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PERFORMING INDIVIDUALITY OF PROFESSOR L. N. GINZBURG IN THE FORMATION OF TRADITIONS OF THE ODESSA PIANO SCHOOL

The Purpose of the article – reveal specifics of individuality L. N. Ginzburg as mentally-behavioural complex action-contacts in projections them on her music-performance and pedagogical activity. The methodological base of the study are a positions intonation schools of B. Asafiev in Ukraine, according to which music performance art and pedagogical communications by deterministic ideal essence of the music, which presents the corresponding to requirements to subject creative activity. This approach has in study L. Barenboym, A. Borodin and others, in which methods analytical and vitally-biographic descriptive occupy the independent place. Scientific novelty given article is concluded in study little studied in Ukraine of the interaction behavioural-reflective delineation to personalities of the professor L.N. Ginzburg in indissolubility her performance and pedagogical activity in aspect their complex nature, which defines inimitable individuality of prominent musician and teacher. Individuality of professional, performer and teacher, is in this instance considered with position mentally-behavioural installation, which is formed was a circumstance to lifes, education, finally, choice of its encirclement, which in the aggregate form both performance, and pedagogical component activity of the prominent specialist. Conclusion. The generalization of the discourses on cause performance of individuality professor L. N. Ginzburg in aspect of the shaping tradition of the Odessa piano school brings on realization outstanding quality – "ability form persona" (on determination V. Petrovskiy), under which is understood complex individually-psychological particularities of the person, permitting him to execute the social significant actions, which will convert the larval line of the other people.

Keywords: *performance individuality, Odessa piano school, creative personality of the artist, complexity.*

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Виконавська індивідуальність професора Л. Н. Гінзбург у формуванні традицій одеської фортепіанної школи

Мета статті – виявити специфіку індивідуальності Л. Н. Гінзбург як психологічно-поведінкового комплексу дій-спілкування в проекції їх на її музично-виконавську та педагогічну діяльність. **Методологічною основою** дослідження постають положення інтонаційної школи Б. Асаф'єва в Україні, згідно якої музичне виконавство і педагогічні комунікації детерміновані ідеальною сутністю музики, що висуває відповідні вимоги до суб'єкта творчості. Цей підхід маємо в дослідженнях Л. Баренбойма, Ан. Бородіна та ін., в яких методи аналітичний та життєво-біографічний описовий займають самозначиме місце. **Наукова новизна** даної статті полягає в дослідженні маловивченої в Україні взаємодії поведінково-мислительного обрисю особистості професора Л. Н. Гінзбург з її виконавською й педагогічною діяльністю в аспекті їх комплексної природи, що утворює неповторну індивідуальність видатного музиканта і педагога. Фахівська індивідуальність виконавця і педагога в даному випадку розглядається з позицій психологічно-поведінкової установки, яка сформована була обставинами життя, навчанням, нарешті, вибором свого оточення, які у сукупності формують як виконавські, так і педагогічні складові діяльності видатного музиканта. **Висновки.** Узагальнення міркування з приводу виконавської індивідуальності професора Л. Н. Гінзбург в аспекті формувань традицій одеської фортепіанної школи, виводить на таку якість, як «здатність до персоналізації» (за визначенням В. Петровського), під якою

розуміється комплекс індивідуально-психологічних особливостей людини, що дозволяють йому виконувати соціально значимі дії, що перетворюють особистісні риси інших людей.

Ключові слова: виконавська індивідуальність, одеська фортепіанна школа, творча особистість митця, комплексність.

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Исполнительская индивидуальность профессора Л. Н. Гинзбург в формировании традиций одесской фортепианной школы

Цель статьи – выявить специфику индивидуальности Л. Н. Гинзбург как психологически-поведенческого комплекса действий-общения в проекции их на ее музыкально-исполнительскую и педагогическую деятельность. **Методологической основой** исследования являются положения интонационной школы Б.Асафьева в Украине, согласно которой музыкальное исполнительство и педагогические коммуникации детерминированы идеальной сущностью музыки, которая предъявляет соответствующие требования к субъекту творчества. Этот подход имеем в исследованиях Л.Баренбойма, Ан. Бородина и др., в которых методы аналитический и жизненно-биографический описательный занимают самозначимое место. **Научная новизна** данной статьи заключается в исследовании малоизученного в Украине взаимодействия поведенчески-мыслительной обрисовки личности профессора Л. Н. Гинзбург в неразрывности ее исполнительской и педагогической деятельности в аспекте их комплексной природы, которая определяет неповторимую индивидуальность выдающегося музыканта и педагога. Индивидуальность профессионала, исполнителя и педагога, в данном случае рассматривается с позиций психологически-поведенческой установки, которая сформирована была обстоятельствами жизни, обучением, в конце концов, выбором своего окружения, которые в совокупности формируют как исполнительские, так и педагогические составные деятельности выдающегося специалиста. **Выводы.** Обобщение рассуждений по поводу исполнительской индивидуальности профессора Л. Н. Гинзбург в аспекте формирования традиций одесской фортепианной школы выводит на осознание незаурядного качества – «способность к персонализации» (по определению В. Петровского), под которой понимается комплекс индивидуально-психологических особенностей человека, разрешающий ему выполнять социально значимые действия, которые преобразуют личностные черты других людей.

Ключевые слова: исполнительская индивидуальность, одесская фортепианная школа, творческая личность художника, комплексность.

Relevance of the topic. In musical art, the figure of the performer is central, because it is he who voices the composer's plan, recorded in the musical text; broadcasts his artistic meaning, and thus realizes the "life" of the musical work in time. At the origins of any performing school, including the piano, there is always a figure of a prominent musician whose creative personality has influenced the particularities of the performing skills of subsequent generations. These features have their specificity and are recognizable among others, they form a continuous thread of inheritance of basic pedagogical and performing principles, subtleties of professional skill and artistic psychology, etc. – that is, all that in the complex forms the tradition of the school. And at the center of this complex there is always the personality of the musician, whose uniqueness gives creative life to the next generations of students. Such unique and unique personality was Professor L. N. Ginsburg, whose name

is inextricably linked to the performing traditions of the Odessa Piano School, many of which are the direct heirs of her performing arts. Appeal to the personality of L. N. Ginsburg in the context of theoretical understanding of the role of the personal definition of the musician in the performing school formation is natural and therefore relevant, since it is intended to fill the problem of psychological and behavioral influence of artistic personality on the little researched in Ukrainian musicology. Characteristics of L. N. Ginsburg as a performer and teacher are devoted to the research of E. Dagilaiskaya, N. Lomonosova and observations of other teachers of the Odessa National Music Academy. But this perspective was not specifically raised in the descriptions and generalizations of artists and researchers.

The aim of the article is to reveal the specificity of L. N. Ginsburg's personality as a psychological and behavioral complex of actions and communication in the projection of them on her musical, performing and pedagogical activity. The object is modern piano performance, the subject is the performing and pedagogical personality of Professor L. N. Ginsburg. The methodological basis of the study is the research of B. Asafiev "Intonation School in Ukraine", according to which music performance and pedagogical communications are determined by the ideal essence of music, which makes appropriate requirements for the subject of creativity. We have this approach in the research of L. Barenboim, A. Borodin and others, at whose works the methods of analytical and biographical descriptive occupy a significant place.

Analysis of research and publications. The issues of piano performance are studied today in an interdisciplinary context - they are addressed in psychology, musicology, and music pedagogy. Accordingly, the figure of the contractor is the subject of research interest in most developments in this field. Thus, the most famous in the field of psychology of music and performance were the works of A. Gotsdiner, G. Tsy-pin, L. Bochkaryov and others; works on the theory of performance by A. Alekseev, L. Barenboim, G. Kogan, A. Malinkovskaya, A. Toropova, O. Katrych and many other musicologists and pianists. In spite of the fact that in numerous literature it is possible to clearly distinguish such directions as studying of performing and pedagogical creativity of prominent representatives of piano art (L. Barenboim, Y. Bolotov), including L. Ginsburg (N. Lomonosov), and also development of theoretical concept of the phenomenon of the performing school (L. Barenboim, A. Borodin) - the specificity of performing individuality as a complex phenomenon did not become a special subject of scientific interest.

The scientific novelty of this article is the study of the little-studied in Ukraine interaction of the behavioral and mental outline of Professor L. N. Ginsburg's personality with her performing and pedagogical activity in the aspect of their complex nature. And that forms the unique personality of a prominent musician and teacher. The professional personality of the performer and teacher in this case is viewed from the standpoint of the psychological and behavioral setting, which was formed by the circumstances of life, education, finally, the choice of their environment, which together form both the performing and pedagogical components of the activities of a prominent musician.

Main material. In the musicological tradition, piano performance is conceived as an artistically self-sufficient type of creative activity, which is complex in nature and incorporates different aspects of the musician's personality - mental, physiological, aesthetic, intellectual, emotional, etc. These elements ultimately form the phenomena of individual performance style and pianist performing culture, which are actively explored in contemporary music science. Along with them, the problems of performance various aspects and the creative choices of outstanding pianist interpreters have been extensively explored. In this case, the personality of a musician is the focus of researchers, it becomes the centrifugal force around which a wide range of characteristics and definitions, phenomena and events are associated with the peculiarities of the performing style, style, culture, school, tradition. That means that the personality of the performer is the initial and basic element in the variety of manifestations of the art of musical performance.

It is always noted that the personality of outstanding performers is extremely diverse in its manifestations, both creative, professional and life, that it is always "tuned" to the creative realization of their personal potential, which consists of a whole complex of qualities and properties. Yes, there are usually spiritual, moral, cultural, musical and professional data of the musician, which provide an opportunity to understand the meaning of music and translate it into the presentation of musical works. According to L. Barenboim, the performer must possess a number of qualities: creative passion, in other words, creative ability to vividly, emotionally, passionately perceive a work of art; focus; relief presentation ("vision" or internal hearing); flexible imagination; with a fervent and strong desire to embody and pass on the embodiment to others; creative variety of well-being; technical skill; high intellectual level - both general and special [3, p. 334]. These considerations, on the one hand, organically fit into the understanding of the phenomenon of personality, traditionally

associated with the psychology of behavior-thinking-communication: "The term" personality "covers ... ensemble of the mental organization of the human individual" [9, p. 23].

The personality also refers to the social quality of the individual, "the individual form of existence and development of social ties and relationships" [1, p. 44]. The personality is also distinguished by the creative principle, although the content of its nature is interpreted in different psychological concepts in different ways. Scientists also add that no definition of personality can be considered exhaustive for understanding the most significant features of such a multifaceted phenomenon, which is the personality in the psychology of relations and actions and reflection on them [6, p. 269].

In this sense, the concept of "individuality" is more specific in its semantic definition if it is directly linked to the complex nature of the performing arts and the creative manifestations of the musician. Under the individuality (from the Latin *individuum* - indivisible) is usually understood as "... a set of characteristics and properties that distinguish one individual from another; originality of the psyche and personality of the individual, uniqueness, uniqueness" [1, p. 98]. Experts add that in the characterization of individuality the most important is not so much the uniqueness of personality traits, but the peculiarity of the relationship between them. In accordance with this, the essence of individuality, in contrast to personal holistic characteristics is in the expression of "harmony of parts."

According to V. M. Bekhterev, if a person is a system that includes different levels of his organization (individual, personality and subject of activity), then harmonious relations between them is the basis of person individuality as a system [7, p. 39]. B. Ananiev, who was the first in psychology to offer a psychological characteristic of the category of individuality, regarded it as a singularity, as a unique combination of different in terms of expressiveness, but inherent in all without exception personality traits; also the scientist's statement that "individuality is the depth of personality" is known [1, p. 114].

Each person can be considered as a set of different levels of human nature manifestations in its complexity: man is both an individual, and a person, and the subject of any activity. However, not everyone is an individual, not in the sense of individual differences at a certain level of organization, but in the sense of their harmonious relationships and unity. It is this unity that forms the basis for the fullest possible development and expression of man's abilities. Thus, it can be argued that the integrity and

harmony of all these levels - this is the psychological mechanism that determines the maximum level of human achievement in a particular field of activity.

Such integrity was inherent in the outstanding Musician and Educator L. N. Ginsburg, who brought up a whole galaxy of wonderful pianists who worthily represent the traditions of the Odessa piano school today. Her performing personality was based on a very diverse range of interests, a tireless creative energy that allowed her to always "be in shape" both in the classroom, with her students, and on the concert stage. From the personality characteristics of L. N. Ginsburg: "Activity and energy, a sense of human and professional dignity, responsibility to students, uncompromising service to their profession" [8, p. 61], "thinking musician" [8, p. 66], "internal fire" [8, p. 70].

The recollections of the students, from whom the quotations are made, speak of the breadth of nature, the variety of its manifestations, and the fact that each of the qualities constituting individuality can be a separate subject of study. It is known that human personality manifests itself in many aspects of the activity, including the peculiarities of its interests. L. N. Ginsburg was fluent in French and German, proud of her acoustics and mathematics, believed that the "workload" of philosophy and other humanities was natural for musicians.

She said the following about her professional performing activity: "The performer can capture the listenerThe pinnacle of performing arts - ... for the listener to be infected by these feelings, to become a participant in the creative process The performer must be in a state of creative inspiration... . Inspiration is a state of higher mobilization of intellect and emotions... . Inspiration is needed not only on the stage, but also in the process of studying a piece of music... . The performer needs the will and the inspired work ... to inspire again and again ... [8, p. 72-77].

From the above mentioned statements, in this case taken out of context, we can conclude that it is a fundamental integrity of the manifestation of the musician as a "subject of activity", and activity that is invariably related to the emotional and sensory side of personality manifestations. But this side is corrected by rational and intellectual attitudes, which give rise to the phenomenon of "thinking musician", a harmonious combination of feeling and mind, inner fire and sharp intellect, capable of capturing, igniting - and persuading the aggregate argumentation and evidence of the propositions advanced. And to

capture and subjugate not only the listener, but also the student - as an organic extension of the personality of his Master Teacher.

The modern practice of teaching a pianist in domestic conditions is determined by many factors, among which the subjective readiness of the future performer for creative perfection and expansion of the boundaries of general artistic and pedagogical equipment is not the least. Turning to the creative activity of L. N. Ginsburg, we touch on an extremely important methodical principle of teaching music: the teacher must believe, fervently and sincerely, keen to serve with all his essence of music - and then he can convey the burning of his heart to his students.

This initial position of activity of L. N. Ginsburg organically brought to life in itself pedagogical profiling, which covered a special kind of syncretism of the musician: practitioner, artist is necessarily a teacher - at least for himself, which allows him to "be in shape". And continually expanding their creative horizons allow to maintain a high level of professional readiness to perform.

In L. N. Ginsburg, this principle of mutual penetration of the performer-teacher acted all-encompassing: playing in her class one or another works, students not only had the opportunity to listen to the lesson of her showing fragments (and even the whole work), but also to perceive from the stage of the concert their teacher's aesthetic foundations of the game and technical skills to implement artistic ideas. All this, in the long run, created a complex set of skills and abilities, creative attitude to the daily work of a musician and performer, an understanding of the figurative content of a piece of music and the principles of individual interpretation - what forms the meaningful content of the concept of "performing school".

Usually the problems of performing schools and performing traditions in music are considered in the unity of practical pedagogical and performing activity of their representatives. At one time, L. Barenboim pointed to the lack of a commonly accepted definition of "piano school" as one of performing kinds. "Some," he writes, "continue to stand in ancient positions, associating the concept of "school" with a certain complex of piano and technical skills imparted to students. Others, referring to the school, have in mind, in addition to the named complex, also its characteristic musical and expressive techniques. The third is the whole sum of aesthetics and style, artistic and expressive means and features of pianistic craftsmanship in their unity. But even in the latter case, the definition of "school"

is one-sided: in the field of view is only what is taught and what is taught remains unheeded. Meanwhile, the interconnection of both these beginnings often determines the viability of the school" [2, p. 24].

Today, the executive school means "... the commonality of aesthetic and philosophical attitudes and stylistic features of performance, the system of pedagogical (not only technical and methodological, but also artistic and stylistic) principles of the creative leader-head of the school and its followers..." [4, p. 12].

In modern studies, we also find the following definition of school: "The piano school is an informal association of musicians who owns the center or is polycentric, has an individual paradigm, which includes aesthetic, pedagogical, performing, professional principles, characterized by direct or indirect type of communication preserves, transmits, generates artistic ideas and develops technical means for their implementation locally, nationally or internationally within a specific historical period" [5, p. 54].

The author of this definition, A. Borodin also says that personality is extremely important in the process of forming a school and its traditions: "In a piano school, its leader, a great musician, plays an important role. He must be an extraordinary personality who has individual professional, aesthetic and artistic principles that make up his paradigm, and therefore the ideology of his school" [5, p. 43].

In this case, the named researcher conditionally distinguishes three types of leaders. The first type, in his opinion, includes performers who are not engaged in pedagogical activities. As an example, the author points to such pianists as S. Rachmaninov and S. Richter. According to the researcher, "... these musicians had their own artistic principles, individual aesthetics, but they individually followed their ideology and did not seek to impart performing experience to students within the traditional pedagogical process" [5, p. 45].

There is only one thing to add: not creating the school as a person-to-person transfer of skills and techniques, Rachmaninov and Richter-level artists became "remote educators": they had followers who were committed to their creative principles through personal contacts. Therefore, at the level of direct communication unity we state - "no school", while at the level of creative community of national scale - schools of Rachmaninov and Richter, apparently, exist.

The second type of leader for A. Borodin is a pianist who created his school through his teaching work. A classic example in this case is G. Neygaus, around which his disciples and similar artists rallied.

The third type of leader, according to A. Borodin, is an intermediate phenomenon: these are pianists, for whom pedagogy has become only an episode in the biography, and around which the piano school is formed in one of their creative periods (E. Gillels and B. Horowitz) [5, p. 45].

Of course, L. N. Ginsburg represents the second type, during her life teaching work occupied a huge place, she was always surrounded by many students, with whom she was associated not only professional but also human relations. Today, pianists, students of her class, worthy represent piano performance in different parts of the world.

One of the regularities of the existence of piano schools, in our opinion, is the creative development of the individual student, which is based on the continuity of the teaching musician principles. However, it is clear that imitation of the student to his teacher, copying, standardization of performance interpretations, teaching methods - is a direct path to the "degeneration" of the school. The transfer of the teacher's aesthetic views, methods of approach to the study of a piece of music, pianistic skills, even the manner of behavior on the stage is a transfer of elements of a school, the development of which as a whole becomes the action of a pupil.

A. Borodin notes that the concept of "piano school" applies to a group of people associated with the common artistic ideology. The researcher understands "ideology" as a set of ideas that determine: 1) the status of the musician and the mission of the performer; 2) the choice of repertoire; 3) the way of setting and solving artistic and technical tasks.

First of all, Professor L. N. Ginsburg has repeatedly stated to many people around her that she said, "It is a happiness that I have been playing music all my life. And it was thanks to my mother who played guitar and my sister and I were taught to love music. And this stock of gentle love for Music cannot be lost by one who has known the joy of creativity and approval of loved ones and admired ones. Everything is decided by the love of art - a moral law that is almost imperceptible in manifestations at the "middle" stage of the life of a musician, but powerfully manifests itself in the higher points of his creative biography, controlling the process of artistic self-improvement. Music is a life that is evolving and changing, and we are with it because we love music and do not think outside of it" [8, p. 34].

Concerning the second of these points, the expression of the performing "ideology" - Lyudmila Naumivna always relied on the variety and style of the performer's repertoire, which enabled the musician to develop comprehensively. Reflecting on her artistic preferences - be it music, painting or poetry - Lyudmila Naumivna always emphasized the fact that she has no "favorite" or "unloved", "... I just love when art is about the human feelings, the human soul... I love the thing which includes the soul of man, his feelings. I love less cold-rational, but more emotional. This applies to everything - painting, music and poetry" [10, p. 6].

Lyudmila Naumivna believed in her students sincerely, and she was able to ignite a thirst for ascetic self-assertion in them, giving a work of her own, often somewhat "overstating the bar". This offer of repertoire with a reasonable "overlap" of today's student's readiness is a risk of any pedagogical activity. After all, there is always a danger of not fulfilling creative tasks, which is not professionally acceptable. Yet talented educators take this risk by encouraging creative overcoming, because the high joy of "overcoming yourself", of their current weakness, is the highest capacity of the soul.

Concerning the third clause of the "performance ideology", the technical tasks, which are certainly of paramount importance in this work, have always been subordinated to the work of Lyudmila Naumivna on the expressive side of music: "Without soul, music is dead. The technique of the fingers should lead to a deep understanding of music, forcing the mind and hearing to work", said L. N. Ginsburg [10, p. 29]. In connection with such a creative setting, the moment of understanding the author's conception of the work, its figurative and artistic content as a whole, became especially meaningful - with the ability of *possible rethinking of that author-composer's purpose for the actual meaningful content*.

Conclusions. Summarizing our considerations regarding the performing individuality of Professor L. N. Ginsburg in the aspect of forming the traditions of the Odessa Piano School, we note that it had a remarkable quality - "The ability to personalize" (V. Petrovskiy's definition). This term is usually understood as a set of individual and psychological characteristics of a person, which allow him to perform socially significant actions that transform the personal traits of other people: "The ability to personalize is ensured by the richness of the subject's personality, the variety of means by which he can communicate and the activity to carry out "personalizing influence" [6, p. 91].

Among the basic conditions of this transformative influence, which V. Petrovskiy distinguishes, there are those that have always been distinguished by the people who communicated with L. N. Ginsburg: relevance to the other, preferentiality and emotional appeal. She has always been an educator who was vitally important and emotionally attractive to her students, making them fully transformative in their willingness to work for themselves, to develop, to be creative. Its "significance" and "attractiveness" have always been one of the strongest driving factors in attracting young musicians to the world of performing arts.

It is clear that not only the teacher but also all the students of the class have an influence on the development of the student, which happens in the course of communication as well as through external relations (attending concerts, classes of other teachers). In each class a special creative atmosphere is formed, which leads to an amplification of the effect in unidirectional actions, with the manifestation of the "effect of creative resonance".

By the way, here is the continuity from the Neuhaus school: Lyudmila Naumivna mentioned that lessons in her class were held in the form of listening to games of students of different degrees of preparation in the presence of their fellow students - in an atmosphere of almost concert show of works. Beside Neuhaus, such distinguished professors as K. Igumnov and J. Flier worked, and they behaved in a completely different way and, in their own way, they conducted impeccable lessons, doing face-to-face lessons with each student. But G. Neuhaus's "hyperarticism", which transformed "pedagogical recommendations" into a fascinating artistic act of co-creation of the teacher and the student, awakened in other individuals the boundless creative energy that led in the future to the rise of pianist-scale artists. Thus, in the framework of the music-performing school there is an exchange of thoughts, auditory experience and other information.

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