

INTEGRATION OF MUSIC AND ART: SOME ASPECTS TO TEACHING HISTORY OF ART

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Abstract. *One of the trends in the process of updating the contemporary education is the use of the integrated approach to teaching. The integrated approach to teaching creates the environment which helps learners to understand relations between the areas of content of different arts. This approach is first and foremost oriented towards the development of learners' creative thinking and imagination.*

The program developed for teaching potential designers in Daugavpils University includes courses on history of Art. The History of Art operates with such common art categories as harmony, rhythm, genre, form, style, content, contrast, imaginative contrast etc. Being aware of mutual links between such arts as painting and music will develop understanding about associative imaginary links of the language of artistic expression. Comprehension of composer's or painting's creative work or an individual composition within the context of spiritual quest of the epoch allows us to broaden our perceptions about general regularities of the development of historical processes and art in one or another historical period. Those developmental periods of art, when the interaction between its different kinds was the most intensive and satiated the whole cultural aspect of the epoch (romanticism, impressionism, expressionism), attract the greatest attention. In music literature, the most delicate form of sound patterns is manifested in musical landscapes. Natural phenomena, due to their nature, can be not only seen but also heard, and therefore, the range of their reflection in music is tremendously broad. The research aim based on an integrated approach to teaching, to research the interaction between music and painting, as example using the creative work of Latvian landscapist Vilhelms Purvītis and Latvian composer Alfrēds Kalniņš. The paper focuses on the possibility to integrate art and music in the context of enrichment of students' knowledge and skills.

Keywords: *Art Nouveau, composition, integrated Approach, landscape, parallels of creative work.*

Introduction

At present, the course towards a universal globalization of economy, intensive development of international contacts, and changes in technologies lead education to integration. To acquire the systemic and inter-disciplinary style of thinking, skills of seeing the subject as the unity of diverse links and interrelations become vital for students today. The integrated approach to

teaching provides teachers of different subjects with the opportunity to jointly solve educational tasks and raise the level of theoretical scientific knowledge.

On the whole, art is syncretic by its nature. According U. Hübenthal, solving many problems in the process of mastering the study content, interdisciplinary cooperation is required, because these problems are too complex to be solved simply with the subject knowledge of one discipline (Hübenthal, 1994).

The program developed for teaching future designers at Daugavpils University involves courses on history of art, for example such as *Latvijas mākslas vēsture* 'History of Latvian Art', *Rietumu mākslas vēsture* 'History of Western Art'. Trying to identify integrative interrelations between painting and music involves students-designers into an integrated learning of world picture of art. The integrated approach to teaching these courses contributes to the renewal and broadening of their content, to changing methods of teaching, and establishing and generalization of hereditary and international links.

Many 20th century researchers in the field of issues of integration in education offered three basic categories for interdisciplinary work - multidisciplinary, interdisciplinary, and transdisciplinary (Humphreys, Post & Ellis, 1981; Jacobs, 1989; Lipson, Valencia, Wixson & Peters, 1993; Lake, 1994; Klein, 1997).

The paper focuses on the possibility to integrate art and music in the context of enrichment of students' knowledge and skills.

The research aim is to research the interaction between music and painting, as example using the creative work of Latvian composer Alfrēds Kalniņš and Latvian landscapist Vilhelms Purvītis.

Methodology

The complex of research methods applied in this research is as follows: the analysis of theoretical literature, and some musical compositions by Latvian composer Alfrēds Kalniņš and landscapes by Latvian landscapist Vilhelms Purvītis.

Results

To reveal the nature of culture of some period of time is impossible without making links and drawing parallels with different kind of arts. Like art, the perception of a musical composition on the emotional level entails personal emotional involvement (Nazaykinsky, 1972). However, this would be impossible without developing the ability not only to see, but also hear. (Hargreaves, 2017).

The comprehension of composer's or artist's creative work, or of some single musical composition or a composition of painting within the context of the spiritual quest of the epoch allows broadening students' perception about the historical processes and common developmental regularities of art in one or another period.

Those developmental periods of art, when the interaction between its different kinds was most intensive and satiated the whole cultural aspect of the epoch (romanticism, impressionism, expressionism), attract the greatest attention.

The most significant progress of music art towards painting was observed at the beginning of the 19th c. when period of Romanticism began. Instrumental music often had features of theatre art, dance, while programmatic compositions - those of landscape, fine art, thus exhibiting impact of various kinds of art.

Music became more apparent and visual. In his study *Izobrazitelnoe iskusstvo i muzika* 'Fine Art and Music', V. Vanslov provides an in-depth analysis of the impact of the form of fine art on music, using compositions by F. List and S. Rachmaninov as examples (Vanslov, 1983). In literature on music, one of the most delicate forms of sound patterns is manifested in *musical landscapes*. Natural phenomena, due their nature, can be not only seen but also heard, therefore, the range of their reflection in music is enormously broad.

Points of Intersection in Lives and Creative Work of Alfrēds Kalniņš and Vilhelms Purvītis

The integrated approach to studying arts is possible due to the fact that some kinds of art, for instance painting and music, reflect and depict one and the same object of the reality around us, but they do it from different viewpoints, with different means of expression typical only of this specific kind of art which, at getting integrated, create integrated visual and emotional images and perceptions.

From the position of the interaction between painting and music, creative work of Latvian composer Alfrēds Kalniņš (see Fig. 1) and Latvian landscapist Vilhelms Purvītis (see Fig. 2) attract a special attention.

The composer and the landscapist were born approximately at the same time (in the same decade).



Figure 1 *Alfrēds Kalniņš* (<https://enciklopedija.lv/skirklis/32645-Alfr%C4%93ds-Kalni%C5%86%C5%A1>)

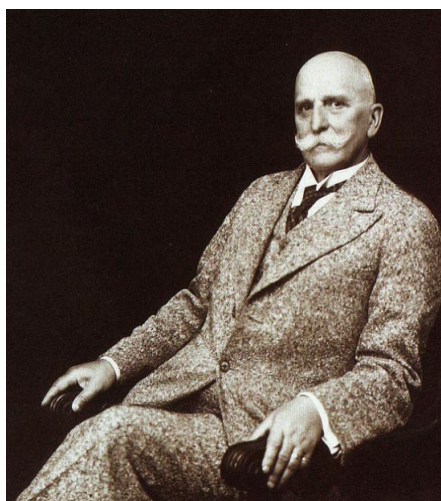


Figure 2 *Vilhelms Purvītis. Fotoportrets 1938.*
(http://www.makslasvesture.lv/index.php/Att%C4%93ls:Purvitis_foto_2.jpg)

Alfrēds Kalniņš (1879 – 1951) – an outstanding Latvian composer, organist, educationalist, music critic and conductor, the founder of Latvian national opera.

Vilhelms Purvītis (1872 – 1945) – a famous Latvian artist of the end of the 19th c. and the beginning of the 20th c. and a founder of art institutions.

Their creativity developed in the same esthetic environment. In 1890, V. Purvītis began to study at Petersburg Art Academy, and he came back to Latvia only in 1899. However he continued to participate in the art exhibitions organized in Petersburg and Moscow till 1903. Alfrēds Kalniņš studied at Petersburg Conservatoire at about the same time – from 1897 to 1901.

During Petersburg period, among the friends of Alfrēds Kalniņš were Latvian painters and sculptors – T. Zaļkalns, G. Šķilters, B. Dzenis – together with whom he often visited art exhibitions and shared experience.

“...I have to admit that I got more from looking at some pictures than from listening to some empty piece of music. Levitan’s landscapes left especially great impression on me, in front of some of his pictures, “Cloister on the Riverside”, for example, which filled me with such peace, I stood for a long time and always returned to it again,” – writes a composer in his autobiography (cit. from: Vītoliņš, 1968, p. 16).

In his autobiography, the composer lingers in his memories about exhibitions of Russian and Finnish artists organized by S. Diaghilev, which have left great impression and inspired him: “I’m always thinking about it, trying to become a Latvian composer who will express specific Latvian character and spirit in his sounds” (ibid.)

I. Pujate writes that in 1898, the participants of this exhibition became the core of the association *Vilhelms Purvītis un jugendstils* ‘World of Art’ and V. Purvītis was among them (Pujate, 2000).

In his monograph on the composer’s creative work, A. Klotiņš, too, mentions that the exhibitions of Latvian painters V. Purvītis and J. Valters, held in the Academy of Arts, were in the centre of attention of A. Kalniņš and his friends. “These impressions were essential for developing the specific character of expressing national identity and national character of Kalniņš’ music” (Klotiņš, 1979, p. 55).

During Petersburg period, A. Kalniņš has written his first best-known compositions: *Three Lyrical Pieces* for piano (*Nocturne, Lullaby, Autumn*), solo songs (the tragic *The Bells Sound*), *Fantasy* for organ.

V. Purvītis’ first landscape compositions and sketches (*Thaw in Spring, Winter Landscape, Early Spring, The Last Snow*), which excel in lyricism and a calm, balanced manner of painting, can also be attributed to this time (Lemberga, 2000).

V. Purvītis is fascinated by a changing and brilliant autumn landscape: *Autumn, Autumn Landscape* - painted at the end of the 19th c., *Autumn Atmosphere* – painted in 1907-1908 (see: Fig. 3). This is a confession of painter’s lyrical soul, and its main task is to express the range of human feelings and moods, which this season evokes. These paintings may be peculiar visual analogies with sound images in A. Kalniņš’ piano miniature *Autumn*. In the dark tree leafage, swaying in the wind depicted in V. Purvītis’ painting *Autumn Atmosphere*, we can feel stylistic likeness with A. Kalniņš’ music. The spirit of landscape-atmosphere is close for both artists, these are reflections on eternal values – beauty, emotional experience of soul, grief, joy, hopes...



Figure 3. *V. Purvītis Autumn Atmosphere (Vilhelms Purvītis. Rudens noskaņa. http://www.makslasvesture.lv/index.php/1890_%E2%80%93_1915:_Ikonogr%C4%81fija)*

In *Nocturne*, as A. Klotiņš says, “the extremely plastic and delicately speaking structure with its choraic intonations addresses us in the recitative which is so close to the Latvian speech” (Klotiņš, 1979, p. 59). *Nocturne*, as we know, is a song of night, and V. Purvītis’ magnificent night landscapes *Moon-night* (1909), *The Dusk* (1897) and *The Evening Sun* (1904), painted in mysterious grayish-greenish tones, create an impression of poetic mystery and refinement. The dark coloring created by the dusky light, atmosphere, original view of the native nature bring the stylistic techniques of both artists close to art nouveau (see: Fig. 4). In the history of art, art nouveau is sometimes called neo-romanticism. The idea about synthesis of art became the leitmotif of art nouveau, and it was manifested in all arts. Several researchers of the creative work of V. Purvītis and A. Kalniņš – A. Klotiņš, I. Pujate, E. Kļaviņš – mention the presence of art nouveau elements in works by both artists.

A different atmosphere dominates in A. Kalniņš’ *Ballad g moll* (1905): “Here dark epic narrative intertwines with light, lyrical images and dramatic tension” (Vītoliņš 1968, p. 90).



Figure 4. V. Purvītis Moon-Night (Vilhelms Purvītis. Mēness nakts.
http://www.makslasvesture.lv/index.php/Att%C4%93ls:Purvitis_Meness_nakts.jpg)

The basic theme sounds in the form of a severe ancient chant which evokes associations of images in V. Purvītis' pictures *A View of the Daugava Near Riga* (1896), *Morning in Revelle* (1906 - 1909) ((see: Fig. 5). Variations of color, softening of contours, and traces of individual strokes of the brush made Purvītis' landscapes free and pictorial, but they simultaneously maintained an obvious or anticipated strict compositional structure of straight directions and margins (Pujate, 2000).



Figure 5. V. Purvītis. Morning in Revelle. (Vilhelms Purvītis. Rīts Rēvelē
https://arterritory.com/lv/vizuala_maksla/raksti/26156-17_fakti_par_vilhelmu_purviti/)

In the creative work of A. Kalniņš and V. Purvītis, the parallels can be drawn not only in the aspects of time and stylistic devices used, but the events of their lives also tell about surprisingly great similarity of life situations. The schematic analogies between the two artists can be provided as follows (see: Table 1):

Table 1 *V. Purvītis and A. Kalnins - their Life and Work Parallels*

	Vilhelms Purvītis	Alfrēds Kalniņš
Life time	1872 - 1945	1879 - 1951
Studies	Petersburg Art Academy from 1890 to 1899. Participated in exhibitions in Petersburg and Moscow till 1903	Petersburg Conservatoire from 1897 to 1901
“the second motherland” - Estonia	From 1906 to 1909 lived in Revele (Tallinn)	From 1903 to 1911 lived in Pernava
Comparison of artists' works	Autumn, Autumn Landscape, Autumn Atmosphere (1907 – 1908)	Autumn (1903)
	Moon-Night (1909), The Dusk (1897), The Evening Sun (1904)	Nocturne (1903)
	View of the Daugava Near Riga (1896), Morning in Revelle (1906 - 1909)	Ballad (1911)

Though being aware of the complicated life conditions in their native country, both A. Kalniņš and V. Purvītis come back to Latvia after their studies in Petersburg. Both are attracted by the nature of the native country and both have high sense of duty – to serve their own people, their own country. At that time – the beginning of the 20th c. – among Latvian intelligentsia there were neither any real connoisseurs of art nor art admirers. Due to the complicated conditions and not seeing any possibilities for implementing their creative ideas, both A. Kalniņš and V. Purvītis left Riga. In 1903, A. Kalniņš began working in Pernava (Estonia) and was an organist, choir conductor and teacher till 1911. During the Revolution of 1905, V. Purvītis came into public conflict with nationalistic-minded Latvian intelligentsia and from 1906 to 1909 lived in Revel (Tallinn, Estonia), where he worked as a teacher of drawing. Estonia became the “second motherland” for both artists. The theme of the native country, its nature and life of their people is the basic theme of artists' creative work.

In his paper about V. Purvītis, E. Kļaviņš points out that during all of his life the artist has followed his own way – a way of modernizing painting. He did not follow any trends or masters, but tried to combine the past traditions with

findings of the 20th century (Kļaviņš, 2000). The same is true about the creative quest of A. Kalniņš.

The interaction between painting and music, their ability to add to each other in the course *Latvijas mākslas vēsture* 'Latvian art history' on the example of V. Purvītis and A. Kalniņš, promote a deeper and more emotional revealing of artistic images.

Conclusion

1. The integration of different kinds of art allows diversifying the analysis of musical and artistic compositions, attracting potential designers to studies of creative processes.
2. The comparison and analogies of masters of Latvian music and Latvian painting – A. Kalniņš and V. Purvītis – broaden the knowledge about the art style of the end of the 19th c. and the beginning of the 20th c.
3. In the creative work of A. Kalniņš and V. Purvītis, the parallels can be drawn not only in the aspects of time and stylistic devices used, but the events of their lives also tell about surprisingly great similarity of life situations.
4. The analogies between lives, works and stylistic peculiarities of both artists help to create additional perceptions about the core of Latvian art culture of a definite period.

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