

Yerhüeva Kateryna Ivanivna,
<https://orcid.org/0000-0001-9710-7557>
lecturer of department of special piano,
Odessa National A. V. Nezhdanova Academy of Music.
violenion@gmail.com

TO THE PROBLEM OF ARTISTIC INTEGRITY OF A MUSICAL WORK AS A DEMONSTRATION OF HOLISM OF PIANIST'S PERSONALITY.

Article purpose – to consider the phenomenon of holism of musician's personality as a prerequisite for artistic integrity of a musical work. **Methodology** of research has an interdisciplinary character and consists in using, along with musicological, also holistic approaches in the analysis of musical art. This methodology allows to identify the integrity of the personality, those of its characteristics, which largely determine both the value indicators of individual products of musician-artist's spiritual activity, and the epochal significance of whole creator's heritage in its universal manifestation – composing-performing, and the last, in its turn, has a global impact on the entire world human culture. **Scientific novelty:** for the first time in Ukrainian musicology, the use of holistic methods of analyzing the musical art allows to define a cause-and-effect relationship in the process of creating a musical and artistic integrity. **Conclusions:** the source of the creative identity of the musician is his own personality, his world view, his personal experience and impressions. Only the manifestation of one's individuality, holistic integrity, becomes the prerequisite for a "new word" in art. An example of such a realization of a holistic personality is the universal creativity of S. Prokofiev, who combined compositional and performing activities. Studying the personality of S. Prokofiev from the standpoint of holism allows to substantiate the humanistic orientation and spiritual integrity of S. Prokofiev's creativity, well-defined sequence in the development of the composer's artistic style, to substantiate both the artistic integrity of his performing interpretations and the metaphysical integrity of the composer's entire heritage.

Keywords: author's performance, authorial-performing synergy, metaphysics of creativity, holism, artistic creativity, integrity.

Єрґієва Катерина Іванівна, викладач кафедри спеціального фортепіано Одеської національної музичної академії імені А. В. Нежданової.

До проблеми художньої цілісності музичного твору як прояву холистичності особистості піаніста.

Мета статті – розглянути феномен холистичності особистості піаніста як передумову художньої цілісності музичного твору. **Методологія** дослідження має інтердисциплінарний характер і полягає в використанні, поряд з музикознавчими, також і холистичних підходів в аналізі музичного мистецтва. Дана методологія дозволяє виявити ту цілісність особистості, ті її характеристики, які в значній мірі визначають як ціннісні показники окремих продуктів духовної діяльності музиканта-художника, так і епохальність всієї спадщини творця в його універсальному прояві – композиторстві-виконавстві, а останнє, в свою чергу, надає глобальний вплив на всю світову людську культуру. **Наукова новизна:** вперше в українському музикознавстві застосування холистичних методів аналізу музичного мистецтва дозволяє встановлювати причинно-наслідковий зв'язок в процесі створення музично-художньої цілісності. **Висновки:** джерелом творчої самобутності музиканта є його ж особистість, світогляд, його суб'єктивний досвід вражень, переживань. Лише прояв своєї індивідуальності, холистичності стає передумовою «нового слова» в мистецтві. Прикладом подібної реалізації холистичної особистості є універсальна творчість С. Прокоф'єва, який поєднував композиторську і виконавську діяльність. Вивчення особистості С. Прокоф'єва з позицій холізму дозволяє обґрунтувати гуманістичну спрямованість і духовну цілісність творчості С. Прокоф'єва, чітко виражену послідовність у розвитку художнього стилю композитора, обґрунтувати як художню цілісність його виконавських інтерпретацій, так і метафізичну цілісність всієї спадщини композитора.

Ключові слова: авторське виконання, авторсько-виконавська синергія, метафізичність творчості, холистичність, художня творчість, цілісність.

Єрґієва Катерина Іванівна, преподаватель кафедры специального фортепиано Одесской национальной музыкальной академии им. А. В. Неждановой

К проблеме художественной целостности музыкального произведения как проявления холистичности личности пианиста

Цель статьи – рассмотреть феномен холистичности личности пианиста как предпосылку художественной целостности музыкального произведения. **Методология** исследования имеет интердисциплинарный характер и заключается в использовании, наряду с музыковедческими, также и холистических подходов в анализе музыкального искусства. Данная методология позволяет выявить ту целостность личности, те её характеристики, которые в значительной мере определяют как целостные показатели отдельных продуктов духовной деятельности музыканта-художника, так и эпохальность всего наследия творца в его универсальном проявлении – композиторстве-исполнительстве, а последнее, в свою очередь, оказывает глобальное воздействие на всю мировую человеческую культуру. **Научная новизна:** впервые в украинском музыковедении применение холистических методов анализа музыкального искусства позволяет устанавливать причинно-следственную связь в процессе создания музыкально-

художественной целостности. **Выводы:** источником творческой самобытности музыканта является его же личность, мировоззрение, его субъективный опыт впечатлений, переживаний. Лишь проявление своей индивидуальности, холистичности становится предпосылкой «нового слова» в искусстве. Примером подобной реализации холистичной личности является универсальное творчество С. Прокофьева, который совмещал композиторскую и исполнительскую деятельность. Изучение личности С. Прокофьева с позиций холизма позволяет обосновать гуманистическую направленность и духовную цельность творчества С. Прокофьева, четко выраженную последовательность в развитии художественного стиля композитора, обосновать как художественную целостность его исполнительских интерпретаций, так и метафизическую целостность всего наследия композитора.

Ключевые слова: авторское исполнение, авторско-исполнительская синергия, метафизичность творчества, холистичность, художественное творчество, целостность.

The relevance of research. In the contemporary cultural space, the personal qualities of the musician, his holisticity, expression of the personal meaning of reality are of more interest than the ways that the artist uses to express his individuality. In connection with this, the study of the creativity of musicians — universals, combining composer and performing activities, becomes relevant. An example of such a holistic personal self-realization is the piano creative work of S. Prokofiev. In addition, in modern art, there is a need to rethink the place and role of S. Prokofiev in the world cultural space, the need for a deeper study of his work with modern scientific positions that cardinaly differ from an unambiguous socio-ideological approach to studying his heritage in the past.

Scientific novelty: for the first time in the Ukrainian musicology, the use of holistic methods of analyzing musical art makes it possible to establish a causal relationship in the process of creating a musical and artistic integrity. The article approves holistic approaches in the analysis of musical art. With the help of this methodology it is possible to reveal the integrity of the personality, those characteristics that determine to a significant extent both the value indicators of individual products of the artist's spiritual activity, and the epochal nature of the entire heritage of the creator in his universal manifestation-composing-performing, and the latter, in his turn, has a global impact on the entire world of human culture.

The **purpose of the article** is to consider the phenomenon of the holistic personality of a musician as a prerequisite for the artistic integrity of a musical work. The **object of research** is the phenomenon of the holistic personality of the composer-performer. The subject of the study is the artistic integrity of the piano pieces by S. Prokofiev.

Analysis of researches and publications. It seems that the traditional musicological-textual approach to the analysis of Prokofiev's works, revealing and treating their meaning only as a direct response to the burning events of the modern era of the composer, does not quite allow us to discover their true essence, which is much deeper.

In our opinion, the semantic, interdisciplinary approaches typical for contemporary musicology with its "extravert" (I. Kotlyarevsky) orientation, which allow "avoiding the simplifying figurative meanings of the music of straightforward musicological definitions", moving away from the compositional boundaries musical work – to the noetic poetics of culture as a whole – with the subsequent return to the semantic structures of music, but, rather, not ascertaining, but prognostic – "guessing" their future possibilities ... "[17, 25].

For example, Aisi, adhering to this methodology, considers the phenomenon of concerts as a style paradigm of piano creative work by S. Prokofiev, D. Androsov discovers futuristic indices of expressiveness in the first piano sonatas of the composer, and T. Safonov – the metaphysical component of S. Prokofiev's entire work.

In the study of the personality of a composer of the same scale as S. Prokofiev, the content of his compositional and performing heritage, a *phenomenological* method is also absolutely necessary.

The basic philosophical attitudes here can be the phenomenology of E. Husserl and the phenomenological hermeneutics of P. Ricoeur.

Statement of basic materials. As you know, **creativity** is a person's activity aimed at creating, embodying any *new* ideas in the form of cultural values. This is a process (for example, compositional creativity — E.E.), realizing "the ability of a person arising from work delivered from reality (on the basis of cognition of the laws of the objective world) to *create a new reality* that satisfies the diversity of social needs" (emphasis added - E. E.) [16, 405].

With this definition of *creativity*, the philosophical concept of *holism* resonates. "Holism (the Greek holos is a whole) is an idealistic philosophy of wholeness ... This concept was introduced by J. Smuts in the book "Holism and Evolution"(1926). Ideally interpreting the irreducibility of the whole and the sum of parts, Smuts argues that the world is ruled by a holistic process - *the process of creative evolution*, the creation of *new wholes* "(emphasis added - EE) [ibid, 449].

So, *holism* conceptually treats "**the world as a result of creative evolution** guided by an immaterial" integrity factor "<...> The whole world from the point of view of holism is a single whole, and the individual phenomena and objects that we singled out make sense only as part of a community <...> statements from the works of Hippocrates: "man is a *universal* and one part of the world around him," or "**microcosm in the macrocosm**"[1].

From the standpoint of holism, we will analyze S. Prokofiev's piano creativity, whose epoch-making ensured the cultural evolution of mankind, had a "long-range" impact on the birth of new genre-stylistic musical phenomena in the 20th and 21st centuries, including rock music (For example, the seventh sonata of the composer).

Prokofiev himself repeatedly praised the "joy of creative work", which pursues the goal of "the welfare of the nation", praised in his work "the beauty of man" in unity with "the richness of nature" ("The Tale of a Stone Flower" by P. Bazhov "[23, 130-131].

Thus, the *holisticity* of his personality was reflected in the composer's own goals.

Creativity is specific to man, it always "assumes the creator - the subject of creative activity" [22, 476].

Therefore, *artistic* creativity in the broad sense means the creation of a qualitatively *new* spiritual product in various fields of culture (cultural values, for example, musical compositions) and assumes the *holistic* character of the musician's personality manifested in various *forms of the selfness*, such as: *reflection, self-actualization, self-discovery, self-knowledge, self-presentation, self-expression, self-realization, etc.*

These *forms of selfness* ("I"-manifestation) in musical performance – secondarily productive in relation to the author's work are manifested first of all in the performance of a musical work ("secondarily creative and creative formation of musical imagery" by V. Moskalenko), which is imposed by imprint of temper, thoughts, feelings of each performer-personality and which is ultimately realized in the "work of the performer" [14, 12].

In the opinion of the outstanding psychologist A. Melik-Pashayev, in addition to the empirical "I", or everyday self-consciousness, there is also a higher "I". It contains all those possibilities that in the future can be disclosed by a person. At the same time, they are limited by the space-time framework and the socio-cultural environment in which they live.

The concept of "higher self" in psychology is *universal*. His manifestation is the process of *spiritual* development of the individual in human activity and self-awareness. This process should ideally be the basis for any creative manifestations of a person. Therefore, one of the synonyms of the "*higher self*" can be the "*creative self*".

An important role in the activation of the need to realize his "creative self" – as the main driving force of spiritual development – is played by a psychological phenomenon called by A. Melik-Pashaev "meetings with oneself". In other words, there is as it were a "breakthrough" of the higher self into the everyday consciousness of man, thanks to which

he can learn his true possibilities, and sometimes the direction of his further creativity.

Many prominent performers-artists spoke about this phenomenon. Thus, the English actor and film-director E. Craig describes it as "the innermost depths of personality, in which lies something that the actor must learn in himself" [10, 193].

E. Grotovsky considered this phenomenon of the actor as "the grain of his being", denoting it also as "inner being", "being-inside" [4, 71].

"Listen to your music with your soul," Isadora Duncan instructed her students, "and while listening, do you not feel your inner "self" awakening deep within you?" Is it not by its power that your head rises, arms are raised up, is it not by force that you walk slowly towards the light? "[11, 114].

At the best moments of performance, when an artist on stage feels a flush of true inspiration, illumination, he reveals in his play the innermost depths of his personality, as if "confesses" to listeners. It gives the concert public performance that eternal appeal that forces people to attend concerts in the era of the Internet space, without becoming confused in virtual reality with listening to music only in audio and video records, even of the highest quality.

The "creative self" of a musician is the indicator of his *holisticity*, that is, that wholeness that is greater than the "*integritas*" in the Middle Ages (even if by the principle of the Kalogitiya), and even the totality of his abilities, personality and professional qualities (sense of pitch, feelings of rhythm, responsiveness to music, intellectualism, memory qualities, virtuosity, etc.).

This *holisticity* leads the personality of the musician in the course chosen by him to creative manifestations, to high goals, to Parnassus of musical art. It is based on the latent sensation of an extraordinary inner spiritual force, activity, passionarity, manifests itself in an inner impulse to irrepressible creative activity, an irresistible desire to do something in its own way, in a new way, directs the writer's pen, artist's brush, creates the highest quality of the game on musical instrument, determines the way of utterance and gives it credibility and brightness.

Creative abilities are not a set of different qualities, each of which exists by itself. On the contrary: individual abilities are manifested and become creative due to the holistic personality with its particular view of the world. Consequently, the ability is not a separate element of the psyche, but its particular "state", altered by that world view and attitude

toward oneself that lays the foundation for the realization of "creative self. "

A. Melik-Pashayev characterizes this *attitude* to reality as an "aesthetic attitude" or "aesthetic attitude". It arises on the basis of some important *impressions and experiences* that do not always occur in everyday life (in concrete actions or in emotional reactions), but they become a source of creation of alternative reality in the form of artistic works.

Ability to art creativity of a holistic personality of a musician through "*aesthetic attitude*" to reality is extremely bright. In this case, the artist embodies in subjective forms not only the versatility and value of the surrounding world, but also affirms his own creative "Self", his unique view of this world.

The motivating power of an *aesthetic relationship* is that artistic creativity is one of the ways to *approach* your true spiritual self and maximize it in empirical reality.

From the statements of the famous Russian philosopher N. Berdyaev it follows that "the real depth of the spirit is experienced existentially in the *experience* of fate, in suffering, melancholy, death, love, creativity, in freedom" [2, 389].

Truly "such things are known like" [9, 63]. The richness of personal life experience provides a multifaceted discovery of figurative content in the composer's text on the one hand and modal filling of the performing work on the other.

Through the expansion of aesthetic experience and its realization in the works of art, a person achieves unity with the world around him. The most important feature of the *aesthetic attitude* lies in the artist's special receptivity to reality. This *perception* is not limited to the external *material* side and the statement of various things, phenomena, but differs in the evaluation of objects as expressive images that reflect the internal state, mood, fate - that inner life related to a person that this relation finds in all phenomena of being.

The public becomes infected only with what the artist lives, and not only at this moment on the stage, but also with what his soul loves, what he worships or just loves instinctively, by the fact that he is in his main, inmost being, "wrote L. A. Sulzerhitzky [20, 505].

Thus, the source of the artist's *independence*, his self is his personality and those subjective impressions, experiences, thoughts, ideas that he experienced in his life. Everyone has a unique inner world. Consequently: only the manifestation of one's individuality and *holisticity* is the prerequisite of a "new word" in art.

It goes without saying that artistic innovations are not born of an uninitiated

personality.

According to the famous writer S. Maugham, "the most interesting thing in art is the personality of the artist" [15].

Therefore, all the spiritual efforts of the musician in the process of his training are aimed at the formation of an independent, artistic nature, his individuality.

The individuality of the performer is connected not only with a certain complex of abilities, not only with temperament and imagination. It is formed on the basis of life and soul experience, social connections, the worldview of the artist (his "image of the world").

The artist's holisticness causes the convincingness of his stage play as an artistic unity of soul experiences, adequate physical incarnations and spirituality, which is reflected in the so-called *performing synergy* (according to I. Yergiev – the unity of the streams of consciousness, movement and sound).

In addition, the level of professionalism of a musician is closely related to the degree of plasticity, the mobility of his personality, the ability to incarnate, a quick *switch* to various characters and moods that make up the content of a musical work.

The *personal principle* is an individual, unique view of the world, of art and of oneself. About its importance for the artist spoke such outstanding theatrical figures as K. Stanislavsky and B. Brecht, in spite of the fact that their views on theatrical art are in many respects opposite to each other.

"Never lose yourself on the stage," Stanislavski often repeated, "always act on your behalf as an artist. From yourself you can not go anywhere. If you renounce your self, you will lose ground, and this is the worst thing" [19, 242].

"If the performer does not manifest himself in the role of his human nature, his creation is dead" [ibid, 355].

B. Brecht warned artists to avoid the mirror, mechanical reflection of the surrounding world. Only subjectively transposed being in accordance with the "image of the world" (A. Sokol) of the artist can become the basis for highly artistic creativity.

The expressiveness and depth of sounding of music, the artistic content of the "performing work" (I. Yergiev) are understandable to the public only when they are *interpreted* by the musician-interpreter himself. For this, in addition to the technical perfection of execution, spiritual wealth, charisma of the creative personality of the performer is necessary.

The artist's inner life, his philosophical views, the system of moral and cultural values, his relationships with other people are a kind of superstructure over the complex of "artistic giftedness" (the term of I. Yergiev) of a musician, are the main source of creativity on stage.

In this case, the musical work of "another author" acts as a material for the disclosure, self-realization of the creative individuality of the performer, his holisticity.

According to A. Maslow: "It is difficult to oppose anything to holism as the basis of a scientific worldview, its powers are obvious, and the truth is unquestionable – after all, the universe is one and inextricably interconnected, every society is one and is internally interconnected, every human being is one and the same is internally interconnected, etc. – however, the *holistic* approach so far does not find application in science, it is still not used in the quality in which it should be used, namely as a way of outlook "(our italics – *E.E.*) [12].

P. Gurevich emphasizes that "modern philosophy proceeds from the fact that a person's consciousness somehow inexplicable yet contains information about the entire universe" [5, 136].

However, integrity in the spiritual-personal sense is not assigned to a person, but is acquired by him. This is confirmed by P. Gurevich, who believes that "integrity is not a reality that is inherent in human nature itself. It is nothing but a painful acquisition of *Gestalt*, some perfection, relative harmony. A man is an effort to be a man" (emphasis here and further ours – *E.E.*) [ibid, 146].

Developing this idea, P. Gurevich summarizes: "*Integrity* is peculiar to man only as an unlimited opportunity, as some deep need ... But it reveals tragic and dramatic statements. *Human integrity* exists only as an aspiration, as a search, as a strain of "specifically human" [ibid, 148].

The purpose and meaning of human existence as a creative existence concretizes E. Fromm – "to become happy through the full realization of the gift, which is a human peculiarity – the gift of intelligence, love, labor for the good of man and for the sake of man" [21, 67-68].

As an example of such a realization of a *holistic* personality, one can cite outstanding musicians who combined composing and performing activities. The history of music is represented by such geniuses in abundance: outstanding pianists V.A. Mozart, L. van Beethoven, F. List, F. Chopin, S. Rachmaninov, A. Skryabin; violinists-virtuosos: N.

Paganini, G. Veniavsky, A. Viet, F. Kreisler, other remarkable conductors R. Strauss, R. Wagner, H. Mahler. In this line there is also a brilliant composer and pianist Sergei Prokofiev.

Relevant in the creativity of the above creators is the *author's performance*, which unites in one whole: content and form, thought, artistic image and means of its embodiment, when everything is coordinated, everything harmoniously, everything lives the genuine life of a living organism. In this case, the introduction of the notion of **author-performing synergy** is permissible, which in its essence is closely intertwined with the provisions of holism.

An example of the author's performing synergy can serve as a performance – the "reading" of S. Prokofiev himself, available to our contemporaries in audio recordings (for example, his concert for pianoforte and symphony orchestra No. 3).

The personality of a brilliant artist always causes interest with his own identity, mystery and depth. It was such an outstanding composer of the twentieth century. Sergey Sergeevich Prokofiev. On the performing side of his work the most famous pianist and pedagogue G. Neuhaus expressed himself most vividly: "The features of Prokofiev-pianist are so conditioned by the features of Prokofiev-composer that it is almost impossible to talk about them outside of connection with his piano work. His game is characterized by ... masculinity, confidence, indestructible will, an iron rhythm, a great force of sound <...> a special "epic", carefully avoiding everything that is too subtle or intimate ... Thus with this amazing ability to fully convey before the listener the lyrics <...> sadness, meditation, some special human warmth, a sense of nature – all that is so rich in his works <...> »[23, 443].

M. Rostropovich in his statements emphasized the organic relationship between the "brightly human essence of Sergei Sergeevich" and his "creativity," and "... the similarity between his gait - tight, rhythmic, direct - and his music" [ibid, 479].

Thus, the integrity-holistic personality of Prokofiev is reflected in the statements of his outstanding contemporaries.

In the art history of the last decades, there has been a need to rethink the place and role of S. Prokofiev in the world artistic process, as well as a deeper and more adequate understanding of his work. This is caused, first of all, by a departure from an unambiguous socio-ideological approach to the interpretation of the composer's creativity, which was formed in the Soviet era.

Of particular interest as a segment of content in a metaphysical sense is the "light beginning" inherent in the music of S. Prokofiev (in a sense, the manifestation of his inexhaustible optimism).

Against the backdrop of the pessimism, tragedy and hopelessness of the worldview of the overwhelming majority of European composers of the first half of the 20th century, S. Prokofiev's light, life-affirming music was an amazing phenomenon, an inexhaustible source of "living" water, giving listeners cleanliness and light.

"His music is always induced with the joy of being running high: the definition that Tagore applied to Mozart, is valid in relation to Prokofiev," writes J. Brewre about S. Prokofiev [3, 173].

It's no coincidence that L. Gakkel called the article dedicated to S. Prokofiev "He is a child" and writes about him as a genius with a "children's constitution" (P. Florensky's expression), which determined the composer's ability not to self-centered but objectively-*holistic* perception of the world, "the integral psychological resonance of man with the world" [17, 24], which in turn serves as one of the confirmations of the holiness of his personality.

The fact that S. Prokofiev's music has a bright, optimistic orientation is a universally recognized fact. However, it is not so simple to determine the nature and character of this light unambiguously, especially considering that the composer's music is often full of drama, and sometimes even tragedy.

A true understanding of the meaning of a musical work, its semantic load is possible only through the realization of the "supra-sense" of the entire work of the composer, through the study of his world outlook and deep layers of his personality.

In this connection, in the context of the holistic problem posed in this article, we consider some of Prokofiev's works and his work as a whole from the standpoint of revealing the composer's worldview in them.

Such are *optimism, the bright beginning* in his music. In them the inner "Self" of the composer is the bearer of the archetypes of the national consciousness, Russian history and culture, the national spiritual tradition with its belief in the possibility of a spiritual transformation of the world.

In the figurative content of S. Prokofiev's music, his aspiration to the *eternity* is clearly traced. In this sense, A. Schnittke's article "The Word of Prokofiev" is especially relevant,

according to which the nature and character of S. Prokofiev's optimism are based on the deep, internal grounds of his personality, which he consciously "protected" from prying eyes.

The author notes that the composer is characterized by "overcoming the present for the sake of eternity" [8]. Even in the most joyful, bright episodes of S. Prokofiev's works, there is clearly a kind of "lack of *other* existence" – difficult to express prediction of what can not be experienced in the real world. In these echoes of a different life, in the sense of fantasy, the fabulousness of what is happening, and reveals the deep meaning of his creations.

As an example, we can cite the 3rd concerto for piano filled with fantastic sounds and images, for which the author himself in his performance finds the finest colors. Both in the concert itself and in its interpretation by the composer, semantic connotations are expressed, not conditioned by any concrete social, historical events, and are the manifestation of the most hidden, intimate aspects of the artist's inner world.

So, a vivid expression of the beautiful, but unattainable in reality dreams sounds filled with touching lyricism theme of the central section of the finale of the concert:

S. Prokofiev, Concerto No. 3 (3d part):



Contrastingly in relation to this theme, the solo episode at the piano following it is sounding – the theme is angular, clumsy. After the fullness of *tutti* in the orchestra, it sounds very lonely, as if this statement is misunderstood by no one, against the background of general exultation, of the soul. The image is filled with psychologism and something similar to Stravinsky's "Petrouchka" – unattractive externally, but deep inside.

S. Prokofiev, Concerto No. 3 (3d



part)::

Following this line of reasoning, the image of "a successful rationalist with iron biceps and triceps", imposed on S. Prokofiev, significantly impoverishes his music. Hence, there is a need to address deep layers of the artist's inner world, to reconstruct his worldview, to clarify the nature and sources of his optimism. To achieve this, one can listen attentively to his music, comprehending its eidetic essence.

Prokofiev's music reveals an unconscious belief in the possibility of a spiritual transformation of the world, the denial of the tragedy surrounding everyday reality and the departure from it into a fairy, fantasy world.

Conclusions. Prokofiev's works are characterized by contradictory, sometimes paradoxical combinations, such as rebellion, innovation, and adherence to classical principles; rational clarity – and immersion in the *irrational*; *cheerfulness* - and "escape" from reality into another, fantastic world. These oppositions are a manifestation of the attitude of the artist, whose optimism is based on a deep, unconscious connection with the Russian mentality, with the national cultural traditions of the Russian people.

The influence of these basic factors is all the more significant that in his work S. Prokofiev deliberately distanced himself from social upheavals, creating his own, unique inner artistic world. Only in it the composer could show his true creative "Self".

Studying the personality of S. Prokofiev from the standpoint of holism allows us to justify the humanistic orientation and spiritual integrity of Prokofiev's creativity, a clearly expressed sequence in the development of the composer's artistic style.

The research of Prokofiev's personality, his world outlook, and the discovery of the *demiurgic principle* in it, made it possible to draw a conclusion not only about the artistic integrity of his interpretations as a pianist, but also about the metaphysical integrity of the entire legacy of the composer-the Creator-Man.

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