

# I. THE CULTURE OF THE SLAVIC PEOPLES



## TRADITIONS OF PERFORMING MUSIC BY F. CHOPIN: SECRETS OF THE SLAVIC SOUL OF THE POLISH GENIUS

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**Summary.** The article describes the traditions of performing musical works of the composer. Features of performing difficulties are revealed. Contradictions are found in the performance of Chopin's musical works.

**Keywords:** F. Chopin; features of performance of works; musical romanticism; harmony; piano texture; traditions of performance.

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Chopin's art is quite complex, and most performers face the fact that they have a number of unsolvable tasks for themselves. Many of the master's students, as well as his contemporaries, left their memories of how Chopin performed his own music. This allows us to talk about its special style, which combines three directions at once. It incorporates romanticism, classical performance, as well as virtuoso. Of course, we can not say that at any time there are also talented performers who were able to understand the soul of the author. Rubinstein was the first to understand the depth and complexity of Chopin's music.

How do performance traditions develop? If the performer is a composer, then you need to look for the origins in the author's performance and the era to which the author belonged. Many traditions change significantly as one era passes into another. Some of the features that touch listeners of the same time impress the other students. Needs and expectations will be dictated by time.

The way Chopin played can only be judged from memories. It is noted that his phrasing was simple, there was no affectation, and everyone noted the colorful magic of the pedal. At the same time, Chopin practically did not use, and also did not like any exaggerations. At the same time, critics accused the author that his game was too quiet. But for Chopin, this was precisely a feature, since he avoided large halls [2, p. 74]. Comparing Chopin with F. Liszt, it can be

noted that the second, on the contrary, liked to perform works with a large audience more, used various effects. This corresponded to the romantic era. Chopin was characterized by great intimacy. The composer escaped the influence of the extremes of romanticism and was able to keep his personality and the artist within himself.

Even during Chopin's lifetime, his music was misinterpreted in each of the three directions. In many halls, you could hear the exaggeration of each of the currents, which means that invariably the others went to the side. Similar interpretations of Chopin's works continue to exist even now.

The 19th century saw Chopin's music as romantic with a Polish touch, reflecting his sadness and fond memories of the homeland where he spent his early years. The author appears sad and suffering. Very often, his major works were underestimated, and salon works were exalted. At the same time, for the XIX century, it is also characteristic that there were performers who were able to consider the ambiguity of Chopin. For example, R. Schumann spoke of Chopin as a genius. F. Liszt and A. Rubinstein made an invaluable contribution to understanding His music.

In the XX century, contradictory ideas about the music of the Polish genius continued to live. At the same time, such musicians as I. Hoffmann, A. Corteau, and C. Debussy, with all their individual characteristics, strive to convey the true spirit of Chopin. Since the 30s, they began to publish scientific research on the problems of performing Chopin's music. Polish artists have made their contribution to the history of interpretation of the music of their great compatriot. Among them, I. Slivinsky, G. Shtompka, J. Ecker and many others.

In 1927, the Chopin piano competition was held in Warsaw. It was won by L. Oborin is a student of the famous Russian pianist K. Igumnova. He was able to convey the true spirit of Chopin's music. Chopin competitions have become traditional, and there are often young musicians who see Chopin's music in different ways. After the Second World War, other features of music began to be noticed, in which there was a sense of frustration, as well as skepticism. Singing on the piano became much less, due to the fact that the beauty of sound was now perceived completely differently.

The history of musical interpretations is quite complex, and sometimes it does not lend itself to logical analysis. Progress in art is often subject to invisible factors, not just the development of civilization. But we can conclude that now there are far fewer outstanding performers of Chopin's music than there were before. This is also due to the fact that the performer and the audience influence each other. But there are also those performers who still do not break the traditions. We will name only a part of them: K. Zimerman, Yu. Avdeeva, F. Kempf and many others.

It can be concluded that in Chopin's music there is clearly a vocal-speech utterance, but in different epochs, for example, in the post-romantic era, the virtuoso principle prevails over the sensual one. The richness of Chopin's works

allows performers to find their own ways of interpretation, and perhaps there will still be pianists who will be able to perform the true Chopin again.

### Bibliography

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## ТАРАС ШЕВЧЕНКО В ОРЕНБУРГСКОМ КРАЕ

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**Summary.** The article is devoted to a brief examination of various aspects of T.G. Shevchenko during his exile to the Orenburg region. The exiled Shevchenko created poetic masterpieces and dozens of canvases – portraits, landscapes.

**Keywords:** T. G. Shevchenko; Orenburg region; Orsk; exile; expedition; Shevchenko-artist.

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Сорок семь лет прожил на свете Тарас Шевченко. Десять самых зрелых лет своей жизни (1847–1858 гг.) провел он в батальонах Отдельного Оренбургского корпуса.

Арестованный в Киеве 5 апреля 1847 г. под предлогом вхождения в Кирилло-Мефодиевское братство, поэт под караулом был отправлен в Петербурге заключен в Петропавловскую крепость. Объявленный 30 мая того же года «высочайший» приговор гласил: «Художника Шевченко за сочинение возмутительных и в высшей степени дерзких стихотворений, как одаренного крепким телосложением, определить рядовым в Оренбургский отдельный корпус». К этому приговору император собственноручно добавил: «Под строжайший надзор, с запрещением писать и рисовать» [2, с. 12].

В Оренбурге жила тогда небольшая группа интеллигентных украинцев. Среди них был Федор Лазаревский, служивший чиновником в Оренбургской пограничной комиссии. Неоднократно бывал здесь и его брат Михаил Лазаревский, служивший в Петербурге, но тесно связанный с Оренбургом. За время десятилетней ссылки поэта оба брата оказали изгнаннику немало услуг и стали его близкими друзьями.