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## **INTERPRETATIVE-STYLE APPROACHES TO THE PIANO ART OF F. CHOPIN**

**The purpose** of this work is to substantiate the ways of studying the piano music of F. Chopin as "the art of the game", which has wide stylistic origins, therefore envisages special methods of interpretation, synthesis of interpretive evaluations and performances. **The methodology** of the article is determined by the cultural-national-style and compositional-stylistic approaches, involves the involvement of an epistemological position, which makes it possible to distinguish Chopin's style thinking as a unique figurative and cognitive phenomenon. **Scientific novelty** of the article is to determine the piano style of Chopin as an author on the principles of epistemological classification, removed its leading indicators in unity with the dynamics of sound producing chronoarticulative process. **The conclusions** point to the special place of F. Chopin's piano creativity in the development of the romantic method and the provision of this method to the significance of the historical dominant of piano-performing culture, which is closely linked to the musical-expressive system, that is, it expresses itself primarily in musical language.

**Keywords:** piano art, F. Chopin style, interpretation, cognitive style, romantic method, musical style dominant.

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**Інтерпретативно-стильові підходи до фортепіанного мистецтва Ф. Шопена.**

**Мета** даної роботи – обґрунтувати шляхи вивчення фортепіанної музики Ф. Шопена як «мистецтва гри», що має широкі стильові витoki, тому передбачає особливі способи інтерпретації, синтез інтерпретативних оцінок та виконавських прийомів. **Методологія** статті зумовлена культурологічним національно-стильовим та композиційно-стилістичним підходами, передбачає залучення епістемологічної позиції, дозволяє виокремлювати стильове мислення Шопена як унікальний образно-когнітивний феномен. **Наукова новизна** статті полягає у визначенні піаністичного стилю Шопена як авторського на засадах епістемологічної класифікації, вилучені його провідних показників у єдності з динамікою звукотворчого хроноартикуляційного процесу. **Висновки** вказують на особливе місце фортепіанної творчості Ф. Шопена в розвитку романтичного методу та наданні даному методу значущості історичної домінанти фортепіанно-виконавської культури, що тісним чином пов'язана з музично-виразовою системою, тобто висловлює себе, насамперед, музичною мовою.

**Ключові слова:** фортепіанне мистецтво, стиль Ф. Шопена, інтерпретація, когнітивний стиль, романтичний метод, музично-стильова домінанта.

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**Інтерпретативно стильові підходи до фортепіанного мистецтва Ф. Шопена**

**Цель** данной работы – обосновать пути изучения фортепианной музыки Ф. Шопена как «искусства игры», которое имеет широкие стилистические истоки, поэтому предполагает особые способы интерпретации, синтез интерпретативных оценок и исполнительских приемов. **Методология** статьи обусловлена культурологическим национально-стилевым и композиционно-стилистическим подходами, предусматривает привлечение эпистемологической позиции, позволяет выделять стилистическое мышление Шопена как уникальный образно-когнитивный феномен. **Научная новизна** статьи заключается в определении пианистического стиля Шопена как авторского на основе эпистемологической классификации, обособление его ведущих показателей в единстве с динамикой звукотворческого хроноартикуляционного процесса. **Выводы** указывают на особое место фортепианного творчества Шопена в развитии романтического метода и предоставлении данному методу значимости исторической доминанты фортепианно-исполнительской культуры, которая тесным образом связана с музыкально-выразительной системой, то есть выражает себя, прежде всего, музыкальным языком.

**Ключевые слова:** фортепианное искусство, стиль Шопена, интерпретация, когнитивный стиль, романтический метод, музыкально-стилевая доминанта.

**The relevance** of this article is discovered when addressing the issues of the origins and determining factors of stylistic thinking of the Romantic era composers, in particular those who transformed holistic genre areas, providing them with new author content and

meaning. This is how F. Chopin entered the history of romantic art, in his music there are three main specific features: concentration in one performing (piano-pianistic) sphere; generalization, at the same time expressive originality of compositional and stylistic means; stylistic essence ideal in several meanings: as the highest and the most perfect; as directed towards the ideal heights of the human spirit; as the most abstract musical, absolute and “pure”. **The purpose** of this work is to substantiate the ways of studying F. Chopin's piano music as “the art of the play” that has wide stylistic origins, therefore, it involves special ways of interpretation, a synthesis of interpretative evaluations and performing techniques.

**The main content** of the work. Looking for answers to questions about the origins and original content of F. Chopin's style, as embodied precisely in the performing side of his piano art, that is, due to the sound nature, timbre qualities of the instrument chosen by him as an “ideal” one, there is a necessity to inevitably turn to the phenomenon of national style, national mentality and way of thinking, that is, to the Polish phenomenon in its general culturological dimension.

The question of musical language means, which are capable of realizing the national-style specificity of performing creativity, is put by N. Buslaeva, when studying the influence of national-specific expressive means of Polish piano art on "performing technology", exploring Polish piano literature and sound recordings of Polish pianists, relying on typological national-stylistic approach developed by M. Smirnov towards the Russian piano school in the unity of its compositional and performing sides; the latter acquires a general theoretical value, it is able to serve as a tool for analyzing the style of other national schools, other types of piano performance, including the author one.

Developing the idea of “world-wide Chopin” as a universal stylistic phenomenon, that retains the expressed national features, the researcher contributes to the development of cultural and stylistic approach to the phenomenon of pianism, which, in turn, reinforces the value of the individual-semantic author's interpretative criteria of the creative process [2].

The stylistic duality of pianism as a display of the author's thinking, as an individual creative phenomenon, motivates to find the criteria for its study and definition in the context of ethno-psychological ideas. In particular, it can be noted that today there are two types of ethnopsychology - cross-cultural and anthropological ethnopsychology (psychological anthropology). Their main difference lies in the fact that anthropological ethnopsychology was formed on the basis of interaction of cultural anthropology and various psychological

theories (reformed psychoanalysis, cognitive psychology, humanistic psychology and symbolic interactionism of G. Mead), and cross-cultural psychology appeared on the basis of social psychology.

Personality turned out to be an aspect of culture, in which the emotional responses and cognitive abilities of individuals were set in accordance with the general configuration of their culture (“culturally modeled personality”); social relations, religion, politics, art were established in accordance with the same configurations [4].

The human personality and sociocultural institutions are two interacting systems. Each of the systems includes requirements for human behavior: a personality system includes a requirement for satisfying psychological needs, a sociocultural system – a requirement of socially acceptable realization of the role that is institutionalized in a social structure.

Stability in the interaction of personality and culture is achieved only when their requirements are functionally integrated with the standards of the role realization, which allows the individual to satisfy their psychological needs and meet sociocultural requirements at the same time [7].

This concerns the relationship of culture and the artist, who must take into account the canonical prescriptions of culture, type of art, artistic form, appropriate communication systems and the like. Ethnopsychological problematics occupies an important place in the system of art history knowledge, as well as in the process of “living” artistic creativity, because the human mind always has a certain national and linguistic addressing, and this is not only about symbolic external factors, but also about deep ethical needs, emotional habits and experiences of sensory response. Hence there is the need not only to study the national style in music and the comparative analysis of various national artistic phenomena in musical performance, but also an identification of ways of realizing ethnic inquiries and national canons in the interpretive personal author's consciousness. According to Chopin's musical art and poetics, the performing form comes to the forefront, it is the means of performing expressiveness, since the musical sound is based on them when it acquires the *status of a language*.

Highlighting the performing form in the system of musical interpretation is quite natural due to the sounding nature of the musical text. However, the criteria for evaluating *specific performance authorship in music*, especially in isolation from composer's material, that is, as self-sufficient and autonomous, remain debatable.

Thus, in O. Pototskaya's dissertation [5] it is noted that the performing style, that a pianist chooses in interpreting music of a certain style epoch, much depends on the specific psychological properties of his personality, although the content of the interpretation of a musical work is revealed in the organic unity of many factors that form the specificity of the musical and artistic activities of each individual performer. O. Pototskaya emphasizes that performer's musical abilities play an enormous role in the manifestation of his personal qualities, and the interpretation of a musical work is a complex musical and mental process that requires their full accumulation and only then leads to a specific performance result. Pointing out that modern science understands thinking as the high degree of the process of the surrounding reality cognition, which leads to the realization of objects and objects of reality, the author suggests to call a certain (high) level of music-performing thinking as interpretative thinking, which, in turn, is a kind of artistic thinking. The specificity of artistic thinking is manifested in the fact that the object of its display is not a real reality, but its transformation into artistic creativity that has already been carried out.

According to M. Bonfeld's a fair remark, artistic reality occupies a special place in music, "penetrating musical matter in all dimensions and often turning out to be the only link between the sub-sign layer of a musical message and real, non-musical content" [1]. Based on the concepts of musicological researchers, as well as on their own definition of musical and performing interpretation as a general immanent pattern of musical performing art, O. Pototskaya points to the intersection of the objective and subjective factors of creative thinking, provides for a number of properties of the performer's personality (deep and diverse understanding of the text, awareness of the artistic context, etc.), notes the inseparable unity of musical and non-musical principles in the process of intonation thinking.

In her opinion, this unity is so strong that "no musical ideas (in the form of auditory perception or internal auditory images) are possible beyond such unity, no matter how strongly the specific musical and formal aspect of art comes to the forefront. On the other hand, "no matter which extra musical sources stimulated creative thinking and would be reflected in it, anyway they are inevitably refracted through the prism of intramusical patterns" [5, p. 127].

So, both performing interpretation and direct interpretative thinking are formed at the intersection of not only objective - subjective, but also extra musical and intra musical factors. In addition to this circumstance, O. Pototskaya highlights the particular importance

of the emotional conditioning of musical thinking, since it is a “higher order” thinking-experience based on artistic emotions that L. Vygotsky defined as “smart”, because their nature is determined by the deepest level of consciousness, and their action is holistic and cathartic for the whole personal consciousness.

It is artistic emotions that act as a kind of “filter” of artistic thinking, through which the reflection of objective reality is passed. There is no doubt that the formation of artistic emotions is a prerequisite for the process of figurative thinking. The quality of artistic emotions and the characteristics of their display are the determining factor in the formation of various types of interpretative thinking.

Pototskaya also had in mind an individualized, immersed to the level of personal consciousness, worldview approach in defining ways of interpreting music of different stylistic epochs and classifying the piano-performing style as rhetorized, modernized, emotionalized and sensualized [5, p. 132-150].

She noted that each performer, despite the level of his knowledge of a musical work, perceives its figurative content quite subjectively, because its mental organization directly influences this perception. Different sides of the musical image are transformed by the performer's psyche, as a result of which each interpreter accentuates its other edges, creating such a sound image that fully corresponds to the performer's auditory representations and reflects the features of his individuality. The emotional richness of a piece of music is derived from the worldview, the character of the performer and the characteristics of his thinking. Let's continue: the figurative richness of the composer's opus, especially when the author himself is a performer and avoids any performing tasks, depends on the type and nature of the verbal-text performing interpretation, on musical interpretational thinking as a performing in its essence.

In almost all analytical studies devoted to F. Chopin it is noted that his author style is distinguished by an amazing unity. This takes into account that Chopin's thinking has been developing for almost a quarter of a century, and his style preferences have gone through various stages of development. The path of the composer and performer between his first opus (“Rondo”, 1825) and “Barcarole” (1846) coincides with the period of the romantic art formation, when the musical romanticism achieved its aesthetic maturity. There are several milestones: the early, Warsaw period; 1829-1831; Parisian period before the "Preludes"; the 40s years, marked by the appeal to the large forms; last years. But it is also declared that

between the works of Chopin of the 20s and 40s there is no such sharp distinction, inherent, for example, in Beethoven's musical (piano in particular) style or Schubert's instrumental style. Chopin belongs to those rare creative people, who immediately find their own linguistic system, and their own imaginative positions, and original author's artistic ideas, that is, his creative personality immediately prevails, which determined the direction of evolution of his piano style, the style of composer-performing interpretation [3].

The special “Chopin intonation”, which penetrates all the works of the Polish composer, has been repeatedly discussed, it is generalized and can even be assessed as the author’s intonology of the composer and performer, closely related to pianistic preferences and semantic attitudes. Chopin's music instantly proves its authorship at the intonational level, it represents the “image of the author”, which is stylistic, although it comes out of the original interpretation of genre-compositional rules and norms. You can talk about perfection and complication of Chopin's style, about expanding the range of images that he creates, but the intonational aura of his works remains the same and directly conveys their figurative settings. At the same time, Chopin combines the accuracy and clarity of the logic of composition with the enigmatic nature of its semantics, that is, with a certain mysteriousness, veiled musical-semantic content. Three points can be considered leading in Chopin's intonology. Firstly, the naturalness and plasticity of intonation, based on the correspondence of musical syntagms to the timbre-register nature of the instrument (piano), also on a specific finger pianistic technique; secondly, the reproduction of the state of the psychological balance between intellectual requirements and emotional-affective needs by intonation; for all its sensual expression, Chopin's music does not create affective redundancy, thus finding the “golden mean” between classic canons and romantic innovations of the musical language.

Thirdly, and this is especially important, F. Chopin's stylistic thinking relies on that melodic essence of music, including instrumental, which is opened first by the opera-vocal way, that is, it emerges literally from vocal singing and breathing that reflect a living human nature of musical intonation; this nature is preserved by music even when the word leaves it as a formal component, and the program intention of the musical-creative consciousness comes to replace it.

While remaining brightly authorial, F. Chopin’s style provides for a historical dimension, can be considered historical in the sense that generalizes, integrates multiple

trends in the development of music language, and, respectively, figurative installations of musical thinking. It is not without reason that Mozart's and Bach's influences are noticeable in Chopin's music, not as features of stylization, but as a kinship of methods, attempts to generalize and unite, and bring the European symbolic experience to common symbolic denominators.

The phenomenon of semantic polyphony is integrated and "installed" in the sound of the piano by Chopin, in the system of piano performing techniques. The most significant and effective among them are the following.

*Improvisational style of presentation* is inherent in the textural content of Chopin's piano works, especially the poem one-part, when the freedom of thought development becomes one of the compositional tasks (ballads, scherzo, polonaise-fantasy, barcarol, etc.). Musicologists point out that Chopin's musical ideas were born directly from the creation of a piano sound, in a purely pianistic way. Hence the famous articulation agogic techniques, the author's specific rubato, a play with tempo rhythm and sound taking, a deepening of dynamic-reverberating shades and the like. This manner is the basis for the creation of an individual and personal sonoric atmosphere of Chopin's images, which makes it possible to use and develop the coloristic possibilities of piano sound.

The fundamental change in the role of *pedal techniques* affects the harmonious effects, allows you to create new *harmonious contaminations, additional texture-melodic effects*. We agree with the opinion that Chopin's musical thematism does not exist outside its pianistic expression, on the contrary, the main artistic meaning is often due to the peculiarities of the pianistic texture. The composer opens up new ways of organizing piano sounding space with dynamic means of approaching and distancing, scattering and concentrating the intonation material.

The statement is already axiomatic that, unlike F. Liszt, who interpreted the piano as an instrument capable of reproducing symphonic sounds, absorbing orchestral colors, that is, developing extensively, Chopin created such *phono-colour effects* inherent in the pianistic timbres, reveals the advantages of the *intense way*. Thus with the help of complex-associative means Chopin's composer-performing style acquires the qualities of elegant introspective lyricism, deepened psychologism, which can be defined as "psychological realism", it is so much corresponds to the natural needs of socialized human consciousness.

Chopin adjusts to the melodic-singing play, cantilena sound, that does not allow a sharp sound picking, directs to the aestheticization of the musical language.

In general, the stylistics of Chopin's piano works is characteristic of the smoothness and softness of sound, the breadth of melodic breathing and the full meaningfulness of technological resources, the significant semantic load of each means of sound picking, hence there is the high density of the chronical articulatory process with its ease, free flow. A special feature of Chopin's touch is also the ability to sound most quietly, to listen to silence as the step towards the semantics of silence, that will occupy a significant place in the "quiet music" of the twentieth century, in the works of V. Silvestrov in particular, who largely imitates Chopin's piano (musical) thinking.

The continuity and significant spatial volume of the texture and sound, the harmonious coordination and at the same time polyphonic complications of chronotopic signs become crucial in the development of images of Chopin's piano music. Moreover, the factor of the unity of the text is always a specific musical and performing tempo rhythm, which is often associated with genre-stylistic sources, but reinterpreted in the author's style. A high temporal discipline, structural and logical exactingness are combined with the principles *ad libitum* and *rubato*, displaying the antinomic basis of Chopin's musical thinking as a result of opposing the intellectual and rational to emotional-sensual principles (consciousness, being, artistic form), that is the most significant for human existence. Therefore, Chopin's style can be called (as the style of piano creativity in the unity of two types of authorization - composer and performing) *personalized lyrical, generalizing-introverted sensual-architectonic*. This style is an example of a *cognitive lexicostatistics*, which also generates an idiolect, that is, a specific author's musical language.

Some positions of modern cognitive science, in particular the approaches of V. Selivanov [6], make it possible to understand that the cognitive style is the basic structure of consciousness, that provides all areas of its emotional and intellectual creative work, precedes the language choice, any professional categorization of "linguistic consciousness", pictures of the world. Therefore, the classification / typology, based on cognitive styles, is the most complete and common, at the same time the most differentiated in relation to the psychological organization of personal consciousness.

Regarding the musical and creative process, it also envisages the unity of the compositional and performing installations ("dominants") of consciousness, which is



realized as a linguistic, as thinking in one and the same language with the same unique aesthetic coordinates - “hermeneutical horizons”.

One can also note that the phenomenon of Chopin's cognitive lexicostatistics fully corresponds to the needs of the existence and development of the national-style direction of piano performance; it was actively stipulated, which is generally indicative for the romantic period, with the tasks of forming a national school, not avoiding the need for concretization and approaching the vital communication of the semantic intentions of music that is common to all ethnic schools. The work of F. Chopin makes it possible to assure that piano performance is a complex creative and active genre-style form that has its own contextual and intentional dimensions, always solves the problem of national development in a certain way as the only one for this historical stage of development of ethnic culture.

Thus, **the scientific novelty** of the article consists in defining Chopin's pianistic style as an author on the basis of the epistemological classification, detaching of his leading indicators in unity with the dynamics of the sound-producing chronical-articulation process.

**The conclusions** point to Chopin's special place in the development of the piano method and in providing this method with the significance of the historical dominant of the piano and performing culture, which is closely connected with the musical and expressive system, that is, it expresses itself primarily by the musical language.

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