

## **THE PECULIARITY OF THE INTERPRETATIVE THINKING IN THE CONTEXT OF RHETORIZED PIANO PERFORMING STYLE**

The purpose of this article consists in disclosing the particularity of the interpretative thinking of the representatives of the rhetorized piano performing style based on the analysis of M. Yudina's and G. Gould's interpretations, which belong to this style of piano performing. The research methodology is based on the system approach and on the comparative-historical (to reveal the peculiarities of appearance of different style epochs in piano performing) and historical-stylistic (to research the specifics of composer and performer styles during a particular historical period) methods modified accordingly to the peculiarities of the subject. The scientific novelty of this article consists in the developing of a programmatic view on the piano performing interpretation from the position of unity of the manner of presenting the composer's style as subject of performer's thinking and music perception based on the creative work of pianists belonging to the rhetorized performing style. **Conclusions.** Based on the analysis of M. Yudina's and G. Gould's interpretations, it is possible to conclude that the work of the representatives of the rhetorized piano performing style can be characterized by the equal presence of the sensory and mental functions on the foreground. This is due to the fact that the rhetorized piano performing style itself relies on the affection that is directly related to linguistic intonation and the search for expressive means of musical intonation. Affection as a way of thinking involves presenting emotion in a straight and rationalized form. Such an emphasis results in the balance of emotional and rational principles and leads to expressive affection and creation of "spiritualized symbols" of the piano performance. Therefore, the representatives of the rhetorized piano performing style are referred to the emotional-logical type of interpretative thinking, the essence of which is the equivalence of sensory and mental functions. Depending on the personal traits of the performers, this interpretation type can be of both extroverted (M. Yudina) and introverted (G. Gould) directions.

**Key words:** style, interpretation, piano, baroque, composer's style, numinal accents, M. Yudina, G. Gould.

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**Специфіка інтерпретаційного мислення у контексті риторизованого фортепіанно-виконавського стилю**

**Мета роботи** – розкрити специфіку інтерпретаційного мислення представників риторизованого фортепіанно-виконавського стилю на прикладі аналізу інтерпретацій М. Юдіної та Г. Гульда, які за авторською класифікацією відносяться саме до цього стилю фортепіанного виконавства. **Методологія** дослідження базується на системному підході та модифікованим відповідно до специфіки предмета порівняльно-історичному (для виявлення специфіки прояву різноманітних стильових епох у фортепіанному виконавстві) та історико-стилістичному (у дослідженні специфіки композиторського і виконавського стилю у певний історичний період) методів. **Наукова новизна** полягає у створенні програмного погляду на фортепіанно-виконавську інтерпретацію з позицій єдності способу представлення композиторського стилю як предмета виконавського мислення і виконавського пізнання музики на прикладі творчості піаністів, що належать до риторизованого виконавського стилю. **Висновки.** На основі аналізу інтерпретацій М. Юдіної та Г. Гульда можна зробити висновок, що у творчості представників риторизованого фортепіанно-виконавського стилю на першому плані діє рівнозначна активність функцій емоції та мислення. Це пов'язане з тим, що сам риторизований фортепіанно-виконавський стиль спирається на афектність, безпосередньо пов'язану з мовною інтонацією та пошуками виразних прийомів музичного інтонування. Афектність як спосіб мислення полягає у втіленні емоції у стрункій раціоналізованій формі. Така опора спонукає до рівноваженості емоційного і раціонального начал та призводить до виразної афектності, створення "одухотвореної символіки" фортепіанного виконання. Тому представникам риторизованого фортепіанно-виконавського стилю найбільше відповідає емоціонально-логічний тип інтерпретаційного мислення, сутність якого полягає у рівнозначності почуттєвої та мисленнєвої функцій. Залежно від особистісних рис виконавців, цей інтерпретаційний тип може бути як екстравертного (М. Юдіна), так й інтровертного (Г. Гульда) спрямування.

**Ключові слова:** стиль, інтерпретація, фортепіано, бароко, композиторські стилі, нумінальні акценти, М.Юдіна, Г.Гульд.

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**Специфика интерпретационного мышления в контексте риторизованого фортепианно-исполнительского стиля**

**Цель работы** – раскрыть специфику интерпретационного мышления представителей риторизованого фортепианно-исполнительского стиля на примере анализа интерпретаций М. Юдиной и Г. Гульда, которые за авторской классификацией относятся именно к этому стилю фортепианного исполнительства. **Методология** исследования базируется на системном подходе и модифицированным в соответствии со спецификой предмета сравнительно-историческом (для выявления специфики проявления разнообразных стилевых эпох в фортепианном исполнительстве) и историко-стилистическом (при исследовании специфики композиторского и исполнительского стиля в определенном исторический период) методов. **Научная новизна** статьи заключается в создании программного взгляда на фортепианно-исполнительскую интерпретацию с позиций единства способа представления композиторского стиля как предмета исполнительского мышления и исполнительского познания музыки на

примере творчества пианистов, которые принадлежат к риторизованному исполнительскому стилю. **Выводы.** На основе анализа интерпретаций М. Юдиной и Г. Гульда можно сделать вывод о том, что в творчестве представителей риторизованного фортепианно-исполнительского стиля на первом плане действует равнозначная активность функций эмоции и мышления. Это связано с тем, что сам риторизованный фортепианно-исполнительский стиль опирается на афектность, непосредственно связанную с языковой интонацией и поисками выразительных приемов музыкального интонирования. Афектность как способ мышления заключается в воплощении эмоции в стройной рационализируемой форме. Такая опора побуждает к уравновешенности эмоционального и рационального начал и приводит к выразительной афектности, созданию "одухотворенной символики" фортепианного исполнения. Поэтому представителям риторизованного фортепианно-исполнительского стиля больше всего отвечает эмоционально-логический тип интерпретационного мышления, сущность которого заключается в равнозначности чувственной и мыслительной функций. В зависимости от личностных черт исполнителей, этот интерпретационный тип может быть как экстравертного (М.Юдина), так и интровертного (Г.Гульд) направления.

**Ключевые слова:** стиль, интерпретация, фортепиано, барокко, композиторские стили, нуминальные акценты, М. Юдина, Г. Гульд.

**Problem statement.** The contemporary piano performing requires constant reflection on its processes and awareness of the hereditary relationships between various performing schools and styles. The interpretation of a musical composition is a complex musical-thinking process, which leads to a particular performing result. The interpretative thinking is the highest manifestation of the artistic and aesthetic aspect of musical thinking associated with the reproduction of artistic worldview and aimed at communicating the author's plan to the listener. According to M. Aranovsky, "the highest and the ultimate goal of any artistic work is the transmission of the attitude to the surrounding world" [1, 121], which the author communicates through the system of ideas, a complex of emotions, sensory signs of this external world embodied in the means of artistic expression.

**Topicality of the research.** Interpretative thinking is a complex process, the result of which is the creation of a certain performing style. The research of the peculiarities of interpretative thinking is topical due to the fact that in our today's musicology there is no comprehensive study of performing styles that can lead to the creation of a style typology of piano performing interpretation, taking into account composer and performance factors and the specifics of the processes of musical thinking. Various typologies of musical-performing interpretations existing in contemporary musicology do not involve an integrated approach to the definition of the stylistic types of performance, but only indicate either the degree of performance quality or the level of adequacy of the implementation of the author's intentions. For the most part, the artistic and communicative side of the interpretation, the description of the ways of performing the musical works and the performer's perception of music are not being studied.

**Literature review.** A large number of researchers, creating their own typologies of performing styles, have only given a passing mention of the specifics of interpretative thinking and the correspondence of its processes to a certain performing style. Thus, N. Korykhalova emphasizes that the interpretation of music itself is determined by the personality of the performer in conjunction with the changing conditions of the functioning of musical art. The researcher emphasizes that the evolution of musical styles leads to the restructuring of intonational thinking [4, p.168]. D. Rabinovych has also pointed out the influence of subjective factors on the creation of an individual performing style and the formation of the specifics of interpretative thinking. Thus, the researcher emphasizes that the psycho-physiological features of the personality of the artist are a constant and objective factor that determines his/her stylistic aspirations [5]. Therefore, D. Rabinovych notes that it is psycho-physiological properties that can become an objective scientific basis for creating a typology of the individual performing styles.

The purpose of this article consists in disclosing the particularity of the interpretative thinking of the representatives of the rhetorized piano performing style based on the analysis of M. Yudina's and G. Gould's interpretations, which belong to this style of piano performing.

The scientific novelty of this article consists in the developing of a programmatic view of the piano performing interpretation from the position of unity of the manner of presenting the composer's style as subject of performer's thinking and music perception based on the creative work of pianists belonging to the rhetorized performing style.

**Presentation of basic material.** The author of the article offers her own stylistic typology of piano performing interpretation based on the epochal composers' styles – baroque, classical, romantic and impressionistic. In defining the types of stylistic interpretation, the outlined concepts point to the objective side of the performing process. Under conditions of domination of a certain style, the corresponding types of performing interpretations – rhetorical, rationalized, emotionalized and sensualized – evolved, reflecting the subjective aspect of the interpretation. Thus, the name of a performing style emphasizes the dominant way of presenting the composer's style. Each of the above-mentioned four piano performing styles represents a certain way of performer's thinking, the highest quality aspect of which is interpretative thinking. The rhetorized piano performing style relies on affection as a way of thinking, the rationalized – on logic, the emotionalized – on senses, and the sensualized – on pure sensuality, a kind of "musical eroticism". From this perspective we can assume that within the limits of each piano performing style numinal accents of thinking, feeling, sensation and intuition are localized in the interpretations of its representatives in the extroverted or introverted form.

Historically, the rhetorized performing style of interpretation was the first to occur. Its formation is due to the processes in the genres of clavier music of the Baroque period, which is characterized by affection and content typization. Therefore, from the very beginning, the performance interpretation of baroque music has been based on the principles of content adequacy and improvisation. Its characteristic features are as follows: affection, with dynamics serving as the basis; the use of sharp contrasts between forte and piano; the adherence to the principle of "rhythmic dynamics"; application of the "echo" effect, when repeating the musical material; preserving the character of the "live rhythm" in the manner of tempo rubato; sensitive reproduction of melodic ornamentation; adherence to the principles of rhythmic ornamentation. This style is used by the pianists not only while performing the baroque music. The specific features of the rhetorized piano performing style have been identified by the author of the article based on the interpretations of music of different historical styles by F. Busoni, M. Yudina, G. Gould.

It is well-known that the flamboyancy, which is the basic trait of the rhetorized piano performing style, is directly related to linguistic intonation and the search for expressive musical intonation techniques. Dynamics, tempo, movement pattern, principles of melodic and rhythmic ornamentation and specificity of articulation appear to be determinant.

Passionate and untamed temperament of Maria Yudina is manifested in her interpretative thinking. The interpretations of the Russian pianist present the extreme form of feeling, which is brought to the fore in the bright affection of the performance. The analysis of her performing Beethoven's piano sonatas suggests giving preference to slower pace, focusing on profound dramatic and melodious basis. The main means of expressiveness for M. Yudina is the tempo, in particular the use of its extreme states. This testifies to the fact that in the process of information metabolism the numinal accent falls on the feelings. It is with the accentuation that we associate the free manner of the performer with handling the author's text, the marginal interpretation of the dynamic shades. No wonder the innovative approach of M. Yudina to piano performing practice was defined as "extreme pianism". However, these extremities came from the desire to adequately express the content of music. G. Kogan made a good point characterizing M. Yudina's performing art emphasizing that in her interpretations there was no place for uncertainty, salon sophistication and sentimentality. "Yudina preferred extreme tempos, played slow places slower, fast – faster than the usual ... always headed to the end reaching the limit; her performing was always powerful, convincing, decisive... Behind the strictness of the lines, monumentality and scale of her interpretations one could feel the power of thought, a huge emotional stress that gave spiritual power and significance to her art, almost unparalleled on the concert stage" [3, 429-432]. At the same time, M. Yudina's interpretative thinking had the features of frank epicism.

The numinal accent of M. Yudina's personality also falls on feelings, and her type is referred to emotional extrovert type. The memoirs of M. Yudina's contemporaries depict her as a person, who does not accept half-tones in social life, frank and fearless, open to discussion and dialogue. The democracy of her nature also took shape in the democratic character of her performing, which was often accompanied by oral communication with the listeners, the creation of comments on the music performed. The verbal dialogism was embodied in the dialogic nature of interpretative thinking. At the same time, these personal traits testify to the fact that the mental function is an important component of information metabolism in the interpretative thinking of M. Yudina. It appears to be equivalent to the sensual one. According to the memoirs of her contemporaries, the performer always emphasized the importance of the content of the musical works, which prompted her to verbalize her interpretation before performing, reciting of poems during concerts, the images of which were accordant to the musical. Subsequently, these comments have expanded into reports and cycles of lectures. Thus, the musical affection of M. Yudina's interpretative thinking was based on a rational ground, which allows calling her performing "spiritualized symbolism" (according to B. Yavorsky).

An equally significant combination of the sensory and mental functions in the interpretative thinking of M. Yudina induces the dialectic problem of subjective and objective sources in the interpretation. The considerations of the pianist herself, who, with all her inherent interpretative innovation often violated the usual notions of the traditional tempo, dynamics, articulation, are of special interest. According to the performer, those do mistake, who seek subjectivity in figurative and symbolic performance. "Subjectivism is mentioned, when a performer violates the "rules" – notes M. Yudina in the article "Thoughts about musical performing". However, these seeming "violations" obey their highest logic and as a result form a rigorous and strict artistic unity. The performer, the creator uses one of the possible lines of sensory perception, which corresponds to their interpretation of life" [8, p.302]. Thus, the "spiritualized symbolism" of M. Yudina's interpretations is created.

The symbolic role of the subjective component in the work of a performer was emphasized by P. Florensky, a contemporary and a friend of M. Yudina's. Russian philosopher-theologian noted the special role of subjectivity in achieving credibility, truth in art. The philosopher, as well as the pianist, sees the manifestation of truth and vitality in the art in the deviation from the "rules": "Florensky notes that the "accurate" artistic creations seem cold, lifeless and least related to reality. "The accuracy" does not at all provide the vitality of creation, and often contradicts it. The imaginary subjectivity of thinking asserts the real multiplicity of reality, while the aspiration for the only possible "accurate" interpretation is especially dead, metaphysical" [8, 303].

According to P. Florensky, the subjectivity of interpretative thinking is connected with the fact that the performer, as well as the artist, depicts not a thing, but the life of a thing in the impression it makes [7, 82]. His perception is determined by the life attitude to reality. The theologian emphasizes that artistic vision is a rather complicated psychological process of merging mental elements. This process is "accompanied by mental overtones: memories, emotional responses to internal movement arise in reproduced spirit, and around the particles of this premise, the existing psychological content of the artist's personality is sensuously crystallized. This cluster grows up and has its own rhythm – the last expression is the artist's response to the depicted reality" [7, 84]. All of the given considerations once again prove the dominant unity of mental and sensual functions in the process of M. Yudina's interpretative thinking. Therefore, we define the first type of interpretative thinking of this representative of the rhetorized piano performing style as emotional-logical extrovert oriented.

The interpretative thinking of another representative of the rhetorized piano performing style – Glen Gould – is largely similar to M. Yudina's thinking. However, the psychotype of the artist tends to introversion, since in his interpretations the person, that is he himself, acquires the highest value. The peculiar pianism of the Canadian musician is based on the fusion of different traditions, in particular classical and romantic ones. G. Kogan characterizes Gould's interpretation as full of intense thought and will, with strikingly texturized rhythm, phrasing and dynamic relations [2]. The researcher considers the emphasis of the pianist as expressive and, at the same time, ascetic. The most impressive is the "concentration, with which the pianist "detaches" himself from the surrounding world, deepens into music, the energy with which he expresses and "forces" his performer's intentions to the audience. These intentions are somewhat controversial; but one cannot but pay tribute to the impressive persuasiveness of the performer, admire the confidence, clarity, certainty of their embodiment, precise and flawless piano mastery – such a clear sound line (especially in the shades of piano and pianissimo), such clear passages, such an elaborate, transparent polyphony" [2, 222]. The extravagance and perseverance of his character was caused by other, as opposed to M. Yudina's, factors indicative of the pianist's particular attitude toward himself as an artist.

The similarities and the differences between these two pianists are clearly manifested in their interpretations of music by L. Beethoven. "He attracts with the freshness of ideas, but not always – with their organicity and persuasiveness; sometimes his interpretations completely diverge", as noted by a musicologist and pianist D. Blagoy, "not only with traditions, but also with the basics of Beethoven's thinking". Sometimes there may be a suspicion that the deviation from the accepted pace, the rhythmic pattern, the dynamic proportions are not due to a particular concept but to the desire to do things differently than others" [ibid.]. The performer himself has repeatedly stated that he always strives to avoid the aurea mediocritas already presented by other prominent pianists.

The type of G. Gould's interpretative thinking can also be attributed to the emotional-logical, but introvert oriented. The equivalence of the sensory and mental functions in the interpretative thinking of the artist is evident. G. Gould's logic is aimed at bringing the performance as close as possible to the act of creation. That is why experimentation and creative comprehension of the performed music become the guiding principles in G. Gould's interpretative thinking. The improvisational nature of the rhetorized piano performing style turned out to be the most appropriate for a pianist, whose free attitude to musical text was sometimes so impressive that he was perceived to be its creator. However, sometimes the creative potential of an individual contradicted the very nature of music, which created the effect of interpretative inconclusiveness. In this case, the introverted direction of interpretative thinking came on top, with the prevailing role of subjectivity of the artistic vision.

Otherwise, in particular with regard to the tempo, free treatment of the author's text, the specifics of the interpretation of dynamic shades, the interpretative thinking of Yudina and Gould as the representatives of the rhetorized piano performing style has features of typological similarity. It is also worth paying attention to the paradoxical dialogic nature of Gould's performance. If M. Yudina could perform anywhere and was always open to direct verbal communication with the public, G. Gould preferred studio performance (especially in the last decades of his creative career) and led verbal dialogue with the public through articles and annotations to his tapes and television programs, of which he himself was the author.

The dialogic nature of his communication became obvious in the frank polemics of his statements, which required a reflection and a lively discussion. His statements also embodied the spirit of rebellion, which is also imbued with his performing arts. Just take the pianist's sententia like "Chopin, in general, was rather a mediocre composer" or "Beethoven owes his reputation to gossips". O. Skorbiashchenska comes up with one more expression-generalization, which presents the aesthetic position of Gould: "I don't think any of the early romantic composers knew how to write for the piano. Oh, they knew how to use the pedal, and how to make dramatic effects, splashing notes in every direction, but there's very little real composing going on. The music of that era is full of empty theatrical gestures, full of exhibitionism, and it has a worldly, hedonistic quality that simply turns me off. Almost everything I consider the main criterion for great music – the harmonious and rhythmic variety, contrapuntal ingenuity – is absent in these pieces" [6]. Such a statement indicates the special way Gould treated the author's text, which seems to be of an independent value for him. However, in the interpretations of the pianist this text often "loses" in the rivalry with G. Gould's

performer's will. It has often occurred that his interpretative thinking was transformed into a subjectively transformative way of thinking.

Conclusions. As a result of defining the basic principles of interpretative thinking of G. Gould and M. Yudina, we can come to the conclusion that the representatives of the rhetorized piano performing style most closely refer to the emotional-logical type of interpretative thinking, which consists in the dominant equivalence of the sensory and mental functions, and leads to expressive affection and "spiritualized symbolism".

Having analyzed the peculiarities of M. Yudina's and G. Gould's interpretative thinking as the representatives of the rhetorized piano performing style, one should emphasize certain conditionality of defining the types of interpretative thinking since the mental processes themselves proceed with the maximum degree of individuality. Therefore, we can typify interpretative thinking only according to the final result – the performed musical piece, in the interpretation of which one can distinguish the leading function of the musician's thinking.

In the creative work of the representatives of the rhetorized piano performing style there is an equal activity of the sensory and mental functions on the foreground. This is due to the fact that the rhetorized piano performing style itself relies on the affection that is directly related to linguistic intonation and the search for expressive means of musical intonation. Affection as a way of thinking lies in presenting emotion in a streamlined and rationalized form (for example, as it is presented in musical rhetorical figures, on the basis of which the rhetorized style developed). Such an emphasis results in the balance of emotional and rational principles and leads to expressive affection and the creation of "spiritualized symbols" in piano performing. Therefore, the representatives of the rhetorized piano performing style refer to the emotional-logical type of interpretative thinking, the essence of which is the equivalence of sensory and mental functions. Depending on the personal traits of the performers, this interpretation type can be both extroverted (M. Yudina) and introverted (G. Gould).

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