

AUTHOR-ARTIST: HORIZONS OF CONTEMPORARY ACADEMIC MUSICAL CREATIVITY

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Abstract: The art of the musician-artist – the author of music – is undoubtedly a unique phenomenon of world culture, which at all times excited the minds of researchers: philosophers, psychologists, musicologists. The very act of the music birth (and also the birth of a musical masterpiece) always seemed to be something mysterious, secret, even mystical, and remains such (despite the existing theories of the creative process) to this day even in the minds of the music creators themselves. The object of the research of this article is the creative universe of the contemporary artist-author of the academic tradition of the post-neoclassical era and the horizons of his play and art in the conditions of a new cultural reality: visible edges and hidden essential moments of the process of creating the world of music itself. The study of author-performing art as a process and the result of two different types of activity of one universal creative personality; the correlation of author assignment and author-performing initiative (freedom) as an artistic interpretation of one's own composition is one of the little-studied problematic issues. Paradoxical one as it may seem, was the author's play and interpretation of his own musical composition (or self-interpretation) that has never been the subject of special research in the philosophical, psychological, semiotic, and musicological perspective, especially from the perspective of a reflecting artist-author, which allows insisting on the prospects of this direction in the field of modern theory and aesthetics of music.

Keywords: Artistic idea, Author-artistic premiere, Interpretation, Performing arts, Play-improvisation.

1 Introduction

As it is known, artistic activity as a profession fully passed its formation in the era of antiquity. This was facilitated by the objective process of society stratification – the differentiation of class social categories.

Artistic professions (performing) in Ancient Greece accumulated in a unique phenomenon of human civilization – the ancient theater. The specifics of the acting in it were determined by the aesthetics of the theater itself – the focus on social life, culture, and progressive thought.

Turning the pages of the history of eastern and western musical cultures, once again, one may be convinced that from the very beginning, in ontogenesis, the musician's art was syncretic, combining the creation of music and its performance: either at a certain time distance, or at the same time in an improvisation play.

In eastern civilization, representatives of the artistic profession were, for example manaschi, ashugs and akyns, tanbourists, kaval and oud players, buffoons, and in western – avlets and kithara players, skalds, troubadours and truffers, minnesingers and meistersingers.

The main differences in the creative existence of these musicians (poets)-artists were: reliance on folklore (epic, modal features of music), folk instruments, social aspects of life. In turn, the similarities included inventiveness, universalism, improvisation, and relevance.

The syncretism of the poet-musician-dancer's art with the separation of playing the instrument from song and dance gradually transformed into the universalism of the author-player – musician-craftsman.

In the western tradition, music became professional much earlier. This, in particular, concerns instrumental music, the origins of which must be sought primarily in the bowels of the religious church rite.

As it is known, back in the Middle Ages, there was a division of music into religious (cult), secular (aristocratic) and folk (rural and urban folklore). Namely the era of the Middle Ages (12th – 13th centuries) due to the appearance of musical notation was marked by the appearance of the phenomenon of “musical opus”. This applies to conducts and motets – the so-called “small forms” in which the author already shows a “desire for structural clarity” [12, p. 297].

It is necessary to recall that professional music is considered as that which the composer creates (performs) and records (as opposed to folk, the phenomenon of collective art of the oral tradition). A musical composition is the result of author's art [2, p. 29].

Professional music for religious masses in churches and social events was written by musicians-“artisans” – professionals. In this context, one can recall the great masters of violin, organ, guitar, clavier, piano, and brass music: J. Frescobaldi, J. Tartini, A. Vivaldi, J. Kuhnau, G. F. Handel, J. S. Bach, F. Sor, and many others.

The universalism of the above-mentioned masters was manifested in the fact that they were the first performers of their own opuses, bearing full responsibility both for the quality of the composition and for the level of performance and representation of new music for listeners. The public's assessment was crucial for signing such a craftsman's contract with the church authorities.

This situation lasted for a long time. Even a century and a half ago, it would perhaps be difficult to imagine a person who would call himself a musician and at the same time would not create music (musical opuses).

In the 20th century, European professional musical art for the first time in centuries-old history underwent a “split” – division into composers-authors and performers-interpreters of “alien” texts.

To a large extent, this happened due to the pressure of two waves of musical avant-garde (the first third and the 50s of the 20th century), when the technique of musical compositions became more complicated and required special instrumental training from the performers for the sake of mastering the so-called aleatory-sonor playing techniques. Thus, the composers ‘delegated’ the stage play to the performers.

Violation of the natural musical organicity in the activities of the musician-master personality, differentiation into professional composers and performers, initially established the dominant position of the former over the latter. The clearest manifestation of this position in the early 20th century was the attitude of I. Stravinsky to interpretation – the main product of the “second-rate” activity-play of artists.

This position was counterbalanced by the statements of not only many postmodern composers of the late 20th century (including those with which the author of this article collaborated as an artist), but also the attitudes of some major musicologists who desperately defended the artist's creative rights, for example, in the interpretation aspect [8].

The situation in academic instrumental music began to gradually change at the end of the 20th century already under the influence of alternative directions: jazz, rock, the sphere of popular music (light – variety and entertainment), electronic, in which their traditions and laws for creating musical compositions developed. The latter often did not find written (musical) fixation.

These trends inevitably affected many academic musicians of various specialties (D. Garrett, K. Igudesman, N. Kennedy, D. Matsuev, A. Netrebko, author of this article, and many others), who demonstrate with their play (singing) the phenomenon of “archaic” musical universalism, which will be discussed later.

2 Materials and Methods

It should be claimed that, in the stated problem objectively, there is a certain shortage of scientific developments. The main body of existing musicological literature demonstrates either the textological, semiographic approaches of traditional musicology (in the analysis of musical compositions [10, 16], or psychological: the psychologization of theoretical studies of music [5], the psychology of dialogical musicology [13]; or technological: means of the artistic impact of music [11]; or composer (including research by the composers themselves): compositional technique [7], as well as methodological in aspects of performing musicology, when researchers focus on individual issues of performing creativity: questions of performing psychotechnics [14], intonement [9], and modern intonement [4]. In rare cases, we find complex approaches, for example, in matters of interpretation [12], etc.

An attempt to resolve this problem actualizes the use of an interdisciplinary methodology and related discourse. In the study and constitution of the author's musical art as a phenomenon of modern culture, numerous questions arise; they cover the broad horizons of the cultural and artistic field, and, therefore, they should be studied in aspects of both composer's and performing art, psychology, semiology in historical projection in a single indissoluble whole.

The author's understanding of the role and location, preservation and development of the phenomenon of author-artist system in the modern musical culture of the academic direction was facilitated by individual statements, reviews, critical reviews and articles. The study uses a comprehensive methodology, including fundamental theoretical methods of comparative, stylistic, holistic, intonational analysis, as well as cultural analysis.

3 Results and Discussion

Coming closer to the analysis of the possible edges of the universal artist's creative work, it is possible to note that one of the mysterious, even mystical phenomena has always been and remains the author's creation of a musical theme – the semantic ideological core of the future musical composition (thematism), which most often appears supposedly from nowhere, it "is born" in a natural way, so to say.

The theme, according to V. Moskalenko, is a real or mentally executed relief and constructive complex, which in the process of musical thinking serves as a psychologically basic factor in form-creation with the function of the formation and development of the musical imagery of a composition [12, p. 65].

A discussion is possible regarding this definition, in particular, regarding the definition of "constructive", the appropriateness of its application in relation to the theme, which most often arises not because of, but contrary to rational mental operations. For the constitution of performing art phenomenon, the very possibility of contemplation and experiencing of the theme by the author as a result of the "Immaculate Conception" – the embryo of imagery, the formation and development of an idea into a future artistic integrity – a musical composition, is important.

As a rule, the stimulus for creating a new musical composition is a strong emotional impression of any phenomenon, event, person, object, any other 'irritant', as well as experience.

Accordingly, the performer must have a strong emotional (energetic) excitement, the impression of a cultural artifact with a hedonistic orientation toward self-realization during the play-experience in this music, and with a strong desire and wish to reproduce the figurative content of this particular composition in its performing.

In the considered version <artist-author>, a double energetic message to creativity, a double reflection and, accordingly, a "doubled" experience is triggered.

The question arises: What are these possible horizons of creativity, manifestations of the new, original in the activity of an academic musician's creative personality, characterizing his hypostasis? Below, we make an attempt to figure it out.

For a musician-creator who dreams of a new word in the performing arts, of promoting his work, his personal deep artistic idea is important. An artistic idea is a thought, a holistic artistic representation, a product of value-emotional-intellectual activity.

The artistic idea in the broad sense should be understood as a creative performing credo, a performing discovery, which is also closely related to the following: the performing direction, the performing manner, and finally, the individual performing style as the peak of performing skill.

Reaching the level of mastery is ensured by performing art technique, which contributes to the realization in the sound of the whole palette of aesthetic images-symbols of tragic, dramatic, sublime, lyrical, epic, comic, terrible, etc.

Therefore, the first place of the necessary creative universe of the musician-academician is occupied by the aesthetic emotions produced by him during the play. To the question about possible novelty, originality as the initial manifestation of the creative personality of an academic instrumental musician, expressed primarily as "attitude to oneself", "implying an endless range of individual subjective experiences" [6, p. 6], the first convincing answer is aesthetic emotions.

These aesthetic emotions are not random, spontaneous. They are primarily "programmed" by the author of the musical composition, and "on the way out" in the artistic concert version, they are produced by the performer himself, reviving and filling them with the created artistic images. The creation of artistic images is the most important sign of the expression of the personal performing sense of the author's assignment (meanings), academic performance as art in general.

It is known that only by becoming interpreted art compositions overcome the boundaries of their former existence as an individual mental image and sign-material construction and are included in public consciousness.

The goal of the performer is to create an artistic interpretation, which is the degree of mastering of the composition and its aesthetic assessment by the artist-interpretator [15, p. 20].

Thus, interpretation as a phenomenon of artistry (i.e., art) is another hypostasis of the creative personality of a musician-artist. In case of self-interpretation, the artist-author during the concert performance makes a "jump" from his own language the sign of the written text – to his own lively speech, that is, musical intonation. The success of the artist-author is directly dependent on the understanding of the importance of accentuation on the artistic expression in the representation of his music as a semiotic object.

Here it is also necessary to recall virtuosity as one of the most important parameters of the artist's play, a characteristic of one or another interpretation, one of the most important criteria for assessing mastery. Virtuosity as a creative ability, a manifestation of creative will is a wide range of artistry: from the mobility of internal experiences-transformations as the basis of artistic psychotechnics to psychosemantics, kinesics, and, ultimately, the expression of images of courage, bravery, valor, and other attributes of mastery – archetypes of rite and dance.

It is known that many representatives of various performing professions often turn to one of the creative forms – this is shifting, which can take on more or less free forms, up to transcriptions. Shifting a work written for another instrument, the performer does creative work in the aspect of comprehending and rethinking his idea, original means of expression aimed at

the embodiment of images of a musical composition, its content: articulation methods, sound production techniques, strokes, textures, dynamic, sonor features, etc., which as a result of performing apperception adapt to the new intonation of another instrument.

Focusing on creative intention, the performer creates a shifting-interpretation in a modified text expression in comparison with the original already as his own, "new" composition.

Another manifestation of the artist's creativity can be improvisation and improvisationality of the play. The first one is applicable in certain genre and style areas of music, such as jazz and avant-garde (sonor-aleatory technique), when individual fragments of a composition are created right in the play. The second is characteristic of some styles: baroque, romanticism, etc., and its task is to create a sense of the momentary birth of music ("here and now"), the living breath of the music "body". In this case, in a synergistic performing stream that includes three main energies – experiencing anticipating (for a split second) consciousness, arising intonation sound, and realizing adequate movements (motor skills, gestures kinesics as a sign system of a different order) – temporal synchronization is especially important.

Performing improvisation leads us right up to the performing music (composition). A high-level professional artist needs to master the principles of composing a musical opus, the basics of composition and, paradoxically, the skills of both using and "circumventing" some dogmas (conditionality in essence of any musical text recording) in order to turn a music notation play into a music-making play.

The author's musical composition is the highest manifestation of the performer's work, as it were, in pure form.

It should be recognized that the author himself does not always succeed (and often he does not strive for this) during the play of his composition (premiere) to accurately reproduce his own text, which he can flexibly change, demonstrating the so-called "open" quality of the "live" text, an open composition [1, p. 154].

Each time, new "conditions for playing music", "forms of playing music" affect the "structure of a composition" [11, p. 123], including when the performer plays his own composition.

The author-artistic world premiere is a unique phenomenon of performing art. The more world premieres in various genres the author performs, presenting some standard interpretations, the weightier he declares himself as a performer-creator.

Modern performers, artists, as a rule, record premiere data (their own "live text") in recordings in audio or video formats, which subsequently fall into the social space (social networks) and thanks to the new global communication become the property of millions of audiences.

Recently, musicians have come to the forefront of performing art; they know how not only to voice, play, but also to direct and stage a musical play, transforming it into a musical and theater performance.

Directing and theatricalization (directorial interpretation) of the instrumental performance, experimentally introduced into V. May's performing practice in the 90s, became the norm of performing art among musicians of not only alternative, but also traditionally academic directions in the 21st century, their representatives: V. Spivakov, M. Vengerov, D. Garrett, A. Ru, Yo-Yo Ma, M. Marang, and many others who, through their play, demonstrate the expansion of the range of creative solutions in staging musical performances.

Directing and staging a musical play with the aim of transforming it into a musical performance acts as a means of "video" representing the living imagery and dynamics of the continuous effective development of a composition holistic concept. In some cases, academic performers conduct a kind of

experiments, combining the acoustic sound of classical and modern music with the work of VJs, which itself surprisingly accurately resonates with the "director's theater" that is actively 'attacking' the classical direction of the original composers of operas, performances, ballets.

All of the above creative and artistic manifestations give performers-creators – innovators additional opportunities to influence the public, strengthen their positions in the art market, oust from the concert stages of Orthodox representatives quasi-academic practitioners who are struggling to maintain musical art in an "appropriate" museum state.

4 Conclusion

Thus, a comprehensive approach to the study of the creative universe of an artist-author revealed the possible components of his activity: an artistic idea, an artistic image, aesthetic emotions, interpretation, transposition, transcription, improvisation, composition, author-artistic premiere, directing and theatricalization, which compose to the universal performing creative complex, that, in turn, acts not only as a toolkit for a performer-artist, but also serves as his test and characteristic to feel the pulse of his time.

In this case, the creative potential of the musician-performer is a dynamic integrative personality quality – universalism, which reflects the measure of the possibilities of actualizing the person's essential forces in a focused artistic activity.

In the personality of the artist-author, "I am the performer" is never equal to "I am the author", but in general it is holistic. The result of the art of such a person is not just a certain sum of types of creativity, art, but something energetically and spiritually higher, namely, here we face with the phenomenon of "expiration", revealed to us in the creative fruits of the outstanding pillars of performing and composer's musical culture.

This type of personality of a musician – artist-author has no creative boundaries in his activity, for example, in the form of a once-for-all set musical text, or orientation to a single, albeit standard, interpretation.

Such creativity tends to infinity. The artist constantly "cuts" the images of his own compositions, like "liquid crystals", depending on time, space, public, conditions of artistic communication.

A true artist, feeling the pulse of "his" time, is constantly trying to 'find himself', to determine his place and significance in art, in the wide "ocean" of culture. This is dictated by the internal need for an academic missionary performer to be relevant to modern society, to express his "image of the world" through the play of author's music, to demonstrate his position in art the position of a citizen of the world.

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