

PIANISM AS A CATEGORY OF PIANO PERFORMANCE

Genkin A. A.

INTRODUCTION

Until now the study of piano performance issues has created a special direction of musicology with many branches, each of them being characterized by consistency and inheritance, which provides the integrity and continuity to the localized disciplinary traditions. Among them: the history of creation and improvement of the mechanism and acoustic properties of the piano as a music instrument; piano music, its composers and performing musicians; the interpretation theory; the problems of methodology and pedagogics. In the context of pianism, at present it is hard to set it apart into a separate scientific field with a special conceptual and categorical framework, parameters and attribution. Of course, it would be wrong to affirm that scientists sidestep the problem of pianism. There is a great number of works the authors of which, in the majority of cases active performing musician and teachers, generalize their concerto and teaching experience of playing the piano and teaching how to play it. No wonder the authors mainly focus their attention on specific problems related to finger notation; the dynamics; pedalization; texture, or their totality with the exit to the sphere of piano performance as it is broadly defined, including interpretation tasks. Theoretical aspects of studying pianism are traditionally related to interpretation of virtuosity as a factor of pianistic mastery; piano prominence, style of performance, reevaluation of works of the representatives of anatomico-physiological school and putting some of their ideas into practice. However, the numerousness of works different by nature, promoting, undoubtedly, the appearance of a wide cognitive space, the creation of which was caused by pianism, does not provide by itself the integrity of understanding this phenomenon because of its dispersion, niche nature of study vectors, and, eventually, fuzziness of its content and nominative definition. To establish the boundaries for contextual-semantic field of the term for «pianism» let us refer to the classic and contemporary papers.

1. State of study of the problems of pianism

At the present stage of the piano performance issues development the book by G.Kogan *The Problems of pianism*¹ still engages the readers and remains interesting from the scientific and educational perspective. No doubt, the most valuable is the chapter called *The theory of performance*, which contains a deep analysis of historic formation of the research experience in giving the meaning to the phenomenon of piano playing. The author consistently considers the movement of a scientific thought from generalizing the practical activity of teaching musicians, starting from «classical» treatise of Carl Philipp Emanuel Bach to the formation of a theory of pianism, the foundation of which, from his perspective, was laid in the works of R.Breithaupt, F.A. Steinhausen and C.A. Martienssen, whose merits in this direction were especially honoured by the scholar. It is worth mentioning that the articles mentioned in this Chapter refer to the end of 1920s – the beginning of 1930s, and therefore do not cover the theory of pianism in its entirety.

The evolution of the insights in pianism is conceptualized by G.Kogan in a form of hereditarily connected stages, marked by a domination of different concepts of piano performance and aspects of its study. At the first stage, the scholars were engaged in systematization and explanation of the adaptive and timeserving activities of the pianist; at the following stages there was comprehended the interdependence of a specific movement and a specific moment of a playing act, there was realized a sensemaking role of motor skills, giving to the artistic and aesthetic qualities; finally, the notion of «technique» was referred to the area of performing interpretation.

As it appears from definitions and terminology of G.Kogan, pianism appears as an all-embracing phenomenon, connecting art with interpretation through the series of mediations, though in reality the above-mentioned phenomena refer to different types of activity: practical and spiritually-intellectual, respectively. Pianism is identified by G.Kogan with the art of piano performance, and the terms marking it appear to be synonymous.

Fuzziness of the term for «pianism», unable to give it a categorical sense, is observed in a book of Samuil Feinberg «Pianism as an Art»², a kind of «catechism» for those who are writing about piano performance. Significant

¹ Коган Г. М. Вопросы пианизма. Вып. 1 : избр. ст. М. : Совет. композитор, 1968. 452 с.

² Фейнберг С. Е. Пианизм как искусство. М. : Музыка, 1965. 516 с.

are the discrepancies in interpreting its name and content in different sources. For example, B. Smirnov considers that the name of the book means «the piano playing technique as an mastery», putting an equality sign between «pianism» and «technique»³. On the contrary, V. A. Natanson, the author of the preface to the book of Samuil Feinberg sees in it a work on «the theory of performance», leaving the question of the relation between pianism and piano performance⁴ outside the brackets.

It makes sense to present the considerations of M. Kagan concerting the specificity of performing music as a kind of musical art. Having primarily stood out from «syncretism in folklore music», it has separated from the process of creating the music due to possessing the following characteristic features: «<...> firstly, the specific nature of the musician's talent and a special type of profoundly specialized mastery (a singer or a pianist or the violin player or a conductor etc.); secondly, its two-layer structure, which appears from the fact that the performance of a piece created by a composer is to some extent its interpretation and in such a way it enriches the composer's masterpiece with a new "content layer", born in the course of performance <...>». Keeping it in mind the scholar sums it up as follows: «consequently, the perception of the art of performance is focused on imaginary "widening" of a piece of music by a listener with the purpose to compare its main "layers", belonging to the composer with the one belonging to the performing musician (s)»⁵.

From this we can deduce that if the art of performance is characterized by a certain autonomy, and the pianist is its independent subject, it means that there exists a specified instrument, with the help of which there is created a musical reality. That is to say, a pianist is a creator of musical reality, the sonic identity of which has been stipulated by phonico-acoustic and mechanical-technical properties of the piano. Pianism is the instrument he uses to achieve such goal.

The experience of giving the meaning to pianism from theoretical and methodological perspectives was reflected in the dissertation abstract of Yan Venian⁶. According to the author's definition, the subject of his

³ Смирнов Б. О художественной технике дирижера : (теорет. заметки) // Муз. академия. 2004. № 3. С. 145–147.

⁴ Фейнберг С. Е. Пианизм как искусство. М. : Музыка, 1965. С. 26.

⁵ Кagan М. С. Морфология искусства. Историко-теоретическое исследование внутреннего строения мира искусств. Л. : Искусство, 1972. С. 348.

⁶ Ян Венянь. Категорія піанізму у контексті виконавської типології фортепіанної творчості : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Одес. нац. муз. акад. ім. А. В. Нежданової. Одеса, 2017. 19 с.

research is «pianism as a cognitive and epistemological style (thinking style) and criteria for the typology of piano performance»⁷. The candidate for a degree calls pianism «a category», without mingling with a notion of piano performance, but does not differentiate between their conceptual fields. Yan Venian also does not define the term for pianism, however, points to the fact that this category «is central among the issues of piano performance», as long as it «points at its unique nature»⁸. Yan Venian features the “language” of pianism, which the scholar sees in a broadly developed movement formulae palette. From these perspectives he analyses the piano pieces of Franz Liszt, impressionists, Joseph Maurice Ravel (in his thesis abstract), Sergei Rachmaninoff. In such a way, the author considers pianism through the lens of «general movement forms», which assume thematic importance in the context of this phenomena. Multiplicity in understanding the concept of pianism and the notion, which stands for it, produces a question of adjacent phenomena and their names, including piano performance, piano performance activity, the art of piano performance. As long as in their hierarchy piano performance holds the highest position as the most generalized one, it makes sense to start reviewing the sources, dedicated to it.

A. Iglamova considers piano performance as a cultural phenomenon: «<...> it is a closed system with its special language, conceptually distanced from everyday routine, which for quite a long time has been protecting itself from outside influences, perfect and consummate in its forms (a piece of music)»⁹. According to the above-mentioned author, the piano performance is characterized by properties inherent in art form, it belongs to. Being focused on interpretation of a content, graphically recorded by a composer in a score, and, consequently, on the production of new contents, on the assumption of the established traditions and concrete-historical moment, as well as the possibilities of the individual self-reflection, it has developed its own «language», the mastering of which requires certain specialized methodology. Besides, according to

⁷ Ян Веньянь. Категорія піанізму у контексті виконавської типології фортепіанної творчості : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Одес. нац. муз. акад. ім. А. В. Нежданової. Одеса, 2017. С.2.

⁸ Ян Веньянь. Категорія піанізму у контексті виконавської типології фортепіанної творчості : автореф. дис. ... канд. мистецтвознавства : спец. 17.00.03 / Одес. нац. муз. акад. ім. А. В. Нежданової. Одеса, 2017. С.1.

⁹ Игламова А. А. Фортепианное исполнительство как феномен культуры : дис. ... канд. филос. наук : спец. 24.00.01 «Теория и история культуры». Казань, 2006. С.15.

her point of view, pianism appears as the informative and conceptual field, within and through the mediation of which there is recoded the composer's «message» into a concrete text to be performed.

Scientific literature considers piano performance not only through the lens of culturological and hermeneutical positions but also as a kind of artistic activity. In particular, from such standpoint it is studied by V. Belikova. Even though the name of her thesis research includes the concept of «music performance», from the context of her work, references and offered definitions it becomes clear that she means piano performance¹⁰.

Self-sustainability of pianism in its role, laying foundations for piano performance, is confirmed by the history of its formation, including in the sphere of pedagogics and salon-concerto practice of virtuosi, as well as by the relentless focus of the audience and musicians themselves on this side of playing the piano. To pianism, as a holder of aesthetic component of the piano performance activity there may be applied the concept of «artistry» within the meaning that includes the limit of «perfection of a piece of art, a degree of its ability to have more or less strong emotionally-aesthetical effect on people. In the structure of the piano performance activity there are distinguished *playing, interpretation (hermeneutical) and merely aesthetical* vectors. The above-mentioned affords the ground for the distinguishing between the notion of «the piano performance» and «piano performance activity» with the help of the following definitions.

Piano performance is a kind of instrumental art, based on thinking in terms of aesthetically polished sound realities, rationally organized in the integral text with the help of laws and rules, which have been historically composed in general music and piano performance practice, where “pianism” is the nominal part.

Piano performance activity is a complex of psychological, emotionally-energetic and rationally organized practical, piano playing activities directed to the creation of musical – aesthetic values.

If the insight in the piano performance as a culture (cultural tradition) is seemingly locking it on own historical and practical-artistic experience, and its understanding as an activity unlocks it in the

¹⁰ Беликова В. В. Музыкальное исполнительство как вид художественно-творческой деятельности : автореф. дис. ... канд. искусствоведения : спец. 17.00.02 «Муз. искусство». Киев, 1991. С. 10.

aesthetical sphere of life-sustaining activity as such, then seeing in it one of the kinds of art leads to the domain of individual's reflection and self-reflection, taken in the system of subject-object relations with reality – including the artistic one. Having survived the stage of its self-differentiation, separation from the composition, the formation of own actively-playing, technological, expressive means in the period of transfer of the modern European artistic consciousness from traditionalistic to individually creative, the piano performance nominated a special type of the subject of art – a pianist, for whom playing the grand piano has become a way of self-expression, revealing own, unique spiritual strengths and creative abilities. Communication with the instrument «for oneself» and «for others» appeared to be the reliable means of lyric or artistic expression, giving the meaning to and representing «oneself» irrespective of whether the musician strove for reflection of the fantasy world and images or the demonstration of phenomenal technical equipment. It was the way of self-affirmation of a person as an individual and at the same time a dialogue with others, his/her notification of him/herself. Such type of a subject of piano performance art, which appeared alongside with it makes possible talking about their genetic unity, the degree of coalescence, which in the event of transformation of one of them drags down the destruction of another.

In the XXth century the art of composition and piano performance lost the interdependency and aesthetical unity they had in the previous century. If the first of them was marked by an explosive innovation, the creation of new intonation dictionary, which met the changed characteristics of the view of life, the other, on the contrary, demonstrated persistent conservatism, which you can't help but tie in with the fact of unity of piano performance and own traditions that have become rooted in circumstances and direction of its formation, in its first seeds. To a large extent the conservatism of this kind of art is manifested in the repertoire of masters, representing it, where in the same way as before the patters of classical-romantic origin maintained the priority positions. It is clear, such position is promoted by social demand, preferences of the general audience as well as academic programs of music educational establishments. Nevertheless, the confluence of pianistic tradition with specific musical and historical styles, primarily the romantic one, was a key factor of performance conservatism. Symbolically, «the Last Romanticist» of pianistic tradition, Vladimir Horowitz was considered to be so, finished his creative career and died in the final third of the XXth century, long after not only the first but also the second wave of composers'

avant-garde left far behind. In the research literature there is explicitly advanced an idea about the necessity of including the piano both to the communication triad «a composer – a performing musician – a listener», to the structure of piano performance. The experience of communication with it creates a special culture (cultural tradition); piano-playing process at all its stages – training, analytical, demonstrative – determines the activity nature of the piano performance; thinking in terms of musical and sound patterns, called forth both by creative fantasy of a pianist and its acoustic concepts, which are originated with the grand piano phonics – reveals the properties of piano performance as the art. Thus, the structurally-semantic field of piano performance consists of culture (cultural tradition), activity, and art.

2. System specificity of pianism

The correlation between the concepts of «piano performance» and «pianism», contextual contents of the latter, the differences in understanding the essence of the phenomenon it marks, allow offering its scientific definition.

Pianism is a multielement system, which includes adaptively adjusting kinesis of the pianist, directed to professional mastering the instrument, the specific pianistic means of performance expressiveness, tactile and hearing relation, reflected in specificity of the pianist's communication with the instrument, peculiarities of interpretations, his emotionally-intellectual activity, revealing musical, artistic, cultural, general spiritual experience of the performing musician.

In the general sense pianism appears as a two-layer structure, which is stipulated by its two-vectors nature. As long as pianism is presented as special at the same time self-sufficient formally meaningful and ideally material phenomenon, it includes both adaptively-adjusting, technological, formula-kinetic elements and the components, directed immediately on settlement of interpretation tasks. The correlation of these two structural levels is expressed by the concepts of basis and superstructure. Alongside with that there are created verticalized interactions between them within the limits of separate components of the integral structure. For example, the organization of sound reality, specifying pianism in its immanent quality is carried out with a help of piano texture as a holder of this reality. At the same time the texture in its composer's dimension needs «instrumentation» in performance, and therefore, appears to be the most important interpretation moment. Transcendent motor skills may be the goal to achieving perfect

mastery – and serve for expression of various passions, both those included in score-graphical impression of the composer and performing ones that interpret them. Proficiency in using a pedal may enchant with sensual winsomeness and be a component part of interpretation of the imaginative world of the piece of art through the lens of performance. That is to say, the components of the pianism structure are characterized by bifunctionality, and the meaning of each of them in a specific process of performance is mobile. Nevertheless, there is a possibility of relative division of the structural units, attributing each of the levels of pianism.

The basic level of pianism is directly associated with a sphere of phenomena created using performance technique. At first glance, «pianism» and «technique» may seem identical, as long as both of them suppose asking the question «How to play the piano». In reality the concept of «technique» is multicomponent and is included in the structure of pianism as its subsystem.

H. Ahariova distinguishes between «technical» and «musical». It is important, however, that the author points at an ability of technical daily routine to affect the performance design¹¹. On the contrary, Y. Levin, considering the problem of sound extraction to be the most important in technique, asserts that the playing approach and sound result make an indissoluble unity¹². Y. Levin made an important remark concerning objectively existing physical speed limit, which consists «not only in nerves and muscles but also in thinking»¹³.

A. Birmak approaches the technique from extremely broad positions. She declares the dependency of methods and techniques of the pianist's work on artistic goal – that is to say demands to «escape from musical concepts», however, at the same time – «be aligned with convenience and freedom of movements», in other words, – «adjust to individual psycho-physiological peculiarities of pianistic apparatus»¹⁴. To sum up, the art technique contains two interdependent components: virtuality of intonational and aural presentations and a complex of resources and

¹¹ Агарева Г. М. Работа над фортепианной техникой [Электронный ресурс]. URL: <http://eorhelp.ru/files/%20над%20фортепианной%20техникой.doc>.

¹² Левин И. Основные принципы игры на фортепиано : пер. с англ. / ред., предисл. и примеч. Г. М. Когана. М. : Музыка, 1978. 76 с.

¹³ Левин И. Основные принципы игры на фортепиано : пер. с англ. / ред., предисл. и примеч. Г. М. Когана. М. : Музыка, 1978. С.69..

¹⁴ Бирмак А. В. О художественной технике пианиста: опыт психофизиологического анализа и методы работы. М. : Музыка, 1973. С. 103–104.

techniques of movement, with the help of which there is performed a target «tuning» of the pianistic (playing) apparatus. Obviously, in differentiation of the technic into artistic and net motor skills there is present a polemic note, an aspiration of A. Birmak for contraposition the old and new schools of playing the piano, their understanding of the technique in the structure of performance.

The idea of an indissolubility of «technical» and «aesthetical» is discernible in the dissertation abstract of D. Diatlov. The scholar points out «a clear, emphatic, heavy touch» and absolute purity «even in the most complicated places» as an ideal of pianism, peculiar to K. Chernia, «power, evenness, velocity, independence of fingers» and «complete concert sound» – Muzio Clementi, «fine sense of fingers through and through» and «pearly» playing of Johann Nepomuk Hummel¹⁵, that is to say, points at individually conceptual potential of the technique, being uncovered in pianism of one or another performing musician. Besides, D. Diatlov considers «technological universals of playing the piano», distinguishing interpretation instruments, attributed by intonation, metro rhythm and agogics, the identity of sound and articulation; manual issues and style aspects, where the attention is paid to the ways of organization of harmonious vertical structure and polyphonic horizontal structure; the elements of interpretative unity (based on synergy). In such a way, by «technology» of playing the piano and its «technique» the researcher means the whole complex of activities performed by pianist from elementary to structural and sense-making, which are the gist of the art of performance, in other words, the interpretation. Especially important is the fact that even technical approaches in such context appear to be involved in interpretation “whole” as one of the factors of artistry.

Based on scientific literature under consideration there may be drawn a conclusion that the piano performance technique is: 1. a complex of adaptively adjusting and kinetic -motor means of achieving maximum close contact of a patient with an instrument aiming to get the desired graphic and audio quality; 2. a complex of techniques and figures («fundamental» or «basic» formulae) as «an alphabet» of instrument performance; 3. one of the guises of art; 4. an integral part of interpretation, one of its instruments. It appears that the technique – as a

¹⁵ Дятлов Д. А. Исполнительская интерпретация фортепианной музыки: теория и практика : автореф. дис. ... д-ра искусствоведения : спец. 17.00.02 «Муз. искусство». Ростов н/Д., 2015. С. 3–4.

phenomenon and a concept – arises in the scientific cognition as a multidimensional phenomenon and is endowed with polysemantic meaning. «Fuzziness of the technique between «motor skills» and «interpretation» as end points in an amplitude of insights in it, in our opinion, is explained by two reasons. The first one consists in target tasks of the researcher, the direction of his interest towards special studying of the technique with inevitably appearing recommendation and methodological inclination or, from much wider positions, which cover the sphere of piano performance in general, or by projecting its attributive properties on personal pianistic system. The second reason for the disagreement of opinions about the essence of performance technique lies in its structural and functional multiplicity. In our opinion, *the technique* as a phenomenon and concept includes *mechanics, motor skills, sound formation techniques, «fundamental» («basic») formulae. «Mechanics»* in this particular case includes adaptively adjusting factors, which directly appear from physiological (muscular, strength, kinetic) properties of the human body and, first of all, hands. The competence in mechanics come out an ininitial condition for the pianist’s making free use of the whole keyboard topography and possibilities of his body to provide a comfortable contact with the instrument and behavior at it. «*Motor skills»* - a complex of movements, which provide with meaningfulness of space-time conceptions of the player and his activities. «*Sound formation»* coordinates locomotor and hearing relations, bilateral by nature: reasonable movement provides aesthetically verified sounding, a specific sound image requires appropriate movement. «*Fundamental» («basis») formulae* objectify the whole complex of technical means in specific structures, having potential graphically-expressive sense. As a result there is organized a logic chain «mechanics → motor skills → sound formation → “fundamental” (“basic”) formulae (or figures)». All its elements functionally stipulated, as long as only their complex guarantees high-quality piano-playing result. Certainly, such chain with its elements separately distinguished is possible only in analytics; in a real piano-playing practice all of them form a simultaneous unity. Alongside with that, at certain stages of study and training activity there is possible a significant concentration of attention on separate of them. The organized by us structurally–functional model of a technique brings an opportunity to suggest the following definition.

Pianistic technique is a complex of universalities providing the maintenance of culture of playing the piano.

We intentionally replaced a possible detailing of «piano technique» with the concept of «pianistic», as long as the technique as a culture of playing the piano is inherent not only in great masters and performing musicians on a smaller scale, but also the students at all stages of their mastering this activity.

This definition isolates the technique to relatively autonomous system of playing techniques, activities, figures, without which giving a meaning to it as a phenomenon is impossible. At the same time it allows taking the issue about oppositions “net motor skills – artistic technique”, “technique – graphically emotional expressiveness” off the table, as long as it soaks up both components. Alongside with that, turned to the side of pianism and interpretation activity, broader – piano-performance art, it enters into system relations with them, is included in them, however, not in hide and hair. In doing so it appears to be an equal part of the unified artistic-creative system.

Does the above-mentioned mean that the technique itself in piano performance is pianism? If to judge from understanding the technique as a complex of universalities, then it will become obvious that it performs a function of pianism’s instrumentation, not its strategy, which is the prerogative of pianism itself. If to bear in mind all the ideas presented in the previous subsection concerning the essence of pianism, then it is conceivable that it is a special kind of instrument-performance art. The idea itself, turned both to the side of merely pianistic notions, and directed to the settlement of interpretation issues, in general, is stipulated by strategic goals of pianism, which consist in creation using communication from piano specific aesthetically sensible sonorously-acoustic world. The achievement of this strategic goal results from settlement of specific creative issues with the help of the system of universalities, joined by common concept of piano technique.

Thus, the technique makes a complex subsystem of pianism, which nourishes other layers of its structural hierarchy, including the sphere of finger notation, bowing, pedalization, and key touch. In reality, the sense of comfort the pianist feels under any textures and conditions of ultrahigh-speed in many respects depends on properly selected finger notation; degree of accuracy in bowing – on appropriateness of movements in their combination with acousto-visual concepts and eurhythmics of a gesture; the art of pedalization – with finger “verbiage”, adroitness in performance of wide jumps; the quality of key touch – from the moment hands touch a keyboard, a sense of touch etc. In such a way all the available components «mirror» each other, are

interdependent, which organizes them in structurally- functional unity, which forms a lower layer of the two-layer structure of pianism. Its upper layer, which comes in immediate contact with an interpretation sphere of the piano-performance art, includes intonation, metro rhythm, agogics, the identity of sound as a holder of emotionally-semantic content, adequate to the composer's, and an articulation – as an organization of the articulated speech. As long as intonation and agogics one way or another are related to phrasing, it certainly is included into the field of interpretation tasks.

With all these interrelations of the upper and lower levels of pianism, its specifying part is its basic part, as long as it provides the connection of the musician with an instrument and determines the degree of managing it, «class» of playing and professional competence of a player, and to a significant extent – his performance culture. In that respect pianism serves as a warrant of maintenance of the piano performance in all three capacities, which stands guard over those artistic-aesthetical values, which appeared in the fold of special tradition – playing the piano.

3. Musical-historic determinants of pianism

Throughout history, pianism has been experiencing a continuous evolution – from individual changes to dramatic metamorphoses. In this respect, its look, essential properties, aesthetic trend have permanently determined by a complex of determinants, eventually forming the characteristic properties of pianism of the epoch. As long as pianism is on the bottom, elementary level of playing the piano, *the instrument itself serves as one of its determinants*. The improvement of piano and even its involvement in the active of the composer's attention during the period of transition from harpsichord, exploration of technical capabilities of the instrument and development of adaptively adjusting activities concerning it influenced on its qualitative factors. That is to say, at some point of its evolution the piano to certain extent “had the upper hand” towards the performing musician, within the framework of which he could practice the selected art form. Demonstrative is the interest of modern science to the study of history of musical instruments, which led to the appearance of its special branch called organology. In 2010 there appeared the second collection of articles under a common title “From Baroque to Romanticism”. Musical epochs and styles: aesthetics, poetics, performance interpretation», one of the important sections of which was

dedicated to the such issues¹⁶. For example, I. Rozanov based on a large amount of works, predominantly foreign ones, discovers the history of early piano during the period of Baroque and pieces of art meant to be played. In the view of the scholar, the first of them were sonatas of Lodovico Giustini published in Florence in 1732, in the title of which there was directly indicated that they must be played with the instrument with hammers. The recording of the composer's instructions, as I. Rozanov puts it, leaves little doubt in author's desire to «show the necessity of gradual decrease of sound power»¹⁷, inaccessible, as you know, when playing the harpsichord. A. Mofa undoubtedly connects stylistic features of London School of Piano with peculiarities of English piano. Broadening the question, the musicologist writes: «To come to grips with the aesthetics of the performing musicians of the past, it is necessary to know the system and the way the instruments they played sounded»¹⁸. It is worth mentioning one more and the most essential circumstance, which stipulated the musicians to search for new aesthetic possibilities of the piano. It is contained in the sphere of historic, epochal development of the music under the aegis of Romanticism, when on the agenda there was put the need, firstly, for the most adequate form of embodiment of individually personalized and artistic consciousness, and secondly, for approaching «the life of the soul» to the active of the present-day values, which required the creation of a special intonational-acoustic image. Not coincidentally, considering the evolution of klavier - piano, D. Diatlov refers to the intonational theory of V. Medushevsky¹⁹. The recognition of the two-sidedness of the process of the instrument and pianism improvement from the standpoint of the epochal picture of the world and realization of personal self-expression leads to understanding

¹⁶ От барокко к романтизму. Музыкальные эпохи и стили: эстетика, поэтика, исполнительская интерпретация / отв. ред. С. В. Грохотов. М. : Моск. консерватория, 2010. 288 с.

¹⁷ Розанов И. В. Барокко и раннее фортепиано // От барокко к романтизму. Музыкальные эпохи и стили: эстетика, поэтика, исполнительская интерпретация : сб. ст. М., 2010. С. 145.

¹⁸ Мофа А. В. Английские фортепиано и некоторые стилевые черты лондонской фортепианной школы // От барокко к романтизму. Музыкальные эпохи и стили: эстетика, поэтика, исполнительская интерпретация / отв. ред. С. В. Грохотов. М., 2010. С. 149.

¹⁹ Дятлов Д. А. Исполнительская интерпретация фортепианной музыки: теория и практика : дис. ...д-ра искусствоведения : спец. 17.00.02 «Муз. искусство». Ростов н/Д, 2015. С. 40.

of two more *determinants of pianism: its subject and piano literature*. The romantic XIXth century revealed a special type of the performing musician, who using the means of pianism strives as fully as possible to inform the interlocutors about own spiritual and intellectually emotional world. Strongly-pronounced individualism of piano-performance subject, according to the formula offered by V.Chynaiev, gave birth to such stylistic constants as poetically elevated intuitionism, suggestive expression of the narrative process, and autobiographical character²⁰. Taking into consideration the placed in the center trends in the art of the XIXth century, stipulated by the domination of the individually–creative artistic consciousness over traditionalistic and rhetorical, it is worth paying attention to the multiplicity of specific manifestations of the above-mentioned epochal stylistic constants. Therefore, there are detected different individual embodiments of the single for the romanticism subject of pianism with own interpretation of the instrument and its sound image. In the golden age of romantic pianism every great performing musician demonstrates an individual «image» of the piano, and thus is developing own strategy and tactics of pianism.

It has become a tradition to oppose the pianistic ideals of Frédéric Chopin with Franz Liszt, their peculiar features as the subjects of piano performance activity. The first was the poet, the second – an orator and thinker; for F.Chopin the instrument is an interlocutor, sensitively responding to the smallest movement of the soul; playing the instrument is the most intimate act, on the other hand for Franz Liszt – it is the confession and sermon, a possibility to inoculate his ideas into public, infect it with energy of thought, spirit and passion. Therefore, even in his most fiery statements the Polish romanticist remains within the limits of chamber; from here comes soft dipping into sound; delicate key touch; masterly pedalization, which in combination with the details of texture reveals overtone nature of the instrument; preference that is given to small appliances; development of wrist movements, which enable making the string of notes flexible and plastic; naturalness and agogical will of the musical-performance language. On the contrary, efficiency and affectivity of Liszt’s expression, understanding of piano «image» as «the cosmic space» of sounds, big concert halls have bright concert

²⁰ Чинаев В. П. Исполнительские стили в контексте художественной культуры XVIII–XX веков : автореф. дис. ... д-ра искусствоведения : спец. 17.00.02 «Музыкальное искусство». М., 1995. С. 8.

nature. Here from is an active use of major chordal and octave appliances, trills and tremolo, imitation of the symphony orchestra instruments, cascades of playing techniques, frequent appeal to high power dynamics of loudness. By way of example of the interrelation of pianism with a pair «an instrument – a subject» let us also provide the work of Johannes Brahms. In the performance role of German late romanticist there is easily recognized lyricism and confession, which approaches him to Franz Liszt. Nevertheless, he is deprived of Liszt's advancing in communication with the audience, desire to take the audience by storm. Johannes Brahms is absorbed in music so much that that his autobiographic «I» seems to smooth over.

The integrity of artistic statements, inherent in Johannes Brahms²¹, his understanding of pianism as a dialogue with music via the piano moves him within touching distance with the world contemplative trends in the culture of the XXth century, when personality, remaining the subject of artwork, breaks free of being its «hero», the subject of aesthetical meaningfulness by means of artistic phenomena. The change of the subject of pianism, who stopped striving for self-expression and even self-affirmation in the field of playing activity drags down – here the role of cause and effect is clearly outlined – other, in comparison with the romanticism, hearing and sense of the instrument.

A symptom of reconsidering the views on former values in pianism and in general – in piano performance, are the searches for the alternative both for the instrument and its «image». The experiments of V. Landovska, in the field of «historic performance», the reconstruction of antique models of piano – indicate of the arrival of a new stage of pianism development. Equally important is the commitment of musicians to the creation of un-romantic and even anti-romantic piano-sound space. Considering the ways of development of piano music near the origins of culture of Contemporary times and its first decades, L. Gakkel points at coexistence of pedal free play alongside with illusory-pedal interpretation of the instrument. The researcher connects the first one with neoclassical, neo-baroque trends of time – that is to say pre-romanticism and actually pre-piano periods of klavier performance, as well as with the practice of contemporary jazz playing the piano. As for

²¹ Садовникова Е. С. Авторский стиль И. Брамса (теоретико-методологический и аналитический аспекты) : дис. ... канд. искусствоведения : спец. 17.00.03 «Муз. искусство». Харьков, 2007. 200 с.

the texture the scholar distinguishes between pedal free containing a harmonic sequence of chords and linear; in motor-acoustic – percussion-noise-induced and manual, finger-type of pianism²². Both of them are targeted at the creation of the sense of short-term sounding of the instrument: «repetition martele technism and *non legato* articulation prevail»²³. The researcher also mentions that the appeal to the ragtime model led to jazzy manner of playing with the help of vertical movement of fixed wrist²⁴. It is necessary to add that in the music of post-war avant-garde, the piano became to be the subject of different manipulations, which was reflected in the terms of «prepared piano», the play of which is out of touch with ordinary understanding of pianism, and at the same time the pianist.

Prolonging the line from the instrument and the performing musician, we detect one more pair of phenomena: the performing musician and *piano literature*. It is natural that alongside with the question «How to play?» the representatives of first schools of piano arranged for the solution of the question of «What to play?». As long as over extended periods both of them were a prerogative of composer-performing musicians, there was such a close relation between them, even accretion, that it was not always possible to determine which of the above-mentioned tasks is the primary one. In other words, it is difficult to say with full confidence, which of its guises either the composer's or the performing musician's defends the musician, creating a piece for the piano. The examples of such inseparable unity of two kinds of artistic activity are easy to find not only in the XIXth but also in the XXth century, it would be enough to mention the names of Sergei Rachmaninoff, Béla Bartók, Sergei Prokofiev, at the tender age – Dmitri Shostakovich, quite apart from Igor Stravinsky, who was even composing music at the piano, as he once confessed. It is natural that under such circumstances the composer who appeals to piano music, judges from his pianistic thesaurus but the creative fantasy at the same time needs its expansion, enrichment or correction. In such a way, two kinds of the art of music, in the course of their interaction, promote it by means of progress and innovation. The union of the composer and a pianist gives birth to one more

²² Гаккель Л. Фортепианная музыка XX века : очерки. 2-е изд., доп. Л. : Совет. композитор, 1990. С.9.

²³ Гаккель Л. Фортепианная музыка XX века : очерки. 2-е изд., доп. Л. : Совет. композитор, 1990. С.12.

²⁴ Гаккель Л. Фортепианная музыка XX века : очерки. 2-е изд., доп. Л. : Совет. композитор, 1990. С.11.

consistent pattern. Playing a part of the composer, the subject of pianism, having own distinctive features, searches for the most adequate for of expression – not only by means of a language but also with the help of genre. It can be demonstrated by the «boom» during the golden age of «the Brilliant Style» and the art of virtuoso of exercise and transcription (fantasy), almost all the most famous masters of the time were fond of. Moreover, both above-mentioned genres got a toehold in the piano literature of the XIXth century, and to some extent of the XXth century. Franz Liszt never drew the line with different kinds of transcription. He came a long way in this genre from merely virtuosic interpretation of it to the creation of solid, conceptual opuses, preserving all the attributes of transcriptions, in the long run – Sergei Rachmaninoff, pianists Leopold Godowsky, Vladimir Horowitz and others.

Other direction of pianism of the first decades of the XIXth century, is related to sentimental-sensual lyrics cultivated a special type of this genre. In parallel with the improvement of the instrument, expansion of the means of expression of pianism, crystallization of the individually-creative consciousness by pushing music boundaries as the way of humanitarian perception, with attraction to its orbits different extramusical, both vital and artistic realities, the repertoire of piano literature gradually broadened, proposing the performing musician not only specifically pianistic but also interpretational tasks, focused on spiritual and intellectually –emotional contact with the author. Due to this there appears the *fourth element* in the organized chain of *pianism determinants – a school*, as a multifunctional body which includes wide range of tasks: from learning how to play the piano, behavior at the piano to the cultivation of preferences and a sense of style; from formation of traditions to their maintenance and provision of continuousness of the pianistic culture development. Zhanna Dedusenko distinguishes the following parameters of the structure and content of the school of performance (piano), expressed in the form of a system of dual relations: the performing musician and the instrument (motor skills), the performing musician and the public (a prodigy), the performing musician and a piece of music (performance and interpretation)²⁵. Commenting the offered by the researcher opposing pairs, it is worth mentioning that the

²⁵ Дедусенко Ж. В. Исполнительская пианистическая школа как род культурной традиции : дис. ... канд. искусствovedения : спец. 17.00.01 «Теория и история культуры». Киев, 2002. 208 с.

first pair is directed to the learning of pianism as «thing in itself», according to Immanuel Kant, the second pair – as «thing-for-itself», the third – as a holder of personality, which accumulates in the performance activity the individually-collective spiritual experience, impersonated with the help of piano music – the aggregate product of the composer's and the pianistic practice. When one looks at the school through the lens of the following model: «the instrument – pianist – piano literature», it will appear as a phenomena meant for upbringing of the pianist through the cultivation of the high-quality contact with the instrument and mastering the piano-performance repertoire.

All the presented parameters make a sustainable complex of pianism determinants, unchangeable and independent of time. The qualitative characteristics of each of them and the whole system of their relations are subject to change, as a result of which there is provided a historical dynamics of pianism and its individually- stylistic features.

CONCLUSIONS

The piano-performance branch of music has not developed the unified network of definitions used within the limits of its terminology, including the concept of «pianism». It is treated in different contexts either extremely narrow, being actually identified with «the technique», or maximally wide, merging with «piano performance». To distinguish these and other concepts there were considered in this section possible approaches to their interpretation and there were offered the corresponding definitions. As a result, there have been revealed the properties of pianism as poetics of piano performance and a special kind of instrumental-performance thinking. At the same time, it is seen as «a nominal», specifying part of piano performance, thanks to which pianism keeps «the memory» of it as a special kind of music performance. As a result, the piano-performance art in its content-target layer is directed not only to the settlement of interpretational issues – spiritually-graphic reading of the composer's text, but also to merely pianistic, that is to say, to the creation of musical-graphical and immanently-pianistic sense. Neither this nor that has the aesthetic base, however, it is different in each of them. In the first one it consists in compassion, in the second one – in the enjoyment of perfection. Hence, in the settlement of interpretational issues pianism serves as external form, the way of realisation of musician's personal potential, his attitude to the masterpiece he plays; in settlement of issues related to virtuosity – the internal one, in other words, such that holds a conceptual impulse. There

appears a bivalence of pianism, which determines the two-layer nature of its structure and multiplicity of functional relations and elements, forming a complex, dialectic system. At the same time, they attribute those relations, which appear in morphology of piano performance, where pianism is the centerpiece. Its determinant is the piano, the mechanic-acoustic properties of which are defined both as adaptively adjusting activities of the pianist, and as a sound «image», which appeared resulting from the contact of the performing musician with the instrument; the performing musician himself as a subject of piano performance; piano literature as a spiritually-material embodiment of pianism in its intersection with the composition; a school as a warranty that the pianistic experience will be preserved and multiplied. Putting for a total the sustainable structure, the above-mentioned determinants are historically mobile, determining qualitative characteristics of pianism at different stages of its development.

SUMMARY

In the monographie devoted to the study of the peculiarity of pianism in *Études and Exercises* by Carl Czerny. On the grounds of examination of numerous researches the conclusion has been drawn that modern musicology lacks commonly accepted definition of pianism, that resulted in this phenomenon being unrecognised. For the purpose of separating the term «pianism» from related to it terms such as «piano performance art», «piano performance activity», «piano performance culture», «piano performance», «music performance», «performance art» their semantical differentiation has been made. That allowed to explain the content of the term «pianism» as a category of piano performance and suggest its definition.

According to the given definition, pianism being phenomenon is considered as multipartite system, whose elements condition each other and function in cooperation. In the most general portrayal this system is represented by two levels correlating in such a way that the lower one, basic level, provides the unity of pianism as a factor specializing the piano performance. At the upper level of the regarded system pianism becomes a mode of realization of interpretational activity.

It is stressed that defined levels of pianism as a system are connected by the principle of feedback. The level of pianist's proficiency guarantees a realisation of interpretational tasks, preconditioned by performed work. On the other hand, complexity of these challenges demands a set of pianistic devices to be corrected and extended. In the historical aspect it is possible to reveal interdependence of the general

state of pianism, sets of didactic methods («schools»), sound thinking of given period, modern aesthetical ideas, stylistic tendencies in music art, including piano performance, and innovative processes in composers' creativity.

The factors, a sum of which throughout different periods of establishing and development of phenomenon of pianism defined its invariable features are characterised. These are: an instrument itself, existing piano repertoire, a pianist-performer, and the school of the piano performance, in traditions of which the last one was nurtured. Combined, they create an aggregative structure, all elements of which are interdependent, which condition and reflect each other. The factors mentioned above are linked to stylistic, aesthetic, artistic paradigms of given period as well as to the worldview, thus enabling mobility of their qualities in historical time.

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Information about the author:

Genkin A. A.,

Candidate of Art Criticism,

Elder teacher of «Fortepiano. Orgel»,

Dnipropetrovsk M. Glinka Academy of Music

10, st. Foundry, Dnipro, 49000, Ukraine