuous development and transformation. Another indisputable manifestation of the initial principle is openness to both the results of creativity and new, more perfect knowledge. The systematic nature of these processes, their hierarchical subordination contributes to the emergence of the school. The gradual build-up of a kind of energy-informational network leads to the creation of a multi-level structure in it. The approach chosen by the authors is supported by factual material.

Keywords: music festival, school, cognition system, energy-information exchange, aesthetic and educational functions of art.

Introduction

Historiography as a science that studies not only historical events within some specific geographical framework, but also their internal mental, ideological, and national unity, allows one to deeply and comprehensively examine certain pages of the existence of countries, regions, cities during certain spatial-temporal periods. Before the researcher’s gaze, there opens a variety of episodes of the bygone days from different spheres of the public life – from the culture, science, art, education, religion, ethics, everyday life, etc. they all have a common essential aspect – the “genetic” connection with the legacy of the previous eras, the collective experience of generations. The “grains” sown by talented musicians, scientists, philosophers, writers, etc., sprout and bear the fruits of new ideas, forms, and the directions of work, which expand the horizons of knowledge following those that follow. Among the many cultural innovations of the 20th century one should name music festivals. Some of them have gained worldwide fame, others, despite the limited area of distribution of their authority, play a significant role in the life of a particular city and country. During the celebration of the 70th anniversary of the famous Bregenz Festival, Bundes President Heinz Fischer emphasized the moral attitudes and general visions of two of Austria’s most significant festivals. If in 1920, owing to Salzburg, Austria

was established, then after 1945, the time of appearance of the festival on the Bodensee (Lake Constance), the key motives became “freedom and peace and dignity of people”¹.

Traditionally, famous music forums are associated with the performance of masterpieces and little-known compositions of the past and the present, performances of eminent performers and young talents. However, the established practice reveals dynamic processes associated with the aesthetic and educational functions of art. For example, the Salzburg Music Festival, which has a 100-year history, includes projects for children and young people in its programs. Among them there are Young Singers Project and Herbert von Karajan Young Conductors Award – for young professionals, *jung&jede*r* – for children and adolescents interested in music and theatre. Activities of the last direction – Operncamp – a series of weekly camps in which children from different countries aged 9 to 17 are immersed in the world of opera²; Festspiele und Theater Kinderchor; Roche Continents: Youth! Arts! Science! – for young people aged 20–29, who during the week “explore the parallels between science and art”³; operas for children, accompanied by introductory workshops for children and accompanying adults before the start of the performance. During them the young viewers “will become acquainted in a playful way with the characters and plot of the opera, as well as the production”⁴. The organizers of the programs are not afraid to add additional comic elements into the spirit of modernity to this or that masterpiece. For example, in the production of “The Magic Flute” by W. A. Mozart (2018, director Tomo Sugao, music arrangement Aki Schmitt), Sarastro organizes a party at the castle. Pamina wants to attend the ball, but she has no partner to dance, and Papageno and Papagena may be able to help her with magical musical instruments⁵.

The Bayreuth Festival is leading a similar activity. Each season, since 2009, one of the operas by R. Wagner has been adapted for young audiences. For example, in recent years, “The Ring of the Nibelung” (2018), “The Master-Singers of Nuremberg” (2019) have been presented, and a version of “Tristan and Isolde” is scheduled to be shown in 2021⁶. In the case of such large-scale cycles as “The Ring”, when the authors of the adaptation are faced with the task of telling a 14-hour epic story in 1.5 hours, sometimes “losses” occur. Peter P. Pachl, in his review of the premiere performance, says that the cuts happen mainly at the expense of “introductory or melodramatic dialogues”, but at the same time “the intrigue of ‘The Twilight of the Gods’ remains on the curb when simplified”⁷. The organizers of the festival consider one of the “core elements of the project” to be the “direct” involvement of children and youth in the creation of productions⁸. For this, elements of interactive contact are often used directly during the opera. Thus, young viewers create waves using swaying fabric (the first picture), Wotan addresses the audience with the question: “Children, should I give my ring to the giants?” – “Yeaaaaah!” the children answer⁹. It is noteworthy that young professionals at the beginning of their career are also included in casts of productions. Thus, they get an opportunity to unleash their potential and get a good career start, which is important. In particular, David Merz, a Hochschule für Musik Hanns Eisler¹⁰ graduate, worked on the 2018 performance. “The Ring” became his final project. In an interview, Merz says: “It is just for me, who still is in high school and has been capable to stage only in the educational framework. It is an incredible gift, the opportunity to work with professionals. They are of course used to a different pace in work compared as to how we do in high school. For this I am very grateful, and for the fact that I can be here”¹¹.

¹ Rhombert, B. (2015). Bregenzer Festspiel wurden feierlich eröffnet. *Bregenzer Festspiel Zeitung*, 4.

² Smallshow, S. (2017). Kinder & Jugend. *Salzburger Festspiele 20.Juli – 30. August 2018*, 111.

³ Ibid, 114.

⁴ Ibid, 108.

⁵ Ibid, 111.

⁶ Bayreuth Festival (2021). *Children’s Opera* <<https://www.bayreutherfestspiele.de/en/programme/childrens-opera>> (2021, December, 20).

⁷ Pachl, P. (2018). „Der Ring des Nibelungen – für Kinder“ bei den Bayreuther Festspielen. *Nmz online*. <<https://www.nmz.de/online/der-ring-des-nibelungen-fuer-kinder-bei-den-bayreutherfestspielen>> (2022, January, 22).

⁸ Bayreuth Festival (2019). „Die Meistersinger von Nürnberg“ im Project „Wagner für Kinder“ bei den Bayreuther Festspielen 2019 <<https://www.bayreutherfestspiele.de/festspiele/news/2019/die-meistersinger-von-nuernberg-im-projekt-wagner-fuer-kinder-bei-den-bayreuther-festspielen-2019>> (2021, December, 10).

⁹ Pachl, P. (2018). „Der Ring des Nibelungen – für Kinder“ bei den Bayreuther Festspielen. *Nmz online*. <<https://www.nmz.de/online/der-ring-des-nibelungen-fuer-kinder-bei-den-bayreutherfestspielen>> (2022, January, 22).

¹⁰ Bayreuth Festival has partnership with Hochschule für Musik “Hanns Eisler” in Berlin, Theaterakademie “August Everding München” just as with the fund Fair Play.

¹¹ YouTube (2018). *Bayreuther Festspiele. Der Ring für Kinder* <<https://www.youtube.com/watch?v=BJCkqLncC4k>> (2022, January, 15).

Another good festival tradition that contributes to the development of young professionals is the holding of annual master classes for singers and conductors. One can become a participant only after passing the preliminary selection and receiving scholarship support from *Richard Wagner Stiftung*. The prospect of plunging into the atmosphere of the hall of the Villa Wanfried, where the author lived and worked, serves as an additional incentive for applicants. In 2021, possibly due to the pandemic, master classes were held in the auditorium of the Markgräfin-Wilhelmine Gymnasium Bayreuth¹.

Main statements

The development of cultural and educational activities has intensified in recent decades. In young countries, this process is proceeding, in our opinion, especially intensively. The rise of culture is one of the indicators of revival, the establishment of national identity, the unity of the nation. Slovenia, by the standards of history, became a sovereign state not so long ago, in 1991, but the festival programs can satisfy the needs of fans of a wide variety of stylistic and genre trends. Some of the music forums arose before the complete separation of Slovenia, others later. Among those who have won European authority in the field of academic music, we will name the Ljubljana Festival, which in 2021 takes place for the 69th time. The names announced on the posters speak for themselves – Martha Argerich, Elina Garanča, Plácido Domingo, Valery Gergiev and the Mariinsky Theatre Orchestra etc. Punk Rock Holiday (Tolmin) and Druga Godba (Ljubljana) are addressed to those who are interested in alternative styles. The Druga Godba team considers their project not only as one of the forms of popularization of non-academic music; their mission means to “rediscover and introduce less well-known musical styles and traditions, alongside big-name acts on the world and indigenous music scenes, and to explore the intersection between old and new”². Jazz fans are also not ignored by the organizers of music festivals: in summer, Slovenia hosts the Ljubljana Jazz Festival, which is called the oldest among such activities in Europe³, or “younger” but no less attractive Jazz Cerklje and Jazzinty Novo Mesto. Before the pandemic the admirers of ethnic music plunged into a whirlpool of colours and sounds at the International CIOFF Folklore Festival Folkart Maribor and Okarina Festival Bled. We hope that when the usual order returns to our world, these festivals will again welcome their adherents. Stylishly diverse programs organically complement educational projects. For example, Bled Festival offers a cycle of master classes for young string instruments players (violinists, violists and cellists). Their goal is to provide professional assistance to talented musicians in improving their skills⁴. Concerts and master classes are included in the programs of two festivals – Seviq Brežice and The Radovljica Festival, dedicated to old music. As part of The Radovljica Festival 2020, the record players expanded their knowledge and skills.

In this context, festivals cease to be thought of as events that are closed in the “musicians – listeners” system. During their conduct, there is an exchange of professional experience and knowledge, more broadly – of traditions; such events contribute to the emergence of new musical trends, artistic and aesthetic performances, creative projects, etc. All of them include an educational component, realizing educational objectives. The mentioned characteristics bring the festival closer to such a phenomenon of musical culture as “school”.

The historical realities have led to the understanding of the “school” in the scientific community as a team, educational structure, methodological system, group experience, pedagogical project, tradition, etc⁵.

¹ Bayreuther Festspiele (2021). *Master classes* <<https://www.bayreutherfestspiele.de/en/programme/master-classes>> (2021, December, 20).

² Druga Godba (2021). *About us* <<https://drugagodba.si/en/about-us>> (2021, November, 10).

³ I feel Slovenia (2021). *Music festivals in Slovenia* <<https://www.slovenia.info/en/things-to-do/culture/festivals/music-festivals>> (2021, November, 10).

⁴ Festivali Bled (2021). *Masterclasses* <<http://www.festivalbled.com/masterclasses2021.html>> (2021, November, 01).

⁵ Baker, C. M. (2007). *The Influence of Violin Schools on Prominent Violinists/Teachers in the United States*: doctoral dissertation. The Florida State University. *Diginole: FSU's Digital Repository*.

<<https://diginole.lib.fsu.edu/islandora/object/fsu%3A169151>>; Bujes, P. F. (2013). *It's easier if you have a system: analysis and applications of the Milanov violin method*. Doctoral dissertation. Louisiana State University. *LSU Digital Commons* <https://digitalcommons.lsu.edu/gradschool_dissertations/2696>; Гуральник, Н. (2013). *Развитие украинской фортепианной школы в XX ст. Музыкально-просветительские традиции и методические ориентиры*. *Ars inter Culturas*, 2, 43–59; Кучеренко, С. (2018). *Шляхи становлення та розвитку української скрипкової школи: дисертація на здобуття наукового ступеня кандидата мистецтвознавства*. Харків: Харківський національний університет мистецтв імені І. П. Котляревського; Сараев, И. (2016). *Школы в музыкальном искусстве*. Чернигов; Курск: Учитель.

If we generalize the existing points of view and try to derive some universal definition, its essence can be reduced to the following formulation: the school is a creative hierarchical system of energy-information exchange. Since creativity is a state of dynamic constancy inherent in musical art and its components, the school is in continuous development, transformation, because a stop means the “death” of the phenomenon itself. Another indisputable manifestation of the initial principle is openness to both the results of creativity and new, more advanced knowledge. All these qualities, declaring themselves in social connections, in the microcosm of the musician, while being imprinted in printed mass media, provide the exchange of information, one way or another accompanied by energy exposure. The systematic nature of these processes and their hierarchical subordination contribute to the emergence of the school. The gradual build-up of a kind of energy-information network, consisting of “teacher – student” links, leads to the creation of a multi-level structure in it. Each of its layers unites musicians by kinship of certain qualities, views, principles, as well as spatial-temporal characteristics.

Formation of a school is a long-term process with many components, the most important of which is the contribution of outstanding personalities. The establishment of schools within a certain European state is marked, as a rule, by a wide interaction of various national traditions. The impetus for this at one time was given by representatives of certain countries (for example, for the violin art, such an impetus was made by the Italians), while migrating to other parts of Europe. In the future, the chain of successive ties became longer and ramified, spreading to other continents as well. Thus, two dialectical actions took place. On the one hand, certain characteristics of certain national schools were outlined, on the other hand, the “borders” between them were dissolved. It was not uncommon for a musician to learn from the bearers of various performing traditions, while becoming the founder of a new one¹. The school is similar to a vessel – a form that preserves, translates and transforms the content placed in it. In this sense, the festival performs a similar function, and its appearance is determined by the complex of conditions in which it is held.

One of the historical examples of close interaction of various musical traditions can be considered the International Festival of Classical Music “Kharkiv Assemblies” (Ukraine), which arose and acquired special significance during the period of socio-political cataclysms. The International Forum, dating back to 1991, became a spiritual counterbalance to the atmosphere of confusion, foggy prospects, and the situation of the so-called soil loss underfoot. Tatyana Verkina² became its initiator and artistic director. She directed her efforts in order to revitalize the concert life of the city, to revive the openness to the best achievements of the modern performing art laid out in the foundation of its musical education and, at the same time, of the “memory of culture” revealed by the creativity and activity of the outstanding composers of the past. One can judge about the target settings of the musical gatherings of this rank by the individuals who were chosen as the value guidelines. Among them there are Felix Mendelssohn-Bartholdi, Franz Schubert, Robert Schumann, Ferenc Liszt, Henry Purcell, Ludvig van Beethoven, Michail Glinka, Peter Tchaikovsky, Mykola Lysenko, Illia Slatin, Ivan Kotlyarevsky and many others. They are associated with the discoveries in the field of creativity, including the national one, the pedagogical activity and the participation in the educational, theatrical and musical-public life. Many of them have given the strength to popularize the legacy of the past and the achievements of the modernity, by indicating one of the ways to acquire knowledge and experience exchange. The ideological program of the festival gradually matured. Its foundation was the propaganda of the conquests of the world musical legacy and of the modern Ukrainian music; the revival of the forgotten and rarely performed compositions; the expanding of the knowledge of various national cultures; the acquaintance with new composers’ and performers’ names. The focus was on the creative youth of the city, which opened up opportunities previously inaccessible for it. This kind of scale of the idea did not overshadow one of the main goals – the orientation of the events to the listeners, their inclusion into the musical and creative dialogue, into the atmosphere of a live communication. These projects were organically supplemented by international scientific symposia, while capturing and expanding the horizons of the literary and critical activities of the musicians of the past. The festival, in fact, was a professional and educational school, if it is understood as an extensive system of teaching (in the broad sense of the word) programs with the multidirectional vector of the action. Covering

¹ A bright example is the creative biography of Leopold Auer. Born in Hungary, he nevertheless learned the art of violin playing under the guidance of Jakob Dont in Vienna and Joseph Joachim in Hanover. In 1868 he replaced Henryk Wieniawski as Professor at the St. Petersburg Conservatory. During his work he brought up a galaxy of outstanding violinists (Jascha Heifetz, Cecilia Hansen, Mischa Elman, etc.) and is rightfully considered the founder of the Russian violin school.

² Rector (2009-2020) of Kharkiv I. P. Kotlyarevsky National University of Arts.

a huge range of musical cultural space – from the very enlightenment to professional education of a new generation of musicians – the international festival of classical music in Kharkiv has become a consolidating centre of creative forces. Under the auspices of the festival, which turns 27 years old in 2020, the following contests are held: the Kharkiv Assemblies International Music Competition (October), which entered the EMCY (European Union of Music Competitions for Youth)¹ in 2019, the Kharkiv Assemblies Open Competition for Young Musicians and Composers (May), and the contest called Karl Czerny: More Than Etudes, The All-Ukrainian Competition in the theory of music named after Taras Kravtsov, the project called Practical Musicology, a number of educational programs for children – Children’s Philharmonic, Holidays at the University of Arts, Musical Dynasties, etc. The evenings in memory of the city’s outstanding musicians, world-class composers, humanist thinkers and musical and public figures became traditional. Among the participants there are representatives from different countries of the world: Austria, Great Britain, Germany, Macedonia, Russia, the USA, Ukraine, France, Switzerland, Sweden, etc., which confirms the high professional status of the festival. The international recognition of the festival is confirmed by constant strong contacts with the Nuremberg Meistersinger Conservatory and the Nuremberg House in Kharkiv, the Goethe Institute, the French Cultural Centre, the British Council in Ukraine and many other authoritative organizations and foreign missions. If the time of the Kharkiv international music festivals is clearly marked (September – October of the year, when the new musical and theatre season begins), then the implementation of the large-scale and diverse forms of exchange of experience “breaks” its temporal boundaries and is distributed over the entire festival calendar year. The field of activity of the university’s professor-and-teaching staff is constantly expanding, paying attention to inclusive events. The concert held in the Great Hall under the symbolic name of Jazz in the Dark is not a charity gesture on the part of the organizers, but a natural need to provide professional help and support to talented young people, the future of the musical Kharkiv. In 1992, the “adult” festival acquired a small companion, the international festival of children’s performing arts called “Music is Our Common Home”. It was held at the same time with the Assemblies on the basis of Kharkiv Specialized Secondary Music Boarding School (now – Kharkiv State Music Lyceum). The wide opportunities offered to children studying music at different levels (from a student of a specialized music school to a member of the choir of pedagogical practice) confirm the functioning of the “Kharkiv Assemblies” as a complex, multi-component system. It is open to anyone who wants to become involved in making music, regardless of age or skill. It is thanks to this flexibility that the festival has been preparing new generations of listeners and musicians for many years in a row.

This way in practice, the action of the resonant chain is carried out, due to which there is an energy-informational connection between all the links of the educational process. The example is the purposeful work with children, in which the organizers of the Assemblies declared themselves as being “child-friendly”. The versatile activity of the festival makes it possible to compare it to a dynamic system, because, by constantly expanding its interaction with the cultural space, it acquires a “certain margin of safety that goes beyond ensuring only the survival”². According to Boris Milner, this process is accompanied by an increase in the degree of qualification of the components of the system and, as a result, “the frequent expansion of the boundaries of the system or the creation of a new super-system”³.

¹ Among the world famous music forums that are held in Kharkiv, we will name the Vladimir Krainev International Competition for Young Pianists; he has been a member of EMCY since 1997 (Competition History (2022). *International Competition for Young Pianists*. <<http://krainevcompetition.com.ua/competition-history>> (2022, January, 10). This competition is held every two years at the Kharkiv Special Secondary Music boarding school. Ukraine has been recognized by the world community thanks to the International Competition for Young Pianists in Memory of Volodymyr Horowitz, held in Kyiv, the capital of the state; in 2002 the competition became a member of EMCY, in 2004 – the World Federation of International Music Competitions (WFIMC). In 1998, the International Competition for Young Pianists in Memory of Vladimir Horowitz initiated the “School of Performing Arts” with master classes by leading musicians and teachers of our time (Horowitz Competition (2022). *About competition* <<http://www.horowitzv.org/enghome-2021/aboutc.html>> (2022, January, 10). In the countries of Western Europe, which gained independence in the last decade of the 20th century, cultural processes proceeded even more rapidly. Suffice it to say that “in Ljubljana the European Young Organists Competition has taken place every three years since 1989. In 1992 the Slovene organization Commission for Music and Ballet Competitions (TEMSIG) became a member of EMCY” (Dvarionas competitions (2021). *The European Union of Music Competitions for Youth* <<http://dvarionas.artistdb.eu/en/b/piano/other-info/c/emcy>> (2021, November, 01).

² Мильнер, Б. (2005). *Теория организации*. Москва: ИИФРА-М, 74-79.

³ Ibid, 70.

Perhaps a person who is not related to the world of music may have a question: can such an intensive communication with a serious music harm a child? The answer of the scientists leaves no doubt. Utpal Biswas and Joyanta Sarkar report that various educational activities, including music, have a positive effect on the future cognitive abilities: “It is vital for a youthful youngster’s mind to experience an assortment of encounters to make a wide range of neural connections it will require over a lifetime”¹. Krista L. Hyde and the colleagues adhere to the same position, using specific numbers to demonstrate the positive changes. The scientists write that just 15 months of regular music lessons in the early childhood “leads to structural brain changes that diverge from typical brain development”². These changes occur precisely in those parts of it that are associated with the musical activity. The tests conducted before the start of the experiment showed no differences in the control and study groups. Based on this, the researchers conclude the following: “<...> the differential development of these brain regions is induced by instrumental practice rather than pre-existing biological predictors of musicality”³. The results lead the researchers to think that “long-term intervention programs can facilitate neuroplasticity in children”⁴. The role of music is equally important in the assimilation of moral and aesthetic messages by children, as Vera Khomiakova writes. The regular interaction with music “develops the moral-evaluative and motivational sphere of the child and creates the prospect of the educational process”⁵.

Modern performing practice in all its manifestations, including enlightenment, education, and upbringing, at its core reinforces the general artistic and aesthetic direction of this activity. Suffice it to say that the music festival has ceased to be an isolated phenomenon. It, as a special cultural phenomenon, manifests itself in the life of different countries and continents. This is evidenced not only by Europe with its long traditions, but also by the educational mission of musicians from Asian countries. Since the 19th century, the contacts between Europe and Asia have expanded and strengthened, culture and art were mutually enriched, and the transcultural ties appeared. As one of the examples, let us recall the fact that the acquaintance of European artists with Japanese engravings in the 60s of the 19th century brought previously unknown meanings and techniques to the creative work of Claude Monet, Vincent van Gogh, Paul Gauguin, “and the depicted ‘fleeting moment of feeling the beauty of the surrounding the world’ began to play with new colours”⁶. In turn, Japanese artists, having completed an educational course in France at the end of the 19th century, brought home new styles and methods of work, in particular, “impressionism and work in the open air”⁷, which stimulated the emergence of “Japanese impressionism”. According to Irina Olikh, in the works of Japanese artists of this style direction “scenes of relaxation in a lush blooming garden, where oriental beauties dream or read books appear, and they are French in spirit and construction”⁸. The creative path of the Japanese violinist Shinichi Suzuki (1898–1998) is no less indicative. Suzuki received his education in Berlin from a student of the outstanding Joseph Joachim – Karl Klingler (1879–1971), who had a direct influence on the formation of the “musical personality” of the Japanese musician. As the only private student of Klingler, Suzuki acquired not only purely performing knowledge and experience, but also absorbed a whole range of musical and aesthetic ideas, while attending performances by such eminent musicians as Wilhelm Furtwängler, Alexander Glazunov, Cecilia Hansen, Fritz Kreisler and others; Suzuki often spoke and played with Albert Einstein at Klingler’s home concerts⁹. The received fundamental knowledge allowed Suzuki to create his own

¹ Biswas, U., Sarkar, J. (2015). The role of music and the brain development of children. *The Pharma Innovation Journal*, 4 (8), 108.

² Hyde, K. L., Lerch, J., Norton, A. and others (2009). Musical Training Shapes Structural Brain Development. *Journal of Neuroscience*, 29 (10), 3024.

³ Ibid.

⁴ Ibid.

⁵ Хомякова, В. (2000). Роль музыки в воспитании нравственной и эстетической культуры детей: *автореферат диссертации на соискание ученой степени кандидата педагогических наук*. Казань: Казанский государственный университет, 19.

⁶ Олих, И. (2016). «Любовь Японии к импрессионизму»: неизвестные шедевры на выставке в Бонне. *Arthive*. <https://arthive.ru/news/1596~Ljubov'_Japonii_k_impressionizmu_neizvestnye_shedevry_na_vystavke_v_Bonne> (2021, December, 15).

⁷ Ibid.

⁸ Ibid.

⁹ Wartberg, K. (2009). *Shinichi Suzuki: Pioneer of Music Education*. Deutsches Suzuki Institut, 13-17. <https://www.germansuzuki.de/wp-content/uploads/2010/05/suzuki_biographie.pdf> (2022, January, 21).

education system, which has received worldwide fame¹. In a similar way, the action of the chain of successive ties manifested itself in the festival movement. Musicians from the Asian region, who studied in the 20th century in Europe and America, then returned to their homeland and implemented the received foreign experience into their culture. The new acquaintances and professional contacts acquired over the years of study in many countries of the world made it possible to invite colleagues both for the presentation of the performing arts and for the exchange of professional knowledge. Gradually, the festival becomes not only a forum for communication with the audience, but also a special educational form: the program includes lectures, meetings with outstanding musicians, master classes, etc. As an example, it is enough to name the festivals Sarvani Sangeetha Sabha (India), Istanbul Music Festival (Turkey), Tongyeong International Music Festival (South Korea), etc. However, the quintessence of the idea of the festival as a platform that combines cultural and educational functions can rightfully be considered the Pacific Music Festival (Sapporo, Japan) – “an educational music festival, fostering the young musicians of the world”². Founded in 1990 by the initiative and support of Leonard Bernstein, the festival has been helping young musicians from all over the world for 30 years to hone their skills under the guidance of experienced mentors at Orchestra and Vocal Academies and then present the obtained results to the public. Students of the Festival Academy who passed preliminary auditions receive full financial support: “PMF Organizing Committee will arrange a round trip between the city where you currently live and Sapporo, Japan, and cover all tuition, accommodations, and meals (excluding the tour), for the duration of the festival”³. Owing to the active participation of the state and philanthropists, the geographical and social boundaries are erased, and about 100 young talents annually get the opportunity for creative self-realization and professional improvement.

Conclusion

The branching of the energy-information network of international music festivals in the countries of the world community covers various social groups, educational institutions, established traditions. The trends of the modern world and the opportunities, first of all technological ones, available to people contribute to the emergence of new communication forms between musicians of various specializations and nationalities while preserving the essence of their creative interaction. The desire to exchange experience and knowledge, to work together toward creation of performing interpretations, more advanced approaches to learning is ultimately realized through the “teacher – student” system where the same musician (a group of them, an educational institution, a city as a whole) can play both relevant roles. Festivals, contests, master classes, workshops, symposia, etc. determine the preservation, strengthening and development of emerging creative connections and at the same time counteract obsession and conservatism which are the main contradictors of art. Thus, the open system of cognition, that defines all the forms of international festival forums activity, is distinguished by multi-vector connections, interactions, linguistic polyphony, aimed at serving the musical art and its admirers.

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¹ The method is unique, since it is aimed not only at training violinists, with which Suzuki began, but is applicable in teaching to play various instruments, including organ, tuba, double bass. The fruitfulness of the approach can be judged by the degree of its spread in various countries of the world. Today there is a Talent Education Research Institute (Japan) and 4 large associations that cover all continents: Asia Region Suzuki Association (ARSA, formerly ARSO), European Suzuki Association (ESA), Pan-Pacific Suzuki Association (PPSA), Suzuki Association of the Americas (SAA). To teach according to the Suzuki method, you must undergo appropriate training and obtain a kind of license – a certificate (International Suzuki Association (2021). *Regional Suzuki Associations* <<https://internationalsuzuki.org/regional-associations>> (2021, December, 11).

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