

МИСТЕЦТВОЗНАВСТВО

UDC 78.071

Androsova Dariia

D.Sc. in Arts, associate professor of
Odessa National A.V. Nezhdanova
Academy of Music
dashaelena@gmail.com

SYMBOLIST AND ORCHESTRA-MIMETIC INSTALLATIONS OF MUSICAL CREATIVITY OF THE XX CENTURY IN THE PROJECTION TO PIANISTIC ART

Purpose of Article. The purpose of the research is to prove natural character of "clavierization" of piano playing in contrast to orchestral theatricality of Liszt's academic tradition by focusing on aestheticism of symbolistic ("neo-symbolic") tradition of pianistic art, "reconciling" the opposition of the confrontation and the traditionalism of the 1920s – 1970s. **Methodology.** The methodology of the study consists of such methods as comparative, logical, method of interpretation and historical and analytical generalization, which in combination with the intonation approach (B. Asafiev) have created the basis of comparative, cultural and art-criticism approach for solutions of musical-hermeneutic characteristic of piano art transformation in XX century. **Scientific novelty.** The scientific novelty consists in independence of theoretical idea of stylistic music autonomy among the art directions of XX century and piano performing art as its musical component. **Conclusions.** By the end of the twentieth century there was approved the interpretation line of the piano, declared in pre-symbolic – symbolic period of the modern style formation and which turned out to be deeply radical in transforming the piano technique. It caused some new instrument design solutions in general (power to the timbre transformations that correlate with the organ). Thus, experience of pianistic creativity opposed clavier radicalism in relation to the classical piano orchestra-"piano wires", in comparison with which "drum" coming from the practice of jazz piano, implemented in piano technique is very weak antithesis of pianistic tradition as a primitivistic "simplification". In the case of "clavierization" we are entering a new level of performance of complex motor-timbre qualities of sound, which does not exclude the traditional orchestrality – but absorbs it as one of the manifestations of the clavierization.

Keywords: symbolism, orchestral piano imitation, clavier type piano play, art of piano playing.

Андросова Дарія Володимирівна, доктор мистецтвознавства, доцент, в.о. професора Одеської національної музичної академії ім. А. В. Нежданової

Символістські та оркестральні-міметичні установки музичної творчості ХХ ст. у проєкції на піаністичне мистецтво

Мета дослідження – обґрунтувати закономірний характер "клавіризації" фортепіанної гри на противагу оркестральній театральності лістівської академічної традиції за допомогою зосередження на естетизмі символістської ("неосимволістської") лінії піаністичного мистецтва, що примирює протистояння авангарду і традиціоналізму 20-70-х років ХХ ст. **Методологію** дослідження склали такі методи, як порівняльний, логічний, інтерпретації, історико-аналітичного узагальнення, які в поєднанні з інтонаційним підходом (Б. Асаф'єв) сформували підґрунтя компаративного, культурно-мистецтвознавчого підходів для висновків музично-герменевтичної властивості трансформації піаністичної творчості ХХ ст. **Наукова новизна** дослідження полягає в самостійності теоретичної ідеї стильової автономії музики серед напрямів мистецтва ХХ ст. і фортепіанного виконавської творчості як його музичної складової. **Висновки.** До кінця ХХ ст. стало апробованим трактування фортепіано, заявлене ще в досимволістський/ символістський період становлення модерну, що виявилось глибинним радикальним у перетворенні фортепіанної техніки. Це породило нові конструктивні рішення інструмента в цілому (електроінструмент з тембральними перетвореннями, співвідносними з органамими). Так досвід піаністичної творчості протиставив радикалізм клавірності щодо класики фортепіанної оркестральності-"рояльності", в порівнянні з якою "ударні", що йдуть від практики фортепіанного джазу, впроваджені в фортепіанну техніку, виявляються досить слабкою антитезою піаністичній традиції як примітивістське "спрощення". У разі ж "клавіризації" ми виходимо на новий рівень представлення складних тембрально-моторних якостей звуковидобування, які аж ніяк не виключають традиційну оркестральність, а поглинають її як один із проявів клавірності.

Ключові слова: символізм, оркестральний мімезис фортепіано, клавірний тип фортепіанної гри, мистецтво фортепіанної гри.

Андросова Дарія Владимировна, доктор искусствоведения, доцент, в.о. профессора Одесской национальной музыкальной академии им. А.В. Неждановой

Символістські і оркестральні-міметичні установки музичного творчості ХХ століття в проєкції на піаністичне мистецтво

Цель исследования – обосновать закономерный характер "клавиризации" фортепианной игры в отрицание оркестральной театральности листовальной академической традиции посредством сосредоточения на эстетизме символістской ("неосимволістской") линии пианістического искусства, "примиряющего" противостояние авангарда и традиционализма 20–70-х годов ХХ в. **Методологию** исследования составили такие методы, как сравнительный, логический, интерпретации, историко-аналитического обобщения, которые в сочетании с интонационным подходом

(Б. Асафьев) стали основой компаративного, культурно-искусствоведческого подходов для выводов музыкально-герменевтического свойства трансформации пианистического творчества XX в. **Научная новизна** исследования заключается в самостоятельности теоретической идеи стилиевой автономии музыки в ряду направлений искусства XX в. и фортепианного исполнительского творчества как его музыкальной составляющей. **Выводы.** К концу XX века стала апробированной трактовка фортепиано, которая была заявлена еще в предсимволистский/ символистский период становления модерна и оказалась глубинно радикальной в преобразовании фортепианной техники. Это породило новые конструктивные решения инструмента в целом (электроинструмент с тембральными преобразованиями, соотносимыми с органными). Так опыт пианистического творчества противопоставил радикализм клавириности по отношению к классике фортепианной оркестральности-"рояльности", в сравнении с которой "ударные", идущие от практики фортепианного джаза и внедренные в фортепианную технику, оказываются весьма слабой антитезой пианистической традиции как примитивистское "упрощение". В случае же "клавиризации" мы выходим на новый уровень представления сложных тембрально-моторных качеств звукоизвлечения, которые отнюдь не исключают традиционную оркестральность, а поглощают ее как одно из проявлений клавириности.

Ключевые слова: символизм, оркестральный мимезис фортепиано, клавириный тип фортепианной игры, искусство фортепианной игры.

The relevance of the topic is defined by the practice of music of our days, in which the obvious are those "neo-symbolic" style indicators that E. Markova [11] associates with post-avant-garde. They widely open the way for the revival of pianistic salon art not in demand in the twentieth century, in the time of promotion of ideas of triumphant totalitarianism and democracy and mass-cultural musical expansion. At present, the principles of piano playing of F. Chopin and A. Scriabin are reviving, pushing aside academic theatre pressure of philharmonic clavierband: now even pianists on such a scale as M. Pletnev and M. Argerikh focus on ensemble performances, obviously "chamberizing" their abilities as soloist artists.

The aim of this study is justification of the natural character of "clavierization" of piano playing in denial of orchestral theatricality of Liszt's academic tradition by focusing on aestheticism of symbolistic ("neo-symbolic") tradition of pianistic art, "reconciling" the opposition of the confrontation and the traditionalism of the 1920s – 1970s. Accordingly, the main objectives of the work are the following: 1) generalization of the data on manifestations of avant-garde trends in different arts of the previous century and highlighting the selectivity of music focusing on the ideal of expression, especially in the performing component; 2) tracing the paradigmatic line of extra-orchestral pianism in the art of the twentieth century, basically indicated in the symbolism of the beginning of the previous century and neo-symbolism of its completion, in early 2000s.

Methodological basis is intonation approach of the School of B. Asafieva [2] in Ukraine, including the works of A. Sokol [16], V. Shulgina [19], E. Markova [10], in which stylistic comparative characteristics of various manifestations of art and analytical generalizations of practice observations constitute extensive material for drawing conclusions of musical and hermeneutic character. The target of the research is the art of the twentieth century and the research subject is pianistic expression in its orientation to the clavier prosymbolic illusory of piano playing expressiveness. Scientific novelty is independence of the theoretical ideas of stylistic autonomy of music in a row of the art trends of the twentieth century and piano performing art as a musical component. The practical value is the enrichment of the materials of the course of history of music and performing arts in universities and in specialized secondary schools in this field.

The multiplicity of directions of the twentieth century has become a textbook position in the characterization of its stylistic qualities (see primitivism-neo-folklorism, symbolism, fauvism, cubism, expressionism-neo-expressionism, futurism, neo-classicism-neo-baroque, verismo-neo-realism, exoticism, surrealism, abstractionism, absurdity, minimalism ...). Thus, by the end of the previous century, from the height of postmodernism of the 1970s – 1990s, certain duality appeared: traditionalism (connecting romantic-symbolist-fauvist-verismo and other style "shades" of academic directions) – and atraditionalism of modern-avant-garde (primitivism, expressionism –neo-expressionism). In recognition of these alternatives there was identified a "middle" stylistic group of neoclassical –neo-baroque and minimalist methodology, claiming on the "reconciliation" of stylistic and specific polarizations of art of the twentieth century [see specially 1, 39-40].

The attitude on the irregularities of detection of the trends mentioned in various arts and types of creativity seems aprioristic, especially since the previous century was marked by two types of art specific to it: cinematography (art – the brainchild of the century of scientific and technological revolution) and architecture of "clean lines and planes" ("architecture without décor" [17, 7]). Thus, "the physical reality of the film" (according to S. Kracauer [9]) as a "moving picture" is quite susceptible to anti-aesthetics of expressionism (including "horror"), although this direction has been realized in the graphic area the richest and the most diverse way. However, findings of impressionism-symbolism are rare in this form of art (except the French cinematography of the 1920s and Russian cinematography in France in the same period [14, 191-193]).

As for the "tectonics" of architecture, there expressionistic "anti-aesthetics" triggered partially in "production gloominess" of structures by the representative of German-Austrian Werkbund'a 1900s and in technocratic demonstrations of pop art of the 1950s – 1960s. Thus, constructive neoclassical thinking has defined the leading idea of "endless" planes and lines in a leading field of architectural modern avant-garde as constructivism of geniuses of the previous century S. Le Corbusier and O. Niemeyer.

Musical manifestations of all the above and other styles and trends are quite problematic in the fullness of their projections. Thus, of course, in musical sphere, which is perfectly structured, and in which, even

according to the observations of Pythagoras, and then the Holy Fathers of the Church, there is no place to "brute matter", rule "disasters" and the celestial concepts as such [5, 25-27, 239]. "Neobarbarism" primitivism, expressionism, futurism brings to sonoristic "reification" of musical tone ideality (Sprächstimme by A. Schoenberg in opera, the cluster technique and percussion of K. Orff, "sound spot" of E. Varèse, J. Xenakis, K. Penderecki 1960–1970, etc.)... In fact, in correlation with the primitiveness there have been identified a powerful mass culture formation as jazz and later rock.

However, quantitatively and qualitatively, in musical creativity the style of the "third force" prevailed – neoclassicism, neo-baroque (as well as other areas reconstructing the forgotten tradition of the trend, terminology perceptible due to the name prefix neo- reconstructing the quality-sense – neo-renaissance, neo-romanticism, neo-gothic etc.) .

Leading composers of the twentieth century are I. Stravinsky, S. Prokofiev, B. Bartók, A. Honegger, B. Britten, D. Shostakovich and many others, correlated with the "neo-classical core" of their work, F. Poulenc ("romanticism of the twentieth century" – "French Schubert of the twentieth century"), O. Messiaen ("neo-romanticism – neo-impressionism" of the author of "Turangalila" and "Twenty views on the baby Jesus") etc. In other art forms these directions if they exist, do not make such a powerful and consistent manifestation, like in music.

In the field of pictorial arts and visual arts in general, surrealism was very productive – the names of Picasso of 1930-s, H. Mirren, S. Dali and others demonstrate the fullness of creative manifestation of relevant ideas-designs. Surrealism is noticeable in poetry, etc. Thus, in music this trend is "perceptible" except with reference to the stylistic and literary edge of verbally or decoration-stage components ("Parade" Satie – according to "cubist-surrealist" decorations by Picasso, surrealism of R. Char in "neo-expressionism" composition "Hammer without a master" by Pierre Boulez etc.).

Moreover, it is impossible to distinguish cubism itself in music but in the painting of genius Picasso of 1910s, it was a very fruitful and colorful layer of creativity. In addition, if "Parade" of E. Satie assumed scenery "in the style of Picasso", it does not mean cubist principle of the composer's music in this ballet. Probably in this case the repeatedly said principle of "primary symbols" of human mind worked, according to which in music there are available "circles-points", line [5, 25-28], – but not rectangles- quadrates symbolizing the "brute matter" (from Pythagoras to symbolists): cubism in music "failed".

Expressionism gave birth to dodecaphonic seriality in Schoenberg's creative activity and other variants of serial thinking (including 9-10 sonorous seriality of Scriabin and others) – seriality is also "overcome", as the latter reconstructs the principle of "vertical variations" of Gothic polyphony of which specifically Schoenberg wrote, that implied Scriabin, rushing to the mystical installations of his writing. Another example – futurism that inspired geniuses of the Italian art of the twentieth century (G. Severini, U. Boccioni, L. Russolo.), Russian, Italian and other national poetry (V. Khlebnikov, V. Mayakovsky, D. Harms, G. Mistral, F. Marinetti, N. Guillen and others). In music, this trend can be attributed to the name of E. Varèse, although his "impressionistic original" creates stylistic moments hardly correlated with the methodology of pictorial and literary style detection.

The mentioned non-uniformity of display of style-trends in different kinds of art has long been recognized in the theory of art and aesthetics – at least according to special orientation on the specifics of artistic activity: Baroque – on style in architecture and sculpture in their interpenetration, classicism – on literature and theater and imitative sphere, romanticism – on music as declaration and literature as a reality, impressionism – on painting, symbolism in the "musical" poetry etc.

However, in music sphere as such, developed in the complex interaction of composing and performing "division of work" in the process of creation of artistic integrity of works, interspecific spread of styles-trends considered above is complicated by the unevenness of the detection of the latter in artistic performance itself. Moreover, above all, there are pointed out "performing initiated" styles (romanticism, minimalism) and those in which the composer's will is decisive expression quality (classicism – neoclassicism ...; see requirement of I. Stravinsky "not interpret" his music but just "perform" [see about this 8, 28]).

The aesthetics of performance, addressing the ethics of the Ministry to the genius and the One who inspires the most ingenious, "repress" destructive moments in styles-trends more rigidly than that observed in the composer's creative activity. Analysis of the creative work of outstanding artists of the last century (in this case we take into account only pianists, regardless plural analogy in other forms of instrumental and vocal performance) shows that expressionism is quite diversely expressed in the composer's creativity. However, in the performing aspect it does not receive the fullness of existence, even when it comes to the execution of the classicists of expressionism.

Dynamic-rhythmic rigidity of G. Gould performed by P. Hindemith and other artists of the twentieth century may be associated with expressionism, – but "Bach-manner" even voluntarily is "clavecin" interpreted (the elements of Schoenberg "theory of escape" in relation to the means of performance expression!) clearly "outweigh" to the neo-classical method. The latter, as if "absorbed" a mechanism of futurism and expressionism, but "anti-aesthetics" of Schoenberg "emancipation of dissonance" is not specifically implemented in performance (see below).

From the twentieth to the twenty-first century there is developing and being tested the minimalism, covered the different kinds of arts and richly blossomed in the music sphere [see in the original author's work, 1], including exciting performances of piano works of F. Rzewsky, T. Riley, S. Reich and others. Minimalism in music, according to observations of number of authors, significantly differs from minimalism in visual

arts, especially by the fact that it clearly shows ecstasies. In addition, the latter is a characteristic of mystical, religious acts. Accordingly, minimalism has the potential of "penetration" into the performance of classical works, which have been developed in the European tradition on the spiritual basis [1, 121-129].

In the twentieth century, even if the activity lines of the mentioned creative types of a composer-performer in the face of S. Rachmaninov, S. Prokofiev, B. Bartók, G. Enescu, O. Messiaen and others are combined, performing principle in the representation of music of different epochs and generations still formed in their art something separate and stylistically independent in relation to the performing of their own works. This principle is hypertrophied in the art of Rachmaninov and Bartok, who represented their works very freely in relation to their own musical scores, as opposed to the performing compositions of other authors (it is told about specifically in the work of E. Markova [10, 72-73], T. Zakharchuk [7, 18-23]).

Life has demonstrated that traditionalism-academism, in performing of the works of the twentieth century had a far greater significance than in the composer's works: most outstanding artists – academics or "neo-classicists", while the most talented among the composers gravitated to the "avant-garde". Aestheticism and moral alignment position of the performer opposes unconditional refraction of anti-aestheticism of expressionism, primitive brutality – "neo-barbarism". Carriers of appropriate aesthetic ideas, Bartok, Prokofiev, uniquely implemented these stylistic principles in composer's activity and in playing: "barbarisms" of Bartok's compositions "corrected" by soft ("moderately romantic") pianistic style of performance, including his "Allegro Barbaro", Prokofiev's "toccata brutalism" of piano "drums" moderates by prevalence of symbolist lyrical tone in his compositions.

Stylistic ambiguity observations of the twentieth century and "poly-stylistics" of the late XX – early XXI centuries have special interpretation in performing and, in particular, piano creative activity. The ambiguity of the musical projection of a number of areas, including art anti-aestheticism of expressionism, richness of primitivist version (futurism, neo-folklorism, minimalism etc.) of their music discoveries, etc. is associated with more pronounced selectivity line for the selection of performing style preferences with respect to the music of the given period. Unconditionally, a decisive factor of binding style of the performing musician is repertoire selection – and in this respect, the vast majority of masters are configured for performance of classical or traditionalist's music of the twentieth century. Other (A. Lyubimov, J. Lorient, etc., specializing in the performance of avant-garde) are the exception rather than the pattern of professional repertory pianists outputs.

The global scenario is distinguished by musicians whose stable reference points are the actual attraction to modern repertoire – and more often it is the composers, often finding "their" own performers: P. Pierce for B. Britten, D. Duvall for F. Poulenc, F. Lyps for S. Gubaidulina, J. Lorient for O. Messiaen, C. Berberian for L. Berio, P. Kochanski for K. Szymanowski and others. In Ukraine, many composers have specifically focused on the possibility of such bayanists virtuoso as V. Murza and I. Ergiev of whom there was defined a special stylistic role of "modern-bayan" theoretically comprehended by them in the thesis [6]. In the piano performance works there was a clear symbiosis of composer-pianist activity, due to the traditions of musical education of the nineteenth century there was formed so called fortepianocentrism of performance preparation of composers. And if S. Richter became a steady promoter of works of S. Prokofiev, the author of "Visions fugitives" created a performing tradition of sound realization of the compositions written by him. Dedication of individual pianists exclusively to modern avant-garde music, as represented by the aforementioned A. Lyubimov was rather rare.

Much more common was the position of R. Casadesus, A. Rubinstein, G. Gould, S. Richter, J. Ogdon, M. Argerich, Chinese Li Yundi, and many others, whose classical-romantic repertoire was combined with exaggerated attention to the music samples of the twentieth century. Therefore, mostly romantic repertoire of the first two of these pianists R. Casadesus and A. Rubinstein were organically combined with devotion to compositions of such masters as M. Ravel and K. Szymanowski and etc.

For G. Gould they usually call two authors I.S. Bach and A. Schoenberg as the epicenter of the repertoire selection, though along with the play of the first there are famous Gould's interpretation of W. Mozart, and L. Beethoven and many authors of the nineteenth century, and, in addition to Schoenberg, the great pianist paid tribute to the genius A. Scriabin and others. Similarly, the richest classical repertoire of S. Richter and J. Ogdon based on the coverage of dear to their hearts in the XXth century authors such as S. Prokofiev, A. Scriabin and others. Besides it should be noted, these modern stylistic repertoire corrections in the art of the great pianists were not indifferent to the general performing stylistic choice, often forming their innovation as the interpreters of the classics.

A special page of piano style preferences is devoted to the masters who, like V. Sofronitsky, B. Michelangeli, his pupil M. Pollini, as well as A. Brendel, M. Pletnev, etc. created their repertoire based on the classical piano literature of XVIII-XIX centuries, but it turned out to be bearers of the actual intonation [4] in the sound, contributing to the development of such richly presented trend in the music as neo-classicism.

Piano works of C. Debussy played by the composer himself, performing works of such masters as A. Scriabin, S. Rachmaninov, I. Paderewski, G. Gershwin, S. Prokofiev, B. Bartók etc. are indications of consistent performance in formation of stylistic qualities in the field of piano performing art. And summing up of their total contribution, based on the repertoire preferences and realities of pianistic actual intonation, allows to establish their more consistent aesthetics in the selection of areas of the twentieth century than it is demonstrated by the composers who, as noted above, treated the trends of atraditionalistic substantiation of musical expression within presentation of modernist avant-garde music very selectively.

Noteworthy is the absolute dominance in the piano style of the twentieth century of symbolist-impressionist, primitivist-sonorous and neoclassical style principles, which are implemented in a rather complicated intersection in specific creative positions of a great musician. At the same time common to a traditional (anti-traditionalistic) features of the play are a special kind of agogical duality – emphasis on avocal-motor (Casadesus, Pollini, Gould) and drum-rhythmic (Prokofiev, Gershwin, Prokofiev) parties of piano expressiveness.

It is clear that in the nature of a separate artistic personality mentioned a-traditional and traditionalistic stylistic features are combined – see the play by M. Argerich, S. Richter, V. Sofronitsky, etc. The specified a-traditional, up to antitraditionalism indicators characterize the play by G. Gould most fully: it is difficult to find greater concentration of pianistic music reforming of the XX – early XXI century. Specifically on the example of his work, there is the main distinguished stylistic tendency of pianistic modern-avant-garde of the last and current centuries: the gap between universal orchestral classical piano music – in favor of its clavier symbolization.

So, the living breath of piano performing activity of the XX – beginning of XXI centuries indicates current correction of innovation concepts, which are habitually associated with the modern-avant-garde of the 1920s – 1960s (see famous confrontation of A. Schoenberg – I. Stravinsky in the concept of the music of the first half of the twentieth century by T. Adorno [20]) and in course of the ideas of which pro-symbolic oriented modern basis of early XX century looks as stated by representatives of the Six in his Manifesto [18, 161], like something "vaguely-weak" break from the romantic tradition.

An essential theoretical tool in understanding of the general upgrade paths of art renovation of the twentieth century and piano technique is the concept of R. Reti, in which he oppose Schoenberg – Debussy, Stravinsky but not in parity with the famous Second Viennese School, and in the categorical leadership in creating a total thinking stereotype of the twentieth century, which he defined as pantonality [13].

Such combined modernist avant-garde positions in understanding of the overall style paradigm of the twentieth century were defended by S. Skrebkov – in the form of "The Rite of Spring" by Igor Stravinsky and it should be noted, not the neoclassical Stravinsky, who was in the center of attention of Adorno in the monograph of S. Druskin, but Stravinsky of "Russian" period [15, 430-435], that is, in its stylistic correlation of his fauvism – with melodic "pantonality" of Debussy by Reti.

Basic indicators of symbolism in relation to the avant-garde and post-avant-garde generally are traced in the history of art of the last century, when the position of Italian "hermeticists" (G. Ungaretti, E. Montale) became one of the components of stylistic alignment of the twentieth century. In the conditions of activity of the "New Youth" of 1920s, they remained faithful to symbolist way of thinking. The whole concept of symbolist "dreams" nourished "vantgarde as utopian culture" [12], including the "technocratic utopia" of architecture of the twentieth century.

Approbation of this approach is the studies on the piano works of representatives of Ukrainian avant-garde of the 1960s. E. Basalaeva in her work generally concludes on "clavier proteanism" [3, 147] as a transformation of the existing piano technology of the twentieth century of Ukrainian composers, a position of which the author deduces from the principles of pianism of such "opinion leader" of the world of avant-garde as O. Messiaen. The introduced term of piano "clavier proteanism" captures the polystylistic tendency of performing style that breaks with the strictly orchestral principle of pianistic art bequeathed by post-Beethoven romantic pianism. The mentioned author summarized the following way:

"Converting piano into the revival of clavier character of ancient instruments is evident – in the actual use of the electric instrument, which have the ability to convert timbre, connecting the organ and clavecin-chembalo effects. Thus, the mechanics of the updated instruments fixes the proteanism, which has been discussed in the connection with expansion in clavier piano sonorities relying on the traditional mechanics of the given instrument. Yamaha instruments, containing clear plucked-chembalo sounds, became a kind of stage in progress of clavier character in piano playing"[3, 147-148].

Thus, by the end of the twentieth century there was approved the interpretation line of the piano, declared in presymbolic – symbolic period of the modern style and which was deeply radical in transforming the piano technique, which generated new design instrument solutions in general (electric instrument with the timbre transformations that correlate with the organ). Thus, experience of pianistic creativity opposed radicalism to clavier – in relation to the classic of "orchestra – grand piano", in comparison with which "drum" coming from the practice of jazz piano, implemented in piano technique is a very weak antithesis to pianistic tradition as a primitivistic "simplification".

In the case of "clavierization" we are entering a new level of performance of complex motor-timbre qualities of a sound, which do not exclude the traditional orchestrality – but absorb it as one of the manifestations of this clavierization.

Література

1. Андросова Д. Мінімалізм в музиці : уч. посіб. для вузів мистецтв / Д. Андросова. – Одеса: Астропринт, 2008. – 126 с.
2. Асафьев Б. (Игорь Глебов) Музыкальная форма как процесс / Б. Асафьев. – Москва – Ленинград : Музыка, 1971. – 379 с.
3. Басалаева Е.А. Стилистически-тембральный плюрализм фортепиано в камерно-инструментальном творчестве украинских композиторов поколения 1960-х годов : дис. ... канд. мистецтвознав. : 17.00.03 / Е.А. Басалаева. – Одеса, 2012. – 166 с.

4. Веркіна Т. Актуальне інтонування як виконавська проблема : автореф. дис. на здобуття наук. ступеня канд. мистецтвознав. : 17.00.03 / Т. Веркіна. – Одеса, 2008. – 16 с.
5. Гудман Ф. Магические символы / Ф. Гудман. – Москва : Золотой век, 1995. – 289 с.
6. Єрґієв І. Український "модерн-баян" як феномен світового мистецтва : автореф. дис. на здобуття наук. ступеня канд. мистецтвознав. : 17.00.03 / І. Єрґієв. – Одеса, 2006. – 18 с.
7. Захарчук Т. Метафоричность как художественный принцип интерпретации музыкального произведения / Т. Захарчук // Проблемы сучасності: культура, мистецтво, педагогіка. – Луганськ, 2008. – С. 331–339.
8. Корыхалова Н. Интерпретация музыки / Н. Корыхалова. – Ленинград : Музыка, 1979. – 272 с.
9. Кракауэр З. Природа фильма : реабилитация физической реальности / З. Кракауэр. – Москва : Искусство, 1974. – 421 с.
10. Маркова Е. Интонационность музыкального искусства / Е. Маркова. – К. : Муз. Україна, 1990. – 182 с.
11. Маркова Е. Неоєвропоцентризм и неосимволизм начала XXI века / В. Холопова, Л. Канарис, Е. Маркова, С. Таранец. // Неоєвропоцентризм: музикальна культура на рубеже столетий. – Одесса, 2006. – Кн. 1. – С. 76–128.
12. Ораич Толич Д. Авангард как утопическая культура / Ораич Толлич Д. // Russian Literature. – North Holland, 2001. – С. 287–306.
13. Рети Р. Тональность в современной музыке / Р. Рети. – Ленинград : Сов. композитор, 1967. – 67 с.
14. Садуль Ж. Всеобщая история кино. Т.4. Европа после первой мировой арабьянов / Ж. Садуль // Пинакотека. – 1998. – № 4 – С.4–11.
15. Скребков С. Художественные принципы музыкальных стилей / С. Скребков. – Москва : Музыка, 1973. – 447 с.
16. Сокол А.В. Исполнительские ремарки, образ мира и исполнительский стиль / А.В. Сокол. – Одесса : Морьяк, 2007.
17. Тасалов В. Очерк эстетических идей архитектуры капиталистического общества / В. Тасалов. – Москва : Наука, 1979. – 385 с.
18. Шнеерсон Г. Французская музыка XX века / Г. Шнеерсон; изд. 2-е, доп. и перераб. – М. : Музыка, 1970. – 576 с. – Петух и Арл. – С. 161.
19. Шульгіна В. Музична україніка: інформаційний і національно-освітній простір : автореф.дис. ... доктора мистецтвознав. : 17.00.01 / В. Шульгіна. – Київ, 2002. – 41 с.
20. Adorno T. Philosophie der neuen Musik / T. Adorno. – Frankfurt am Main, 1978. – 200 s.

References

1. Androsova, D. (2008). Minimalism in music: a training manual. Arts for high schools. Odesa: Astroprint [in Ukrainian].
2. Asafiev, B. (1971). (Igor Glebov) Musical form as a process. Moscow – Leningrad : Muzyka (Music) [in Russian].
3. Basalaeva, E.A. (2012). Stylistically-timbral pluralism of piano in chamber-instrumental works of Ukrainian composers of generation of 1960s. Doctor's thesis. Odesa [in Russian].
4. Verkina, T. (2008). Actual intonation as performing problem. Extended abstract of candidate's thesis. Odesa [in Ukrainian].
5. Gudman, F. (1995). Magic symbols. Moscow: Zolotoy vek [in Russian].
6. Ergiev, I. (2006). Ukrainian "modern-bayan" as a phenomenon of world art. Extended abstract of candidate's thesis. Odesa [in Ukrainian].
7. Zakharchuk, T. (2008). Metaphoric as an artistic interpretation of the principle of a musical work. Problems of the modern age: Culture, Art, Pedagogics. Lugansk [in Russian].
8. Korykhalova, N. (1979). Music interpretation. Leningrad: Muzyka (Music) [in Russian].
9. Kracaue S. (1974). The nature of the film: the rehabilitation of the physical reality. Moscow : Iskusstvo [in Russian].
10. Markova, E. (1990). Intonation of musical art. Kyiv: Muz. Ukraine [in Russian].
11. Markova E., Kholopova V., Kanaris L., Taranets S. (2006). Neoeuropocentrism и neosymbolism of the beginning of the XXI century. Neoeuropocentrism: musical culture at the turn of centuries. Odessa [in Russian].
12. Oraich Tolich, D. (2001). Avantgarde as a utopian culture. Russian Literature. NorthHolland [in Russian].
13. Reti, R. (1967). Tone system in modern music. Leningrad : Sov.composer [in Russian].
14. Sadul, D. (1998). General History of Film. V.4. Europe after the First World War Arabianov. Pinakoteka, 4, 4–11 [in Russian].
15. Skrebkov S. (1973). Artistic principles of musical styles. Moscow: Music [in Russian].
16. Sokol, A.V. (2007). Performing remarks, the image of the world and performing style. Odessa : Moriak [in Russian].
17. Tasalov, V. (1979). Essay on the aesthetic ideas of architecture capitalist society. Moscow : Nauka [in Russian].
18. Schneerson, G. (1970). The French music of the twentieth century. Ed. 2nd, added and revised. Moscow : Music [in Russian].
19. Shulgina, V. (2002). Music Ukrainika: information and national educational space. Doctor's thesis. Kyiv [in Ukrainian].
20. Adorno, T. (1978). Philosophie der neuen Musik. Frankfurt am Main [in German].

Стаття надійшла до редакції 08.12.2016 р.