Perfoming activity of conductor-choirmaster as a subject of cultural creation: conceptual models of the culturological discourse

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The article analyzes the activity of conductor-choirmaster as a subject of cultivation with the help of conceptual models of culturological discourse. Moreover it determines the problem of the concept of "cultural creation", investigates the content potential of its conceptual derivations: "cultural art", "culture", "cultural carrier", consequently it analyzes their heuristic significance for the analysis of those processes of world and national culture, that are issued in the modality of cultural changes, achievements, cultural dynamics, the active subject of which is the figure of the choir conductor. The methodological potential of a non-classical philosophical and cultural toolkit made it possible to integrate narrowly specialized musicological principles of study into the historical and cultural context, into specifics of cultural realities, both historical and contemporary. In the context of culturological methodology and toolkit, the article deals with the typological characteristics of the conductor-choirmaster as frontierity and liminality, emphasizing the transgression of the creative component of conductor's performance activities.

Keywords: cultural creation; cultural carrier; liminality; transgression; frontierity; conductor-choirmaster.

Introduction

Integration of modern humanitarian knowledge has created special conditions for studies of various aspects of musical culture. The fact that within the framework of classical musicology it has found constant substantive certainty and methodological processuality, but it is formed in interdisciplinary compounds that give unexpected and heuristic models of knowledge in non-classical humanities cognition, opening new meaningful gaps. Musical Culturology, Musicology, Ethnomusicology, Cross-cultural studies of musical cultures of the present and the past, Musical anthropology – here is a small list of the new theoretical platforms that form modern humanitarian discourse both in the fundamental methodological principles and within the specifics of certain musical practices.

The theoretical basis of the study is based on the principals contained in the publications of the scientists concerning: the history of national choir traditions (T.Gusarchuk, O. Ligus, O. Oqloblin, L. Tereschenko-Kaidan); issues of conducting activity as a sociocultural phenomenon (P. Kovalik, I. Kondratenko, G. Maikarenko, Yu. Puchko-Kolesnik); the essence of creativity and the role of creative activity in the development of personality (P. Dyshlevy, O.Matiushkin, O. Shorokhova); issues of performing culture (V. Borisevich, N. Zguras, N. Nurgayanova).

Goal

The development of new cognitive spheres requires the approval (and refinement) of the set of conceptual investigations. This approach is relevant for this study as it is necessary to mark the already established principles of studying the problems of performing, performing culture, choral performance as a case study of the choral conductor's work with new concepts that would integrate this aspect of the problem into the discursive plane of non-classical investigations, combining with cross-cutting issues and the conceptual foundations of modern humanities.

The abundant material of reflections on choral art within the framework of classical musicology is enriched with the tools of general humanities, solving the problem of performing in musical art in the aspect of creativity of conductor-choirmaster to the level of cultural "magnitudes" of his personality and activities. Such meaningful branching does not create the effect of abstraction of the subject itself – the performance of conductor-choirmaster. On the contrary,
the figure of conductor-choirmaster through such research optics should occupy a proper, well-defined place in the cultural processes, and it should be represented in the study through the activity-value parameters of the cultural potential of choral performance in the history of world and national culture. Such methodological consolidation of the figure of the choir conductor in the cultural-historical paradigm allows us to investigate the interconnection between the cultural-creative and the creative-performing characteristics of his activity and to submit the process of formation and development of performing culture as a cultural phenomenon.

Presentation of the main results and their justification.

Consequently, we will present the main concepts of our study, the meaningful analysis of which will complete the process of actualization of research within non-classical humanitarian discourse and will allow us to set up a conceptual-categorical apparatus. Let’s start with the general concept of our research – “cultural creation” and its derivations: "cultural-creative", "cultural", "cultural carrier".

Cultural creation is a term that is quite popular in humanities, which, in constant (almost ritual or somewhat "decorative") repetitions in various contexts, has lost its categorical identity and requires form culturologists more precise terminological justification and use. Especially since it is a cross-cutting term of research and it becomes a methodological marking of free semblance and sense-making in the concretization of multidirectional cultural practices (such as artistic creativity, performing, choral performance, etc.) in the task of revealing the cultural principles of the activity of the choir conductor.

Thus, cultural creation is a process of free creative learning of cultural experience in various spheres of cultural practices, in which mechanisms of sense-putting and sense-making are formed. The Ukrainian philosopher S. Proleev explained the process of cultural education by the existential nature of the connections between the general cultural and personal dimensions of human existence (Proleev, 1997).

That is, the correlation of the general (universal, general cultural) and special (personal-human, personal-cultural) and creates the main tension of cultural development: a person is formed in and by culture, but the person forms and creates the culture itself. And this is not an abstract concept. So the problem of realizing the creative personality of the conductor in the process of creative activity has theoretical and practical value. From the knowledge of how and to what extent the personality of the artist is revealed in his professional activity, what is the relation of objective and subjective principles in a work of art, the objectivity of evaluation depends of whole artistic directions, representatives, etc.

Cultural creation takes place both on the main civilization paths (in the world culture) and by the efforts of individuals who (consciously or unconsciously) choose the cultural process, and it should be represented in the study through the activity-value parameters of the cultural potential of choral performance in the history of world and national culture. Such methodological consolidation of the figure of the choir conductor in the cultural-historical paradigm allows us to investigate the interconnection between the cultural-creative and the creative-performing characteristics of his activity and to submit the process of formation and development of performing culture as a cultural phenomenon.

universal and unique intersections between man and the world.

In the context of our study, the problem of the cultural potential of the conductor is to study culturally rooted practices in the formation and development of choral art as the person of the main performer – conductor-choirmaster with the special unique "agape", due to which the choral art continued and continues to carry out an important mission, which G. Chesterton called the mission "reconciliation of man with God" (Chesterton, 1991, p. 357-457). No wonder the ancient Greek concept of "coryphaeus" remains in modern use and is used as a predicate in relation to significant personalities in the cultural creation of the past and present (although the original meaning of the word is the head of the choir in the ancient Greek theatre, the medieval stage between the stage with the actors, orchestra and choir). But the role of the main organizer of the choral accompaniment in the tragedy and comedy forever stamped his proper place in the cultural creation.

To this ancient Greek context, it is necessary to add a cultural-creating component of conducting activity in the creation of national cultures, in the formation of ethnic self-awareness and self-identification. Namely, choral music in the person of the activities of the outstanding Ukrainian conductors-chorus players influenced on the national formation, and choral art (in which the ancient folk music traditions, mentality and ideological intentions of the national spirituality were closely interwoven) in the unfavourable conditions of statelessness remained the last factor of the consolidation of self-awareness and consolidation of Ukrainians.

The term "culture" and its derivative word "cultural" expresses the educational aspect of cultural activities of prominent personalities of the national and universal scale. The numbers of well-known conductors-choirmaster members are among them; in their activities (except those artistic tasks) they solve and continue to solve (in case of modernity) the problems connected with educational and public activities, the organization and participants of projects that promote raising the general level, formation of national identity and identification. Conductor is always a public figure, and choir art can be considered an ideal instrument not only for the development of musical abilities (as many theoretical works of pedagogical direction are written) – this is first of all, the microsocial system, in which it is possible to acquire social skills of communication, interaction, self-identification and self-realization. It is necessary to consider the fact that choral art, democratic in its essence, in addition to ethnic and professional identification, serves to create a sense of trust and social security, and the conductor acts as a mediator of these processes.

"Cultural carrier" and "kulturtreger" (from German Kulturträger, a carrier of culture) is a concept that is roughly identical to the notion of "culture", but unlike it, it has a modern multicultural usage for individuals who actively influence the propagation and retranslation of certain cultural phenomena for the general public within other cultures. This connotation in the context of our study is acceptable for attracting in the meaning of "international activity" conductors choirmaster (tour, master classes, festivals), in which the "positive" image of Ukrainian culture...
Thus, the connotations of the concept of "cultural creation" have a meaningful potential for analyzing and understanding the processes of world and national culture, which are embodied in the modality of cultural changes, cultural achievements, cultural dynamics, the active subject of which is the figure of the choir conductor.

The next "block" of the working concepts of non-classical humanitarian discourse, which we introduce into the usage to analyze the problem of cultural potential of the figure of conductor-choirmaster in the artistic space of contemporary Ukraine in the aspect of performing creativity, are concepts in which specific (exceptional) characteristics, such as liminality, transgression, frontierity.

Conductor (as mentioned earlier) -- the figure, that is isolated from other performers: such a special frontier, in contrast to other performing specialties (such as instrumental performances, vocal or vocal-instrumental performances), allows us to determine the limiting characteristics of the conductor's activity. Liminality (from lat. limen -- the limit, the threshold) means that the conductor combines two worlds and two times. The world of the composer's conception, the body of the musical work and the world of the listener, the world of music that sounds. Event and profane time -- the time of music and the formal time of the "duration" of the concert. To be liminal -- it means to be able to exist in an undesired coordinate system. In relation to the figure of the conductor, conductor-choirmaster, the principle of liminality is indicative in terms of creating a new, in the realization of creative potential with new unstable rules and regulations that are only being formed. So the modern Russian researcher G. Tulchinsky distinguishes three forms of a liminal transition. The first is a meeting with the unknown or rethinking of the famous in the categories of the strange ("ostranenie" by V. Shklovsky).

The second form is the search for new meanings in the unknown. The third is the union of the new with the known, their integration into the new semantic complex (Tulchinskij). Thus, the conductor has to transgress constantly -- to violate the limits allowed. Even the specificity of the emergence and development of conducting performances proves constant violations of rules and norms. However, the conductor, for example, as a member of the performing band, initially reflected the rhythm, then turned to the band, then returned to the room with his back, and others like that.

Also, the transgression of the conductor is a way to break through the art by rebroadcasting new cultural values. An illustrative example of the artistic transgression is the creative dialogue between Wagner and Nietzsche, since everyone has carried out his own ideological revolution and deliberately violated norms, provoking the public to a new perception and understanding. In general, art, creativity, artistic activity are those ideal areas in which a person is separated from the established profane order and "enters the realm of a sacral one, which contains all those phenomena of human life that do not have utilitarian value" (Kashtanova, 2016 p. 189). Also, the ontology of music can be understood from the point of view of its transgression, since it has no direct connection with any discursiveness, but is the sphere of pure transitions, formation, and movement.

It is no wonder that the characteristics of creative activity in the musical art attracted the attention of researchers who developed the topic in the context of socio-anthropological issues, noting that the collective singing group is a powerful factor in the study of the primary processes of human socialization, ranging from the model of archaic cultures and completing the model of choral performance in modern culture. Accordingly, in social anthropology, choral performance is represented as a ritual, established priesthood, in which the conductor is a shaman who manages the sacred process of assertion of order and space. This approach is grounded in the article by British researcher S. Cottrell "Music, Time and Dance in Orchestral Performance; Conductor as a Shaman" (Cottrell, p. 73-96).

He analyzes the great works of the world of symphony art, arguing that their general idea is the idea of establishing an intersection between life and death. And the conductor organizes the proper musical implementation of the performance and likens the shaman who manages the process of birth / destruction of the world at the tips of their hands. The sacred efficacy of the "ideal" performance of the conductor is, also, in creating a situation of empathy for all the performers of the choir (orchestra). It is not in vain that the conductor in the organization of proper rehearsal space and concert performance directs efforts to establish sympathy, almost bodily contact with all the members of the collective. In the process of such a ritual action as "overcoming" of transitions, according to Stephen Cottrell, there is the creation of a universal, which the scientist calls the process of "production of symbols", and the action in its executing organization -- "the locus of the production of symbols" (Cottrell, p. 73-96). Thus, as the great master of creation of ecstasy (shaman), the creator-conductor maintains the established universe within the limits of the sacred gastronomy of the concert as events (co-existence).

Also, these signs are formulated within the limits of mythologizing the figure of a conductor. At least in this context, it must be noted that any "exclusiveness" in the history of culture was embodied in mythological units. And in this perspective, the conductor represents an ideal hero, whose mythologization within the framework of modern culturalogy is an indicative process for the creation of new heroes: "The conductor exists, because people need a visible leader or, as well, a showcase figure that is easily identifiable and representative" (Lebreh, 2007, p. 6). The mythologization of the conductor and his activities in terms of content coincides with the symptom of the culture of the second half of the twentieth century. The concept of Guy Debord "The Society of Theater" (Debord, 2000, p. 184): Conductor as a powerful figure in contemporary artistic culture is mythologized by creating a context of appearances, representation, and the glory and significance of the conductor is measured not only (and not so much) personal creative characteristics, but also the need to create new cultural heroes. Contrary to other mythologized figures of our time, conductors are not heroes of the crowd, but the heroes of the elite. N. Lebrecht defines this principle as "the hero of the heroes". Accordingly, in this figure, the principles of power, significance, title, leadership, and all those architectural features that reproduce the hero (within the
framework of modern culture) coincide. Interestingly, this trend was foreseen by M. Rimsky-Korsakov, referring to the "epidemic of conducting" (Rimskij-Korsakov, 1975, p. 157-164).

The mythologizing of the conductor's figure in the context of choral performance involves the inclusion of such concept-characteristics as syncretism and entertainment, which within a modern culture turn into modifications of synthetics and theatricality. The combination of music, singing, lyrics, poetry, and dance in choral performance is due to the syncretism of its foundations. Indeed, the choral conductor's manual manipulations (gesticulation, facial expression, emotionality) have been fruitfully analyzed, but for a thorough understanding of the synthetics of the choir in his conductor's performance it is necessary to turn to philosophical-anthropological and philosophical and aesthetic principles of human corporeality by exploring the body as an instrument, a plastic substance, that "chaos designs bodily" (Podoroga, 1995). The conductor of his own body shows the musical fabric of the work that sounds, conveys its character, revealing the emotional contexts, accentuating the main and retouching the secondary. Expressiveness of the conductor's movements, influencing the performers, is aimed at listeners-viewers.

"To perceive things, you need to live them," - said M. Merleau-Ponty (Merleau-Ponty, 2001). Accordingly, in order to create an act of choral performance as a manifestly it is necessary to develop a synthetic theatrical model of the physical presence of performers led by the conductor. Moreover, the body here is an adequacy of presence, and existence, which synthesizes the phenomenon of words and music, poetry and intonation, movement and dance, ritual and art. Similarly, the body in all cultural and historical traditions is a universal symbol that identifies cultural characteristics (such as power, status, etc.).

Choral singing, like all other types of musical art, is performing and stage art. Each conductor aspires to the artistry of his work, joint with the singers of creativity. The individuality of conductor-choirmaster is revealed in his creative method and individual performance style. An important role in this is played by the personal factor. In correlation of individual and collective in the formula "conductor-choir" – the internal dialectic of the school; the repertoire, in turn, dialectically correlates the individual and collective in the existence of the school. Speaking about the individual, we mean the interpretative moment when the individual handwriting of the conductor is displayed on the basis of the repertoire. The individuality of the conductor, the choir collective can only be manifested through the attitude towards performed music. The skill, style, manner and character of the choir's sound, his other performance features reflect the creative personality of the choirmaster as an artistic director of the performing team. It is no wonder that the embodiment of this feature is the direction of modern choral groups to create so-called choral theatres, in which attention is paid not only to the static performance of choral music, but to its spectacular theatrical positioning. This tendency is common to all artistic practices, when the visual component of the action is accentuated – to watch music: the mass audience, in the same time, seeks to see the music than to hear it. Accordingly, the conductor, in addition to his traditional functions, begins to master such artistic spheres as theatrical directing, acting, staging of concert programs, etc. Moreover, the great masters of choral art installed (and continue to install) a high bar for each performance of the choir team under their leadership, and a public choral performance in this aspect can be interpreted as an artistic spectacle in which the conductor is a key figure. Since the problem of theatricality in modern humanities goes beyond the boundaries of theatrical art and becomes a form of socio-cultural practices, ranging from the "political theatre" to the "theatres of discourses" (R. Barthes), the problem of theatricalization of choral performance can be represented as a general cultural trend that goes beyond the boundaries of art.

Conclusions

Thus, the interdisciplinary paradigm as a condition for the existence of modern culturological knowledge allows us to create a proper concept of research, to bring in intelligence on choral performance in the aspect of the conductor-choirmaster's activities, new approaches enriching already mastered subject lacunae and expanding them by understanding the choral conductor's performance as a phenomenon of culture.

As it has been proved, culturology has a powerful tool for studying the essence of choral art and cultural practices associated with choral performance, which can be divided into several parts. The first is the understanding of the cultural characteristics of the conductor-choirmaster's activity, clarifying the essence and content of the notions of "culture creation", "cultural carrier", "culture" as variants of creative and performing characteristics of his activity and development of performing culture as a cultural phenomenon. Secondly, it is the investigation of the process of creative implementation of the conductor in performing-choir practice from the point of view of determining its special cultural-characteristics-concepts: liminality, transgression, fronterity. The exclusiveness of the conductor's performance is also related to the peculiarities of his public status, which within the "theatre society" creates new theatrical forms and actualizes a "new archiéc" with the mythologizing of the conductor's figure, which organizes and directs the action-seeing and this is the third aspect. And finally, the last – the variability of values systems in the conductor's activity, ensuring the conditions for the creative self-realization of the individual directly depends on cultural processes within the cultural realities of the era (which also demonstrates the cultural dynamics in changing the status of conductor-choirmaster, the principles of aesthetic-artistic approaches, models of concerts practices, etc.).
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