

**STYLE OF PERFORMING INTERPRETATION AS A SUBJECT  
OF MUSICOLOGICAL RESEARCH**

**Purpose** of the article is to create author's typology of the styles of piano-performing interpretation. After the definitive analysis of performing interpretation style on the basis of works by B. Yavorskiy, O. Alekseev, Yu. Kapustin, G. Kogan, Yu. Kochneva, Ye. Liberman, K.-A. Martinsen, G. Orlov, Ya. Milshtein, S. Skrebkov, V. Holopova, T. Cherednichenko and others researches, the author offered her own typology, based on the idea of persistent style characteristics in the sphere of specific performing thinking, the way of perception composer's style and the pattern of performing sounding. **Methodology** of the research is based on the system approach and modified according to peculiarity of the subject methods, which combine aesthetic and musical-textological approaches, in particular analytical-synthesis processing (for study of theoretical sources of piano-performing interpretation problems); comparative-historical (for identification of specific signs of different stylistic periods of piano performing); historical-stylistic (for research of peculiarities of composer's and performing style in a definite historical period). The used methods have been tested by textological analysis and semantic consolidation. **Scientific novelty** lies in explanation of the phenomenon of performing interpretation and its triune (the composer's style, its perception by the interpreter and objectification of the processes of musical-performing thinking) and development of author's typology, which includes rhetorical, rationalized, emotional and sensual styles of piano-performing interpretation. **Conclusions.** For the creation of piano-performing interpretation typology, the author uses as a basis the epochal composer's styles: baroque, classicism, romanticism and impressionism. In the process of determination of style interpretation types the mentioned concepts point to objective side of performing process. In conditions of domination of a definite style the appropriate types of performing interpretation developed rhetorical, rationalized, emotional and sensual, representing subjective aspect of interpretation. Thus, in performing style name the dominating way of presentation of the author's style is underlined. The main signs of rhetorical performing style are subjective-philosophic technique of presentation of composer's style, the passion as the way of performing thinking and piano sounding character close to baroque instruments and chamber orchestra. The way of presentation of composer's concept in the rationalized style is rationalized-philosophic and the method of performing thinking is logicity. The emotional (interactive) piano-performing style demonstrates objective-artistic way of presentation of composer's style and is characterized by orchestra piano sounding. The sensual piano-performing style is characterized by subjective-dreamy way of composer's style presentation and the sensibility as the way of performing thinking and aspiration to sound description in piano sounding.

**Keywords:** style, style analysis, interpretation, pianoforte, baroque, classicism, romanticism, impressionism.

*Потоцька Олена Вікторівна, кандидат мистецтвознавства, директор музичного коледжу Дніпропетровської академії музики ім. М. Глінки, викладач Дніпропетровської академії музики ім. М. Глінки*

**Стиль виконавської інтерпретації як предмет музикознавчого дослідження**

**Мета дослідження** – створення авторської типології стилів фортепіанно-виконавської інтерпретації. Після дефінітивного аналізу стилю виконавської інтерпретації, здійсненому на основі праць Б.Яворського, О. Алексєєва, Ю. Капустіна, Г. Когана, Ю. Кочнева, Є. ібермана, К.-А. Мартінсена, Г. Орлова, Я. Мільштейна, С. Скребкова, В. Холопової, Т. Чередніченко та інших учених, запропоновано власну типологію, що спирається на уявлення про стійкі стильові ознаки у площинах специфіки виконавського мислення, способу представлення композиторського стилю та характеру виконавського звучання. **Методологія** дослідження базується на системному підході та модифікованим відповідно до специфіки предмета методах, в яких поєднуються естетичний і музично-текстологічний підходи, зокрема аналітико-синтетичної обробки (при опрацюванні теоретичних джерел з проблем фортепіанно-виконавської інтерпретації); порівняльно-історичний (для виявлення специфіки прояву різноманітних стильових епох у фортепіанному виконавстві); історико-стилістичний (при дослідженні специфіки композиторського і виконавського стилю у певний історичний період). Використані методи пройшли апробацію шляхом текстологічного аналізу та семантичного узагальнення. **Наукова новизна** статті полягає у поясненні феномена виконавської інтерпретації, його триєдності (стилю композитора, його розуміння інтерпретатором та опредметнення процесів музичного-виконавського мислення) і створенні власної типології, куди входять риторизований, раціоналізований, емоціоналізований та сенсуалізований стилі фортепіанно-виконавської інтерпретації. **Висновки.** У створенні власної стильової типології фортепіанно-виконавської інтерпретації базисними виступили епохальні композиторські стилі – бароковий, класичний, романтичний, імпресіоністичний. У визначенні типів стильової інтерпретації окреслені поняття вказують на об'єктивний аспект виконавського процесу. В умовах панування певного стилю склалися і відповідні типи виконавської інтерпретації – риторизований, раціоналізований, емоціоналізований і сенсуалізований, що відображають суб'єктивний аспект інтерпретації. Отже, у назві виконавського стилю підкреслюється домінуючий спосіб представлення композиторського стилю. Головними ознаками риторизованого виконавського стилю стають суб'єктивно-філософський спосіб представлення композиторського стилю, афектність як спосіб виконавського мислення та наближений до звучання барокових інструментів і камерного оркестру характер фортепіанного звучання. Способом представлення композиторського задуму в раціоналізованому стилі стає раціоналізовано-філософський, а способом виконавського мислення – логічність. Емоціоналізований (інтерактивний) фортепіанно-виконавський стиль демонструє об'єктивно-артистичний спосіб представлення ком-

позиторського стилю та вирізняється оркестровістю фортепіанного звучання. Сенсуалізований фортепіанно-виконавський стиль характеризується суб'єктивно-мрійливим способом представлення композиторського стилю, чуттєвістю як способом виконавського мислення і прагненням до звукопису в фортепіанному звучанні.

**Ключові слова:** стиль, стильовий аналіз, інтерпретація, фортепіано, бароко, класицизм, романтизм, імпресіонізм.

*Потоцкая Елена Викторовна кандидат искусствоведения, директор музыкального колледжа Днепропетровской академии музыки им. М. Глинки, преподаватель Днепропетровской академии музыки им. М. Глинки*

#### **Стиль исполнительской интерпретации как предмет музыковедческого исследования**

**Цель исследования** – создание авторской типологии стилей фортепианно-исполнительской интерпретации.

После дефинитивного анализа стиля исполнительской интерпретации, созданного на основе трудов Б. Яворского, А. Алексеева, Ю.Капустина, Г. Когана, Ю. Кочнева, Е. Либермана, К.-А. Мартинсена, Г. Орлова, Я Мильштейна, С. Скребкова, В. Холоповой, Т. Чередниченко и других ученых, предложено собственную типологию, которая опирается на представление композиторского стиля и характера исполнительского звучания. **Методология** исследования базируется на системном подходе и модифицированных в соответствии со спецификой предмета методах, в которых совмещаются эстетичный и музыкально-текстологический подходы, в частности аналитико-синтетической обработки (при проработке теоретических источников из проблем фортепианно-исполнительской интерпретации); сравнительно-исторический (для выявления специфики проявления разнообразных стилевых эпох в фортепианном исполнительском); историко-стилистический (при исследовании специфики композиторского и исполнительского стиля в определенный исторический период). Исползованные методы прошли апробацию путем текстологического анализа и семантического обобщения. **Научная новизна** статьи заключается в объяснении феномена исполнительской интерпретации и его триединства (стиля композитора, его понимания интерпретатором и опредмечивания процессов музыкально-исполнительского мышления), создании собственной типологии, куда входят риторизованный, рационализированный, эмоционализированный и сенсуализованный стили фортепианно-исполнительской интерпретации. **Выводы.** При создании собственной стилиевой типологии фортепианно-исполнительской интерпретации базисными выступили эпохальные композиторские стили – барокковый, классицистический, романтический, импрессионистический. В определении типов стилиевой интерпретации обозначенные понятия указывают на объективную сторону исполнительского процесса. В условиях господства определенного стиля складывались и соответствующие типы исполнительской интерпретации – риторизованный, рационализированный, эмоционализированный и сенсуализованный, – что отображают субъективный аспект интерпретации. Таким образом, в названии исполнительского стиля подчеркивается доминирующий способ представления композиторского стиля. Главными признаками риторизованного исполнительского стиля становятся субъективно-философический способ представления композиторского стиля, аффектность как способ исполнительского мышления и приближен к звучанию барокковых инструментов и камерного оркестра характер фортепианного звучания. Способом представления композиторского замысла в рационализованном стиле становится рационализовано-философический, а способом исполнительского мышления – логичность. Эмоционализированный (интерактивный) фортепианно-исполнительский стиль демонстрирует объективно артистический способ представления композиторского стиля и выделяется оркестровостью фортепианного звучания. Сенсуализированный фортепианно-исполнительский стиль характеризуется субъективно мечтательным способом представления композиторского стиля, чувственностью как способом исполнительского мышления и стремлением к звукоописанию в фортепианном звучании.

**Ключевые слова:** стиль, стилиевой анализ, интерпретация, фортепиано, барокко, классицизм, романтизм, импрессионизм.

Performer's interpretation is the highest result of the creative and communicative musical thinking, an "algorithm", the establishment of which (according to O.Burska [2]) is carried out in several phases: studying musical phenomena – comprehension of their essence – creative interpretation in the context of personal perception of the world – transmission of the thought expressed in the artistic sound during the performance.

Performing style is a historical concept that has its cultural and genetic basis and develops in accordance with the general development of the musical art. The division into two types of interpretation corresponding to the two types of creative work – the "classical" and the "romantic" one – is widespread in musicology. The classical type is considered by most researchers to present the work, in which "intellectual conceptivity prevails over direct emotional feelings". The aesthetic model of the romantic type of creativity exists in Medieval European culture. It is embodied in the principle of fantasy that is creative invention. Both types are laid in the works of composers as well as in the activity of a performer-interpreter.

The style of the performer's interpretation is a consistent unity of organically interacting elements of the performing arts based on the features of a performer's thinking and methods embodied in the specific performing techniques. This definition indicates the particular role of the personality of the artist-interpreter. The combination of these three criteria creates rhetorized, rationalized, emotionalized and sensualized stylistic types of performing interpretations that arose at a certain stage of historical development of the performing art and are genetically related to the composers' styles, and even more – to artistic styles and worldviews of the cultures of baroque, classicism, romanticism and impressionism. These cultures have become the basic main in the creation of performing styles as in other artistic views there exists a variety of styles of performer's interpretation. Each of them is to be considered within piano performing.

The idea of performing styles, which can be characterized as rhetorized, rationalized, emotionalized and sensualized, is settled in the psychology of musical perception. The concept of style of the interpretation is considered to be appropriate to be used in relation to the exact time when a clear tendency to disengage the personalities and positions of the author and the artist appears, the latter becoming a co-creator.

Originally musicians were free improvisers who performed their own works. However, within their improvisations, a different attitude to the music performed was born, and this indicated the early features of interpretation. This is precisely why we consider that, historically, rhetorized performing style of interpretation was the first to occur. Its formation is due to the processes in the genres of organ and clavier music of the Baroque period, which consisted in shaping the future piano thematic invention, piano forms and genres. As for the rationalized model, created within the culture of early modern age, it offers a view of the world dynamic and changeable, evolving according to the laws of mechanics.

The principle of contrast, the effect of which can be explained in terms of the new perception of space-time properties of music, becomes the leading in the evolution of musical forms. The time in music can be realized as discrete (as the alternation of diverse processes embodying various affects), and the dynamic process itself – as a contrast. The baroque principle of antinomy brings together the incompatible extremes, interprets them, and finds a special harmony in the conflict. That is why the character of the composing style of the Baroque era can be determined as rhetorical, on the basis of which the first historical type of performer's interpretation – rhetorized – was formed. Its characteristic features are affectivity and the pursuit of instrumental melodiousness (*cantabile*).

The determining of the specificity of the baroque music interpretation and the formation of the rhetorized style of performer's interpretation requires the analysis of the very musical style of the Baroque and its most important components (polyphonic texture as a unique synthesis of polyphonic and homophonic methods of intonation, the principles of current-horizontal or differentially-vertical direction of a musical texture; homophony as a new type of music embodied in the polyphonic two-part texture, hidden polyphony, three-dimensional configuration of the solo voice, mono-rhythmic accompaniment and basso-continuo; specificity of the scale and tonality organization and thematic characteristics; methods of the development of musical material and specific features of form).

The main attributes of the rhetorized performing style are the subjective and philosophical way of presenting the composer's style, affectivity as a way of a performer's thinking, and the nature of the piano sound close to the sound of baroque instruments and chamber orchestra. Taking into account the systematic style of interpretation and the peculiarity of methods of performing techniques inherent to each particular manifestation of it, we emphasize the necessity of the stylistic analysis of not only a composer's style but also the interpretation style. The features of each of the above-mentioned rhetorized, rationalized, emotionalized and sensualized styles of performer's interpretation, typical of certain groups of pianists, make a significant impact on their performing of music of different historical, national and individual styles, which can become a free-standing problem for individual musicological research.

In the stream of humanization processes in the Ukrainian society the study of creative aspects of musical performance becomes particularly relevant. The artist-interpreter acts as the composer's co-creator promoting a new balanced personality, capable of independent creativity in various fields of social and personal activities. The awareness of the important role of performer's interpretation led to intensive research in interpretology in recent decades, one of scientific issues of theory of musical performance. One of the complex problems in this field of study is creating stylistic typology of the performer's interpretation. The works of A. Alekseyev, Y. Kapustin, H. Kohan, Yu. Kochnev, Ye. Liberman, K. A. Martinsen, H. Orlov, G. Prokofiev, V. Kholopova, T. Cherednychenko present fundamental positions drawing upon the problem. Modern musicology has a wide variety of classifications from the standpoint of trying to understand the relationship between a composer and a musical performing style (B. Jaworski, Ya. Milstein, S. Skrebkov, O. Tsariova, O. Chebotarenko, O. Katrych, N. Zhaivoronok and others). However, a variety of approaches forms the idea of performer's interpretation as a complex polygon open to the researcher only on one side and leaving the other sides unknown. Paying tribute to all the scientists whose works are involved in creating a typology of performer's interpretation, the classification of types should consider not only the objective style of the composer and his interpreter's subjective vision but also the relationship of the style to collective and individual creative, and musical in particular, thinking. The aim of the article is to define the style of performer's interpretation that can be the basis for creation of style typology.

Based on the works O. Sokolov [9], A. Sohor [10], S. Skrebkova [8], and M. Mykhailov's theory of style [6, 7], style can be defined as a generalized description of historically conditioned unity of the image system, tools and techniques of artistic expression. M. Mykhailov notes that "style is one of the essential manifestations of system organization of art and therefore art itself is in 'a relatively stable system'" [6, p. 49]. If style (both the composer's and the performer's) forms a system, it requires a systematic study that is a detailed study of all components of the system structure. Such a study carried out with the help of stylistic analysis has also been developed within M. Mykhailov's theory of style. The stylistic analysis is aimed at identifying the sustainable stylistic features that embody the "general laws and norms underlying musical thinking, collective or individual" [6, 127].

In the context of definition of performer's style attention should be paid to M. Mykhailov's considerations about the inextricable bilateral link between the artistic (hence musical) style with the artistic and creative thinking. "On one hand, it is caused by thinking, being a product of its generation and expression. On the other hand, it plays an active role in shaping creative thinking" [6, p. 49]. This means that the system nature of style reflects the systemic character of musical thinking and the issue of stylistic

interpretation cannot be solved without solving the problems of musical thinking of the performer, because "a musical style is the expression of the peculiarities of musical thought" [7, 117], which is formed under the influence of objective and subjective factors. The objective factors include socio-historical conditions which led to the appearance of the style, regularities of the historical development of art; the subjective factors are the personality of the artist (composer or performer), his environment and others.

The specific traits of musical thinking form "the stylistic of subordination of activity" (M. Starcheus) that is the style of performing. According to M. Starcheus, the performing style develops as the result integral preferential activity of a musician and depicts the values reflected in the structure of "heuristic settings" of his musical activity [11]. With the development of the performer's thinking his style also evolves. The evolution can be presented as the movement of the axiological centres caused by the growth of artistic and musical and auditory culture of an artist. Thus, the style of musical thinking finds its objectification in performing interpretation. This statement demonstrates the interdependence of the phenomena of musical thinking and performer's interpretation. According to E. Hurenko, in accordance with the spiritual development of the artist, his chosen artistic and aesthetic position is his choice of the variant of the performer's interpretation that acts as "taking particular point of view" [3].

Performer's interpretation is the highest result of the creative and communicative musical thinking, an "algorithm", the establishment of which (according to O. Burska [2]) is carried out in several phases: studying musical phenomena – comprehension of their essence – creative interpretation in the context of personal perception of the world – transmission of the thought expressed in the artistic sound during the performance.

A performing style is a historical concept that has its cultural and genetic basis and develops in accordance with the general development of the musical art. The division into two types of interpretation corresponding to the two types of creative work – the "classical" and the "romantic" one – is widespread in musicology. These types actively interact together and emerged in the European art thousands of years ago.

The classical type is considered by most researchers to present the work, in which "intellectual conceptivity prevails over direct emotional feelings, and in the sphere of artistic form – attraction to proportion, harmony and symmetry" [4, 9]. The classical type of interpretation can be called authentic, objective. This type of creative work has emerged in the culture of ancient Greece and found its theoretical expression in Aristotle's theory of mimesis set out in the "Poetics".

The aesthetic model of the romantic type of creativity formed in Medieval European culture and embodied in the principle of fantasy that is creative invention. "In artistic creativity of the romantic type fantasy dominates over rational thinking. In the field of artistic form, the romantic type of creativity, as opposed to classical, describes the attraction to openness, continuousness and asymmetry "[4, 9]. Thus, the romantic type can be characterized by subjectivity and randomness.

Both types are laid in the works of composers as well as in the activity of a performer-interpreter. In an attempt to reconcile, O. Chebotarenko creates the classification of performing styles, which is based on the level of the performer's approximation to the author's intention. As the types of interpretation O. Chebotarenko highlights reproduction (performing an opus with maximum approximation to the author's intention and style of his era), edition (partial update, modification of the outlined above aspects of a piece of music, which makes it possible to lead a balanced dialogue); transcription (a substantial processing of the author's intention, in which the will of the artist, his "voice" is getting closer to the listener than the "voice" of the composer) [13]. However, in this "interpretive polygon" creating such classification of performing styles, the style of interpretation itself remains hidden from the eyes of the researcher.

An attempt to make a style typology has been done by O. Katrych in her thesis "The individual style of a music performer (theoretical and aesthetic aspects)" [4]. The author defines the concept of individual style of a music performer considering it in three aspects: the dialectical, ontological and musico-functional. The dialectical aspect involves defining the role of individual music performer's style within processes of music style creation and problem solving on different levels of music performer's style creation (individual style of music performing, national style of music performing, music performing style of a historical period etc.) and the specifics of interconnection of a performer's and composer's styles.

Solving the problem of mutual influence of different levels of music performing style creation, O. Katrych departs "from the traditional understanding of the basic structural principles of music performing style creation as a principle of style hierarchy. According to this approach, the individual style of a music performer is considered in the light of influences of musical styles of a historical period, age etc. This approach is fully expressed in the concept of "style hierarchy" in M. Mykhailov's monograph "Style in Music". This understanding is in line with the trend of historicism, which long dominated in art science" [4, 5]. The researcher, however, proposes to consider music style creation as concentric process with interrelated but relatively independent levels, introduces the term "music performer's style concentricity", which is a system of music performing, to the scientific use. The levels that make up this system are the individual style of a music performer, national music performing style, music performing style of a historical period and so on.

O. Katrych also gives her own typology of music performing interpretations, which includes non-style music performing interpretation (ordinary musical performance, a phenomenon of "music performing art with interpretative mechanisms which operate in the areas of emotional and imaginary and aesthetic without

touching certain aspects musical style" [4, 7]) and in-style music performing interpretation (interpretative mechanisms focused primarily on understanding various aspects of musical style).

O. Katrych defines three subtypes of the stylistic music performing interpretation: stylized (a musician maintains a goal-directed setting focused on imitation of a musico-historical identity of the composer of a particular piece of music); stylish (implementation of the goal-directed performer's setting according to the author's style and the aesthetic ideals and norms of the author's contemporary art, cultural and historical era) and performer's interpretation of the composer's style (implies consistent implementation of performance setting on the interpretation of the individual style of the composer, whose work is performed). Artistic discovery is characteristic of the latter subtype that becomes the criterion of such kind of interpretation. However, the interpretation by O. Katrych lacks the feeling of the interpreter's own style. This individual style of interpretation is controlled by the performer's personal thinking, which affects the author's style of the music performed. If the style, according to M. Mykhailov, is one of the necessary manifestations of the systemic organization of art, performing style should also be a relatively consistent formation.

The concept of performing style can be perceived as derived from the concept of performing interpretation, which refers to the general and internally inherent pattern of a performer's art that occurs at the intersection of the author's and the performer's styles, provides a deep and comprehensive understanding of the text, context and subtext of the work of art and is aimed at forming and implementation of a performer's concept easily perceived by the listener. Bringing our understanding of the performing interpretation into accordance with the existing classifications, it is obvious that our concept falls into category performing adequate to the composer's intention (classification by B. Yavorskyi) or performer's interpretation of the composer's style (classification by O. Katrych), the criteria of implementation of which is the artistic discovery. Based on the given definition of performing interpretation, the key concept of the article can be defined: the style of performer's interpretation is a consistent unity of organically interacting elements of the performing arts based on the features of a performer's thinking and methods embodied in the specific performing technique.

Such definition indicates the special role of personality of the artist-interpreter, which is inappropriate to consider within the total number of interpreters of the artistic language. A performer-interpreter differs from the audience, critics and researches because he acts as a co-creator of the work of art during its presentation. In performing interpretation an artistic thought is "reproduced on the same level, as incomprehensible and indescribable as the creative ... activity, and as individual and unique" [1, 209].

As well as in determining the features of the composer's style, the methods of stylistic analysis and style analysis by M. Mykhailov are appropriate in creation of styles typology of the performing interpretation. The essence of style analysis is "reconstruction" of genetic sources of the researched style, revealing "the nature and means of their transformation, which manifest themselves in different ways and to different degrees in regard to different heterogeneous elements" [6, 126]. When the stylistic analysis is conducted, as noted by M. Mykhailov, one particular object is compared to a number of others, and under style analysis we understand the analysis of stylistic systems in general as already known generalized integral formations, in which the detection of individual uniqueness gives way to seeking the traits of similarity of unconnected phenomena.

Sustainable style features that can serve as a basis for creating a typology of styles of performing interpretation, should be allocated, according to the author of the article, in three planes: I – the specifics of performer's thinking, II – the way of presenting the composer's style, III – the character of the performer's sound. The qualities underlying these three planes serve as the main criteria for distinguishing between the types of performing. The combination of these three criteria creates rhetorized, rationalized, emotionalized and sensualized stylistic types of performing interpretation that arose at a certain stage of historical development of the performing art and are genetically related to the composers' styles, and even more – to artistic styles and worldviews of the cultures of baroque, classicism, romanticism and impressionism. These cultures have become the basic main in the creation of performing styles as in other artistic views there exists a variety of styles of performer's interpretation. Each of them is to be considered within the piano performing.

The idea of performing styles, which can be characterized as rhetorized, rationalized, emotionalized and sensualized, is settled in the psychology of musical perception. Thus, a definition by M. Mykhailov from the point of view of psychology of musical perception is appropriated to be stated here: "Style is a generalized representation that exists objectively in the individual and collective consciousness as a result of practical experience of repeated aural perceptions of a particular quantity of particular works. The result of these perceptions are images of different styles (style systems) that arose on the basis of real musical and artistic objects" [6, 157].

The concept of style of the interpretation is considered to be appropriate to be used in relation to the exact time when a clear tendency to disengage the personalities and positions of the author and the artist appears, the latter becoming a co-creator. Originally musicians were free improvisers who performed their own works. However, within their improvisations, a different attitude to the music performed was born, and this indicated the early features of interpretation. This is precisely why we consider that, historically, rhetorized performing style of interpretation was the first to occur. Its formation is due to the processes in the genres of organ and clavier music of the Baroque period, which consisted in shaping the future piano thematic invention, piano forms and genres. As for the rationalized model, created within the culture of early modern age, it offers a view of the world dynamic and changeable, evolving according to the laws of mechanics.

The mechanistic world view, in our opinion, also popularized mechanical musical instruments, as evidenced by the spread in Europe of different variants of clavier and the development of the performing repertoire for it. The clavier practice in these days is deeply influenced by the rhetoric principles embodied in the search of "irregular beauty", intentional and exaggerated failure to comply with basic rules.

These searches may have led to a radical rethinking and transforming the whole style (homophonic-harmonic style finally took over polyphonic, which becomes outdated) and genre system of instrumental music (the birth of a solo concert, Concerto Grosso, sonata and classical suite). "Irregular beauty" gradually evolved into a system of new laws of genre formation and entrenched in musical practice as a regular beauty.

The principle of contrast, the effect of which can be explained in terms of the new perception of space-time properties of music, becomes the leading in the evolution of musical forms. The time in music can be realized as discrete (as the alternation of diverse processes embodying various affects), and the dynamic process itself – as a contrast. The baroque principle of antinomy brings together the incompatible extremes, interprets them, and finds a special harmony in the conflict. That is why the character of the composing style of the Baroque era can be determined as rhetorical, on the basis of which the first historical type of performer's interpretation – rhetorized – was formed. Its characteristic features are affectivity and the pursuit of instrumental melodiousness (*cantabile*). Besides, a baroque performer also had to possess the skills of improvisational music-making in the process of communicating with the audience, and skills of performing with musical scores. His improvisation was based on the reliance on typical patterns of improvisation and continuity of sound coherence.

It should also be noted that the development of the performing art was inextricably connected to the specific traits, methods and capabilities of clavier itself in all its varieties (clavichord, clavicembalo, spinet, clavictherum, harpsichord). At the end of the 17th century, when musicians ceased to be satisfied with the expressive means of the above-mentioned instruments, piano was established, being approved in a long struggle during the 18th century.

The determining of the specificity of baroque music interpretation and the formation of the rhetorized style of performer's interpretation requires the analysis of the very musical style of the Baroque and its most important components (polyphonic texture as a unique synthesis of polyphonic and homophonic methods of intonation, the principles of current-horizontal or differentially-vertical direction of a musical texture; homophony as a new type of music embodied in the polyphonic two-part texture, hidden polyphony, three-dimensional configuration of the solo voice, mono-rhythmic accompaniment and basso-continuo; specificity of the scale and tonality organization and thematic characteristics; methods of the development of musical material and specific features of form).

The main attributes of the rhetorized performing style are the subjective and philosophical way of presenting the composer's style, affectivity as a way of a performer's thinking, and the nature of the piano sound close to the sound of baroque instruments and chamber orchestra.

The new features of piano performing at the turn of the 18th and the 19th centuries are due to the improvement of the instrument design, which also had an impact on the development of the tradition of Viennese Classic period. With the development of professional secular music genres during the classical period music departs from the sustainable forms of its existence, and the "special purposeful aesthetic perception. What once might have appeared clear, obvious, self-evident in music, needs another consideration, careful listening, concrete understanding. There is a particular problem of understanding music" [quot. 12, 51]. It is well known that in this period the attitude to a performer of the recorded music was already clearly marked with traits of co-authorship. "Performers – authors themselves or other musicians – added changes of various types to the text, from small differences in melismata to varying musical text" [5, 6]. The range of typical changes in keyboard performing in the 18th century included changes in pitch, free music transcriptions for performing on other instruments etc.

The performing traditions of figured bass (*basso continuo*) required certain freedom in articulating details of the text (duplication, voice-leading, registration etc.). The art of improvisation, which was dominant in the classical epoch, had a significant impact on the new approach of the performer-interpreter to the author's text. In the first half of the 19th century the performing art had not finally departed from the traditions of the past (because the artist demonstrated his skills in improvisation mainly on his works), but in the middle of the 19th century improvisation as the dominant method of performing gradually disappears and interpretation comes to the fore.

The newly created rational classical compositional style caused the emergence of a piano-performing style with logical interpretative thinking as a basis. The baroque system of affects became obsolete and it was replaced by the idea of interpretation as an adequate reproduction of the composer's intent by comprehending the content of a piece of music. The establishment of the rationalized style is associated with a new understanding of the art of performance that developed in the 18th century due to the significant influence of the violin and opera and *bel canto* style. The approximation of the sound of an instrument to the expressiveness of the human voice is becoming a major trend in performing interpretation. The results of the classicism conquest are integrity, harmony of a musician's artistic outlook. The rationalized and philosophical way becomes a major way of presenting the composer's intention, the way of the performer's thinking – logic.

The general criterion of mastery in the 19th century is technical aptitude, the ability to capture the imagination of public by virtuosity of performing. The repertoire based on virtuoso salon-pieces is chosen according to these factors. The new images open to the musicians led to the search for music corresponding their forms and means of expression. Piano performance attracted the achievements of the romantic opera and symphony, the principles of folklore, which greatly expands the melodic-harmonic and metro-rhythmic spheres.

The brilliant performing style, the heyday of which comes in the first half of the 19th century is connected with the triumph of the romantic music. It was romanticism that caused the emergence of the emotionalized (according to the author's typology) style of interpretation based on the underlying fundamentals of reasonable performing freedom. It is the distorted interpretation of freedom that has led to the fact that the first generation of artists of the 19th century led off the performing free-will, which often led to negative artistic results. "Without knowing their artistic abilities, their "hierarchical" place and being often mediocre or bad composers, for a long time they treated performing "on equal terms" with the authors. Their trivial or meaningless works ... and works of other composers were filled with all sorts of piano effects – trills and tremolos, chromatic octave martellato, scales, glissando and other sound gewgaw aimed to shock the listener" [5, 8]. It was a time, according to the apt definition of Liszt, of a fellowship of "piano acrobats", characterized sometimes by anti-artistic distortions of the author's text, which had become merely a pretext for pianists to display their own virtuoso capabilities.

Only in the middle of the 19th century thanks to the active musical and educational activities of composers-performers R. Schumann, F. Mendelssohn, F. Liszt, F. Chopin, A. Rubinstein and their followers, a new approach to performing interpretation appeared. It was based on a sense of harmony between artistic content of the work and its performance but did not deny a certain degree of artistic freedom. The dominant romantic aesthetics of embodiment of immediate feeling required that freedom and could not be ignored by artists.

In the works of these pianists-composers the emotionalized (interactive) piano-performing style was formed. It demonstrates an objective artistic way of presenting the composer's style with a distinct orchestral kind of piano sound. The characteristics of the emotionalized piano-performing style, which is based on sensuality as a way of a performer's thinking, are much wider than the features of the brilliant style with its bravura or sentimental moods, ornamental and variative methods of developing the musical material and so on. The emotionalized style is suitable for performing not only romantic music but also the works of other composers' styles because it applies to all genres, including those that do not require demonstration of pianistic virtuosity.

In the second half of the 19th century a performer almost ceased to act as an improviser and author of original works and concert transcriptions. The main and determining his talent and skill was the ability to bring an artistic intent of the composer in live sound, to convey the ideological essence and beauty of the created images and find his own, unique interpretation of the original author's intention. These processes have led to the advent of impressionistic compositional style of the 19th century and sensualized piano-performing style, which is divided into two subtypes within its group: meditative, hypnotizing and sensual, salon.

The specific traits of impressionism as a music style lie in the harmony (multiple gravities, delays, deviations, ellipses, excursions in the dissonance levels), metro-rhythm and tempo (complex combinations, polyrhythm, rhythmic polyphonization etc.), texture (sophisticated, polyphonized, pulsate and light), phonic and timbre levels and melody. The sensualized piano-performing style is characterized by subjective dreamy way of presenting the composer's style, sensuality as a way of performer's thinking and a tendency to soundpainting in piano sound.

Taking into account the systematic style of interpretation and the peculiarity of methods of performing techniques inherent to each particular manifestation of it, we emphasize the necessity of the stylistic analysis of not only a composer's style but also the interpretation style. The features of each of the above-mentioned rhetorized, rationalized, emotionalized and sensualized styles of performer's interpretation, typical of certain groups of pianists, make a significant impact on their performing of music of different historical, national and individual styles, which can become a free-standing problem for individual musicological research.

### *Література*

1. Бонфельд М. Введение в музыкознание: Учеб. пособие для студ. высш. учеб. заведений /Бонфельд М.- М.: Гуманит. издат. центр ВЛАДОС, 2001.- 224 с.: ноты
2. Бурська О.П. Методичні основи розвитку музично-виконавського мислення студентів у процесі фортепіанної підготовки: Автореф. дис... канд. пед. наук: 13.00.02 / Бурська О.П. / Національний педагогічний університет ім. М. П. Драгоманова. – К., 2005. – 23 с.
3. Гуренко Е.Г. Проблемы художественной интерпретации (Философский анализ) /Катрич О.Т. – Новосибирск: Наука, 1982. – 256 с.
4. Катрич О.Т. Индивидуальный стиль музыканта-виконавця (теоретичні та естетичні аспекти): Автореф. дис... канд. мистецтвознавства: 17.00.03 / Національна музична академія України ім. П.І.Чайковського. – К., 2000. – 17с.
5. Либберман Е. Творческая работа пианиста с авторским текстом /Либберман Е. – М.: Музыка, 1988. —236 с.
6. Михайлов М.К. Стиль в музыке /Михайлов М.К. – Л.: Музыка, 1981.
7. Михайлов М.К. Этюды о стиле в музыке. Статьи и фрагменты /Михайлов М.К. – Л.: Музыка, 1990. —288 с.
8. Скребков С. Художественные принципы музыкальных стилей/ Скребков С. – М.: Музыка, 1973.- 447 с.
9. Соколов А.Н. Теория стиля / Соколов А.Н. – М.: Сов композитор, 1968. – 223 с.
10. Сохор А. Музыка как вид искусства / Сохор А. – М., 1970.

11. Старчеус М.С. К проблеме типологии музыкального восприятия // Музыкальное восприятие как предмет комплексного исследования: Сб. ст. / Под общ. ред. А.Г. Костюка. – К.: Музична Україна, 1986. – С.29-44.
12. Чередниченко Т. Композиция и интерпретация: три среза проблемы /Чередниченко Т. // Музыкальное исполнительство и современность. – Вып.1.— М.: Музыка, 1988. – С.43-68.
13. Чеботаренко О.В. Культурологические аспекты исполнительской формы музыки: Дисс... канд. искусствования: 17.00.03 /Чеботаренко О.В. // Одесский государственный политехнический университет. – Одесса, 1997. – 20 с.

#### **References**

1. Bonfeld, M. (2001). Introduction to musicology: Student manual for Higher ed. establishments. Moskva: Gumanit. izdat. centr VLADOS [in Russian].
2. Burska, O.P. (2005). Methodical bases of development of music performance thought of students in the process of piano training. Thesis of Cand. Ped. Sciences. Kyiv [in Ukrainian].
3. Gurenko, E.G. (1982). Problems of artistic interpretation (Philosophical analysis). Novosibirsk: Nauka [in Ukrainian].
4. Katrych, O.T. (2000). Individual style of musician-performer (theoretical and aesthetical aspects): Thesis of Cand. Art. Kyiv [in Ukrainian].
5. Lyberman, E. (1988). Creative work of a pianist with author's text. Moskva: Muzyka [in Russian].
6. Mykhailov, M.K. (1981). Style in music Leningrad: Muzyka [in Russian].
7. Mykhailov, M.K. (1990). Etudes about style in music. Articles and fragments. Leningrad: Muzyka [in Russian].
8. Skrebkov, S. (1973). Artistic principles of musical styles. Moskva: Muzyka [in Russian].
9. Sokolov, A.N. (1968). Theory of style. Moskva: Sov. kompozytor [in Russian].
10. Sokhor, A. (1970). Music as a type of art. Moskva: Muzyka [in Russian].
11. Starcheus, M.S. (1986). To the problem of typology of music perception. Music perception as a problem of complex research. Kyiv: Musical Ukraine [in Ukrainian].
12. Cherednychenko, T. (1988). Composition and interpretation: three reviews of the problem. Music performing and the contemporary art. Moskva: Muzyka [in Russian].
13. Chebotarenko, O.V. (1997). Culturological aspects of performance form of music. Thesis Cand. of Art History. Odessa [in Ukrainian].

*Стаття надійшла до редакції 3.03.2017 р.*

УДК 78.071.2: [78.087.68:782.1]

**Суржина Нонна Андріївна**  
народна артистка України та СРСР,  
доцент Дніпропетровської академії музики  
ім.М.Глінки

### **ДИРИГЕНТ БОРИС АФАНАСЬЄВ: ДНІПРОПЕТРОВСЬКИЙ ПЕРІОД ТВОРЧОСТІ (1984-1992 рр.)**

**Мета дослідження** - розкрити особливості диригентсько-виконавського мистецтва Б.Афанасьєва у синтезі його професійних театральних-музичних взаємодій: диригент, оркестр, солісти, хор, публіка. Проаналізовано розробки професійних критеріїв художності диригентсько-виконавського мистецтва. **Методологія** статті має комплексний характер і спирається на такі дослідницькі принципи, як театральний-музичний історизм, системність, художньо-естетичний аналіз, що дає змогу висвітлити масштаби диригентської особистості Б.Афанасьєва. **Наукова новизна**. Вперше в історії українського музичного театрознавства зроблена спроба розглянути диригентсько-виконавський феномен Б.Афанасьєва, зокрема під час роботи на посаді головного диригента Дніпропетровського театру опери та балету. **Висновки**. Розроблено концепцію, пов'язану з обґрунтуванням художньо-соціального статусу головного диригента Дніпропетровського театру опери та балету Б.Афанасьєва. Диригентська домінанта, як така, що підпорядковує собі все творче завдання, – дійовий принцип диригентсько-виконавського мистецтва Б.Афанасьєва, на якому вибудовувалася вся система критеріїв художньої якості оперного спектаклю.

**Ключові слова**: головний диригент, театр, філармонія, квартет, оркестр, опера, хор, партитура.

*Суржина Нонна Андреевна, народная артистка Украины и СССР, доцент кафедры вокально-хорового искусства и музыковедения Днепропетровской академии музыки им.М.Глинки*

**Дирижер Борис Афанасьев: Днепропетровский период творчества (1984-1992 г.)**

**Цель исследования** - раскрыть особенности дирижерско-исполнительского искусства Б.Афанасьева в синтезе его профессиональных театральных-музыкальных взаимодействий: дирижер, оркестр, солісти, хор, публика. Осуществляется анализ профессиональных критериев художественности дирижерско-исполнительского искусства. **Методология** статьи имеет комплексный характер и опирается на такие исследовательские принципы, как театральный-музыкальный историзм, системность, художественно-эстетический анализ, позволяющие раскрыть масштабы дирижерской личности Б.Афанасьева. **Научная новизна**. Впервые в истории украинского музыкального театроведения предпринята попытка рассмотреть феномен дирижерско-исполнительского искусства Б.Афанасьева в должности главного дирижера Днепропетровского театра оперы и балета. **Выводы**. Разработана концепция, связанная с обоснованием художественно-социального статуса главного дирижера Днепропетровского театра оперы и балета Б.Афанасьева. Дирижерская доминанта, как всё подчиняющая себе творческая задача, –