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**THE INTENTIONALITY
IN THE CHAMBER-INSTRUMENTAL PERFORMANCE ART**

Staying in the atmosphere of deep immersion into the spiritual world of the individual, with the whole richness of its mental life, the chamber-instrumental genre arises in the space and time of contemporary musical being as the highest art value, and the chamber performance art occupies a special place in the globalized musical culture of the 21st century. Acting as the “*leader*” of the value and sense content of culture, spiritual dominants of the society, refined play of mind (according to L. Kiyanovska) that views the world from different standpoints, chamber-instrumental creativity inspires the birth of innovation artifacts through a dialogue of traditions and innovations. This is clearly demonstrated by the world-class ensembles, such as, for instance, Cronos-quartet, Shymanovsky Quartet, as well as distinguished Ukrainian chamber ensembles, that, besides being brilliant in their artistic performance,

manifest an impeccable professionalism of performing interpretations.

The goal of the present article is to clarify the notion of intentionality and its adjustment in the discourse of performance music studies, in particular, chamber-instrumental ones.

Let us start with the fact that intentionality (from Latin *irentio* – inclination, direction) constitutes the basic notion of phenomenology defined in modern philosophy discourse as a “*primary sense-forming orientation of conscience towards the world, sense-forming attitude of conscience to the object, subject sense interpretation, reproduction of direct sense field, field of values between conscience and objects*”. As we can see, this category contains quite an important meaning that directly appeals to the principal notion of the art of performance, via the performer’s capacity to find a way into the figurative composer’s world, reach in his/her art the level of general human spiritual values and subjectively reproduce them in specific sound creativity, instill new life into the piece (composer’s text).

It is remarkable that interest in the notion of intentionality arose in the medieval epoch, in particular, in the ideas of William Ockham (1280-1349) due to the need to differentiate such principal categories of science as the subject and object of cognition. And the notion of intentionality still remains attractive for philosophical reflection even now, preserving certain complexity and multidimensional nature in scientific interpretations. The complexity obviously lies in the fact that the understanding of the category appeals to ideal spiritual notions supported, as it is well-known, by German philosophers – first I. Kant, then – G.-F. Hegel (“*Phenomenology of spirit*”). In the early 20th century Edmund Husserl – an outstanding German philosopher, the founder of the direction of phenomenological philosophy (or phenomenology) elaborated his reputable concept under which a reality is a stream of phenomena stabilized by their core – intentional objects.

Analyzing the panorama of musical art of the 20th century in the context of intentional form of artistic image of the European culture, the researcher addresses the creative heritage of V. Sylvestrov, points out characteristic features of the composer’s style, how intentional form manifests itself in the works of the composer in different periods of his creativity. Thus, for instance, in the works of the 1970–2000’s, in particular, quite a characteristic technique is interpretation of time as a pulsating flow in large ensembles. Thus, beat pulsation comes to the front, and the line *accelerando-ritenuto* becomes the condition of performance. Thus, beat as well as time factor becomes the indicators of sense

dynamics and develops into an expressive and form-making means. From the standpoint of intentional form, as O. Opanasyuk points out, that is accounted for by the parameter of profoundness that presupposes maximum unity of all the components of a musical composition as well as all the form-making principles [8, p. 216]. Intentionality comes to be a central notion, which O. Fekete in the article *Performance concept: parameters and structure* develops the whole scholarly search into. The researcher introduces the typology of intentional connections, differentiating between the four types of intention, viz.: a) *naive* (passive world perception, without any world outlook integrity); b) *world outlook* (active world perception oriented towards recreation of artistic reality of a musical piece); c) *transcendental* (universalism of thinking that finds its manifestation in operating global philosophic and ethical categories); d) *sacral* (ontologism of thinking based, according to V. Medushevsky, on “*faith as the central sense world outlook human energy*”). Let us note, that the intention typology suggested by the author opens interesting prospects for further study of spiritual and world outlook constants of both the personality of a musician-ensemble member and the performance staff on the whole.

The importance of such approach is substantiated by the fact that it is on the intentionality of conscience that the performance concept combining communicative intentional vectors of performer’s thinking (to the composer and to the audience) is based. The first communicative vector (performer – composer) is directed towards the process of creation of own artistic concept of a piece on the basis of decoding of the composer’s text (stable form of performer’s concept). In the meantime, the second vector (performer – audience) – reproduces the process of implementation of the stable form of performer’s concept in variable manifestations of concert performance (mobile form of performance concept) [2, p. 460].

Besides that, it is necessary to pay attention to one more extraordinary important communicative vector (performer – performer), that can be regarded as the most important one in chamber music. Since quite often there is no artistic integrity of the ensemble right due to different directions of spiritual vectors of the musicians, in spite of the fact that each member may probably be a very good instrumentalist. Here the intention of “*communication*” is meant, it taking place on the basis of “*subject-subject*” understanding of ensemble members, which enables to create the performer’s concept of the piece and achieve an ideal sound balance. Communication between the musicians of a chamber ensemble

develops within an intonation and sound interaction, the result of which is aimed at the audience's perception. According to quite a substantiated O. Fekete's opinion, the integrity of performance concept is rebuilt in the intentional vector of sense-formation, reflecting uniqueness of performers' thinking.

Integral performance concept and a kind of "mirror" of the performance style was exemplified by performance of the Piano Sextet in C minor (Variations on a Theme) by Vasyl Barvinsky performed at the festive philharmonic concert dedicated to the 125th anniversary of the composer's birth (Lviv, February 20, 2013). One of the most distinguished pieces not only in the genre of chamber-instrumental ensemble but in the whole heritage of Barvinsky as a composer was performed by Nazariy Pylatyuk (violin), Vasyl Zatsiha (violin), Ustym Zhuk (alto), Taras Mentsynsky (cello), Oleh Luchanko (contrabasso) and Myroslav Drahan (pianoforte). And the performance was great, one should acknowledge it!

Along with already well-known versions of the performance, this interpretation of the Sextet was distinguished for complete self-identification of performers with an "alien word", that is the composer's text, its transformation into their own, personal performance utterance. That was intensified by special magnetism of the performance tonus – procedural psychological state of the musicians modified in the course of development of piece dramaturgy not only in its dynamics, but also following the changes in the intonation and image music development. Besides that, the musicians had an impeccable command of such important means of performance as "expression parameter" (the term by V. Kholopova) as well as articulation and picking technique.

And I must note that most impressive was the spirituality of musical and performance process, inner rhythmic of expressive performance means, deep immersion into the emotional and image-bearing sense of the performed piece as well as the charge of special sound-creating energy. That seemed to be an extrasensory transmission of energy encoded in notes (or memory) and decoded by the performers who seemed to feel not only what was there for others, but something heard only by them. The impression was as if the *transcendental intention* was inspiring spiritual saturation and sound beauty of chamber-instrumental masterpiece by V. Barvinsky.

Right after the concert we had a chance to talk to the musicians concerning their understanding of the piece and its interpretation. "We strove, primarily, to convey the spiritual content, to identify the spiritual

element in the sensitive one. From the first Andante cantabile theme and up till the conclusive sixth “kolomyika” variation Allegro vivace, our performance intention aimed to embody the general intention of the composer who, as it is well-known, put the task of “presenting not only in melodic, but in harmony as much of the spirit of the Ukrainian folk music as possible”. Thus, the author’s intention formed our performance concept”, Myroslav Drahan, the piano-player says. “And it was also very important”, states the violinist Nazariy Pylatuk, – that the audience feel the modern style of Vasyl Barvinsky’s music. Here I mean national and romantic expressiveness characteristic of Halychyna secession, uniqueness of ensemble polyphony, wonderful background debunking of cantilena themes present in turns with different instruments, creating the impression of an uninterrupted melodic-improvisation and melodiousness”.

On analyzing the above, one can sum up the following: first, the vector of performance intention, aimed to disclose content-rich layers of the composer’s text, constitutes the most important condition of the formation of the performance concept for the piece; second, performance style directly depends on the performers’ intention to manifest the principal style features of the performed piece; and third, orientation of performer’s intention towards the recipient-listener, creation of the situation of dialogical communication with them, instills special spiritual elevation in the musical and performance act.

Thus, intentionality which is generally an attributive feature of performer’s conscience, in our opinion, determines that special secrecy of chamber-instrumental performance, the degree of command of which rises the artifact of performance creativity to the level of a phenomenal art event. Thus, the study of the problem of intentionality in chamber performance requires further development.

Keywords: *intentionality, communicative vector, types of intention, Piano Sextet of V. Barvinsky.*

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