

## **SEMANTIC PROPERTIES OF FORTEPIAN CONCERTONESS AS A STYLE PARADIGM OF COMPOSITE AND PERFORMANCE CREATIVITY S. PROKOFIEV (ON THE EXAMPLE OF THE SECOND PIANO CONCERT)**

**Objective.** In the article, a comparative analysis of the performance interpretations of the Second Prokofiev Piano Concerto by the Chinese pianist Yu. Wang (nicknamed "flying fingers", which can be compared with Prokofiev's "magic flying fingers") and some Russian top-flight pianists. Stylistic parameters and stylistic devices characteristic for this concert are revealed, which create a psychologically complex system of mutually transforming images, individually understood by different interpreters. **The methodology** of the research consists in the application of historical, aesthetic, genre-style, musicological analytical and performing approaches. Important was the comparative method used to identify similarities and differences in performance interpretations. **Scientific novelty** is determined by the nomination of a fundamentally renewed analytical approach to Prokofiev's piano concertos, including on the part of their performing timbral and sound properties. The specifics of the creation of the semantic model of Prokofiev's piano concertos by Chinese pianists are specified, taking into account the aesthetic and intonational-speech approaches. **Conclusions.** The revealed characteristics of the performance interpretations of the Second Prokofiev Piano Concerto make it possible to determine the semantic properties of piano concertness as a style paradigm of not only compositional but also performing art that is capable of receiving a tangible resonance when interacting with the settings of national pianistic schools, masterly actualized specific timbre-articulatory properties of piano sounding and aesthetic concept of Joy.

**Keywords:** genre of instrumental concert, piano concerto, semantic properties of piano concertness, piano sound, concept of Joy, performance interpretation.

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**Семантичні властивості фортепіанної концертності як стильової парадигми композиторської і виконавської творчості С. Прокоф'єва (на прикладі другого фортепіанного концерту).**

**Мета роботи.** У статті зроблений компаративний аналіз виконавських інтерпретацій Другого фортепіанного концерту С. Прокоф'єва китайської піаністки Ю. Ванг (на прізвище «літаючі пальці», що можна порівняти з «чарівними літаючими пальцями» самого Прокоф'єва) і деяких вітчизняних піаністів вищого ешелону. Виявляються стильові параметри і стилістичні прийоми, характерні для даного Концерту, які створюють психологічно складну систему взаємоперетворюваних образів, що індивідуально розуміються різними інтерпретаторами. **Методологія** дослідження полягає в застосуванні історичного, естетичного, жанрово-стильового, музикознавчого аналітичного і виконавського підходів. Важливим видався компаративний метод, використаний для виявлення подібності й відмінностей виконавських інтерпретацій. **Наукова новизна** визначається висуненням принципово оновленого аналітичного підходу до фортепіанних концертів С. Прокоф'єва, у тому числі з боку їх виконавської тембрально-звукової властивості. Уточнюється специфіка створення семантичної моделі фортепіанних концертів Прокоф'єва китайськими піаністами, з урахуванням естетичного та інтонаційно-мовного підходів. **Висновки.** Виявлені характеристики виконавських інтерпретацій Другого фортепіанного концерту Прокоф'єва дозволяють визначити семантичні властивості фортепіанної концертності як стильової парадигми не лише композиторської, а й виконавської творчості, яка спроможна отримувати відчутний резонанс при взаємодії з установками національних піаністичних шкіл, віртуозно-актуалізованих специфічних темброво-артикуляційних властивостей фортепіанного звучання та естетичного концепту Радості.

**Ключові слова:** жанр інструментального концерту, фортепіанний концерт, семантичні властивості фортепіанної концертності, фортепіанне звучання, концепт Радості, виконавська інтерпретація.

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**Семантические свойства фортепианной концертности как стилиевой парадигмы композиторского и исполнительского творчества С. Прокофьева (на примере Второго фортепианного концерта).**

**Цель работы.** В статье осуществлен компаративный анализ исполнительских интерпретаций Второго фортепианного концерта Прокофьева китайской пианистки Ю. Ванг (по прозвищу «летающие пальцы», что можно сравнить с «волшебными летающими пальцами» самого Прокофьева) и некоторых отечественных пианистов высшего эшелона. Вывявляются стилиевые параметры и стилистические приемы, характерные для данного концерта, которые создают психологически сложную систему взаимопревращающихся образов, индивидуально понимаемых различными интерпретаторами. **Методология** исследования заключается в применении исторического, эстетического, жанрово-стильового, музыковедческого аналитического и исполнительского подходов. Важным оказался компаративный метод, использованный для выявления сходства и различий исполнительских интерпретаций. **Научная новизна** определяется

выдвижением принципиально обновленного аналитического подхода к фортепианным концертам Прокофьева, в том числе со стороны их исполнительских тембрально-звуковых свойств. Уточняется специфика создания семантической модели фортепианных концертов Прокофьева китайскими пианистами, с учетом эстетического и интонационно-речевого подходов. **Выводы.** Выявленные характеристики исполнительских интерпретаций Второго фортепианного концерта Прокофьева позволяют определить семантические свойства фортепианной концертности как стилиевой парадигмы не только композиторской, но и исполнительского творчества, которая способна получать ощутимый резонанс при взаимодействии с установками национальных пианистических школ, виртуозно-актуализированных специфических темброво-артикуляционных свойств фортепианного звучания и эстетического концепта Радости.

**Ключевые слова:** жанр инструментального концерта, фортепианный концерт, семантические свойства фортепианной концертности, фортепианное звучание, концепт Радости, исполнительская интерпретация.

**Relevance of the research topic.** The concerto genre attracts the attention of composers and performers (especially the authors who combine these qualities in one person like S. Prokofiev) with practically inexhaustible possibilities of embodying various musical-dramatic, stylistic, instrumental-timbre and virtuoso tasks. At the end of the twentieth and the beginning of the twenty-first centuries, interpretative aspects tested in the performing practice of the piano concertos, for example S. Prokofiev's ones, became particularly relevant taking into account the Chinese performing boom of this period, which makes up the current area of modern musicological research.

**Review of research and publications on selected topics.** Numerous articles, monographs and dissertations are devoted to the study of the theoretical foundations of an instrumental concerto. One of the first such works should be considered the cycle of B. Asafiev's articles in the "Book about Stravinsky" [1], where the author analyzes such features of the genre form as the plasticity of motives, the role of comparing contrasting sounds, the value of improvisational techniques, etc. The fundamental works by L. Raabe, M. Druskin, I. Kuznetsov, G. Orlov, M. Tarakanov, O. Dolinskaya, I. Grebneva, E. Samoylenko, and others offer a number of fundamentally new thesis on the essence of the concerto genre as a whole. S. Prokofiev's works are studied in the dissertations by A. Kalashnikova, N. Kravets, A. Lyakhovich, the monographs by B. Asafiev, L. Gakkel, V. Delson, E. Denisov, A. Dolinskaya, I. Martynov and others. The processes of formation and development of the Chinese piano school are specifically explored by Xu Bo [5], pointing to the "significance" of the piano and the European classics for the development of modern Chinese culture, as well as the "other" national-style and ethno-psychological foundations of Chinese pianists with their dominant-aesthetic approach.

**The purpose** of this article is a comparative analysis of the interpretations of Prokofiev's Second Piano Concerto, taking into account the interaction of the temporal

modus of the present performance and the past experience of musical creativity with their inherent genre-style constants.

**The presentation of the main material.** S. Prokofiev hid an extraordinary variety of genre modifications in the genre of the solo concerto (which later became the standard for its development in the second half of the twentieth century) and enriched the concerto genre with new stylistic methods of concert. According to Prokofiev's concert, it is worth to note the stability of the play principle of composing and performing thinking in their unity. At the same time these qualities do not completely exclude the others (within one work), including those that seem to be opposite. “Concerto, theatricality, play, and symphonism do not become Prokofiev’s mutually denying categories, they are related to each other which is the novelty of his instrumental style” [3, p. 19]. N. Kravets schematically reflects the action of various laws in Prokofiev's concertos in the form of a system of intersecting circles, stating that such a relationship between different phenomena comes from the very specifics of the phenomenon of the concert. Let us add here the internal modus of Joy that manifests the integrity of the world perception and the musical logic of development in the unity of the motor-lyric as a characteristic feature of Prokofiev's work and life.

Naturally the question of the sounding of similar concepts by other performers arises. The most important role (apart from the instrumental technology, consonance of personal aspirations) is played by the complex interweaving of temporal moduses of the real performance, past experience of musical creativity with their inherent genre-style constants, and focus on future semantic intentions of a musical work (and epochal semantic projections). Such polymodality of musical temporality creates special tasks of musical and performing interpretation as a complex-mediated informative temporal process. Here, the own performing modus (naturally associated with the author’s composer’s but also individually independent) relies on the attitude to the rhythm and means of agogics, modeling the leading conditions of the performing will and performing order at all levels of the executive form (and this is the most important part of Prokofiev’s style).

In our opinion, quality instrumental and sound parameters are equally important in interpreting Prokofiev’s concertos as well as the ability of the pianist (and a conductor, orchestra instrumentalists) not to simplify (in this case) the understanding of Prokofiev’s “hit”, which doesn’t have to turn into a “fight” with an instrument but on the basis of high technical and technological mastery of piano sound production and sound conducting, have

to become an artistic means of expressing Joy as a conceptual quality and joy of sound full of executive tone, almost mystical dialogical relationship of an artist and his instrument, Prokofiev's "youth"-optimistic energy of finger "pronouncing" of the crystal clear "Esipov" touch . In general there is nothing unimportant in a musical text, each element of it has semiotic loads ordered by the performer's mind. That's why it is important to have a contextual acquaintance with the composer's work in general, including his personal intentions, stylistic traditions of performing his music (as different as possible, including author's).

Another important fact is that the performer is a product of a certain social environment and historical epoch; national and religious affiliation, performing school, etc., which gives rise to a variant plurality of performing interpretation. It is necessary to note the actualization with the specific properties of the Chinese piano performance of the last decades, the leading representatives of which have already firmly established themselves in the world piano "market".

The Chinese piano "boom" of the last decades reflects the general cultural position of the country, where in studying the cultures of developed countries, it is the piano with its potential of high technical skills became one of the goals in achieving a certain level of civilization for the Chinese, a "significant" skill that represent ... an ability to master the most advanced technologies, ... towards Europeanization and cultural global integration" [5]. That's why the basis of the Chinese pianists' repertoire was and remains a European classic (in a broad sense), but not all. In the concerto genre they give preference to Mozart, Chopin, Tchaikovsky, Brahms, Rachmaninoff, Prokofiev's works (the names of the last three composers are often found on the posters). But Beethoven's concertos are not as often played while his sonatas are very popular. At the same time the Chinese pianistic boom occurs in the country that does not have a "serious piano history" on the background of falling interest in the piano in the world.

And the "other" interpretation of European music by the Chinese is formed on other national-style and ethno-psychological grounds. These include the dominant-aesthetic approach (which also manifests itself in life and philosophy) and emotional-intonational environment of the Chinese which is fundamentally different from the European one. The latter is connected with the semantic sense distinguishing principles of Chinese speech intonation (as opposed to European emotional and psychological) with the logical priority of

the motor-dynamic beginning in the piano playing, understanding the lyric as pictorial rather than expressive. An unexpected bright contrasts (one of the signs of concert) with the equality of the dynamics of each component of the image-stylistic complexes and not the gradualness of the dynamic gradations of crescendo and diminuendo are also prevailing for the Chinese interpreter. Indeed, the main components of the “happiness” concept in Chinese traditional culture are five earthly blessings: longevity, wealth, health, virtue, and natural death that are associated with past and future tenses. Mental representations of the ethnos about the achievement of harmony between the spiritual and the material and about the meaning of human life in general are reflected in this way.

Thus, Prokofiev’s piano works harmonize with the attitudes of China’s piano school with virtuoso complexity as a manifestation of high Beauty and performance tone, modus of joy (reflecting the concerto module), intonation (with different bases) of lyrical tone of expression.

Let us turn to the comparative characteristics of Prokofiev’s Second Piano Concerto interpretations by Chinese pianist Yuja Wang (nicknamed “flying fingers” which corresponds to Prokofiev’s “magic flying fingers”) and some domestic top-level pianists. To lead a comparative analysis we took performances by J. Zack (1959, the Big Symphony Orchestra of the All-Union Radio and Television, conductor K. Sanderling), M. Petrov (1985, State Academic Symphony Orchestra, conductor Y. Temirkanov), V. Kraynev (1981, The Orchestra of the Moscow Philharmonic, conductor D. Kitaenko) and Yuja Wang (2010, Lucerne Symphony Orchestra, conductor C. Abbado). The second concerto (1913–1923) completely alarmed the entire audience, it was included to the “three main pianism whales” by S. Richter (next to Beethoven’s 29th sonata and Brahms’s variations), which was constantly performed by Prokofiev in his own concerts and from the early 1930s firmly entered the repertoire of most concert pianists. The concert was written on the eve of the First World War, on the one hand, and after a sudden tragic departure from life of Maximilian Schmidthof, on the other, it also affected the character of the piece.

Today, this work is declared an unquestionable masterpiece, it remains one of the most difficult for the piano and is very popular among Chinese pianists. This is Prokofiev’s first large, cyclical work with the corresponding maturity of thought and the scale of fantasy where he turns to the field of national archaic in the best traditions of Russian classical music, but already "in that unique personal manner that distinguished Prokofiev from the

first steps in the field of composing" [4 , p. 79]. By the way, the concert was created directly in the same period as the "Scythian Suite", enrapturing Dyagilev due to the "national colour, characteristic and special plastic expressiveness of the musical material" (followed by the ballet incarnation), and was elected for the first author's foreign performance by Prokofiev. The piano instrumentalism dominates in the Concerto which reflects both the situation of searching for Prokofiev-composer's new sounds and the performing intentions of Prokofiev-pianist, the solo instrument as if purposely takes possession of the audience's attention, "blocking" orchestral sounds with its significance and brightness, embodying the idea of concert. Thus, the expression of this monumental sound fresco is fully consistent with the fullness of the young man's spiritual world without losing the "true classical thinking" [4, p. 78]. However, the playing attitudes of pianism, texture layers, dynamic contrasts and the predominance of the scherzo-motor principle (which even levels the contrast of the parts of the cycle to some extent) emphasize the quality of concert.

Paradoxicality, characteristic of the composer, manifests itself both at the level of form (a combination of constructive clarity and spontaneous improvisation) and in melodic and harmonious language (diverse and sharp harmonies in a constructively simple melody, for example, Andantino part I), different occurrences in national specifics ("epic nature" of the main theme of the first part and the second theme of the fourth one and "a look at another material through the prism of the national archaic" [2, p. 70]).

The first part is not a sonata allegro, although the contrast between the two themes creates the prerequisites for a three-part structure. The stylistic connection of the first theme of the part with the extended lyrical song and a bell creates the effect of historical certainty and spatial delineation. The theme is widely positioned (in piano and in the orchestra), but at the same time its occurrence and completion are realized as "manifestation in silence": alternation of two fifths T and S, and then d-g sounds against the background of sustained tonic in the accompaniment; the repetition of the b-c-g trichord intonation in the melody (the trichord acts as a generalized symbol of the Russian epic-narrative beginning). A spatial characteristic of the theme can also serve as the Slavic sign, its underlined linearity, "evenness". The fourth-fifth intonations "deprived of emotions", rhythmic repetition and dynamic equalization, expressiveness of linear melodic movement act as means of embodiment of the specified space. This creates the effect of objectification, temporal and spatial distancing of the object of the story, a certain philosophy, permanence in its past time.

These theme characteristics are differently embodied in the pianists' interpretations with the choice of one or another figurative direction. So Petrov accentuates the epic nature of the theme, its bells act as national priorities, in some smoothing of the dotted rhythm, the "diffuse" breadth of breathing. Zack is also inclined to emphasize the majesty of the theme, its bells, the increased density of sound production and sound conducting which gives some romantic coloring to its interpretation. V. Kraynev covers Prokofiev's maximum holistic melodic "line" and finds out an unusual relief of the texture not only in the functional ratio of its voices but also in the extremely diverse articulation-accentuated pronunciation of each of them. One gets the feeling that the pianist does not play a single-timbre piano but some multi-timbre instrument-orchestra. Kraynev also emphasizes-focuses that the theme is dotted (also associated with speech intonation) and organically applies agogical techniques that create a unique, individual, lively "performing time" of the work which causes associations with the living fluidity of the language and of time itself. Y. Wang represents the theme in a completely different way: the pianist aestheticizes the melody as if admiring both the intonation and the texture, and their performing instrumental and sound content (she "works" with the sound). At the same time, the subtle nature of the sound is not deprived of a certain "poster" presentation as unambiguous desire for Joy, confidence in its resulting quality which is expressed in the fullness of the hit (she listens to every tone), "beauty" – a performing tone, constant hearing control, a special "plastic key stroke" (plastic movement of the arms, "not bustling" of her fingers are noticeable on the video). Obviously, the playing component dominates in aesthetization of the entire acting-performing space of the instrumentalist (forms of hands and fingers movement, facial expressions, body with response to textural, dynamic, stroke techniques). Y. Wang doesn't begin the theme in the author's p but somewhat brighter. On the contrary, Kraynev represents the transparent, a delicately psychologized p, which provides greater effectiveness and relief in voicing and characteristic insight of the image.

The "Slavic" bell of the Chinese performer is aesthetically graphic, colorful in contrast to the Slavic traditions of Petrov and Zack's epic bell in the characteristic presentation of chord complexes, her bell is fascinating-suggestive, decorative-fabulous with the micro ostinato repetition. In the further development of the Concerto the bell expands its format to "buffoonic", "jester" bells in the second theme and in the 1<sup>st</sup> part cadence, bell-tremolo sounds in the 2<sup>nd</sup> part - "Scherzo", the area of the "symbolist" bell is complemented in two

connecting episodes of the 4<sup>th</sup> part (sustained quiet chords that create a static effect of immersion-listening). According to Kalashnikova, the “Scythian” beginning of the “spontaneous” bell opposes the described detached bell-ringing sphere, “which is concentrated in the extreme parts of the concerto and creates a pole opposite to the epic detachment (the first theme of the first part - A.) ... Such ringing sounds belong to the author's reflection area, ecstatic, apocalyptic moods which are more characteristic of the Rachmaninov and A. Scriabin's style than Prokofiev's one... Such a subjective-personal reading of the ringing turned out to be especially in demand at the beginning of the 20th century with its “twists” of the emotional-psychological atmosphere” [2, p. 75]. A predominantly rhythmic (rather than melodic) structure of the bells is key for Prokofiev's style with a characteristic intonational-rhythmic suggestion. Accordingly, in N. Petrov and J. Zack's interpretations this reflexivity of the bells is emphasized, becoming an important dramatic sign. In Y. Wang's play it transforms into supranational beauty. V. Kraynev suspends the ringing pedal-rumble in favor of the Europeanized quality factor of the textured and articulation-timbre relief.

The second theme of the first part is contrast to the first theme with the aggravation of intonations and harmonies, gracefulness, but also akin to it at the same time. The jewelery of the colorful twists of its passages does not let the pianist and listener get bored. Petrov serves it in a big way and even with some scale, the “swaying” of space. Zack smoothes both accentuation and articulatory-dynamic performance indicators. Wang represents a brilliant play here, does not reflect at all, continuing to enjoy the “current life”. Kraynev demonstrates the most subtle playing and even psychological boundaries of the Prokofiev's image, approaching, in our opinion, the author's interpretation.

The next cadenza of the piano, which Dyagilev called the “wild animal” [2, p. 77], actually replaces the development and becomes the culmination of the first part of the Concerto: the whirlwinds of bell sounds, extremely distant registers, some spontaneity and randomness of the sound embody Prokofiev's piano expansion, the grand piano is not just a worthy rivalry of the orchestra, but rather the winner (here the concert feature of the solo can be considered unambiguous).

Composer's imagination in the invention of new piano texture and applicative complexes (the fingering for this concert was set by Prokofiev) is truly inexhaustible, Prokofiev-pianist and Prokofiev-composer resemble a confrontation between a piano and an



orchestra. Petrov and Zack emphasize the bell quality again, Zack also focuses on it in a dotted rhythm with a percussive piano touch. Wang first introduces “bright” sounds into the piano solo which does not prevent her from reaching dramatic tension until the end with the specific mental quality of Beauty as a goal and as a way (virtuoso valor in attaining Beauty), the pianist performs a feat (including virtuoso one), but without sacrifice, the Play of Beauty, with Beauty, with an instrument, with an orchestra, with piano-textured elements of high complexity continues. Achieving extraordinary integrity and subtle drama (which makes cadence a real “development” and culmination of the whole part), Kraynev presents the listener with the Grand Piano “in all the glory” of its instrumental-sound, timbre-articulation, spatial-piano artistic techniques completely subordinated to artistic ideas, the symphonism of their instrumental presentation and conceptual thinking. The grand piano becomes a real orchestra in a variety of textured lines. A special role is played by the performance temporality in creating integrity, the performance tone of the presentation of structures and sound, the absolute organic combination and transitions of various rhythmic structural units in their aspiration to the goal. After all, a return to the initial epic of the first theme is perceived with a special feeling.

The second part of the Concerto - Scherzo - demonstrates the primacy of the king-grand piano again: its brilliant passages clearly dominate the orchestra. The soloist has a hard time here, the performance of the part should not turn into an “etude”; the jeweler-verified articulation will help to avoid the latter. But the corresponding reward awaits the pianist, the brightest virtuosity of the piano party cannot but be appreciated by the public (of course, in the case of the specified articulation skill). In this regard Kraynev is the leader, his articulation in any tempo and dynamics (and this play with dynamics is important) is flawless, which favorably represents both the performer and the instrument, and also emphasizes the semantic play of the structural units of the form.

The third part of the Concerto - Intermezzo - demonstrates characteristic Prokofev’s sound-forms a la "bizarre and magnificent, capricious architectural forms of the Baroque fantasy", according to B. Asafiev [quote. after 4, p. 81]. The orchestra is already active here. The introducing orchestral theme is brightly characteristic, its mighty-heavy, "to the ground" passage creates a rigorous image: ostinato figures, rhythmic and intonational as if moving in one place or down. Low strings, bassoons and tubes are accompanied by "banging" beats of a large drum and kettle-drums. The trombones roar almost like an animal (however, in D.

Kitaenko's orchestra trombones are more refined, perhaps this is due to Kraynev's finest piano and semantic findings). The gloomy grotesque in Petrov's interpretation (somewhat smoothed, but present in Zack too) as if reflects the atmosphere of military cataclysms of the first half of the XX century (as in Prokofiev's "Scythian suite" and S Rachmaninov's "Symphonic dances" that were created much later in 1940).

Kraynev and especially Wang prefer the play elements to the "terrible" heaviness and ominousness, they are his jewelry-chimeric grotesque ones and her dance-flirtatious, somewhat dreamy ones. In Kraynev's performance the "unearthly" (other) cantilena (figure 61) is amazing, which serves as a contrast component of Prokofiev's single motor-lyrical music whole. The Chinese pianist, makes this episode the image of fabulous beautiful fiction with a special attitude to sound. In some "insanity" of the texture there is a downside (of an organic whole), the middle episode of the piece is mysteriously attractive: it is fascinating with its colorfulness, the magic grace of the plastics of the light sliding motives leave no doubt about the existence of a true (or conditional) fairy tale.

The impetuous final of the Concerto, with an accentuated rhythmic component and jumping (almost pointillistic) intonation, has its own middle with a calm wide melody on natural minor, without rhythmic explosions. Among the twists of the extreme sections of this part, this one of the best Prokofiev's melodies has an influence more than "thunder out of a clear sky." Petrov's interpretation is somewhat sinister, even tragic, the middle is somewhat simpler in pronunciation and character. Zack also adds an ominous grotesque, the middle section is similar to a folk song and smoothes Prokofiev's intonational and articulatory subtleties. Wang enjoys the whirling quality of Prokofiev's melody and her own "flying fingers", the middle section is turned into chamber one and acquires the features of narrative. Kraynev provides the middle section with a ballet character with his brilliant jewelry accentuation and articulation, play with volume (which fully corresponds to the composer's interpretation) and perfectly emphasizes the extreme sections of the part. The pianist's temporal indicators are at the height which helps to achieve the necessary performing tone, an extreme integrity in the performance of the entire cycle, and conceptualizes the genre.

The comparison of temporal indicators of selected for analysis interpretations is very interesting, because the fine line of Prokofiev's chronotopic organization of musical images is one of the leading indicators of his style. On the whole, the Chinese pianist turns out to be the fastest, her tempo indicators reflect her concept of joyful direction and the fantastically

fabulous contemplativeness of the “earthly” (current) sense, which is technically reflected in the virtuoso indicator (which is not a goal — the pianist’s sound is full of meaning and is distinguished by “male” density and materialized timbre). On the contrary, Petrov is the “slowest”, which corresponds to his focus on the epic nature, the greatness of the first part; to the traditional scherzo of the second one (here he does not differ from his colleagues): he is almost two minutes “late” in the ominous third part and forms the tragic concept of the final at a fast pace. Zach takes some kind of arithmetic mean in selected interpretations, but he delivers the ominously tragic finale unexpectedly fast. Kraynev "soothes" the first, "epic" part, philosophizing it in a certain way; he is technical-characteristic in the second one (with his jewelry articulation); he does not “delay” the third part, giving each tone of brilliantly articulated passages and themes with jewelry accuracy; the final “ballet” tone is spatially visible and therefore does not “hurry” in time. In our opinion, Kraynev is also distinguished by the most complete chronotopic organization and conceptual psychological figurative sphere. The symphony of the concerto material presentation distinguishes Zack and Pletnirov. Wang and Kraynev organically combine this indicator with a chamber-refined side. The play also acts as a dominant feature of the concert of all performers, albeit with different stylistic directions.

**Conclusions.** The grotesque-buffoonic images in the difficult mix of the Concerto with specific Prokofiev lyrics and epics, with ringing ritual (or Beauty) create a psychologically complex system of intertransformed images, which is individually understood by various interpreters. The archaic past and the present, the fairy tale and what is happening before our eyes, the grace of lyrics with grotesque distortion - everything exists in a single playing time-space as in a single whole person, whose task is to choose the necessary, right, true. Due to emotional brightness, high level of pathetics, epic scope, the Second Piano Concerto reveals a connection with the Russian romantic piano school (A. Esipov and others). At the same time, the composer’s unstoppable power of youth contributed to that measure of novelty (which the genre of instrumental concerto allows) which caused a lot of controversial, but equally raging responses.

The indicated characteristics of Prokofiev's piano concertos performing interpretations point to the leading features of concert as the determinant of their stylistic content in the unity of the dialogical (polylogical) character, theatrical playing intentions, masterly-actualized specific timbres and the aesthetic features of piano sounding and

aesthetic concept of Joy. And various individualized performing art is capable of receiving tangible resonance when interacting with purposes of national pianistic schools.

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***Стаття надійшла до редакції 14.06.2017***