

**Natalia S. Gulyanitskaya**

**Musicology: “Knowledge about Lack of Knowledge” –  
Setting and Solving Problems**

The article is devoted to the relevant issue of chronotypology of 20th and 21st century art and its interpretation in the philosophical-aesthetical and musical-artistic scholarship. Considering the rapidly changing landscape of the contemporary humanitarian field, the author poses questions of reevaluation of both basic scholarly concepts and newly introduced concepts directed at the explanation of new and unusual phenomena of art. The work addresses itself to the concepts and utterances of well-known scholars (including Victor Bychkov, Nadezhda Mankovskaya, Yuri Kholopov, etc.), as well as presently active composers (Victor Ekimovsky, Vladimir Martynov, Anton Batagov, etc.). Special attention is paid to the discrepancies found in the interpretations of certain fundamental categories of art, which provide a general characterization of the present state of musicological knowledge. Questions of classification of the stages of artistic-aesthetical knowledge; questions of the lexicon of cultural and musical phenomena; questions of the methodology of studying new phenomena – this is the range of issues which require definition and endowment of terms, appearing during the process of the development of contemporary art.

Keywords: musicology, chronotypology, avant-garde, modernism, postmodernism, postpostmodernism, metamodernism, aesthetics, lexicon of nonclassics, author.

**Natalia A. Malshina**

**The Industrialization of Musical Culture  
as a Pattern of Contemporary Society**

This article demonstrates the chief hidden guidelines for the industrialization of Russian musical culture. The main purpose of this study is to identify the components of the patterns of the contemporary musical industry as a segment of mass consumption. Musical culture becomes a product of social consumption, adapting to the law of supply and demand. The author defines the characteristic features of the target segment of consumers of the musical culture in the European Union. The main trends in the development of the cultural industry in the forecast period will be the ongoing digitalization and personalization of cultural products and services, an active growth of user consumption of content from mobile devices, as well as, of course, a consolidation, vertical integration and the formation of large digital ecosystems. The author identifies the two main patterns of the current state of the system of musical culture – its “worth value” and its “price value”: the “worth value” being a non-economical concept which interprets culture as a system of semantic meanings, and the “price value” – as entirely an economic concept, which views culture as a system of paid services, a cultural industry aimed at making monetary profit by replicating copies. Depending on the initial goal, the basic components of these two patterns and the main elements of the final structure of the cultural system for a specific consumer in a specific time period are selected.

Keywords: culture industry, latent patterns, mass consumption.

**Natela I. Enukidze**

**“Arkhangelsky and Baliev, Baliev and Arkhangelsky”:  
Notes about the Music in the Cabaret Theater “Letuchaya Mysh”**

The article is devoted to the issue of the “sound space” of one of the leading Russian theaters of small caliber – “Letuchaya mysh” [“The Bat”] directed by Nikita Feodorovich Baliev. The musical setting for the theatrical programs was based on two principles of work with the musical material, conditionally labelled as “the original” and “the derived.” What is meant here under “the original” is the music especially written for theatrical numbers, while “the derived” stands for quotations or derivations of other composers’ music. One of the key figures in the life and activities of the “Letuchaya mysh” was Alexei Alexeyevich Arkhangelsky (1881–1943) – a composer who wrote regularly for the theater and performed in it the duties of its musical director. The attempt is made in the article to reconstruct the life and artistic path of Arkhangelsky, carried out, among other things, with the incorporation of materials from archives in Russia and other countries. For analytical observations the most exemplary of all his published compositions have been chosen: the vocal miniatures “Katen’ka,” the Eastern song “Na gore stoit dukhan” [“The Caucasian Tavern Stands on the Hill”] and “Songs by Nikita Baliev” set to poems by Nikolai Agnivitsev. The issue of the functioning of music in the conditions of “cabaret synthesis” is set by the example of operettas and “operas for dramatic artists” – “The Tambov Treasurer’s Wife,” “Count Nulin” and “The Queen of Spades.”

Keywords: music in Russian cabarets and miniature theaters, cabaret theater “Letuchaya mysh” [“The Bat”], Le Théâtre de la Chauve-Souris, The Bat, Nikita Baliev, Alexei Arkhangelsky.

**Yuliya A. Finkelshtein, Evgeniy Yu. Finkelshtein**

**Works for the Six-String Guitar  
by Soviet Composers From the 1930s to the 1960s**

In the present day the art of the six-string guitar in our country has developed to a high level, and its achievement has become the result of a lengthy process. The article examines the first stage of forming the repertoire for the instrument in which professional composers of the Soviet era took part. The time of the creation of the examined compositions spans from the late 1930s through the 1960s. This period of history was characterized by the well-known ideological pressure on artists from the government. Writing accessible music of instructive character, incorporation of means of folk music and proletarian songs was encouraged. It was absolutely logical in the given situation that at that time composers turned to folk instruments, including the six-string guitar. The musical compositions of Boris Asafiev, Vissarion Shebalin, Nikolai Rechmensky, Alexander Mosolov, Igor Sposobin, and other composers combined together the distinctive marks of folk music and mass songs with the European methods of transforming the musical material interpreted through the prism of the composers’ understanding of the instrument’s nature. A positive conclusion was the appearance of a large number of compositions for guitar in the music of authoritative composers, whose interest in the instrument was, as it turns out, unfeigned and manifested itself in the creation of musical material based on the study of its immanent traits.

Keywords: Boris Asafiev, Vissarion Shebalin, Nikolai Rechmensky, Alexander Mosolov, Igor Sposobin, the music of Russia, Russian guitar music, six-string guitar.

**Vasily Yu. Kiseyev, Elena V. Kiseyeva**  
**The Particularities of Comprehending the Concepts**  
**of “Performativity” and “Performance”**  
**in Contemporary Music Scholarship in Russia and Other Countries**

Performativity and performative forms have become an intrinsic part of almost all academic genres, and have contributed to their renewal: in musical theater, under the influence of performative forms, such varieties of opera performance as post-opera and documentary musical theater have appeared; in instrumental music the interest in instrumental theater has not subsided for several decades. In the present-day musical culture, performative forms have become a type of platform for uniting together the academic, classical and the non-academic, popular traditions, which has been vividly demonstrated by the festive culture, in which synthetic performative forms, absorbing the features of historical-ritual and secular festivals, have produced many new ideas. However, in humanitarian scholarship, when comprehending the concepts of “performance art” and “performativity”, a field of debate has been thereby created. In Russian musicology, the issue of studying performativity and the performative forms of contemporary art has not received any proper elucidation. The questions related to the development of this issue currently remain open and provide ample opportunities for research. The article is devoted to the issue of comprehending the concepts of “performativity” and “performance”. An attempt is made in this work to trace the peculiarities of their formation in modern scholarship in Russia and in other countries, to consider the approaches to the study of performance art and performativity as they have been developed in related fields of humanitarian knowledge, to identify the questions of discourse in art criticism, and to outline the prospects of further research relevant for musicology. The authors propose and substantiate the interpretation of performance art as a form of presentation which combines theater and ritual and assume a special interpretation of the role of the audience member as a direct participant in the events taking place. This point of view makes it possible not only to unite such different spheres as the academic, classical musical genres and art practices, but also to consider the performative forms of their presentation as a unified phenomenon of musical culture in the last third of the 20th century the beginning of the 21st century.

Keywords: the concepts of “performance” and “performativity”, theater and ritual, discourse in art criticism.

**Alexandra V. Krylova**

**Acousmatic Sound in Multimedia Installations**

The article is devoted to the study of acousmatic sound in installations – an actively expanding artistic phenomenon of contemporary culture formed within the framework of conceptualism in the 1960s. Its purpose is to show by means of specific examples the diversity of construction of acousmatic objects and their functions within the framework of a multimedia type of installations, to show work with various kinds of sound material – verbal, noise-generated and musical, to reveal the dynamics in the construction of such installation objects and the specificity of their impact on the listener and viewer. Installation is an art pertaining to the environment based on the idea of the relationship between the artistic object and the context. This phenomenon, which is synthetic in its nature, has been formed at the crossroads of various types of arts and artistic practices. Sound realities have also provided significant material for the creation of installation-based works of art. The path of incorporating music into installations stemmed from simple ornamentations of the installation space, capable of enhancing the aspect of suggestion, for the sake of comprehending the object-related essence of the sound realities. This process has been greatly stimulated by the development of computer technologies. With the emergence of the phenomenon of multimedia

installations, sound has acquired an illusory object outline, adapting itself into the installations' art space, along with physical realities and visual color and light objects. In these new conditions the principle of acousmatic sound has clearly demonstrated itself, having enhanced the performative essence of the phenomenon by means of actively involving the viewer into the process of mastering the media art space. Virtually any sound production, including the human voice, can become the physical foundation for artistic installations. Acousmatic voices are a type of material widely used in the installations of Heiner Goebbels, in which acousmatic speech is shown as a kind of verbal-sound magic, the suggestion of which makes the viewer produce his own semantic meaning on the basis of what he has heard, which demonstrates the essence of the installation as a space of interpretation. Musical installations may be categorized into the interactive types and those in which the audience remains the passive recipient, while being exposed to powerful audio or audio-visual impact. The examples of this kind can be found in the works by Volkmar Klien, Marian Mentrup, Daniel Täge and Robert Henke, among others. The multifunctionality of acousmatic sound objects in the space of multimedia installations has been revealed by the analysis of the aforementioned examples.

Keywords: multimedia installations, computer music, acousmatic sound, suggestive possibilities of music, spatial art.

**Anna V. Popova, Svetlana S. Gorokhova, Guzel M. Aznagulova, Marianna G. Abramova**

### **The Phenomenon of Digitalizing Music as a Factor of New Sociocultural Transformations**

The article examines the issue of interaction between classical and contemporary music created on the basis of innovational technology, including those using digital technologies. Analysis is made of their impact on all the stages of the musical industry, beginning with the creation of musical compositions of various genres, their performance and ending with fixating the result on information holders. The authors draw our attention to the historical landmarks of incorporating the forward technologies into the art of music. The work raises issues of culturological consequences of this implementation into the musical world, and in addition certain aspects connected with the scientific and technological progress in music are touched upon. The authors come to the conclusion that overall, regardless of the absence in the musical community of the paradigm of perceiving electronic innovations, the process of “digitalizing” music (at least in a certain part of its creation, replication or perception) is quite relevant to the contemporary trends of development of culture in general and music culture in particular. For this reason, when mentioning on some of the negative aspects of digital impact of technologies on music, the authors come to the conclusion about the consistent pattern of the indicated process which continues the tendency of perfection of classical musical instruments and the acoustic of concert halls, only on an essentially new level corresponding to the present-day state of scientific knowledge.

Keywords: musical composition, phonograph, synthesizer, vocoder, computer technologies, sample, sampling, mixture.

**Liudmila N. Shaymukhametova**

### **The Semantic Structures of the Musical Text and Practical Semantics**

The content of the musical text, as opposed to the text of the musical score with its parameters of composition and musical grammar, has not been described by theoreticians or practitioners in structural categories. There exists a stable tradition of a narrow grammatical directedness of teaching to read and interpret the text of the musical score. In analysis of musical composition there is a prevalence of either the grammatical-syntactic aspects (in the music theory disciplines), or the intuitive-artistic ones (in the historical disciplines). The structural approach makes it possible to change the results of penetration into the depths of musical content. This article acquaints the reader with this direction of elaboration of the technology of analysis and reading the semantic organization of the musical text. Examination is made of the structure of intonational formulas with established meanings and their features of accumulation of secondary semantic formation upon their migration from one musical text of a particular composer to another, or compositions of various genres and styles. The article contains information and references towards results of research works and publications in the sphere of practical semantics – a new direction in the works of Russian scholars under the tutelage of the author of this article in the community of scholars and researchers from the Laboratory for Musical Semantics.

Keywords: musical semantics, analysis of musical compositions, Laboratory of Musical Semantics, intonational lexis, migrating intonational formula.

**Roberto Alonso Trillo**

### **Mozart's *Sinfonia Concertante*, K. 364: An Enlightened Operatic Reading**

In his biographical book on Mozart Julian Rushton states that dialogic writing is an inherent feature of Mozart's concertos, but one that "usually occurs between the soloist and the orchestra, rather than between two individual 'characters'", a fact that leads Rushton to envision the *Sinfonia Concertante* [K. 364] as a brief consolation "for the lack of an opportunity to write an opera." This article morphs that statement into a question: why and how could have Mozart channelled his operatic yearning through the *Sinfonia Concertante*? In an attempt to find an answer, I will analyse a number of aspects of Mozart's approach to the genre of *sinfonia concertante* from two main perspectives. First, I will introduce a brief historical background on Mozart's K. 364 as the basis for the consideration of Barry S. Brook's understanding of the *concertante* as an enlightened genre and Mozart's potential interest in the aspects that might have made it so, an argument that is actually related to and based on Mozart's exploration of dramatic dialogue. Second, I analyse the interplay between the operatic and instrumental elements found in the second movement of K. 364, mapping them to a selection of Mozart's operatic works, particularly those composed at the same time and right after the *Sinfonia Concertante*. I also contrast Simon Keefe's interpretation of the dialogic-dramatic dimension of Mozart's instrumental music, the influence of opera on his piano concertos, to Charles Rosen's study of the influence of the formal developments that Mozart adapted from his instrumental music to his operatic writing.

Keywords: Sinfonia Concertante, Enlightenment, Wolfgang Amadeus Mozart, sonata-theory, musical dramatism, opera.

**Junita Batubara, Sri Rustiyanti, Stepanus Hanggar Budi Prasetya**

***Maria Zaitun: The Journey from a Novel to Razak Abdul Aziz's Opera***

The aim of this article is to analyze Western and Asian cross-cultural trends in music on the example of compositions by Razak Abdul Aziz (Abdul Aziz Razak) and Maria Zaitun's opera. The main idea of Maria Zaitun's opera is to explore the aesthetic cross-cultural issues and musical elements, as well as to redefine the role of the modern composer in the multiracial society of the 21st century. As a Malaysian composer, Razak is particularly interested in combining together various different musical practices in order to create composition combining contemporary techniques with his own personal style. Razak obtained his idea from a few short novels by Fatimah Busu titled "Perkembalian Seorang Maria Zaitun," which was then transformed into an operatic work titled "Maria Zaitun's Opera," a chamber opera for 8 singers with 6 violins, 3 violas, 3 cellos, 2 double-basses, harps, 2 pianos, celesta, glockenspiel, vibraphone, xylophone, marimba and a set of drums. Additional percussion instruments include triangle, temple bell, bell tree, finger cymbals, hand cymbals, suspended cymbals, Malay gongs, tam-tam, glass chime, sand blocks, slapstick, wood block, temple blocks gedung, snare drum, tambourine, tom-toms and bass drum. There are eight types of choral sonorities: namely, 1st soprano, 2nd soprano, 3rd soprano, 1st alto, 2nd alto, 1st tenor, 2nd tenor and bass. Razak made a study of every page contained in Fatima Busu's short novels in order to choose which sentences from the number are to be included into the libretto of his work.

Keywords: Razak Abdul Aziz, Fatimah Busu, Short Novels "Perkembalian Seorang Maria Zaitun," cross-cultural issues, libretto.

**Natalya V. Koshkareva**

***A Multimodal Analysis of Hommage á Marina Tsvetayeva***  
**by Sofia Gubaidulina**

The article reveals the stylistic features of the contrapuntal technique Sofia Gubaidulina applied in her choral composition *Hommage a Marina Tsvetaeva*. This study analyzes Sofia Gubaidulina's contrapuntal technique of synthesizing the poetic and musical texts. It examines the genre archetypes of each movement of the suite, analyzes the types of contrapuntal approaches in terms of the parameters of tradition and innovation, and carries out a contextual analysis of the suite as an exemplary contemporary choral composition. The five movements of the composition are categorized into three genre archetypes (canon, motet, and psalmody), five types of contrapuntal techniques (canonical imitation, hoquet, antiphon, continuous imitation and responsory) and four types of 20th century compositional techniques (sonorism, pointillism, quotations and sonoric aleatory technique). Nine vocal techniques and five types of vocal sound are utilized in this composition. These vocal techniques and types of sounds are especially distinctive in the third, fourth, and fifth movements of the work. This is, in all likelihood, the first article to examine the technique of contrapuntal writing as a separate phenomenon in contemporary Russian music on the example of Sofia Gubaidulina's composition of *Hommage a Marina Tsvetaeva*, written in the genre of a cycle of pieces for a cappella chorus.

Keywords: Sofia Gubaidulina, Marina Tsvetaeva, contemporary polyphonic writing, choral polyphony, choral suite, canon, psalmody, motet.

**Nino O. Barkalaya**

**Along the Path of Spiritual Self-Knowledge.  
About Valentina Kholopova's Monograph "Sofia Gubaidulina"**

The article presents a review of a monograph by Doctor of Arts, Professor of the Moscow Conservatory and a most significant researcher Valentina Kholopova "Sofia Gubaidulina," which has recently been published at the "Kompozitor" publishing house in honor of Gubaidulina's 90th anniversary. Its introductory section describes the uniqueness of this monograph, which is connected with a longstanding study of her musical works and a productive personal cooperation of the author of the book with the composer. The main section of the article is devoted to the history of the creation of the book and its five editions. Here a description and analysis are given of the monograph's content and structure, as well as its main particularities. The latter include an examination of Kholopova's term "parameter of expression" applied by her for analysis of Gubaidulina's musical compositions. However, the article's main goal is to demonstrate the dialectics of Gubaidulina's artistic path shown in the book, which is connected in a natural way with the unswerving motion towards the realization of her talent, which is also reflected in the article's title. The review indicates at the monograph's objectively strong aspects, as well as the limitation of access of bibliography, criticism and periodicals of recent years from countries, which was stipulated by the two-year-long pandemic. The main conclusion of this review is the obligated discovery by means of this research of the essence of the composer's artistic creed.

Keywords: Sofia Gubaidulina, Valentina Kholopova, "parameter of expression," catalogue of Gubaidulina's compositions, analysis of musical compositions.

**Maria V. Skuratovskaya**

**The Second Version of *The Pskov Maid*  
in the Context of Nikolai Rimsky-Korsakov's Opera Legacy**

The article is devoted to the second version of Nikolai Rimsky-Korsakov's opera "The Pskov Maiden" (1876–1877). This version was written by the composer during the time of his independent studies and beginning of work at the Conservatory and has become the most significant composition of this period. Nonetheless, it became virtually unnoticed in music history – there was no production at the Mariinsky Theater, despite the composer's wishes, neither the piano-vocal score, nor the full score was published, and as the result this version was preserved only in the form of segmental manuscripts. We have undertaken a textological research of the preserved fragments, for the first time having provided a scholarly generalization of their entire core, and having made a list of all the available materials (according to the sources from the Manuscript Section of the Russian National Library), and the attempt has been made to compare and juxtapose them with the plan of the opera contained in one of the manuscripts, and to present Rimsky-Korsakov's initial conception most completely. A comparative analysis of all three editions of the opera is made, particularly, their scenario plans – detailed research is made of the differences of dramaturgy and composition of all the opera's versions; conclusions are made about the integrality and artistic value of the second version. In addition to this, the article examines the reception of the second version, as well as the attitudes towards the entire work, as well as to separate episodes from it, in particular, of the composer himself, his associates from the "Mighty Handful," the composer's wife Nadezhda Nikolayevna and the greatest researcher of his works Vassily Yastrebtev, and subsequently – of the researchers engaged in studying this version of the opera. In conclusion, the hypothesis is brought out, according to which the negative attitude towards the second version of the "Pskov Maid" has gained a foothold in musicology and in

publication practice for the most part as the result of the composer's own opinion about his own composition, without any detailed critical analysis of the musical text. In our opinion, such a position may be reevaluated, after the score is assembled from the existing fragments, which will make it possible to evaluate its position in Rimsky-Korsakov's musical legacy in a more precise or objective manner.

Keywords: Nikolai Rimsky-Korsakov, opera "The Pskov Maid," second version, textology.

**Liudmila P. Kazantseva, Polina S. Volkova**

**"The Russian Element" in the Music on "the Russian Theme"  
by Composers from Outside Russian**

The article poses the question, how the "Russian element" is viewed by composers who belong to other national cultures. We are able to judge about this by a convincing number of works written on the "Russian theme." The "Russian element" is realized in it by means of finely illuminative subtitles and an arsenal of musical means and techniques. Very diverse approaches to this theme are systematized and combine three "images" of the "Russian element." In one of them it is interpreted as an appellation of the state ("russky," i.e., "Russian" in the sense of the nationality is identified with "rossiyskiy," i.e. "Russian" in the meaning of pertaining to the state), whose referential substance is expressed by the geographic names (Russia, its rivers, regions, capitals and cities), the North as a geographical dislocation, the landmarks of the historical past, the crowned heads and the events of the life of the tsar's family. Another aspect shows the social and private lives of people (the "Russian element" is transformed into the "ethnographic"), which reveals by endowing musical compositions titles with words from the Russian lexicon, Russian proper names, attributes of everyday life ("sani," i.e. sleds or "troika," i.e. three horse carriage), through the sound of Russian songs and folk tunes, dance genres, timbres of national instruments, fragments from works by Russian composers and texts by Russian poets and writers. The third angle of reclamation of the "Russian element" accentuates Orthodox Christianity as the religious constituent of the Russian world (the "Russian element" manifests itself as the "confessional element"). The religious aspect of the Russian element is revealed by the efforts of such masters as Baldassare Galuppi, Caterino Cavos, John Tavener and Arvo Pärt. An overview of the numerous examples of manifestation of the "Russian theme" by composers from other countries shows the flexibility and the diffuseness of the geographical and the ethnic boundaries of the "Russian element" in their music.

Keywords: Russian theme in the music of Baldassare Galuppi, Caterino Cavos, John Tavener, Arvo Pärt, Russian folksong.

**Valentina V. Azarova**  
**The Order of Grace in Francis Poulenc's**  
***Le Dialogue des Carmélites***

The article examines the space of spiritual meaning and the system of its organization in "Le dialogue des carmélites," Francis Poulenc's opera which discloses the subject of spiritual feats in Christ's name. Poulenc characterized the peculiarities of the spiritual path from the Deadly Torment of the Christian nun Blanche, which turned out to be among the victims of the republican government and along with the other Carmelite sisters accepted a martyr's death on the guillotine. The monastic life in spiritualibus of the opera's main heroines is presented by the composer as an "ordinary perfect Christian life" (J. Omann). The author comes to the following conclusions: the



projections of the universal conceptions of Christian philosophy of Catholicism into the basic part of the spiritual meaning of the opera “Le dialogue des carmélites” form the conception of the particularities of the artistic world of this musical composition; the episodes which reveal distinct varieties of mystical experience in the opera and the ascetic practice of monastic life function as the framework elements of the order of grace in the space of its spiritual meaning. In the opera “Le dialogue des carmélites” Poulenc’s perception of the mystery of grace is reflected par excellence.

Keywords: Francis Poulenc, the opera “Le dialogue des carmélites,” spiritual feat, monastic life, martyrdom, mystery of grace.

**Marina L. Zaitseva, Yankelika I. Sushkova-Irina, Anatoly V. Budanov**

### **Sound Drama: Stylistic Features and the Experience of Presentation in Early 21st Century Russian Art**

The article is devoted to issues of research of synthetic genres of modern art. Substantiation is made of the relevance of the genre of sound drama in contemporary artistic practice, which has incorporated the traditions of music and drama theaters and has become an attractive experimental platform for searching for new means of expression and theater production techniques. The stylistic features of the sound drama genre are revealed on the basis of the study of bibliographic sources and musicological literature. Descriptions are given of the traditional and innovative methods of incorporating musical sound in the acoustic space of selected performances of the SoundDrama Studio and the Acoustic Reading Creative Laboratory under the leadership of Vladimir Pankov, as well as the Center for Drama and Directing in Moscow (CDR).

Keywords: sound art, sound drama, Vladimir Pankov, Sound Drama Studio, Taisiya Kanygina, Drama and Theater Production Center.

**Damir D. Urazymbetov**

### **The Mozart Tradition in Mintay Tleubayev’s Ballet Productions for Children**

The study of the phenomenon of the Mozart tradition is stipulated by the need for cognition of the artist’s aesthetic notions. The article makes an attempt of indicating the tendencies of bringing in the Mozart tradition into the legacy of the Kazakh theater and ballet producer Mintay Tleubayev (1947–2009), whose activities have not yet received its due comprehension in the field of art criticism. The methodological basis of the work is formed by musicological works devoted to the Mozart tradition and the contiguous concepts, including works by Anatoly M. Tsuker, Arkady I. Klimovitsky and Alexander Ya. Selitsky. The basis for the research of Mintay Zh. Tleubayev’s legacy for children turned out to be the empirical and analytical methods, as well as methods of reconstruction, analysis and descriptions of a performance developed by the Leningrad “Gvozdev” school of theatrical studies which present the possibility to reveal Tleubayev’s Mozartian world perception. The author of the work emphasizes that the theme of childhood became basic in the works of the producer and choreographer. It became for him an inexhaustible spring, which allowed him to permeate the fabric of the performance with play elements, which reveal the nature of naïveté intrinsic to the ballet producer’s world. In these artistic intentions it is possible to view Tleubayev’s Mozartian world perception examined for the first time in the context of the present world perception.

Keywords: Kazakh ballet, ballet production, producer-choreographer, Mintay Tleubayev, the Mozart tradition, the theme of childhood.