

Polina Kharchenko      Поліна Харченко

Candidate of Sciences in Pedagogy, Associate Professor, Senior  
Research Fellow, Academic Secretary of the Department of Theory  
and History of Arts, National Academy of Arts of Ukraineкандидат педагогічних наук, доцент, старший науковий  
співробітник, учений секретар відділення теорії та історії  
мистецтв Національної академії мистецтв України

e-mail: phhp57@gmail.com | orcid.org/0000-0001-9466-5350

# Implementation of Richard Wagner's Ideas in Cinematography

## Music as an Important Component of the Screen Work

## Реалізація ідей Ріхарда Вагнера в кінематографі

### музика як важлива складова екранного твору

**Abstract.** The paper raises a number of issues regarding the synthesis of art, its implementation in cinematography, and the role of music in these processes. The importance of combining music with other forms of art was substantiated by Richard Wagner in his theoretical works. He also used these ideas in his composing practice, in particular for creating music dramas that later changed the perception of the possible influence of the synthesis of arts on the audience. The synthesis of music with the other forms of art developed, and, at present, it often becomes the foundation of composers' creativity: it enables increasing the level of intercultural communication, promotes the emergence of new genres, styles, and trends in art, creates conditions for updating compositional techniques, contributes to increasing the audience of mass art events. The role of music is also crucial in cinematography, which as a synthetic form of art incorporates many ideas about the interaction of arts articulated by the German composer. It is not a coincidence that R. Wagner's music is actively used in cinematography as a powerful structuring component for the realization of the director's idea. As a result of the study, the ideas of the interaction of different forms of art were outlined, as well as their impact on the audience and the role of music in this process, previously publicized by R. Wagner and implemented in his works, and later on in the practice of cinematography. The music by the German composer features prominently in the practice of interaction between the visuals and the musical component in filmmaking because by its nature it corresponds with many functions of music in cinema, has a high level of emotional and sensual expressiveness, and emotionally reinforces the visuals of the screen work. Cinematography as a synthetic form of art goes in line with R. Wagner's ideas about the unity of art forms and, at the same time, with the needs of 19<sup>th</sup>–20<sup>th</sup>-century society that are still relevant today. Characteristic features of cinema—spectacularity, scale, prolongation in time-space coordinates, ability to express the idea of myth-making and its embodiment in perfect visual forms—enable using the unity of music and visuals in the overall dramaturgy of the film.

**Keywords:** film music, synthesis of arts, interaction of music and the visuals, structural components of a film, dramaturgy of the film, R. Wagner's music in films.

**Introduction.** Richard Wagner's ideas about the positive influence of the *Gesamtkunstwerk* on the results of creative work—presenting the author's concept in the most perfect art form capable of influencing the audience's emotions greatly—remain relevant up to the present time as they are used in many contemporary art practices. Wagner's belief in the prospects of such experiments and the use of new approaches for creative problems have passed the test of time; this, in turn, opens the way for the emergence of new forms, genres, and trends. The composer considered such practices to be the very essence of artistic creativity and the foundation for the further development of culture. This was the subject of his lifelong ruminations. In 1854, upon publishing a number of works on substantiating the foundations of the art of the future, the composer concluded his reflections with a thought that stays applicable to the present day: “The essence of reality ... consists of infinite multiplicity. Nothing

but what is variable can be real” (“Das Wesen der Wirklichkeit ... liegt in ... unendlicher Vielheit. Nur was Wechsel hat, ist wirklich”) (Ross, 2020, p. 22).

Naturally, Richard Wagner could not foresee the later directions of technological progress that eventually enabled the development of cinema. Still, probably, he could sense the perspective development of art in general that went in line with the needs of the future, being, once again, ahead of his time in this. He emphasized that what constitutes a prolific basis for the development of art is the ability to change and reform art using new methods and techniques; also, it is the unification of the various forms of art in a single art space; the involvement of the wide audience to the organization of large-scale, spectacular art events which should become a fundamental element for ethical, moral, and aesthetical growth of the nation. Undoubtedly, music will play an outstanding role in these processes, as it is able to serve

as a formative factor in the general dramatic composition of the art piece (Ross, 2020; Wagner, 1963; Wagner, 1850).

One of the most convincing facts that prove the expediency of such mode of thinking is over a hundred-year-old history of the Bayreuther Festspiele opera festival (Bayreuth, Germany). The range of objectives, conditions, and requirements of this event was outlined by Richard Wagner himself; from the very beginning, it implied engagement and interaction of various languages of art. Historically, these foundations paid off: gradually, they contributed to the festival's achieving credibility and global acclaim. Every year the programmatic premieres become sensations not only in the musical universe but also in the other domains of art, thereby stimulating further development of creative approaches that use such synthetic interactions.

In order to secure further success for the festival in the future, the strategies for the latter are its modernization, incorporation of contemporary art, involvement of the youth, hence, expanding the audience, etc. (Stosiek, 2022; Der Spiegel, 2022). Unsurprisingly, one of the most successful organizational innovations was the increase in the number of broadcasts of the performances with the means of cinema: in this context, the practice of screenings develops significantly after being established in 2012 during the Bayreuther Festspiele and being immediately recognized as promising. Almost simultaneously with the stage performance, over 130 movie theaters in Germany screened the broadcast of the *Parsifal* music drama. This marked the beginning of the annual section "Wagner im Kino" (Wagner in the Cinema) (Bayreuther Festspiele, n. d.) within the framework of Bayreuth Festival. It allows transmitting the most notable performance of the festival to a much broader audience. In 2022, many cinemas in Germany nearly simultaneously transmitted Richard Wagner's opera *Götterdämmerung* staged anew by Valentin Schwarz. For that, the festival received many positive reviews both in Germany and abroad.

In addition, modern level of technological development allows conveying the atmosphere, certain acoustic features and creative solutions of the directors of new musical stagings. During open discussions of the results of synthetic creative practices between the artists and a public, it was noted that broadcasting in cinemas enabled involvement of the young cultural professionals in the discussion that, in turn, contributed to growing research discourse. Therefore, this paper addresses in detail the issue of inner intercultural ties between the creative legacy of the famed German composer, film music, and the promising trends in the realization of Wagner's ideas in the contemporary art environment.

**Literature review** on the subject delineated the general range of topics regarding Wagner's ideas about the aims of art and perspectives of its development. First, it proved invaluable to turn to the biography and some theoretical findings of Wagner (Wagner, 1963; Wagner, 1850) that allowed to re-examine his views on the aim of art, on the role of music in the development of people's ideas about culture and about the prospects of joint effect of different languages of art

within the process of realization of artistic design in a certain art form. In addition, in the light of dwelling upon Wagner's creative beliefs, examination of contemporary operation of one of the most famous creative projects of the composer proved to be necessary, namely the Bayreuth festival of opera art, the latest, 110<sup>th</sup> edition, of which recently took place in Bayreuth (Germany) (Stosiek, 2022; Der Spiegel, 2022). Predictably, one of the innovations of the event was the use of new screen art techniques: broadcasting the notable premieres of the festival in the cinemas (Bayreuther Festspiele, 2022). According to the organizers, this goes in full accordance with the main statements of Wagner's artistic creed regarding disseminating the influence of art on the cultural development of society and the importance of synthetic interaction of various art practices.

A systematic study by Alex Ross (Ross, 2022) thoroughly investigates the impact of Wagner's music on the further development of many branches of culture, including screen arts in general and cinema in particular. Ross' assumptions seem to be well-founded, as well as the ones of the other cultural researchers, e. g. Dahlhaus (Dahlhaus, 1979), L. Dreyfus (Dreyfus, 2010), C. Thielemann (Thielemann, 2012), F. Schaub (Schaub, 2021). More specifically, they mention that in his creative practice Wagner advanced the ideas close to the ideas and art of our time, with their urge to reinvent genre and style and their use of the methods of conveying the present-day artistic myth.

The collective monograph *Richard Wagner and His World* (Grey, 2009) summarizes the valuable results of its authors' studies of the main tendencies of the composer's creativity that remain topical to this day: visualization of artistic message and imagery along with the use of the wide range of means of music; large-scale and spectacular art events involving broad audience for both the popularization of art project and transmitting certain system of aesthetic and sociocultural values.

Taking into account the role of music in the synthesis of the arts and the role of music in cinema, this paper provides an analysis of the studies by many professionals in this field from around the world. For instance, D. Neumeyer's reflections on the features of the interaction of visual and audio components in contemporary feature films (Neumeyer, 2015) were considered, as well as K. Kalinak's (Kalinak, 2010) thoughts on the use of film music in different modes and genres of modern cinema depending on the aims of the film directors. Also valuable for delineating the trends of the use of Wagner's music in cinema were the materials presented online within the individual research projects (Allga383, 2012; The Musicologist, 2021).

The paper takes into account the opinions of contemporary composers on the existing modes and prospective directions of development of film music. These opinions were in tune with Wagner's creative beliefs and predictions covered in the interviews and other works by M. Schrader (Arabian, 2017; Schrader & Thompson, 2017). The latter made convincing generalizations after the discussions with acclaimed composers and film directors whose works were seminal

for the film music of recent years. Several studies by the well-known interpreters of Wagner's music (Thielemann, 2012; Boutsko & Schließ, 2021), i. e. on the role of interplay of various forms of art for conveying the artistic ideas of the piece, on the functions of music in this process, on considering the synthetic nature of Wagner's thinking, were taken into account in this paper. However, the conducted literature review proved that the issues of interconnection of Wagner's ideas and their realization in film music, in general, remain neglected.

Therefore, the aim of this paper was to further extend the current knowledge about the Wagner's ideas on the interplay of various forms of art that later on were expressed in one of the most recent synthetic forms of art—in cinema. Another aim was to examine the use of Wagner's music in the various models of audio-visual interaction. Methodologically, the paper was based on systemic and sociocultural approaches that were used in the process of analysis of literature on cultural research and art history, with the inclusion of generalization, analytical, comparative, and historical methods.

**Results and Discussion.** An immense scale of Richard Wagner's thinking and his innovations went far beyond music as they also affected architecture, literature, theatre, and later on—cinema that was a new form of art for the 20<sup>th</sup> century. These ideas still influence current cultural practices: they predetermined the evolution of further art processes in search for new forms of synthesis of the arts, and they stimulated the search for new expressive means. Emerging as discoveries, such novel ideas most often clash with the everyday routine and unconscious opposition to cognition of new, previously unknown reality. For this reason, Richard Wagner experienced both harsh criticism and appraisal for his *Gesamtkunstwerk* concept. Historically, this was justified: the composer was an innovator, and the novel ideas do not always meet understanding and receive an objective evaluation by the audience.

The results of the analysis allow to state that the ideas of *Gesamtkunstwerk* were implemented in the following dimensions: development of filmmaking as a practical realization of the “art of the future” described by the German composer at his time; tracing the evolution of film music as an important factor in the structure of screen works; the use of Wagner's music in cinema as a proof of film directors' interest in the Wagner's creative legacy. In this aspects, the next issue to be addressed is the current ongoing interplay of cultural practices.

The idea of synthesis of the arts, explained in detail in Richard Wagner's theoretical works, is “cinematic” by its nature, as it corresponds to the foundations of culture that were later reflected in the screen arts. After studying the ideas of Scandinavian and German mythology, the composer outlined the ways to implement the synthetic structure of a myth in art practices. On the basis of music drama, he created a major mystery play that up to this day captivates audiences not only with the scope of aesthetic and moral issues in the historical aspect but also formulates grounds for the further development of synthetic forms of art.

Subsequently, such spectacular practices would contribute to the acknowledgment of cinema as a perspective, fundamentally new possibility of merging time and space that could be recreated with the means of multimedia. The practice of filmmaking in historical and present-day contexts strives to implement similar and at the same time contrasting ideas of Richard Wagner about the gradual incorporation of different forms of art in the general dramatic structure of the piece and about the interplay of various art forms within the film director's design. The result of this is an environment unifying joint effect of “vertical” (overall dramatic structure) and “horizontal” (events and processes) components of the art form that creates a unique time-space of existence of cinematographic work.

One of the most recent studies on Wagner's influence on the 20<sup>th</sup>–21<sup>st</sup>-century culture is authored by the renowned columnist Alex Ross who makes a very plausible conclusion: “The stagings of his *Festspielhaus* preceded cinema and the old legends were brought to life in imagination. ... The result of this activity is quite significant” (“Die Aufführungen in seinem Festspielhaus nahmen das Kino vorweg und beschworen im Dunkel alte Sagen herauf ... Die Summe all dieser Aktivitäten lässt sich ermitteln”) (Ross, 2020, p. 21–22).

The parallels between Wagner's music and cinema, drawn by Alex Ross, seem to be natural, they become obvious if one studies the creative credo of the composer: after the musical pieces by Wagner became an inherent part of a culture, the world changed irreversibly, being divided to “before” and “after” Richard Wagner. And in this new, “altered” world it was cinematography to implement Wagner's ideas about searching for a new effective way of influencing the development of culture, morals, and philosophy of society by the means of art.

Contemporary musicians who interpret Wagner's works (Thielemann, 2012; Boutsko & Schließ, 2021) consider the main component of realization of Wagner's artistic ideal to be interplay of different forms of art that would eventually produce large-scale synthetic works. Clearly, this was impossible without the stage performance and incorporation of the broad spectrum of expressive means, including the unity of visual, verbal, and musical factors. Here, the function of the musical component was to unify all the others, being a fundamental basis for the overall dramatic structure of the piece. Without dwelling in detail in certain aspects of the role of film music in the structure of the work, it should be nevertheless noted that it was Wagner who in his theoretical inquiries emphasized the significant role of music in the development of the art of the future. In his opinion, music was a metalanguage, universal and capable to be not only a supplement but also a unifying force for the other languages of art in the general structure of an artwork. In this sense, the structural function of music in filmmaking becomes apparent.

Thus, the composer's experiments with the ideal combination of music, text, and the visuals were implemented in sound films: emergence of cinema as the 19<sup>th</sup> century was

drawing to a close, and later its rapid development during the 20<sup>th</sup> century and up to the present time proves Wagner's artistic intuition. On the one hand, he dreamed about the synthesis of the arts; on the other hand, he considered it important to bring to stage life and massively express the implicit senses of the national culture, i.e. the myths and symbols. It was filmmaking that technically empowered philosophical, aesthetical, and symbolic rethinking and expression of the cultural code, repeatedly mentioned by the German composer in his works; and the cinematic works possess many characteristics and features highly appreciated by Wagner. The unity of the ideas of synthesis of the arts and mythology played its part in the further support of these ideas by some representatives of the prominent art movements, most notably by the impressionists in fine art, symbolists in poetry, and during the early 20<sup>th</sup> century—by the expressionists.

Despite the fact that Wagner's creative achievements received mixed reviews of the experts and art lovers, they were an evidence of the outstanding impact his music had on the audience and also of the existing social interest in such experimental practices (Ross, 2020, p. 255). Apparently, Wagner's convictions and creative intuition enabled him to see the perspectives of interplay of different forms of art that subsequently brought him the status of an artist in the modern understanding of the term—a multidisciplinary figure and at the same time a researcher (Grey, 2009).

Further on this point, it should be added that the concept of the stage as a structural element of the music drama and Wagner's interpretation of the stage as a continuous dramaturgy of the work of art is related to the contemporary perception of the stage in cinema. This concept is also applied in literature and other modern practices of contemporary art, where the plot and the senses convey continuous growth and monumental coverage of the whole picture of artistic reality. Wagner's music may be named a "mirror of man's soul" of sorts: what is reflected becomes the scale for evaluating the world, according to a personal system of values and ideas.

Unsurprisingly, Wagner's music was often used for film audio tracks as it is narrative by nature; this feature meets the needs and aims of film music the best. Film music may have an additional, clarifying, semantic load, as it may convey certain thoughts or ideas, differing from what is pictured in the visual part; it may act as a counterpoint or illustrate the events on screen. Film music represents energy, the inner strength of action, adds non-verbal details to the images of the characters, denotes their traits, and determines the movement, influencing its features and characteristics.

Accepting the fact of the natural subordination of music in cinema to the overall dramatic structure, it should be noted that it is the level of freedom that provides film music its own voice in the course of cinematic events and enables the special status of the film music as a semantic chain of events. Often, the melody becomes popular among the viewers of the film; when the soundtracks or certain fragments are played separately from the film, the latter is recognized because of this. According to Wagner, this was exactly the aim of the music in the "artworks of the future"—to inspire, to amaze,

and to be long remembered (Wagner, 1963; Wagner, 1850). The vast majority of directors, who turned to Wagner's music to use it in their films, incorporated the "ready-made" musical text originally created for music drama. The possible reason for Wagner's popularity among film directors is his striking imagery and the scale of its realization. Furthermore, his music influences the listeners in a special way, adjusting the listeners' emotional states on an almost physiological level (Ross, 2020; Grey, 2009).

Objectively, serious differences in the functioning of music in the operatic dramaturgy and cinematography should be admitted: the musical component in Wagner's work dominates over the performance, while in cinema it is often vice versa. For filmmaking, inherent is the priority of film director's design. The actors are, first and foremost, conveying director's will and interpreting his artistic conception. A similar role, with some exceptions, is allocated to a composer: after knowing the plot and being present on the set of the film, he should produce the music track for the film.

Special attention should be paid to the system of leit-themes and leitmotifs actively used by Wagner in his works; this system, at the time, met not only support but also significant criticism. Nevertheless, it is vital to note that, in Wagner's opinion, rhythmic and harmonic basis of the leitmotifs should be rooted in the national folklore in order to evoke associations with the familiar folk songs and stimulate the interest and positive attitude towards the music. It was well after Wagner's passing that this idea was realized to the fullest, and not only in the academic genres but, most prominently, in the domain of film music. It was most vividly expressed in the film music practice of the United States. According to a number of eminent film composers, namely D. Arnold, P. Doyle, R. Newman, J. Powell, H. Shore, the realization of the abovementioned Wagner's ideas contributes to preserving the formal integrity of the screen work and secures the consistency of dramatic action. The system of musical leitmotifs that accompany the actions of the characters contributes to the emergence of corresponding associations and subjectively affects the flow of time on screen. Wagner's innovation in melodic, in particular his attention to the continuity of a melody, his urge to achieve its integrity combined with the special "emotional load" of the musical themes significantly increase emotional influence on the audience (Schrader & Thompson, 2017, p. 24–27; Arabian, 2017; Dreyfus, 2010).

For instance, H. Shore, who authored the music for *The Hobbit* (2012–2014) and for *The Lord of the Rings* (2001–2003), in the interview about creating music for these fantasy-adventure trilogies stated that is the process he felt a great responsibility. Considering the scope of years-long Tolkien's work on *The Lord of the Rings* book, the composer strove to unify all the parts of the trilogy with the means of music in order to convey the uniqueness and integrity of the fantasy world. This was an incredibly difficult task. Still, it was achieved, and achieved with the use of the methods, ideas, and practices by Richard Wagner: "So to write a score to that film, you have to create a mirror image of his work. The music

had to use themes and leitmotifs, courtesy of Wagner's work from the 19<sup>th</sup> century, which showed us how you could use music to describe characters and places and cultures and objects. And it helped you follow the story. ... That's how the music was used in those films. Not always a technique used in other stories. But the Wagner technique can be very good for clarity of storytelling. And it was one that was used extensively in the Tolkien scores, and I believe that it helped to make them accessible to a wide audience" (Schrader, 2017, p. 62).

P. Doyle, who authored the scores for the famous *Harry Potter and the Goblet of Fire* (2005), where Wagner's ideas about the realization of imagery through the *Gesamtkunstwerk* were also used, mentioned that this concept corresponds to the main objectives of cinematography as a form of art especially harmoniously: "It's really an expression that Wagner used to describe his life and the world of opera. Because he felt—and the same applies to film, in my opinion, it's to me a no-brainer that—all the elements in film make up the whole. So each of the disciplines in film are as important as the other. Sound, score, costumes, makeup, lighting. The phrase means, 'total art.' And really, it's about arts, all the arts in the film. So I suppose I think operatically, in terms of the harmonies I use and the way I approach a score. I concentrate very much on the narrative and the characters" (Schrader & Thompson, 2017, p. 190).

J. Powell, a composer for the popular films *Jason Bourne* (2016), *How to Train your Dragon* (2010), *How to Train your Dragon 2* (2014), in turn, expressed his belief that Richard Wagner in his works anticipated the emergence of such combination of the forms or art that cinema subsequently would become. Addressing the question about the role of music in filmmaking, the composer shared the following reflections, "What does music bring to a film? Emotional manipulation. It was invented by Leni Riefenstahl for *Triumph of the Will*. By the end—the time the end—you get to the end of this giant sequence with Wagner playing, I think it's 'Parsifal,' and you just are so absolutely behind those Nazis. Nothing else can do that. Obviously the imagery and the cinematography and the beauty of the construction of the shots was a big part of it. Words were clearly nothing. And then the rest of it was done by music. So the ability to be able to manipulate people, really. It's the ultimate propaganda tool. So I mean I think that's absolutely the pinnacle of its achievements sometimes" (Schrader & Thompson, 2017, p. 201). Hence, it would be reasonable to conclude that the ideas of development of the art of the future and the role of music in these processes, outlined by Richard Wagner, significantly influenced the development of the music component of cinematography.

Wagner's legacy and cinema converge the most when his music is used in filmmaking. Increasingly often, cinematography employs the director's concepts that interpret music as a separate link in the body of the screen work which carries a significant sense load and unique inner dramaturgy reaching beyond the general context of the film and having its own intonation line not linked to the screen events. This may be considered a convincing proof of the fact that filmmaking has chosen the beaten track of operatic dramaturgy,

most particularly Wagner's. This is not surprising, as the development of the film theory, including the theory of sound films, occurred in parallel to the development of film practice, while the dramaturgy of film music and its basic functions were based upon the experience of a dramatic play. Wagner's music is used in the whole spectrum of its combinations with the visuals: it contrasts with the latter or becomes a counterpoint to it, it illustrates the events on screen, it structures and communicates, etc. (Kharchenko, 2020).

Analyzing the influence of Wagner's music on the various domains of culture, including cinema, A. Ross points out that without this music, most extensively used by the cinematography of the United States and the former Soviet Union, the art of cinema would be completely different, as well as the genre of opera. Richard Wagner's music was used in over 1000 films: from *Apocalypse Now* to *The Birth Of A Nation* (Ross, 2020, p. 655).

The first one to turn to the music by the German composer for his film soundtrack was Francis Ford Coppola. In his *Apocalypse Now* he used the fragment "Ride of the Valkyries" from the opera *The Valkyrie* (*Die Walküre*) to illustrate the attack of the American helicopters on the Vietnamese village. However, in *8½* (*Otto e mezzo*) Federico Fellini uses this fragment for a contrast: its belligerent, sublime, and triumphant sound amplifies the effect of comedy and grotesque of the well-known scene with the vacationers in the spa where the main character arrives in an attempt to overcome artistic difficulties. In a similar context, this fragment is present in *The Blues Brothers* comedy by J. Landis Martin. However, in this film the comic effect is intensified with the fact that simultaneously with Wagner's music the Nazi emblem appears on screen in the sleeve of the uniform of one of the personages. Director B. Singer chose a very different model of correlation between Wagner's music and on-screen events for his historical drama *Valkyrie* (*The Musicologist*, 2021). Here, Wagner's music sounds like a source music. It becomes an active driving force for the further development of the plot on screen, anticipates future events, makes them more dynamic, and fully conveys the state of mind of the leading character. Still, Richard Wagner's music was most often used by the directors of feature films for illustrative purposes. Notably, musical citations of his "Ride of the Valkyries" are one of the most frequent in cinematography (Kharchenko, 2020; Allga383, 2012; *The Musicologist*, 2021).

In summary, though the current study was limited to a research paper format, this work could be a starting point for investigating other issues on this subject, and the latter are many and worth of more detailed consideration. Still, the analysis made in this paper may be generalized to the following conclusions: Richard Wagner's creative aspirations, his beliefs about the means, aim, and forms of functioning of music within the stage performance to a great extent anticipated the emergence of cinema, though, clearly, the composer could not foresee this because the technical preconditions of discovery and development of cinematography were still in the making. The art of cinema organically embodies the unity of text, visuals, music, acting, and scenography,

hence fulfilling the merger of verbal, musical, and dramatic components, substantiated by Wagner in the light of joint influence of the arts and the perspectives of their further development.

Thus, the dialog of the languages of art, implemented in cinematography, is a communicative interaction of music and the visuals creating a specific and unique synthesis of the arts previously theoretically substantiated and fulfilled by Wagner. Intuitively, Wagner probably felt the future influence, significance, and inevitability of emergence of such form of art that would be an embodiment of his concept of *Gesamtkunstwerk* on the general cultural level. The success of the cinema from its very first days and up until now was to a certain extent “elaborated” and justified in the light

of the influence the ideas of the synthesis of the arts had. Development of the storyline is continuous within the film; hence, this corresponds to the Wagner's ideas about the features of the artworks. In the meantime, film music operates audience's feelings and emotions, enhances the emotions of the actors, provides a communication of sorts on behalf of the director and characters. The other objective of film music is shaping the feelings of the viewers by being in advance of the on-screen events and managing the rhythm of the scenes in the feature film. To sum up, though this paper provided further evidence to the hypothesis that Wagner's ideas of synthesis of the arts anticipated the emergence of cinema, their actual influence on the development of culture, further studies on the current topic are therefore required.

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**Харченко П.**

**Реалізація ідей Ріхарда Вагнера в кінематографі: музика як важлива складова екранного твору**

**Анотація.** Висвітлено окремі питання синтезу мистецтв, їхньої реалізації в кінематографі, ролі музики в цих процесах. Важливість поєднання останньої з іншими видами мистецтв обґрунтував у своїх теоретичних працях Р. Вагнер, використовуючи ці ідеї в композиторській практиці, зокрема у створенні музичної драми, що згодом змінила уявлення про можливість впливу синтезу мистецтв на аудиторію. Синтез музики з іншими видами мистецтва набув подальшого розвитку й дотепер його використання часто є фундаментом творчості композиторів: це дозволяє підвищити рівень міжкультурної комунікації, сприяє появі нових жанрів, стилів, течій у мистецтві, створюючи умови для оновлення композиторських технік, розширює аудиторію масових мистецьких заходів. Роль музики є дуже вагомою і в кінематографі, що як синтетичний вид мистецтва реалізував багато ідей щодо взаємодії мистецтв, озвучених німецьким композитором. Невипадково музика Р. Вагнера активно вживається в кінематографі як потужна структуротворча складова в реалізації режисерського задуму. Як результат дослідження, окреслено, що ідеї взаємодії різних видів мистецтва, їхнього впливу на аудиторію, ролі музики в цьому процесі, оприлюднені ще Р. Вагнером і реалізовані в його творчості, згодом знайшли втілення в практиці кінематографу. Окремо відзначено роль музики німецького композитора у світовому кінематографі. Вона посідає одне з чільних місць в практиці взаємодії візуального ряду та музичної складової, адже за своєю природою відповідає багатьом функціям музики в кіно, має високий рівень емоційно-почуттєвої виразності, здатна підсилити емоційну складову візуального ряду екранного твору. За своєю природою кінематограф як синтетичний вид мистецтва відповідає ідеям Р. Вагнера щодо єдності видів мистецтва і водночас — тим потребам суспільства, які виникли упродовж XIX–XX століть і актуальні дотепер. Адже його характерні риси — видовищність, масштабність, пролонгованість у часопросторових координатах, здатність виражати ідеї міфотворчості та втілювати їх у досконалих візуальних формах дозволяють ефективно застосувати єдність музики і зображення в загальній драматургії кінотвору.

**Ключові слова:** кіномузика, синтез мистецтв, взаємодія музики і зображення, структурні складові фільму, драматургія кінотвору, музика Ріхарда Вагнера в кіно.

Стаття надійшла до редакції 18.08.2022