

## ARTISTIC ENERGY OF THE PERFORMERS IN THE MIRROR OF THEIR REPERTOIRE PREFERENCES

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**SUMMARY.** The problem field of this article consists of learning the essence of the phenomenon of artistic energy and understanding the performing repertoire as one of the ways of its objectification. Each component of the specified subject of study has its own problem, which is also subject to development. The choice of the proposed subject of scientific cognition is motivated by the desire to understand the phenomenon of the subject of performing interpretative activity. An important factor in its study is the disclosure of the artistic properties of the pianist's personality, which contributes to the establishment of contact between the concert performer and the listening audience. A little-studied aspect of the analytical consideration of artistic energy remains the question of methods of its objectification, which is the subject of the proposed article. It is stipulated by the perspective of the direction of modern musicology related to the scientific development of the performing repertoire. The location of the selected research subject at the intersection of the named scientific contexts is designed to understand the various properties of the subject of the performing activity as a component of a single system. Therefore, the purpose of this article is to substantiate the idea of the performers' repertoire preferences as a reflection of their artistic energy.

**Keywords:** pianist-performer, artistic energy, piano repertoire, interpretation, performing style.

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## **Introduction**

The choice of the subject of scientific cognition proposed in this article is motivated by the desire to understand the phenomenon of the subject of performing interpretative activity. An important factor in its study is the disclosure of the artistic properties of the pianist's personality, which contributes to the establishment of contact between the concert performer and the listening audience. Here, two research paths are revealed, one of which has a conceptual orientation, the other is aimed at the objectification of evaluative judgments concerning the characteristic features of the image of the performer that arises in the "collective unconscious". In the first case, an understanding of the specifics of the artistic energy of the subject of performing activity as such is ensured, in the second case, conceptual ideas acquire objective, material reinforcement.

One of the promising ways of objectifying established/spontaneous thoughts about a specific performing personality is the repertoire preferences. The inherent need for pianists to expand their creative spectrum is dialectically connected with the existence of some "treasured worlds" in which they feel most comfortable, and their interpretative solutions turn into true self-expression. Thus, the repertoire preferences of the concert performer turn out to be marked by the stamp of his/her artistic energy. Thus, the problematic field of this article consists of learning the essence of the phenomenon of artistic energy and understanding the performing repertoire as one of the ways of its objectification. Each component of the specified subject of study has its own problem, which is also subject to development.

*The purpose of this article* is to substantiate the idea of the performer's repertoire preferences as a reflection of their artistic energy.

*The research methodology* is based on a combination of historical, theoretical, and psychoanalytical approaches to the study of performance as a special sphere of human creative activity. Historical anthropology is gaining importance as the most important method of cognition that studies a human in all manifestations of existence.

## **Review of the latest publications on the topic**

Today, the performer has become almost the most important figure in the process of functioning of musical art. Not only how the legacy of the past and present is interpreted, but also the very possibility for the newest composer to attract the listener's attention depends almost entirely on him/her. The name of the performer, as a rule, becomes decisive when the public needs to make a choice whether to go to a concert hall, listen or not to this or that

piece of music<sup>6</sup>. Under such conditions, the artist's creativity, and its product, which is called performing interpretation, are doomed to be at the center of musicological research.

Even though many works are devoted to the specifics of musical performance, the issues of performing style and pianistic typology are insufficiently developed and, as before, require deep and comprehensive study. This happens because today in the world "musical and performing arts schools have been actively developing; the creative work of representatives of these schools presents a fairly wide range of style research"<sup>7</sup>. This process continues even now since the individual style of the performer cannot be considered without the interaction of other style parameters and the system that forms the entire style hierarchy<sup>8</sup>. Any artistic style as "organizing and controlling musical suggestiveness – the taxonomy of musically expressible emotions"<sup>9</sup> – consists of an endless variety of creative manifestations of its representatives.

Meanwhile, the cognition of the phenomenon of the subject of performing activity involves finding out the criteria for its evaluation. In scientific knowledge, there is a lack of a single position on this issue, because of which a spectrum of different opinions arises. For example, K. Martienssen chose technique as a manifestation of their "sound-creating will" as the principle of typology of performers, marking them with stylistic categories and characterizing each according to the proposed criteria. The scientist conventionally divides piano technique into three main types: classical – static, romantic – ecstatic, expansive – expressionistic<sup>10</sup>. Such a schematic distribution does not allow to reveal finer gradations and does not reflect the individuality of a specific musician of a certain pianistic type, leading to psychophysiological features of the performer.

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<sup>6</sup> Syryatska, Tetiana. Performer Interpretation in the Aspect of Psychology of Music Performer. Thesis for Academic Degree of Candidate of Musical Art. Kharkiv: Kharkiv I.P. Kotlyarevsky State University of Arts, 2008; Palmer, Caroline. Music Performance. Annual Review of Psychology. 1997. 48: p. 116.

<sup>7</sup> Govorukhina, Nataliya; Smyrnova, Tetiana; Polska, Iryna; Sukhlenko, Iryna; Savelieva, Ganna. *Style as a Topical Category of Modern Musicology and Music Education*. In STUDIA UBB MUSICA, LXVI, 2, 2021 (p. 49 – 67), DOI: 10.24193/subbmusica.2021.2.04

<sup>8</sup> See about it: Kapliyenko-Iliuk, Yuliya. *Dynamics of the Level Formation of Style Hierarchy in Musical Art*. In STUDIA UBB MUSICA, LXVII, 2, 2022 (p. 57 – 74) DOI: 10.24193/subbmusica.2022.2.03; and Garaz, Oleg. *The Origin of the Concept of Style in European Musical Thinking*. In STUDIA UBB MUSICA, LXVII, Special Issue 2, 2022 (p. 7 – 19) DOI: 10.24193/subbmusica.2022.spiss2.01

<sup>9</sup> Garaz, Oleg. *The Origin of the Concept of Style in European Musical Thinking*. In STUDIA UBB MUSICA, LXVII, Special Issue 2, 2022, p. 7 DOI: 10.24193/subbmusica.2022.spiss2.01

<sup>10</sup> Martienssen, Karl. *Die individuelle Klaviertechnik auf der Grundlage des schöpferischen Klangwillens (The individual piano technique based on the creative will to sound)*. Leipzig: Verlag Breitkopf & Härtel, 1930.

A. Gabrielsson suggests evaluating the interpretation “according to the physical characteristics of the performer”<sup>11</sup>, emphasizing that “excellence in musical performance includes two main components: a true understanding of the essence of music, its structure and meaning, as well as full mastery of instrumental technique”<sup>12</sup>.

In some studies, the individuality of performers is studied by comparing recordings of the same composition, using mathematical methods. Thus, Madsen, ST and Widmer, G. propose to create “performance archetypes” based on the analysis of the SOM algorithm<sup>13</sup>, based only on the comparison of agogic and dynamic gradations. Another group of authors, led by K. Kosta<sup>14</sup> developed a method of matching dynamic nuances as one of the main tools of expressiveness of the performance. At the same time, “a machine learning approach” was applied to “44 recordings of performances of Chopin’s Mazurkas, each by 8 pianists”<sup>15</sup>. As a result, the authors concluded that “loudness expression can be a matter of the performer’s idiosyncrasy”<sup>16</sup>.

In modern musicology, the energy approach to the phenomena of musical art is updated, in connection with which the concepts of “energy layers” (V. Syriatsky)<sup>17</sup>, “synergy”, “energy sound intonation form” (I. Yergiev)<sup>18</sup> and others appear. All of them in one way or another derive from the terminology of E. Kurth’s<sup>19</sup> energy theory. Choosing the last of the above concepts as the key to the issues of this article, we offer its following definition: “artistic energy is the phenomenon of the performer’s manifestation of will during the music-making through the expression of the strength of his/her temperament and spiritual influence on the Other (recipient)”<sup>20</sup>. By artistic energy here and in

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<sup>11</sup> Gabrielsson, Alf. *The Performance of Music. The Psychology of Music. Cognition and Perception* (Second Edition), 1999, p. 501.

<sup>12</sup> *Ibid.*, p.501.

<sup>13</sup> Madsen, Soren Tjagvad & Widmer, Gerhard. *Exploring pianist performance styles with evolutionary string matching*. International journal on artificial intelligence tools 15 (4) Aug 2006, p. 495.

<sup>14</sup> Kosta, Katerina; Ramirez, Rafael; Bandtlow, Oscar F.; Chew, Elaine. *Mapping between dynamic markings and performed loudness: a machine learning approach*. Journal of Mathematics and Music 10 (2) SI, 2016, pp. 149-172.

<sup>15</sup> *Ibid.*, p. 149.

<sup>16</sup> *Ibid.*, p. 149.

<sup>17</sup> Syriatskyi, Viktor. *Mystical research technologies in musicology and their use in modern music education. Music and theatre education in Ukraine: historical and methodological aspects*. Kharkiv: 1998. pp. 42-46.

<sup>18</sup> Yergiev, Ivan. *Performance synergy as the main system-forming element of the artistic universe*. Scientific Bulletin of the P. Tchaikovsky National Music Academy of Ukraine. Kyiv, 2013. Vol. 107. pp.28-40.

<sup>19</sup> Salvesen, Christian. *Musik als Bewegung: Die Energietheorie der Musik von Ernst Kurth*. Tredition, 1st edition, 2020.

<sup>20</sup> Syriatska, Tetiana. *Performer Interpretation in the Aspect of Psychology of Music Performer*. Thesis for Academic Degree of Candidate of Musical Art. Kharkiv: I.P. Kotlyarevsky Kharkiv State University of Arts, 2008, p.7.

the future, we will understand those exciting waves of emotions and inspiration that come from the performer during the playing of a specific repertoire and are transmitted to the listener, forcing the latter to closely monitor and experience each intonation.

A little-studied aspect of the analytical consideration of artistic energy remains the question of methods of its objectification, which is the subject of the proposed article. Its choice is stipulated by the perspective of the direction of modern musicology related to the scientific development of the performing repertoire. The location of the selected research subject at the intersection of the named scientific contexts is designed to understand the various properties of the subject of performing activity as a component of a single system.

## Discussion

Despite the high level of study of historical and theoretical problems of performance, another point of view was the study of the activities of outstanding musicians-interpreters in the field of personality psychology, its influence on the creative process<sup>21</sup>. According to D. Deutsch, psychology also “contributes to the understanding of music by characterizing the processing mechanisms of the listener”<sup>22</sup>.

The interaction of subjects in the process of musical performance is an objectively existing mechanism of psychological self-expression of a creative personality<sup>23</sup>. Based on this ontological guideline, it can be assumed that the characterization of the performer as a subject of creativity fully reflects the peculiarities of his/her performance in a psychological sense. The natural accentuations (according to Leonhard)<sup>24</sup> of the character of the musician-artist in many ways direct the quality and orientation of the performance

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<sup>21</sup> Kyjanovska, Luba. *Psychological portrait of the composer as a source of knowledge of his individual style*. Ukrainian music: Scientific journal. Lviv, 2014, 3 (13). pp. 52–57; Varnava, Ruslana. *Psychological portrait of the composer as a source of knowledge of the author's "image" (on the example of Borys Lyatoshynskyi and Vasyl Barvinskyi)*: diss. ... candidate of art studies. Lviv, 2017; Syryatska, Tetiana. *Performer Interpretation in the Aspect of Psychology of Music Performer*. Thesis for Academic Degree of Candidate of Musical Art. Kharkiv: I.P. Kotlyarevsky Kharkiv State University of Arts, 2008.

<sup>22</sup> Deutsch, Diana. *Psychology and Music* in: M. H. Bornstein (Ed.) *Psychology and its Allied Disciplines*. Hillsdale: Erlbaum, 1984, p.181.

<sup>23</sup> Kretschmer, Ernst. *Körperbau und Charakter. Untersuchungen zum Konstitutionsproblem und zur Lehre von den Temperamenten (Physique and Character. Studies on the problem of constitution and on the theory of temperaments)*. Berlin. Julius Springer, 1921; Jung, Carl Gustav. *Man and his Symbols*. New York: Doubleday, 1964.

<sup>24</sup> Leonhard, Karl. *Akzentuierte Persönlichkeiten (Accentuated Personalities)*. Berlin. Verl. Volk und Gesundheit, 1968.

interpretation, constitute its prerequisite and influence the typological features of the performance semantics. Exciting waves of emotions and inspiration that come from the performer during the music-making and are transmitted to the listener, forcing the latter to closely monitor and experience each intonation, are artistic energy that has a leading role in the formation of an individual performing style.

When a piece of music ceases to be intoned by the author, the final product of the composer's process – the musical text, which was entrusted with the role of a material carrier of the author's thoughts and feelings, becomes a dead vessel. However, as soon as performing energy is poured into it, it becomes alive again. This way its program is reactivated. However, the energy differences of the interpretations are greater when the performers are less like each other. Energy not only revives the physical body of the composition, but also changes it. Under its influence, it contracts or expands, vibrates stronger or weaker. It can also be destroyed or unexpectedly acquire new elements. In this regard, the concept of "interpretation" has been firmly established for the performer as a creative individual, the interpreter of a musical composition. In essence, all performers search for the only correct musical truth during their creative activity. In this connection, we would like to mention the Viennese pianist F. Gulda's statement that there is some kind of "ideal interpretation" that should be strived for, even though it is unattainable. The difference between the versions of the same composition is explained only by the fact that certain performers progressed differently along the path of "faithfulness to the composition". Let "this last statement be an incentive for us to continue our movement on this path, if even we realize that it has no end."<sup>25</sup>

Performing energy directly depends on the peculiarities of the artist's temperament. Let us immediately note that not only energy. According to psychological studies, the entire complex of a person's natural musical and artistic talent is determined by temperament. However, not just any temperament can become the necessary natural circumstance that gives rise to an outstanding artistic talent. Of course, with the help of certain methods, one can compensate for something that nature did not add. And all the same, students of even the most outstanding teachers achieve creative results not only of the highest ranks precisely because they have different natural gifts. In this sense, the question arises, with which composition does the performer have more chances to realize his/her natural abilities and find the same "right way" of a successful interpretation? Does each composition have a chance to be embodied in the closest way to the author's intention? Answers to these questions require an appeal to the phenomenon of the performing repertoire.

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<sup>25</sup> Gulda, Friedrich. "Zum Vortrag von Beethovens Klavier- Sonaten" (For the performance of Beethoven's piano sonatas). *Österreichische Musikzeitschrift*, vol. 8, no. 10, 1953, p. 290

The modern pianist's repertoire includes compositions of various eras, styles, and directions, namely, classical composers, romantics, composers of the 20th and 21st centuries. Repertoire trends are in the process of constant changes and transformations, which is stipulated by the cultural level of both listeners and performers. According to N. Rudenko, a pianist "must have a large repertoire (this is how he/she improves the skills), supplement it, spread it, accumulate it. Professional creative search, interest, and inspiration during the period of work on the composition contributes to a stronger memorization of it and successful performance on stage. A real performer should have a certain number of compositions that he/she can use, composing various concert programs, performing regularly and quite often"<sup>26</sup>.

Today, the piano repertoire, both philharmonic and educational, mostly includes the compositions of universally recognized luminaries of academic classical art, which shows the repertoire's conservatism of views, limitation, and narrowness of interests both among the listening audience and among the performers. The reason for this is the overly narrow focus of a certain performer on a specific repertoire, which is related both to his/her personal feeling of the inner world and to the already created general assessment of society.

The creative individuality of the performer reflects the value system of an individual and determines the characteristic image of the musician, which distinguishes his/her playing from that of others. Communicating with the listener through musical expression, the modern performer is an interpreter of other people's compositions, conveying the composer's idea to the listener through his/her own emotions, listening and understanding. The expression of his/her own inner world in this case is secondary. But the choice of the repertoire still belongs to the performer, who has certain personal preferences regarding the compositions, the content of which correlates with his/her artistic role.

The question arises: should a musician go beyond the circle of his/her desires and expand the boundaries of the performing role? The answer is unequivocal: if the performer is on the path of becoming, of course – yes. At the stage of the apprenticeship, the role of the teacher, who must help his/her student to maintain interest in the new repertoire, is decisive. With each new composition, the skill of the young musician will grow, his/her horizons will expand, which will raise his/her skills to a qualitatively new level. Perhaps, under such conditions, the artistic role will also change somewhat since the

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<sup>26</sup> Rudenko, Nina. *Repertoire as the basis of a student's mastery. Some issues of its accumulation. Music in the system of art education: relationships and countermeasures: materials of the All-Ukrainian Scientific and Pedagogical Advanced Training in the Field of Art History, Musicology, and Music Pedagogy*, Odesa, March 15 - April 23, 2021. Odesa: Helvetica Publishing House, 2021, p. 219.

new repertoire is able to influence the development of some features of his/her personality.

The problem of expanding and updating the concert repertoire by addressing the unknown or underappreciated pages of the creative heritage of composers of the past and present is very relevant today, as its solution contributes to the enrichment and expansion of the performer's horizons and skills. In this sense, it is worth turning to the experience of Maurice Hinson (1930-2015), an American pianist and musicologist, a professor who devoted many years to the creation of an anthology of the piano repertoire. Starting from the 1960s, M. Hinson became interested in working on an annotated guide to piano music. Subsequently, the work acquired fundamental importance. Thus, in 1973, the "Guide to the Pianist's Repertoire"<sup>27</sup> appeared. Ten years later, M. Hinson came to the conclusion that the repertoire needed to be periodically reviewed and supplemented, and already in 1987, a second edition appeared, in which the piano compositions of 1,800 composers were presented in alphabetical order, including information about the authors<sup>28</sup>. The list had been expanded by new representatives of various national schools, including female composers, representatives of African American countries, as well as compositions that have appeared in recent years, including minimalist, atonal, for prepared piano, etc.

The American pianist J. Banovets admired this edition as "the most important bibliographical source book relating to music for solo piano in the English language"<sup>29</sup>. He also noted that "Hinson's massive new Guide to the Pianist's Repertoire is not only an enormously valuable bibliographical reference work, but a huge body of knowledge from a master musician which lends itself to being a tool for unravelling many difficulties and problems found in performance and teaching"<sup>30</sup>.

In 2001, the world saw the third edition of the mentioned guide, which was announced by M. Rogan. He wrote: "Hinson is admirable for his breadth of taste as much as his breadth of knowledge"<sup>31</sup>. Increased by another 120 composers, it already had almost two thousand authors. The fourth edition of 2014, prepared for publication by M. Hinson together with W. Roberts, was expanded with the compositions of another 250 composers<sup>32</sup>. All compositions

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<sup>27</sup> Hinson, Maurice. *Guide to the Pianist's Repertoire*. Indiana University Press, 1973, 831 p.

<sup>28</sup> Hinson, Maurice. *Guide to the Pianist's Repertoire*, second edition. Indiana University Press, 1987, 856 p.

<sup>29</sup> Banowetz, Joseph. *Guide to the pianist's repertoire* [2nd edition]. *Piano Quarterly* 36, no. 140 [winter 1987-88]: p. 63.

<sup>30</sup> *Ibid.*, p.63.

<sup>31</sup> Rogan, Michael. *Guide to the pianist's repertoire*. *NOTES* 58 (4) 2002, p.852

<sup>32</sup> Hinson Maurice & Roberts, Wesley. *Guide to the Pianist's Repertoire*, Fourth Edition. Indiana University Press Bloomington & Indianapolis, 2014. 2408 p.

are classified into 4 groups according to the degree of complexity. The editors left their comment: "This book is dedicated to pianists and piano teachers from around the world who have inspired us. With admiration and appreciation"<sup>33</sup>.

This colossal work is an invaluable aid to the modern pianist interested in expanding the repertoire. Practically after each issue of the collection, announcements appeared in the scientific press, giving the opportunity to learn about the appearance of a new issue to as many people as possible<sup>34</sup>. However, considering different compositions in one group of complexity, we can note their exceptional diversity, regarding the stylistic component, features of pianistic embodiment, figurative content, etc. How can a musician orientate himself/herself which piece will turn out better? Let us try to analyze some psychological features based on research on the interaction of temperament and personality traits of a musician.

It becomes obvious that it is the temperament that defines the main features of one or another performing style. However, a certain combination of accented traits of temperament gives rise to dominance in the artist's interpretations of one or another performance goal, on which the style of interpretation directly depends. Thus, D. Rabinovich<sup>35</sup> rightly divides pianists into four groups: the first strive to impress before expressing, the second – above all and no matter what it costs to express and infect the audience with their high-voltage emotions, the third – to convince with the objective harmony of reasonable perfection that is coming from the music itself, finally, the fourth – try to represent well-known music in a way that no one has ever heard it before, and play not for the audience and not even for its sake, but as if together with it, comprehending in this joint music-making the meaning and the beauty of immortal masterpieces. The given classification makes it possible to propose a typology of performing styles. According to D. Rabinovich, the performers of the first of the listed groups gravitate towards the virtuoso type of interpretation, the second – towards the emotionalist, the third – towards the rationalist and the fourth – the lyrical-intellectual<sup>36</sup>. In general, we can only speak of the dominance of, albeit essential, but still individual features that specifically color the interpretation.

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<sup>33</sup> Ibid., p. 5.

<sup>34</sup> Banowetz, Joseph. *Guide to the pianist's repertoire* [2nd edition]. Piano Quarterly 36, no. 140 [winter 1987-88]: 63; Rogan, Michael. Guide to the pianist's repertoire. NOTES 58 (4) 2002, pp.851-852. DOI 10.1353/not.2002.0094; Dumm, Robert. Guide to the pianist's repertoire. CLAVIER 41 (5) 2005, pp.28 -28; Manildi, Donald. *Guide to the Pianist's Repertoire*, Fourth Edition. NOTES 71 (2) 2014, pp.312-324.

<sup>35</sup> Rabinovich, David. *Artist and style*. M: Publishing house "Classic-XXI", 2008.

<sup>36</sup> Ibid.

A choleric temperament with high sensitivity is an indispensable physiological basis on which a real acting talent can blossom. Such musicians can combine different types of activities, for example, performance and composition, etc. After all, extraordinary concentration, bright power of experiences, captivating audience, the instant acceptance of many different decisions that affect the quality of interpretation, super-fast transfer of attention from one object to another (let us mention, at least, multifacetedness, polypersonality), the most sensitive response to what happens in the creative process and around – and all this in a stressful situation, which without any exaggeration a performance on stage is – this is subject only to a sensitive choleric (G. Gulda, Ar. Rubinstein, etc.).

Representatives of other temperaments from the first steps of mastering the acting profession will be inferior to choleric in these qualities and will gradually fall behind in creative indicators. Yes, sanguine people will lack the temperature of emotions due to their balance, and phlegmatic and melancholic people will also lack mental mobility, etc. It is clear that here and further we are talking about outstanding acting talent, and not mediocrity. One thing is certain, individuals who belong to the choleric temperament are not the same at all. They can be quite clearly different from each other in terms of strength, imbalance, speed of reactions.

Of course, there are few choleric with a low sensitivity threshold. Probably, that is why there is a shortage of talented actors. In addition, to become an actor, a sensitive choleric must have some accentuated temperament traits, without which performing creativity is impossible at all. We shall agree to call the accented traits (according to K. Leonhard) those that openly dominate others and give an individual a unique originality, brightly coloring the entire behavior<sup>37</sup>. Accentuation is not pathology, because a person capable of becoming a creator will differ from a “normal”, unremarkable person without an expressive face.

Among the accentuations of the personality that contribute to the formation of performing talent, let us first pay attention to hyperthymia. According to K. Leonhard, hyperthymic persons are those who are full of optimism and reject any disturbing thoughts<sup>38</sup>. Due to their increased activity, they can achieve outstanding creative results. This thirst stimulates initiative in them, constantly prompts them to search for something new. The features of hyperthymia to one degree or another are revealed in V. Horovyts – a performer of the universal type, who, as is known, has an incredibly wide repertoire.

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<sup>37</sup> Leonhard, Karl. *Akzentuierte Persönlichkeiten* (Accentuated Personalities). Berlin. Verl. Volk und Gesundheit, 1968, pp. 32-36.

<sup>38</sup> *Ibid.*

Another accentuation characteristic of actors is called emotivity. Such people are distinguished by sincerity, exceptional sensitivity, focus on compassion and deep reactions in the zone of subtle emotions. In performing creative work, emotional actors reveal themselves most fully in lyrics, to which they gravitate throughout their lives. Among outstanding performers, whose temperament undoubtedly had pronounced emotive traits, we will name first the performance art of A. Corto – one of the most outstanding Chopinists of his time.

Returning to the problem of choosing a repertoire, it should be noted that every musician, starting from a student and ending with a mature master, regardless of the talent and level of development, should strive to master high artistic samples of the piano repertoire, reveal the maximum of his/her abilities and owing to this, organically improve and enrich his/her individuality.

Today, observing the repertoire of some world-famous pianists, one can notice that their programs increasingly include music that is not very popular, but rich in content and artistic filling. Thus, for example, a significant part of F. Mendelssohn's compositions remains unpublished and exists in autographed versions kept by the German State Library in Berlin. These manuscripts became available to Western European musicians only in the 1990s.

R. Prosseda (b.1975), a famous Italian pianist, laureate of many international competitions, should be considered the performer and researcher of F. Mendelssohn's unpublished compositions; according to him "F. Mendelssohn still remains an underestimated and misunderstood composer of the 19th century"<sup>39</sup>. In 2006, R. Prosseda planned and carried out the "Mendelssohn Discovery Tour", a cycle of solo concerts in famous European concert halls (including the Berlin Philharmonic, Leipzig Gewandhaus and London Wigmore Hall), presenting more than 20 world premieres of F. Mendelssohn's unpublished compositions<sup>40</sup>.

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<sup>39</sup> Roberto Prosseda. Playing Heart, Soul and Feet. The Wall Street Journal. <https://www.robertoprosseda.com/en/writing.php?section=90> accessed on February 4, 2023.

<sup>40</sup> All unpublished piano compositions of F. Mendelssohn can be divided into 4 groups: polyphonic compositions, compositions of large form, compositions of small form and transcriptions. Among the polyphonic compositions there are 6 preludes and fugues, and the Kleine Fugue in B minor. The Kleine Fugue, dated September 18, 1833, is one of several fugues that F. Mendelssohn wrote during his lifetime, and although the piece is small in volume, it shows a way of using chromatic counterpoint. Large-scale compositions are represented by 4 early sonatas (1820), One-movement sonata in E-dur (1821), Fantasy in D-dur – c-moll (1823), Fantasy in d-moll for piano four hands BWV T. The modern pianist's repertoire includes the 48 Songs without Words included in the old Breitkopf edition, but there are also many others that have been published recently. One of them, for example, is Lied ohne Worte F-dur, written in 1841 and dedicated to Doris Löwe. The first edition was printed in a recent anthology published by Bärenreiter (BA 6568, edited by Michael Töpel).

Music of the 20th and early 21st centuries is an important factor in the expansion of the performing repertoire. Creative mastering of its samples poses several special problems for the performer. In addition to the actual pianistic tasks, they require the musician to understand their language, structural features, the essence of compositional technique, and sometimes also the graphics of the musical text. Without solving these questions, it is impossible to understand the spiritual content of the performed compositions, therefore, to find in them those meaningful overtones that correspond to the individual artistic energy of the pianist. As evidenced by today's musical culture, performers successfully master this layer of compositional practice and attract the listening audience to it. The compositions of the New Vienna artists, D. Ligeti, G. Crumb, and others are systematically heard in almost all the prestigious concert and opera halls of the world, including Carnegie Hall, the Sydney Opera House, the Champs-Élysées Theatre, the Palais de UNESCO de Paris, at the festival in Cannes and receive many awards. They are included in competitive programs and occupy a significant place in the repertoire of pianists. The study of performing preferences regarding the music of the 20th – the beginning of the 21st century in the context of that artistic energy, which is reflected in the interpretation of certain musicians of examples of classical – in a broad sense – creative work, is promising.

## **Conclusions**

The scientific material presented in this article is designed to reveal the typical that comes from the artistic energy of the performer, determined by his/her temperament. Therefore, the stunning energy potential of the virtuoso type (when passages, cadences, colors, dynamics, agogics, articulation, as well as the character of thinking, thoughts, feelings of the performer are filled with virtuosity) can be based only on exalted affectivity, in which joyful emotions prevail over painful ones, in combination with ambivalent orientation, frank demonstrativeness and unconditional, although not presiding over everything, paranoia of temperament (F. List, F. Busoni, V. Horovyts, M. Argerich, etc.). An affective-exalted temperament in combination with frank introversion with predominance of demonstrativeness over ambition is a natural ground for energy tension of the emotionalist type with its imperceptible playing technique during volcanic interpretations of musical compositions (Y. Hoffman, A. Rubinstein, A. Corto, R. Serkin, G. Neuhaus et al.). Hyperthymia with moderate introversion and an obvious predominance of paranoid traits over demonstrative ones forms the psychological foundations of rationalistic type energy (G. Byulov, M. Polini, G. Kremer, etc.). Finally, emotivity with a high level of

introversion with the obvious presence of ambition and demonstrativeness stands out as the innate foundation of energy of the intellectual type, which seeks empathy and co-creation when reading the composition in a necessarily original way, as well as the penetration of feelings into thoughts (A. Shnabel, V. Kempf, E. Fischer, J. Demus, P. Badura-Skoda, Fr. Gulda, etc.).

Let us emphasize that the performing type is not identical to the performing style. These categories belong to the so-called correlational dependent concepts. A type in our understanding is a product of internal, psychological prerequisites, while a style is an adaptation of a type to a specific surrounding cultural environment. The performing style of a pianist is formed in the process of upbringing and practical activities. The formation of an artistic role with the help of the repertoire is of great importance in this. The main sources of its replenishment are appeals to undeservedly forgotten compositions, additions of modern composers, and updated publications of the compositions of ancient masters. A skillful, harmonious combination of modern and classical music makes it possible to reveal the most important features of the future performer in the best possible way, influencing the formation of his/her artistic taste and repertoire preferences.

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