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LONDON AND VIENNESE INTERPRETATIONS OF PIANISM THROUGH THE PRISM OF THE LAW OF HISTORICAL SYNCHRONIZATION

Through a prism of operation of the law of historical synchronization as a result of application of a method of comparative analysis there is presented research of emergence of a piano, and also interpretations of pianism is presented in their "London" and "Viennese" versions. On the basis of a method of the comparative analysis the role of treatises of M. Clementia — the founder of London — and J.N. Hummel — a completer of Vienna piano schools in the course of formation and synthesis of functions of pianism of the last third of XVIII – the first quarter of XIX centuries is studied.

Keywords: pianism, law of historical synchronization, London Piano School, Vienna piano school.

Relevance of the research topic. One of manifestations of the law of historical synchronization developed by E.N. Markova, the essence of which lies in the flow of non-recurring events of the series (type) in various spaces is the appearance of a piano. Referring to the work [1], it is should be noted that the piano "was invented independently by clavier masters – by B. Cristofori in Italy (Florence, 1709-11), in France by Jean Marius (Paris, 1716-17), in Germany a school music teacher C.G. Schröter (Nordhausen, 1717-21)" [1]. Responding to the spirit of the time, the birth of the piano became an expression of the creative method of characterizing the era of modern times, as the inventio. Appearing in the era of the late Baroque, piano, continuously updated, reached its first heyday in 1770s – the era of classicism, which found its expression in the London Piano School (the period of its formation), and then in Vienna classical music school (since 1780-ies). So again, on a more general level the effects of the law of historical synchronization covering the case of the phenomenon of a procedural nature: the evolution of the piano, the change of artistic styles in music (Baroque-Classicism), the birth of national piano school (subject to certain relativity) – London and Viennese. Identifying the specifics of the law of the historical synchronization based on the material of historical destinies of pianism London and Viennese Piano Schools is *an urgent task of modern musicology*.

The purpose of research is to study pianism in his "London" and "Vienna" interpretations regarding the establishment of the law of historical synchronization.

Research problems is to analyse evolution of the technical capabilities of the piano;

- Define the concept of piano playing the distinctive, characteristic of piano playing;

- To provide a comparative analysis of the development of pianism of London and

Vienna schools;

- Explore the role of Mutsio Clementi as the founder of London Piano School;
- Evaluate the poem 2 of Mutsio Clementi as the first creative work specially written for the piano;
- Examine the activities of J.N. Hummel as a completer of Vienna Piano School.

The object of study – pianism as a phenomenon of piano culture.

Subject of research – pianism in his "London" and "Viennese" in the aspect of the law of historical synchronization.

Methods of research due to the need to achieve this goal:

- The principle of comparative analysis, designed to study the specifics of interpretations of pianism in its "London" and "Vienna" models.

The process of evolution of the technical capabilities of the instrument, when its shape changed, mechanics, sound production, you will see the development of musical thinking of the era. In 1770 there appeared a piano that meets the requirements, the pressing in the development of musical art to the keyboards, it has a more powerful sound compared with the harpsichord and clavichord, and, at the same time allowing you to transfer a wide range of dynamic nuances. Master A. Beckers who worked in London invented a new type of mechanics (received the title "English"), further it was improved by J. Broadwood [9]. Peculiar features of London Piano School due to the technical capabilities of the piano that was produced from 1770 to 1820 held a leading position in Europe [8]. In English piano some of the difficulties of sound production were compensated by a powerful large-scale sound, surround, and lingering "conjoint" tone. New artistic and sound potential of the piano which formed the features of the performing style of London School, was significantly different from the rapidly fading sounds of "Viennese" piano. [6]

With the introduction of varieties of piano *there occurs the phenomenon of pianism as the embodiment of the features of performing arts, formed in two different sound "lines" (London and Viennese).*

At the turn of XVIII-XIX centuries, the combination in one person a composer and performer continues to be typical for a musician but the only interest in performance skills is markedly growing. In this process there occurred a new specialty, has received further independent role in the musical practice – performance as high art of interpretation of musical works, which replaced a concert musicians- composers, featuring his own compositions and improvisers, demonstrating their art to create music on the proposed

themes. Taking into account the interests of listeners, the musicians strive to improve individual pianism, hit the audience by technique, originality of the game methods and artistic techniques. Gradually artists took the main place in the concert practice.

By 1770, M. Clementi in London gained a high reputation as a pianist, composer and teacher, as soon as the founder of the London piano school. During its intensive development there were formed innovative pianistic principles that gradually acquired the importance of traditions for the next generations of representatives of the school.

Muzio Clementi was, in fact, historically the first pianist who had mastered the piano and theoretical interpretation of its artistic possibilities. London School is marked by a diverse presentation of the transient property: from the clavier (harpsichord) to piano; from the baroque-classicist era – to Romanticism. [9]

M. Clementi, a composer and pianist, has opened the possibility of such virtuoso properties of a piano as various types of technique (chord, octave, small fingers, double notes, passages wide range), contrast (the powerful "f" alternated with "p", the bass registers served as background for melodic movement and figurations in the upper voices [9]). The new technique required clarity, strength and speed of impact.

With regard to the interpretation of piano playing as the technical perfection, the heritage of M. Clementi is marked by the principle feature of many hours of technical exercises, playing piano with "isolated" hammer fingers with the arm fixed, compliance of rigidity of the rhythm, contrasting dynamics. When performing to strengthen sonority, he recommended the use of the technique of gravity fall of the whole hand on the keyboard with a firm reliance on the fingertips. This method of achieving fortissimo became a hallmark of his piano school [9]. Representation of pianistic technique goes beyond the purely finger fluency and treated by the pianists of London Piano School compared to their predecessors more broadly and creatively (premonition of romantic aesthetics) [6].

Although in the work of M. Clementi pre-romanticism features are observed, in piano works he appears primarily as a composer-classicist. In 1773, M. Clementi wrote and published the first three sonatas (Op 2.) for the piano – historical and artistic heritage of early London pianism as a "starting point" of formation of school [9]. If the early sonatas of the composer represented the classicist style, the later samples of the genre (sonata complements the features of the symphony, concerto, suite, fantasy) were early Romantic piano literature.

M. Clementi was the author of the first in the history of piano instructional technical exercises and studies that give an idea of its methodological principles. Among the works of this kind there are collections: «Preludes and Exercises», «Grand Exercicedoigts» («Collection of Octave Etudes»). The most important among these is the three-volume work «Gradus ad Parnassum» – fundamental education school of pianistic skill. Collection of "Steps to Parnassus" includes 100 works in various genres – etudes, preludes, fugues, canons, the play in the form of a sonata for piano, a variety of content and volume of performing tasks. Studies in broken arpeggios and octaves and double notes (thirds, sixths and quarts) give an idea of the development of the principles of piano virtuosity in school of M. Clementi [9].

London School harmoniously combines massive sound and well-established in classicism texture formula. A variety of statement, which carries dimension, is a multi-level invoice with the ordered strictly superordinate hierarchy simultaneous sounding sound layers. For the first time such texture constructions appear in Clementi's Sonata Op. 9, number 1 (1783), where, along with the bass and melody, medium phonic sound stands out clearly – figuration of sixteenth, gives volume and reverberation sound [6].

Transitional provision of London School has identified different forms of dialogue with its historical context, outlining the two poles of artistic and stylistic development. On the one hand, there is continuity of some baroque-classicist principles of fortepiano writing to the early works of M. Clementi. On the other – the expansion of the range of musical means of expression, anticipating a romantic pianism. Synthesis of styles is a typical feature of the London piano school of pianism, formed during the transition period. Created by M. Clementi technique of playing the piano has been focused on the development of new methods of explanation of the instrument [6]. Stable signs of pianism of London School are emphasized monumentality, the significance of image content; "Concert" (massive, surround) sound of the instrument; piano cantabile; subtle nuances of performing differentiation (from pp doff); a variety of textures and types of equipment; approval of sonata form; the magnitude and thematic exposition; volume expansion; dynamic brightness and contrast.

In the work of British pianists (M. Clementi, J. Dusík, B. Kramer) performing style was formed, the essence of which is determined by such innovative features as the interpretation of the vertical (multi-level of texture constructions), timbre differentiation of

the sound tissue; separation of boundaries of virtuosity (a complex of spectacular, complicated presentation formulas, the synthesis of species of large and small appliances; enormity, expansion of piano writing; bold mastery of register space in conjunction with the broad "melodious" melodic lines, the expressive "vocalization" phrases). Composers of London School were bold innovators in the field of the *performing pianism*, who used in addition to the works of the finger passage double notes, octave, chord constructions, rehearsals and other techniques that give the sound brilliance and diversity. The scale, surround texture is achieved by simultaneously sounding of extreme registers covering almost the entire range of English piano. Active use of lower register constituting the main potential of acoustic power and reverberation of sound is the sound saturation characteristic with the characteristic reverberation [6].

Representatives of London Piano School carried out a kind of "revolution" in the field of genre system. Along with the graceful miniature in their piano works there were established, for example, a new interpretation of sonata genre based on sonata form with dynamic *Allegro* and virtuoso technique, sketches, emerged from the heyday of virtuoso performance, as well as a concert for piano and orchestra. [2]

Summarizing the achievements of the representatives of London Piano School, you shall make the following conclusions. Formed in London school type of pianism as a phenomenon of the transitional epoch is a system of copyright techniques (technical exercises and etudes), artistic principles (of the full "concert" sound and prominent "prospects"), playing techniques and skill that characterized the era of musical classicism and incipient romanticism. If classical traits manifested in clarity, consistency of performance, elegance smallest details, rhythms were minted, the properties of the romanticism – in song themes; Structural complications of form making; variant-variational method of thematic development (inherent in the later works of M. Clementi) [6].

Historically synchronously with respect to London School, he developed the Viennese school of pianism. The sophistication, flexibility, ease of melodies due to the peculiarities of "Viennese Piano", constructed as it is well known, in 1770, by Johann Stein – were characteristic of Viennese Piano School. According to A.D. Alekseev, instrumental mechanism ("Vienna Mechanics") was more simple in engineering terms, rather that are spread in London School, differ in special arrangement of the heads of the hammers (on keyboards levers), was used until the mid-19th century [2]. Viennese piano, liked by

Mozart, was more melodious than the London tradition, though not as strong, the sound, have a relatively "easy" keyboard. This led to a significant role in melisms in Viennese piano music (trills, grace notes, gruppetto, mordents [9]). The interpretation of the Viennese piano as an instrument, rich sound characteristics, "singing" instrument, which has a particular timbre beauty, high technicality caused its attractiveness for solo piano performances.

Total infatuation of playing the piano has generated special interest in the development of piano technique. Work on the technical development of the Viennese school teachers viewed as gymnastics to strengthen the force and fluency of fingers. The creative experience of the composers of Viennese Piano School served as a basis for the development of ideas about the forms of piano technique of the Classical period. To master this technique and new methods of performing arts that have emerged in the first half of the XIX century in connection with infatuation of virtuoso pianism, written studies, exercises, developed methodological works in the field of teaching of piano playing.

The process of approval of pianism of Viennese Piano School accompanied by the transformation of all elements of the musical expressiveness of speech: melody, harmony, texture.

Instead of "gallant style" here comes "game of sense", which requires from the artist a great ideological and emotional impact. A characteristic feature of Viennese school of pianism is the impact of people's everyday music, intonation which Mozart and Haydn are widely used in their works. Vienna school of pianism is based on the organic combination of the Austro-German, Hungarian, Italian, French, Slavic, British sources, which served as the basis of intonation creativity of Viennese classicist [2].

About tremendous expressive and technical possibilities of the Viennese piano evidenced by the fact that in connection with it were formed individual performing style of J. Haydn, V. Mozart, L. Beethoven, J. Hummel. For example, *individual pianism of L. Beethoven* is characterized by heroic drama, pathetic style, inspired by the revolutionary and philosophical ideas and problems of the era. L. Beethoven's manner of performing demanded an instrument capable to realize orchestral sound, philosophical lyrics, completeness of cantilenas.

The final stage in the development of pianism of Viennese Classical School of music is creative work of Mozart's student – Johann Nepomuk Hummel – composer, pianist, teacher and theoretician of piano art.

The conventional wisdom of the study system and methods of teaching the piano formed in the first half of the XIX, was reduced to the implementation of technical problems, which was based on the desire to develop the strength and dexterity of fingers through the long hours of training automatic exercises. However, J. Hummel believed that this form of work opiate student's ear. Rejecting a burden of obsolete traditions, J. Hummel suggested innovative exercise system based on focusing the student's attention on the indivisible unity of his hearing, artistic and technical development. Recommended by him pianist's education system aims not only at development of motor skills of his hearing but also to master their sound palette. J. Hummel in pedagogical manuals sought to link the issues of game technology with the objectives of artistic performance and musical development of students. An outstanding teacher who has attained the highest virtuosity, with assurance developed new techniques of piano playing, achieving the instrument sound power, brightness and magnificence of difficult passages. Of particular importance in the pianism of his works were shifting techniques of hands and other effects that require the participation of the entire arm. "We need to become a complete master of our fingers, that is to master all kinds of touch. However, to come to this is possible only by the thinnest inner feelings fingers down to the tips of them, so that strike of any power becomes accessible – from the strong to the lightest touch of a button ... If the singer acquires this subtle inner feeling and it will be available to all kinds of touch, this not only will affect his hearing, but through it slowly will affect the feeling that would be clearer and thinner. In turn, this will create in his mind the prerequisites for a genuinely good performance and make it able to convey his feelings to the listener, that is to play expressive", J. Hummel thinks [2]. Basically, all of his works created for the piano – for the instrument, on which he was one of the great virtuosos of his time.

His works are distinguished by innovative pianism in virtuosic textures, combined with elegant romantic style of writing characteristic of sentimental melodies. Piano Concerto by J. Hummel, namely a-moll and h-moll are a role model for many composers. It should be emphasized supposedly completed in 1820, the quintet for piano es-Moll, in which the basic principle of musical expression are not the elements of improvisation, or ornamental decoration but work on the theme and melody. [3]

Vivid expression of melody, the widespread use of Hungarian folk motifs is a distinctive feature of the style of J. Hummel. Good and expressive performance J. Hummel understood as the ability, imbued with the feelings of the composer, to bring them to the

listener's heart. Teach expressive performance, in his opinion, it is impossible; can only awaken, nurture and develop this ability if it is embedded in the soul of artist. [3]

J. Hummel is the author of the fundamental benefits for the development of piano technique, published in Vienna in 1828. "A thorough theoretical and practical guide to the piano playing from the first simple lesson to all completed" was of great importance for the development of the piano education, starting with the most simple initial principles and including all necessary for perfect performance style, numerous examples and exercises, consisting of three parts. The first is devoted to the initial training, the second – to fingering, third – decoration and performance. Special sections laid on the tool settings and improvisation [3].

Peculiarities of formation of London and Viennese schools lead to the conclusion about the impact of transition period from classicism to romanticism. With the emergence of the piano its dynamic and technical possibilities allowed by the music show emotions that affected the style features of the works written especially for this instrument. Pianism of London School created by M. Clementi, characterizing the era of musical classicism and the originating romanticism evident in virtuosity, clarity of performance, elegance of smallest detail, minted finger technique, as well as the romantic characteristic of availability of the features of the song themes. J. Hummel's creativity completes the story of the Viennese Piano School. Pianism of the composers of Viennese School as a kind of musical culture reflects the ideas relevant to local national and historical conditions; performers sought to maximize cantabile; the expression of themes; imagery of each motif, the wealth of instrumental palettes; differentiation of melody in the upper voice, performed with the right hand, and accompanied by the left hand [3].

Differences in technical and expressive principles of the London and Viennese Piano Schools due to the mechanics of instruments (piano types). Not surprisingly, that it is based on the Viennese piano with mentioned advantages, in 1843 there was a concert grand piano which granted the pianist the opportunity to show in all its brilliance technical excellence and expressive gorgeousness.

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