

Ma Shinsing

**CATEGORIAL BASIS OF MUSICOLOGICAL STUDY
OF PIANO-PERFORMING TRADITION**

It is found that the piano-performing art is one of priority subjects of study in modern musicological and culturological sciences and at the same time it needs systematization of conceptual aspect of scientific discourse. The key methodical positions take shape in respect of the process of piano interpretation as a base of performing art, the categories of pianistic style, language-stylistics and thinking are singled out and duality of the phenomenon of performing tradition as connecting author's and national-style beginnings.

Keywords: piano-performing art, pianistic style, tradition, author, interpretation, ethnonational tradition.

The piano art has formed not only its performing but also a musicological research tradition, i. e. it is developing not only as a practical but also as a theoretical phenomenon. And the theoretical latitude with which the researchers approach the issues of piano art in its performing hypostasis leads to the emergence of culturological conceptions, developed aesthetic approaches and, finally, methodically advanced musicological constructions. The idea of contextual study of piano art, that is a disclosure of special «hermeneutical horizons» in it promotes the convergence of subject areas of practical and theoretical approaches. One of them leads towards the personality of the musician-performer as a direct author of piano composition *sounding*, that is the creator of the *sounding* actualized text. The second one points out the importance to self-fulfilment of the performer, to the presentation of a new intonation-sound performing idea of interaction with existing and well-known performing tradition which, as a rule, discovers itself in the context of national school and under certain ethnopsychological conditions. Just because in recent decades the phenomenon of Chinese pianistic school which individual representatives turn out to be very different and individualized in the style of playing and, nevertheless, belong typologically to the same tradition confidently puts forward to the leading positions in the world globalized space.

The Chinese musicologists who had paid attention to the problems of piano performance also managed to create substantially new methodical positions, in particular, approaches to the study of piano style from the author's cognitive side as suggested by Yan Wenyang. Consequently, the theoretical conceptions of Chinese researchers who actively dialog with the Ukrainian and Russian authors are included as innovation and perspective ones in the musicological discourse formed due to the piano playing and phenomenon of

pianism. *The new categorical possibilities of «pianology» as a doctrine of specificity and cognitive base of piano performing art* are opened through this dialog.

So, Yan Wenyang reveals the meaning of category of «hermeneutic horizon» referring to L. Nikitina's work in which, in a discursive unity with A. Iglamova's ideas, a number of theoretical guidelines is established in respect of piano-performing art as a constant «increase in meanings» (G.-G. Gadamer) which allows a piece of music to find its own «eternal» life.

It is pointed out that L. Nikitina finds in the piano performing art an actual subject of modern philosophical and culturological study because the phenomenon of artistic play on the base of *pianistic style* is realized in it and «an entelechy basis of dialog composer-performer is the performer's ability directly in the creative act of sound realization of performing conception to one-time exist in the ideal and material world» [3, p. 7]. Consequently, the following reference category becomes a concept of pianistic style as deepening the performing and style characteristics to the depth of interpretative, hermeneutically fortified analysis.

It is noted in some works of modern authors that for all the importance of the composer's text for performing self-realization the dialog of *sounding message* – musical text with listeners created by the musician-performer and that personal-communicative environment which he appeals to and which is included in the process of artistic interpretation as an active component of hermeneutical context is, most of all, the crucial condition of performing art. Just this environment sets boundaries that the pianistic play needs as indications of conditions of performance and perception, canons and rules of artistic and aesthetic behaviour.

Yan Wenyang's research rightly emphasized that the motivation of performing interpretation just as its addressing, that is both poles of performing dialog as from the sender's side so from the addressee's one begin from the nearest contexts then reaching out already to remote, sometimes to the most distant contexts as to the most «cherish» and essentially important ones. Due to that it is interesting to trace the performer-pianist's abilities to the «mind-movements» because the musician «in the creative act of sound realization of ideal performing conception with the help of «a technician» builds a boundary of interpassages between the ideal and material «retaining» in the emerging sound image the plurality of disfavoured many-valued meanings (aura of «the unspeakable») ...» [3, p. 8; 9].

It is noted that the given mind-movements resonate with author's compositional idea and based on special aesthetic state as the performer's deep «concern», state of «affirmative aesthetic disposition» as the growth of understanding-experience process «when each fragment of the text acquires its meaning in the contexts of specific ties with sequential fragments and all the art form in general. The connections of the available text with the context of «the unspeakable» in the artistic idea are of great importance for identifying the semantic nuances» [3, p.153].

L.Nikitina stresses that the performer's main goal remains to express «the unspeakable», that is to identify and present those hidden meanings the way to which is prompted by the constructive features of musical composition such as its «kinks», «gaps» and «free spaces»; the connection with them is carried out just at the performer's form level thanks to various kinds of remarks, strokes and metrorhythmic indications, including pauses and fermatas. And here she observes that the possibilities of deep, up to the level of «the unspeakable», comprehension and alignment of the musical text are due to the «contextual space» of performer's personality, in other words, his or her own life and creative experience becomes one of hermeneutical contexts and crucial one for this subject. It, personal context, is determined by «the contents of conscious and unconscious memory, including professional one, and by the level of mental emotional-shaped activity» [3; 9].

We fully agree with Yan Wenyang that it cannot be more clearly indicated than in these words at the cognitive conditionality of pianistic interpretation, or rather, at the cognitive nature of pianism as a personal-style phenomenon which the direction of process and effectiveness of piano-performing interpretation depends on. However, she does not come to a necessary conclusion about that it should be included a concept of pianist's personality and, consequently, that psychological aspect which this person produces in the categorical apparatus of pianism theory.

The category of pianist's personality or *piano-self-actualizing personality* is the key one (even if it is not especially discussed in the theoretically abstract definitions) in the classical works on piano performance. M. Smirnova's research is submitted as a development of these authors' settings in which Arthur Schnabel's principles of thinking and creativity are determined and his «magic of style» is explained, and his attitude towards chronotopic factors of music is considered in connection with «the nature of the master's intellectualism as a determining factor of using by him the means of expressiveness» and «performing

style» is characterized as a *linguistic phenomenon*, in connection with the processes of «canonization and re-accentuation», according to M. Bakhtin. The author highlights the phenomenon of «the sound-generating will» (K.-A. Martinsen's term) as a leading one in Schnabel's interpretative thinking, that is he assumes as a basis the individual and personal characters of pianism. At the same time there is an opposition tendency occurred in this work when the attention is drawn to the special importance for Schnabel of L. Beethoven's piano art and style settings of classicist era, that is to those historical and style preferences in which a national-style slope and priorities of Austro-German school are noticeable [5].

N.Usenko's research develops this tendency, and it is identified in the context of romantic direction as historical style integrity, that is due to the romantic pianistic virtuosity as a historical style or «the style of culture»; according to this author's opinion, just in the romantic era the piano became a universal «means of spreading music» and «the phenomenon itself of romantic virtuosity, in the first place, was associated with the piano performance. And the piano music peculiarly «accumulated» in itself the most valuable part of the artistic heritage of romantic composers» [6, p. 4]. The main idea of this work becomes an identification of «the performing component» for instrumental music of romantic era and in its connection the correlation mechanism of performing (pianistic) style and composer's thinking in «one in two» creative process of musician-virtuoso in XIX-beginning of XX centuries which, according to N. Usenko's affirmation, remains actually unstudied till now. Hence a dual-alternative methodical position comes which opens the possibility of transition from a wide historical and style context to the analytical characteristics of «characters-representatives» whose performing activity and composer's art are in equal measure the top achievements of mentioned era organically connected with the masterly romantic tradition» [6, p. 5].

This approach is submitted as the most substantiated one when studying the determinants of piano-performing style; Yan Wenyang chooses it after stressing that a «large» personified plan of research ratings based on the apportionment of those creative persons who are in equal measure important for the evolution and composer's and performing art not in the least impedes the generalized characteristics which permit to draw the development trajectories of national schools.

We find a similar approach but one with more ethnographical might in Huan Ping's thesis devoted to the problem of influence of the Russian piano art on the forming and

development of the Chinese pianistic school singling out the concept of pianism as the key one for comparative study of mental bases of the Chinese and Russian styles of piano play [7].

Thus, there is a possibility of apportionment opened as a categorical component and concept of *style paradigms of piano performance* which permits to discuss the style plurality of piano play, consequently, the plurality of manifestation in the pianism of the determinants of author's performing style.

We will single out among the productive premises of typology of the author's pianistic style an epistemological, in its unity with phenomenological, approach to the study of piano performing art, consequently, the deepening of theoretical presentations of performing style in the context of cognitive theory as the cognitive and estimate projections of human conscience in music and using musical and linguistic means. And, thus, the category of thinking style or cognitive style which successful development we find in Yan Wenyang's research is added to a number of already named reference concepts.

The given author observes, in particular, that the definition of pianism as a cognitive phenomenon induces to consider the theoretical and creative-practical historical and textological premises of development of the concept of cognitive style or thinking style in connection with the pianism phenomenon and as priority ones he distinguishes those approaches to the pianism that permit to find in it a linguistic phenomenon and a higher form of piano performance, «the experience and method of aesthetic disposition» (A. Iglamova) providing for «the stylistic peculiarities of individual performing styles» and phenomenon of «the author's pianism» (L. Gorbovets).

It is emphasized that the classification methods and tendencies of piano-performing art are very different and the interest to its typological features and peculiarities is constant. The main *specific* differences of typological approaches are determined by the fact that from what musical-creative process «the counting-out» of musical-creative indices begins: from the composer's poetics' side or from the performing tradition's side. Even attempting to connect both of these approaches its fundamental methodical community does not occur, in other words, the composer's and performing thinking appears insuperably separated, though undoubtedly interdependent.

From the point of view of research *levels* it is attracted attention to the fact that the performing work, always remaining personified, is more often of all considered in the

context of style school or direction settings, that is it needs the identification of ties with the tradition.

So, studying G. Ginsburg's art, R. Shaifutdinov emphasizes the importance of issues of the belonging of musicians to «either professional «family», typological pianistic continuity and offers a sort of musical and genealogical analysis of the pianist's creative individuality revealing that it has being formed «under the influence of a series of national factors and ones of another nation and different, at times cardinally opposite, style orientation» and «its creative synthesis contributed to the working-out of individual performing style ...» [8, p. 119].

Proceeding from general style principles of performing art in Yekaterinburg, in particular, identifying its ties with traditions of the European pianistic schools, L. Gorbovets detects a creative level of «the author's pianism» and introduces a corresponding concept, and discloses its meaning by a way of discussion of «the timbre nature of piano», that is in a direct playing form.

She offers the analysis of the Urals authors' piano compositions from a position of «re-intoning» of the traditional style directions in the piano art in Yekaterinburg in the last third of XX century and just due to them she reveals the stylistic peculiarities of individual styles of performance of the pianists in Yekaterinburg. V. A. Kobekin's piano art becomes a special subject of study because it detects a whole unity of composer's and performing (pianistic) intentions, so, as the candidate for a degree writes, «having appeared as a local tune Kobekin's piano art under the conditions of modern performing process comes up to standard of generally artistic value because it determines the new approaches in the interpretation of the stylistics of compositions in the latest time and initiates the further search in the field of performing expressive means» [2, p. 170]. Thus, the phenomenon of the author's pianism, firstly, is found in the context of a certain musical-performing tradition and, secondly, it is the most symptomatic in that case when a creative person unites by himself or herself two artistic hypostases, that is he or she acquires a double «author's profile»: the composer's and pianist's.

We find the similar positions in O. Onyegina's investigation who studies the style contribution to the history of A. Lyapunov's Russian composer's and performing school and comes to the conclusion that Lyapunov has come down in history of musical culture as a follower of Liszt's and Balakirjev's innovatory pianistic reforms interpreting the piano as an

instrument being able to reproduce the sound wealth of the whole symphony orchestra putting into first and foremost monumental octave-chord complexes, powerful arpeggio passages and masterly cadences embracing all the registers of instrument and creating a wide sound perspective [4].

Addressing to the study of the influence of national and specific expressive means of the Polish piano art on «the performing technology», investigating the Polish piano literature and sound recordings of the Polish pianists and referring to the typological national and style approach developed by M. Smirnov as applied to the Russian piano school *in the unity of its composer's and performing sides* but one which takes on general theoretical significance being able to serve as an instrument of analysis and integral representation of other national schools and other kinds of piano performance including the author's one, N. Buslayeva raises the question about musical and linguistic means which are able to realize the national and style specificity of performing art.

Developing the idea of «the world Chopinism» as a universal style phenomenon, nevertheless, preserving expressed national features, the researcher contributes to the development of linguistic stylistic approach to the phenomenon of pianism that, in its turn, strengthens the significance of the author's personal and semantic cognitive criteria of creative process [1].

Thus, the discursive positions which are in modern musicological studies, especially the new methodical approaches discovered in Yan Wenyang' work allow to state that the pianism is a dual style phenomenon realizing at the same time the principles of the author's thinking, that is one being a personal and creative beginning and representing ethnonational cultural and psychological priorities, so it should be studied on the basis of cross-cultural and anthropological ethnopsychology.

When addressing to the phenomenon of pianism in the dual context of pianology the systematization with typological elements of interactions between the style of national culture, ethnopsychological settings and personal activity producing a human image as a creator of «the life style» which consolidates the importance of personal consciousness as also one of social factors detecting, depending on the forms of cultural communication, the new semantic resources of artistic style is the most perspective one.

REFERENCES:

1. Buslaeva N. National romantic tradition in the history of Polish piano art: diss Cand. art history; specialist. : 17.00.03 - musical art / Nonna Veniaminovna Buslaeva. - Nizhny Novgorod, 2006. - 178 p.
2. Gorbovets L. Piano Performing Art of Ekaterinburg: History and Modernity: Diss. Cand. art history; specialist. : 17.00.03 - musical art / Lyudmila Osipovna Gorbovets. - Magnitogorsk, 2004. - 204 p.
3. Nikitina L. Hermeneutical contexts of piano performing art: diss Cand. philosopher. sciences; specialist. 24.00.01 - theory and history of culture: 17.00.02 - musical art / Larisa Vyacheslavovna Nikitina. - Kazan, 2010. - 172 with.
4. Onegina O. Piano music of SM Lyapunov. Features of the style: diss Cand. art history; specialist. : 17.00.02 - musical art / Olga Vladimirovna Onegina. - St. Petersburg, 2010. - 292 p.
5. Smirnova M. Arthur Schnabel in the context of the piano culture of the first half of the XX century: diss Doct. art history; specialist. : 17.00.02 - musical art / Marina Veniaminovna Smirnova. - St. Petersburg, 2006. - 414 p.
6. Usenko N. The influence of romantic virtuoso performance on composer's creativity: from F. Chopin to A. Scriabin: diss. ... cand. art history; specialist. : 17.00.02 - musical art / Natalia Mikhailovna Usenko. - Rostov-on-Don, 2005. - 168 p.
7. Huang Ping. The influence of Russian piano art on the formation and development of the Chinese pianistic school: diss. ... cand. art history; specialist. : 17.00.02 - musical art / Huang Ping. - St. Petersburg, 2008. - 160 s.
8. Shaifutdinov R. Piano school of GR Ginzburg in the light of modern trends in the development of pianism: diss Cand. art history; specialist. : 17.00.02 - musical art / Rustam Radzhalovich Shayfutdinov. - Magnitogorsk, 2001. - 122 p.
9. Yang Wenyang. The category of pianism in the context of the performance typology of piano creativity: diss Cand. arts. ; specialist. : 17.00.03 - musical art / Yan Venyan. - Odessa, 2017. - 191 p.