

Icy

**“NEW PIANOFORTE” OF S. PROKOFIEV: PERFORMANCE AND
COMPOSITION ASPECTS**

The Article considers the reasons for the occurrence of the phenomenon of “new pianoforte” in the works by S. Prokofiev. The performance special features and compositional innovations related to the positioning of the instrument as an instrument for the accented nature are being considered.

Keywords: “New Pianoforte”, toccatnost, and pianoforte accented nature.

Pianoforte music by S. Prokofiev has remained one of the most popular and beloved pages of the world pianoforte music for decades, both on the part of the performers, and the listening audience. However, such interest in music of S. Prokofiev is shown not only by the performers, but also by the researches of the composer's works. So, B. Gnilov calls pianoforte concertos of S.S. Prokofiev as a “Abysъ of Beautiful Music” [4].

A genre of the concert for pianoforte with orchestra becomes for still young S. Prokofiev both an artistic laboratory in which the features of the composer's style were sharpened, and the ability to convince the listening audience in his professional viability. Thus, the composer's first pianoforte concerto, which was released just over a hundred years ago, in 1912, becomes a statement about the appearance of a new, audacious, but undeniably talented composer on the pianoforte scene. It should be noted that a special actuality and even uniqueness, unprecedented feature, can be called a special feature of the genre of pianoforte concerto as a starting point in the work of the composer-pianists. Alongside with the importance of the genre of the concert for the improvement of the composer's creative method, using this genre there is an opportunity to significantly upgrade or even to redirect the development of musical art in general (prime examples of this statement can be the works of S. Prokofiev and S. Rachmaninov).

It is not accidentally there was a parallel with another outstanding performer and composer of the twentieth century – S. Rachmaninov. The five pianoforte concertos of S. Prokofiev (as well as concerts by S. Rachmaninov) pass with a “red thread” through all the creative and living space of composers, highlighting and

emphasizing the most significant achievements of each.

As pointed out by A. Alekseev in his “History of Pianoforte Art” – “among the students of the Esipova there are a lot of famous pianists. The largest of them is S.S. Prokofiev, the antipode of the Esipova’s direction, but he owes a lot to her - especially with the development of his virtuosity. In 1910 there appeared a new stylistic direction, sharply opposing symbolism and impressionism. Presented in the Russian piano music of those years, mainly in the works by Prokofiev, it received intensive development in the period between the two world wars” [1]. The researcher had emphasized that for the composer’s method of S. Rachmaninov dormant musical development, uniform accent and rhythmic pulsation got a special importance, emphasizing that Rachmaninov was a great master of emphasis, using it only in a varied way. He not only summarized in this area experience of a romantic expression of art, but also anticipated innovative practices of composers of the new generation, though these different metro-rhythmical innovations as Prokofiev and Stravinsky” [1].

As it is known, the most vivid and rapid development of the instrumental concerto genre in the twentieth century accounted for 30 years, and a significant role in the approval of a creative activity of Prokofiev in the unity of his performing and compositional sides. However, despite the new ideas in this genre sphere, similar development of the pianoforte concerto would be impossible without the support of the tradition and principles of pianism in the composition of pianoforte art. From this position, the role of A. Esipova becomes particularly important and significant as her impact on the young Prokofiev was very significant.

Already the First Pianoforte Concerto demonstrates a significant upgrade of the musical language of the piano concerto, which combines the extraordinary complexity of the solo, brilliant virtuosity, requiring special training with amazing clarity and even simple musical language. This particular youthful enthusiasm and a fundamental departure from the concept of philosophical understanding of human life in music are enshrined in many studies of the creative heritage of S. Prokofiev in the concept of “childishness” [6].

In the Second Pianoforte Concerto the composer offers to experience together with his music a wide range of emotional states - from the dreamy, contemplative tones to powerful pathetic. However, the undisputed pinnacle of the development of the genre of the piano concerto in the works by S. Prokofiev became the culmination of some Third Piano Concerto (1923). In conjunction with the priority of the development methods being traditional for the genre of the pianoforte concerto this work literally permeated paradoxical contrasts, where quite familiar singing suddenly becomes dry toccatnost, creating, at times, a sense of mockery and sarcasm. However, it is important to note that this does not exclude the presence of a special Prokofiev's lyrics, which, as the composer himself regretted, often simply was not noticed. And even more than that, for many years, Prokofiev's music was denied in the lyrics. And like denying that belief Prokofiev's pianoforte works of thirties and forties of the twentieth century marks a new search for the lyrics in her pairing with a new piano style.

As E. Simonyants fairly points out in his dissertation research [7, p. 6], the heralds of a new piano style, the occurrence of which is connected with the accented-toccata interpretation of the pianoforte, become S. Prokofiev and I. Stravinsky in Russia, B. Bartók - in Hungary, P. Hindemith - in Germany. Among the most important works of these composers who completely changed the perception of the nature of the piano and convincingly demonstrated its accented-toccata opportunities can be "Obsession", Toccata, pianoforte concertos of 10-ies Prokofiev; "Petrushka" by I. Stravinsky, "Allegro Barbaro", "Out of door" by B. Bartók, Suite "1922" by P. Hindemith and others. Many researchers link the naturalness of the entry of toccata aesthetics into the space of pianoforte art with the phenomenon of ringing, his poetics and semantics in the works of many composers - from M. Mussorgsky to S. Rachmaninoff.

Thus, the foundation of a new aesthetic style of pianoforte art, aesthetics, or "new piano" received strong support in the face of many composers, leading to a shock treatment of the piano, and as a consequence - new artistic results. The development of these tendencies lead to more interesting results, which found its

expression in the composer's work - "Sixties", and in genre relation the attention is paid again to the concert genre.

The concert demonstrated the ability to embody and express the most popular and topical issues of concern to the composers and their contemporaries, the idea of emptiness and abandonment of a special dramatic experience, experienced life moments, filled with emotion protest. In this way, Prokofiev's "new pianoforte" and that special emotionally pointed toccatnost acquire a certain reference value and a style guide.

Among musicological researchers involving the study of the piano art of the twentieth century can be a lot of new works, with bold hypotheses. However, it should be noted that the constant base of the new studies is the work which has become a textbook by M. Druskin "New Pianoforte Music" [5], published in 1928 a subtle musical flair and a special analytical approach allowed researchers to reach a number of conclusions about the nature and characteristics "new pianoforte", given for characterizing this phenomenon. In the search for explaining the occurrence of the phenomenon of a "new pianoforte", M. Druskin concludes that it is rooted in the nature of the instrument itself. Not accidentally in a brilliant introduction to this book I. Glebov insists on the term "fortepiannost" instead of "pianism" and L. Gakkel in his "Pianoforte Music of the XX Century: Essays" examines the "image" of the twentieth century piano, emphasizing the sound nature of the instrument and its new interpretation in the composer's works of the first half of the twentieth century.

All this led to the emergence of a number of similar interpretations of the composer's style in the context of the overall paradigm of the "new pianoforte" - namely toccata-accented perception of the piano by contemporary composers, toccata-accented performance style, toccata-accented pianism synonymous to it and toccata-accented equipment [7]. It should be noted that the final artistic result still depends on the composer's vision of his aesthetic ideas, and that's why the search and discovery in the sphere of toccata-accented pianism has not lost their relevance and in the second half of the XX - beginning of the XXI century.

It is curious that the interpretation of the "New Pianoforte" with its percussive

nature had a significant impact on other instruments. Instruments of a string group appear in the quality new for them, the nature of which is extremely melodious. However, in the twentieth century, the transformation of the performing reception *col legno*, entered by Romantic composers as specific sound art paint. This method acquires a new reading, and is executed as a blow of a shaft across the strings, but the pianoforte, of course, takes the first place in respect of the accented amplification instrument features up to function of the strike group in the orchestral *tutti*. A prime example of this is the culmination of the final Symphony No.2 by S. Prokofiev.

In other words, if in the Romantic period composers working in the sphere of piano art overcame the accented nature of the pianoforte to the maximum extent, an instrument was endowed with vocal qualities, in the first half of the twentieth century there was an opposite tendency. A long range of pianoforte works is created, the nature of the performance of which, as well as the musical and image sphere, were in a direct ratio with accented features of a “new pianoforte”, which in its turn led to the emergence of entirely new methods of sound production based on the principle of *toccatnost*.

Alongside with that, the updated performance arsenal and the invention of new methods of sound production were little applicable to works of the Romantic era. It was warned about and prevented by the outstanding teacher S. Feinberg, who pointed out that “a strong pianoforte blow, followed by a rapid decay of sound, does not contribute to the perception of melodic, and even has a reverse effect, depriving melodiousness phrase” [9, p. 242]. B. Chinayev continues the thought and S. Feinberg says that the updated principles of performance, associated with the aesthetics of the “new pianoforte” are opposition to the romantic style of performance. He writes that “... non-legatnost, drums, sharp contrast of performance means, uncompromising game of pure sound forms ...” [10, p. 339].

Thus, the absence of cantabile, smooth pianoforte sound becomes in a sense the purpose, and the limitation of duration of the pianoforte sound, stipulated by the constructive features of the instrument, does not confuse nor composers or performers any more. L.A. Gakkel pointed out to this tendency in the works by S.

Prokofiev, when he said that the composer wanted to use “brief sonority” of the pianoforte in his work for achieving certain expressive effects that is a piano in that capacity became the epitome of artistic intentions of the composer. However, “in this his striving, going back to the days of Dolistovsky times, Prokofiev differed in the traditions of the Russian pianism of Rubinstein - Tchaikovsky - Rachmaninov - on the one hand, and in the traditions of romantic pianism - on the other hand” [3, p. 67].

The twentieth century is considering a half-tone structure of the pianoforte, which previously tried to mitigate with the pedal and soft sound production as a positive feature, allowing the tool to stand out from the instruments with unfixed half-tone. This made it possible to emphasize the toccata and accent nature of the pianoforte. In the opinion of M. Tarakanov, these qualities of the pianoforte allowed him to look very favorably compared with a party of a soloist and orchestra in the tradition of the concert genre. “It is intonation clarity, inherent to the lines and harmonies of the pianoforte, that gives it an opportunity to “punch” the background and to establish its hegemony” [8, p. 215].

Development of rhythm as an artistic phenomenon helped strengthen drum and percussion instrument functions. Underlined rhythmic clarity and sound clarity helps release the severity of rhythmic formulas that do not involve fusion, legato sounding musical material, in other words - bar *legato* gives way to buzonievsky non *legato*. The designated tendency is largely rooted in the principle of toccata sounding that showed in its own performance and composer works by S. Prokofiev. Thus, as a result of all these changes a fused horizontal expression of melody is replaced by a vertical support, and not only as a technical device, but also as a form, which also becomes subject to the rhythmic element, which reaches its climax in Prokofiev’s rhythmic ostinato formulas characteristic.

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