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## **Communicative Space “Composer-Performer” as an Important Factor of Creating a Modern Musical Interpretation**

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*At the beginning of the third millennium the necessity of integration of approaches, the points of views represented by various forms of knowledge of life, judgment of integrity of the world in the presence of diverse forms of its manifestations is more and more felt. One of such “points” is music and musical creativity which accumulate natural and space, biological, social and spiritual essence of the person acts. The subject of this article is the tasks rising before the performer of music of composers- contemporaries and determined by direct creative interaction of the composer and the performer. Modern music has the listener who is characterized by it’s interest not only to new trends and names in art, but also to identity of the performer. The question “how” becomes as important as “what”. The musical composition, created as a result of cultural communication of the author and the performer, ceases to be the author’s monologue broadcast by the performer. The composition becomes an artifact of joint creativity.*

*Keywords: musical creating, composer, performer, modern musical interpretation.*

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Music carries out it’s the mission thanks to ability to keep and transfer the art values put in it. In musical creativity function of disclosure of the contents and its report to the listener is carried out by the performer. Exactly thanks to his interpretation, that is individual reading and transfer of sense of composition, we perceive musical artifacts.

The main part of concert repertoire of the performer is made by the compositions checked by time, and therefore having certain traditions, stylistic norms of reading of the text of any composer. They are a peculiar reference point for the musician who has addressed to music of this

sort that considerably facilitates a problem of the interpreter.

Language of each composer is individual. In turn, handwriting of the performer is also unique. Therefore any interpretation which has been given rise in the course of mutual cooperation, will represent synthesis of two beginnings – author’s and performer’s. Properties of this synthesis, and, respectively, interpretations, will depend on degree of endowments of both participants of creative process. Cases when the brilliant composition was “spoiled” by unsuccessful execution and vice versa, the talented performer opened with the his playing, unknown to the author.

Creating the performing concept of classical work<sup>1</sup>, the performer is determined by only musical text which for a long time of the existence finds the richest cultural and historical context owing to variety of interpretations, changing of public taste, instrumental development, etc. Working with the modern composition and directly communicating with the author, it appears in a situation which is characterized by absence of performing traditions of this work and that art context which developed in classical repertoire. However, as interpretation assumes coauthorship, the personal relation to executed, lack of a context is filled, on the one hand, with aspiration most precisely to follow instructions of the author, and with another – to create a musical image on the basis of own ideas of author’s intonation of the composer. Thus, personal contact of the performer and the composer creates a basis of formation of performing tradition more widely – an art context of new work.

Communication of the performer with the author of music opens a special side of performing process. Its essence consists that the composer offers, as a rule, oral recommendations in addition to the text recorded on a note paper. Thereby it joins in process of interpretation of own music. It is led to interaction and formation of communicative space<sup>2</sup> by “composer-performer” where the first becomes with – the interpreter, and the second – the coauthor.

The role of the performer as coauthor increases when appealing to modern compositions. The matter is that musical language of the latest time operates with the elements which are difficult giving in to exact fixing in the musical text.

So, an aleatorics, sonoristics, polystylistics<sup>3</sup> have no universal expression in system of written signs, and therefore in the absence of additional author’s interpretation assume rather free reading of the text.



Fig. 1



Fig. 2

It is partly connected with that as researcher Orlova O. V. notes: "... the relations between sign system and knowledge structures are dual. On the one hand, the choice of this or that semiotics sphere is caused by structural and substantial nature of knowledge, with another – the knowledge is caused by means of this or that sign system" (Orlova, 2010).

The performer in similar cases improvises, composes the text that allows to speak about its co-authorship. The composer, thus, itself programs such co-authorship.

Professional specialization of music education led to that the performer, as a rule, is better owning the musical instrument, than the composer, introduces new substantial nuances and the means of expression enriching an initial author's plan. The striking example to that is execution of R. Schedrin's Second piano concerto by D. Matsuyev. The pianist includes free jazz

improvisations into his interpretation. In essence he creates own performing edition being anything other, as the coauthorship act with the composer.

Fruitfulness of cooperation of authors of music with specific performers is confirmed by practice of creation of various compositions counting on certain performers, on their individual performing style. Let's call names of A. Shnitke and Yu. Bashmet, B. Britten and M. Rostropovich, D. Shostakovich and F. Druzhinin<sup>4</sup>.

Approbation of practice of cooperation of authors of music with performers successfully proceeds for many years in concert's recitals of Krasnoyarsk's musicians – well-known bayanist S. Nayko, singers V. Nechipurenko, S. Bedrinets, pianists – V. Boiko, E. Prygun, S. Chaikin, D. Prikhodko, balalayechmitsa – V. Makarova, choral collectives of the city. They include compositions of O. Meremkulov, F. Veselkov, V. Ponomarev, I. Yudin, E. Markaich, V. Beshevli, V. Primak

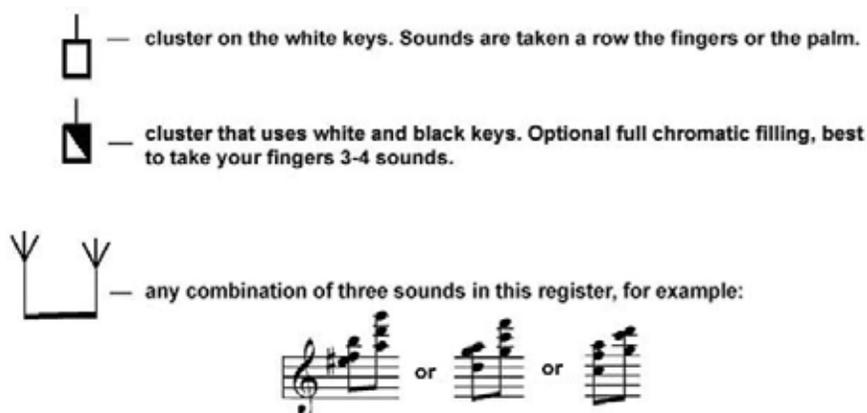


Fig. 1

and other Siberian composers in the repertoire. Joint activity of these musicians expands scenic repertoire and propagandizes the best models of modern Russian art.

The situation analysis in the field of musical performance reveals the following regularity. High potential of even one component – composer

or performing – makes active another. Good performers inspire authors on creation of new compositions, and the music written by talented composers, finds sooner or later its interpreters. As a whole, the creative tandem between founders of music and its performers considerably causes intensity and quality of modern musical life.

<sup>1</sup> In this article under classical we mean the musical artifacts created by our great predecessors, tested by time and having the conventional art value.

<sup>2</sup> In hierarchy of levels of interaction of communicative space (Gulenko, V.V. – <http://socionics.kiev.ua/article/comsp>) – 1) physical, 2) psychological, 3) social, 4) intellectual – for us matter psychological and intellectual.

<sup>3</sup> Aleatorics, sonoristics, polystilistics – methods of musical composition, ways of creation of the musical composition.

<sup>4</sup> Feodor Serafimovich Druzhinin – one of participants of the State quartet by the name of Beethoven. Together with pianist M. Muntyan F. S. Druzhinin firstly executed the Sonata for a viola and piano by D. Shostakovich's in October, 1975.

### References

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2. URL: <http://socionics.kiev.ua/article/comsp/> (date of using 27.02.2013).

## **Коммуникативное пространство «композитор – исполнитель» как важный фактор создания современной музыкальной интерпретации**

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*В начале третьего тысячелетия все более ощущается необходимость интеграции подходов, точек зрения, репрезентируемых различными формами познания бытия, осмысления целостности мира при наличии многообразных форм его проявлений. Как представляется, одной из таких «точек» выступает музыка и музыкальное творчество, в которых аккумулируются природно-космические, биологические, социальные и духовные сущности человека. Предметом данной статьи являются задачи, встающие перед исполнителем музыки композиторов-современников и определяемые непосредственным творческим взаимодействием композитора и исполнителя. Современная музыка имеет своего слушателя, который характеризуется интересом не только к новым веяниям и именам в искусстве, но и к индивидуальности исполнителя. Вопрос «как» встает не менее остро, чем «что». Музыкальная композиция, созданная в результате культурной коммуникации автора и исполнителя, перестает быть авторским монологом, транслируемым исполнителем. Сочинение становится артефактом совместного творчества.*

*Ключевые слова: музыкальное творчество, композитор, исполнитель, современная музыкальная интерпретация.*

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