**SUMMARY OF THE ARTISTIC RESEARCH PAPER**

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PIANO SCHOOL OF SULAMITA ARONOVSKY: THE CONTINUITY OF PERFORMANCE TRADITIONS

INTRODUCTION

Sulamita Aronovsky (Sulamita Kaporaitė Žiūraitienė-Aronovsky, hereinafter, Aronovsky) is a piano professor at the Royal Academy of Music in London, founder, artistic controller and Chair of Jury of the London International Piano Competition, and a noted authority on piano education. Being highly acclaimed in the Western part of musical world, unfortunately, Aronovsky is relatively little known in Lithuania, where she was born, studied, started her artistic career, taught, and lived for more than 30 years. No scholarly or popular works to shed light on her life or artistic and pedagogical activities either in Lithuania or in the United Kingdom can be found, with the exception of a few radio programmes and interviews.

**Research object** – the principles of piano performance education of Sulamita Aronovsky, their significance and place in the context of national schools.

The author of the artistic research project studied under Aronovsky at the Royal Academy of Music from 2008 to 2010, got acquainted with her piano performance education methodology, attended her lessons and concerts of her students, participated in the cultural life of the Academy, and has been improving his skills with Aronovsky up to the present time. The personal experience of the author, complemented by his interviews with pianists, piano teachers and music critics – former students of Aronovsky, conversations with Aronovsky herself, and research of works of her teachers, is reflected in the research paper. All of that contributed to conveying the content of the piano performance education principles of Aronovsky, which led to the conclusion that she not merely belongs to the Russian piano school, but is one of the brightest examples of the continuity of the mid-20th century Russian piano traditions, standing next to such piano teachers of her generation as Vera Gornostayeva, Sergei Dorensky, Mikhail Voskresensky, Dmitry Bashkirov, and others.

**Research relevance and novelty.** For the first time, this research project provides a comprehensive look at the pedagogical activity of Aronovsky, exploring the features and origins of her piano performance education principles.

Piano performance education principles of Aronovsky have been reconstructed through:

* the assessments, attitudes and experience of her students, recorded in the conversations-interviews conducted by the author of the research;
* the author's personal experience from Aronovsky's lessons and conversations with her;
* scholarly and popular works of her teachers Lev Barenboim and Alexander Goldenweiser, detailed descriptions of Goldenweiser's lessons, and Alexander Vitsinsky's conversations with Grigory Ginzburg.

The research project can be valuable to pianists in their piano performance and education studies.

**The research aims** to explore Aronovsky's piano performance education principles as an artistic phenomenon; to reveal their origins; to prove that the continuation of the mid-20th century Russian piano school is one of their essential features; to highlight the individuality of Aronovsky as a teacher and pianist; to prove the assumption that the integrity and effectiveness of the system of the piano performance education of Aronovsky allows it to be called an individual piano school.

The following **objectives** have been set:

1. to present the concepts of school and tradition;
2. to evaluate the influence of time and place on the development of an artistic personality;
3. to discuss the diversity of national piano schools; to identify and assess the factors of the unification of schools;
4. to reveal the origins of Aronovsky's pianism, focusing on her studies, teachers, and the standards of the development of piano technique;
5. to highlight the common aspects of piano performance / education principles of Aronovsky and her teachers Goldenweiser, Ginzburg, and Barenboim;
6. to study piano performance education principles of Aronovsky in terms of: sound and phrase, style of performance, structure of the piece, and performance psychology (based on the author's interviews with eleven students of Aronovsky);
7. to present a case study of Aronovsky's lesson given to the author of the research, proving the effectiveness of her piano performance education in pianist's understanding of musical material and his ability to convey it.

**Research methods:** historical comparative, descriptive, comparative analysis of musicological texts, analysis of musical texts and performances, case study, and interview.

**Review of literature and sources.** Chapter 1 is based on the works of philosophers, culturologists, musicologists, and pianists, including Thomas Kuhn (2003), Richard Taruskin (1992), Harold Schonberg (1987), Wojciech Wisniewski (2015), Carl Martienssen (1966), Charles Timbrell (1999), Elyse Mach (1987), Donatas Katkus (2006), Lina Navickaitė-Martinelli (2013, 2014), Leonidas Melnikas (2000, 2008), Joseph Kerman (1983), Sofia Lourenco (2010), Yuri Lotman (2004), Vytautas Kavolis (1995), Jurgis Aleknavičius (2019) as well as the sources in Russian (Леонид Гаккель (1990), Лев Григорьев, Яков Платек (1990)).

Chapter 2 draws on the ideas of Ginzburg (Vitsinsky (1946, 1947, 1949)), Barenboim (Баренбойм (1979)), Goldenweiser (*Уроки Гольденвейзера* [Goldenweiser's Lessons] (2009)), and the author's interviews with Aronovsky and her students. The interviewees included Vovka Ashkenazy, Stefan Ćirić, Niklas Oldemeyer, David Fanning, Ian Flint, Maria Canyigueral, Peter Lawson, John Parr, Ian Fountain, Zrinka Mikelic Bottrill, and Janina Neniškytė.

The author made use of articles by Antanas Andrijauskas and Juozas Mureika in the *Estetikos enciklopedija* [Encyclopaedia of Aesthetics] and *Muzikos enciklopedija* [Encyclopaedia of Music], and also of articles by other authors in scientific publications, dictionaries, and Internet publications.

**Structure of the research paper.** The thesis consists of the introduction, two chapters, conclusions, a list of references and sources, and six appendices.

Chapter 1 presents a theoretical exposition of the research and analyses the concept of school, encompassing such definitions as *school*, *tradition*, *style,* and *national school*. It also reviews the context of a school of performance, covering such phenomena as music interpretation, performance technique, pedagogy, cultural environment, etc. The influence of time and place on the tradition of performance is discussed here, too. The concept of the national piano school is examined in order to identify Aronovsky's attribution to it. While focusing on the Russian piano school, the author highlights the issue of the identification of national schools, taking into account the process of their unification. The research focuses on the Russian school until the mid-20th century (the period of Aronovsky's studies in the Youth Department of the Leningrad Conservatoire and the Moscow Conservatoire). The features of identification of a particular school are better revealed in the context of other schools, therefore the more significant aspects of the Russian school are being compared with the German and French schools.

The origins of the artistic formation and professional achievements of Aronovsky are presented at the beginning of Chapter 2. The commonness and individuality of the piano performance and education principles of her teachers are revealed through such categories of piano performance as style and artistic image, rhythm and tempo, phrasing, and coordination of movements. The analysis of the interviews with the students of Aronovsky, where the principles of her piano performance education are presented and explored, lies at the core of the artistic research. Her place in the context of the Russian piano school is highlighted, based on the experience of her students and their insights into the art of performance. The content of the piano performance education principles of Aronovsky is reproduced in accordance with the parameters of sound and phrase, performance style, structure of the composition, and performance psychology. At the end of the chapter, the exposition of Aronovsky's lesson with the author of the research is presented.

The artistic research offers Aronovsky's musical family tree developed by the author. Six appendices are attached: the author's interviews with the students of Aronovsky; her statements from the conversations with the author; archival data on her schooling, studies, work, students in Lithuania, concert repertoire, and publications and manuscripts.

1. SCHOOL AND TRADITION IN THE ART OF PERFORMANCE

The concepts of *school, tradition, style,* and *national school* as well as the preconditions for their existence are being reviewed; the development and vitality of national schools, and the individuality of the Russian piano school in the context of other schools are being discussed in order to clarify the attribution of the piano performance education principles of Aronovsky to a specific national school.

In the analysis of the above mentioned categories, their differences and identities, the insights of Mureika, Andrijauskas, Taruskin, Katkus, Navickaitė-Martinelli, and Melnikas have been used and compared. The point of intersection of the phenomena of school and tradition is the conception of the sound-creating will, developed by Martienssen, and the concrete musical reality (i.e. performance models formed by famous musicians), offered by Charles Seeger.

The life of the school and tradition in the art of music performance is reflected in the theory of paradigm, created by Kuhn. When applied to the artistic phenomenon, paradigms are to be considered as universally recognised artistic achievements, at some point providing problem-raising and problem-solving models for a specific artistic community. Musicians, whose creative activity is based on the same paradigms, follow the same rules and standards. The tradition, like the Kuhn's paradigm, is recognised by all members of a given musical community, and, conversely, a close community of musicians – the school – is made up of those, who cultivate the same tradition(s). Tradition, school and style mark the established rules, habits, and attitudes to the performance of music. It is an ongoing process, whose viability depends on the continuous transfer of certain knowledge to future generations. The interruption of the existence of the tradition usually marks the end of it.

Performance traditions are not only being transferred – they are being further developed, transformed, and adapted to the performance of contemporary repertoire. That way, new traditions are born. Their constant circulation can be called a spiral of multitraditionality. The tradition, as dynamic as the art of performance, does not disappear. However, interacting with other traditions, it changes, and revives in a different shape and at a different level. Performance practices are developed in accordance with the traditions, that are already established, yet the time comes when new ideas, which displace and de-actualise the former traditions, start to prevail. That way, new paradigms develop and get established by denying the existing ones.

Time and place have a fundamental impact on the survival of the tradition. Melnikas notes that “growing in a certain stylistic environment, a musician gradually develops the manner of a creative self-expression, characteristic of himself and his time. He implements his ideas using the system of the artistic means representing the musical thinking of that period”.

Observing the prevailing trends of music performance, repeating, mastering, criticising and improving them, outstanding musicians or music teachers develop their own perception of music which creates the preconditions to develop an individual school of a particular musical personality.

The coverage of schools resembles a pyramid, with individual creators or teachers at the foot of it, and individual countries and continents at its top. The research on the national school identification offers classifications of Wisniewski and Lourenco, who identified the following components of the national school:

• national character encompassing culture and its influence on the school, and historical circumstances;

• personality that belongs to a particular school either as its archetype or as a significant teacher;

• traditions of performance: aesthetics, quality and character of sound, common repertoire, specifics of the technique, choice of tempo, ways of pedal use, *rubato*, clarity of polyphonic texture, and teaching methods.

 Aronovsky's musical personality was mostly shaped by the Russian piano school. To discuss its authenticity in the context of other national schools, reference is made to the studies and attitudes of Timbrell, Schonberg, Navickaitė-Martinelli, Melnikas, Josef Hofmann, and Vladimir Ashkenazy. The focus is placed on the Russian school until the mid-20th century – the time of Aronovsky's studies at the Moscow Conservatoire. Essential features of the mid-20th century Russian piano school – highly professional mastery achieved through rigorous work discipline and daily multi-hour studies, intolerance to the slightest deviations from the written music, the Absolute of the individual performer's relation to music, and the formation of the piano technique through the weight of hand and low position of wrist – were entrenched by Anton Rubinstein, who is called the founder and archetype of the Russian piano school. It is observed that the closure of borders in Russia in the 1920s led to the preservation of the experience, which Russian musicians had gained in Western Europe. Subsequently, the content of the aesthetics of music performance was frozen for many years, thus keeping the Russian school the last stronghold of Romanticism.

 At the end of the chapter, the process of the unification of national schools is overviewed. It is noted that the universalisation of performer's musical personality was a constant trend in the 20th century. The exchange of ideas between musicians in different ways and forms make them less authentic, yet simultaneously it tends to broaden their horizons and make them more versatile. The process of unification can be considered to be finished for some schools, while for the others it is still ongoing.

2. PIANO SCHOOL OF SULAMITA ARONOVSKY

2.1. **Teachers of Aronovsky and transmission of her principles**

Music teacher is a mediator between the national school and its 'disciple'. He cannot dissociate himself from his individual attitude to music. One of the most significant factors shaping the musical personality is the knowledge and experience gained from teachers. Therefore, in order to understand the trends of piano performance at the given period, it is important to trace the essential branches of the teacher’s musical genealogy. The author offers a musical family tree of Aronovsky. A comprehensive genealogy scheme demonstrates the musical origins of the pianists, who had the greatest influence on Aronovsky. Her biography is presented according to the periods of her schooling, studies, and professional career, noting that, as a performer and teacher, she was formed in three different systems of music education and cultural environments (Lithuania, Russia, and Great Britain).

**2.2. Continuity of piano performance traditions: Aronovsky and her mentors**

In order to display the commonness of the artistic viewpoints of the teachers of Aronovsky with her own principles of piano performance education, the statements from the conversations with her, scientific and methodological works of Goldenweiser and Barenboim, detailed descriptions of Goldenweiser's lessons, Ginzburg's thoughts about the mastery of piano performance from his conversations with Vitsinsky, and the personal experience of the author of the paper gained from Aronovsky's lessons are being explored and compared. Their overlapping attitudes are presented in accordance with the following parameters of the development of pianism and mastery of performance: style and artistic image, rhythm and tempo, phrasing, coordination of movements, and pianist's work process.

2.2.1. Style and image of sound

According to Goldenweiser, “It is difficult to define the style of a musician, however, it does not mean that the understanding of the style itself is unnecessary, nor should it be believed that the style manifests itself in the performance more than in the musical piece, – nevertheless, a pianist must have his own style”. In his endeavour to develop the sense of style, the performer must expand his abilities to recognise certain features of art, which would help him to apply appropriate means to the expression of style. The style of performance is shaped not merely by the performer and the music he performs, but also by his instrument. With the development of the piano, new opportunities to lengthen phrases and to produce longer lasting sound closer to human voice emerged. Therefore, concentrating on the imitation of harpsichord and its specific expressive means is not recommended. In order to read and reproduce the written music, the performer has to create a sonic, or artistic, image of the composition. An image of sound is an essential part of style: not only the artistic image of the whole piece is important, but also the images of its individual episodes and elements. The sound image is a specific means of expression, enhancing the sonic impression of the performance.

2.2.2. Rhythm and tempo

The understanding of rhythmic structure involves the ability to read, recognise, and combine different rhythmic elements of the piece. The rhythmic structure is most clearly expressed in the music of the Classical era. However, its more complex forms have to be equally strictly observed in the repertoire of the Romanticism and modern times. The rhythmic structure is based on a certain hierarchy – the interdependence between groups of bars, strong and weak beats, and groups of notes. Thus, the expression of rhythm is inseparable from dynamics. The interconnection of the level of volume, which is achieved through dynamic expression, and the arrangement of time and rhythm is perhaps the most complex part in the creative process of performance. Performer's individuality and mastery are expressed in the relationship between the rhythm and dynamics. Rhythmic structures are close to poetic sentences or verses, thus, the rhyme is applied as a means to highlight or separate certain repetitive rhythmic elements,. The rhyming brings out meaningful accents and dynamic directions in the phrase. The expression of the rhythmic structure of the composition is also closely related to the choice of tempo. There is no need to specifically aim for a faster tempo for its own sake. Instead, more attention should be paid to various elements of expression. That way, more dynamic and rhythmic shades, contrasts, and phrasing nuances emerge in a certain section of the piece, creating intense expression, and the need to accelerate the tempo disappears. The chosen tempo should enable the audience to understand the music.

2.2.3. Phrasing

Connection / blending of sounds and their dynamic expression are some of the most important objects of pianist's work. A musical phrase, like a linguistic sentence, has to mean something. According to Goldenweiser, “No matter how it is performed, – *forte*, *piano*, with or without accents, – it must always convey a declamatory expression. It has to be present even in the line of successive accentuated notes: sometimes the accent belongs to the main note, sometimes to the minor note, and sometimes to the upbeat, etc.” Similarly, the expression of singing voice should be integrated into the phrasing at most times. Phrases have to be continuos, uninterrupted, and reminiscent of a song or recitation. It should be borne in mind that singing, like playing a number of instruments, is not possible without breathing. Therefore, it is important to create an impression of taking breath between phrases. Intonation is another way of providing the phrase with a dynamic expression. Related to the intonation of speech, it allows the performer to shape the phrase and to highlight its particular moments.

2.2.4. Coordination of movements

The sound of piano is a reflection of pianist's movements. The movements have to correspond to the desired impression of sound, and cohere with the character of music. The movements of hands and body are related to the acoustic content and image of the composition. Performer's movements affect not only his interpretation of the piece, but also the aural and visual impressions of the audience. Efficient and flexible movements should be developed in order to produce the desired sound with the least possible effort and muscle tension. Unnecessary movements, that have no effect on music, should be avoided. A properly applied low-amplitude movement can have a much greater effect on the change of the timbre or the extraction of a high-intensity sound, than a high-amplitude movement. Strong and powerful sound depends on the effective distribution of physical power. Fast-tempo music require a particularly well-developed coordination and efficiency of movements, that would help in making quick changes of dynamic shades, intonation, rhythmical patterns, etc. The correct movements are instrumental in connecting / blending different sounds. Goldenweiser notes that “In most cases, the hands have to move in graceful curves, and only occasionally, e.g. when performing a sudden *sforzando*,in angular lines; if the hand movements do not match the rhythm of the music, it is either delayed, and the keys are pressed with nervous movements at the last moment, or the hand is moved too early, and the movements stop and break, destroying the musical line.”

2.2.5. Work of a pianist

Effective work of a pianist depends on his ability to set clear objectives he wants to achieve. They have to be as specific and detailed as possible. Therefore, performer's ability to analyse the music in detail is essential. While learning the notes, it is necessary to understand the form of the piece, the harmonic structure of phrases and musical sentences, as well as to create the artistic sound image of the composition, and to encompass it as a whole. The sound image is created gradually. Detailed studying includes learning and improving individual sections of the piece. It is necessary to set a clear goal each time they are repeated. Then the performer has to return to the perception of the composition as a whole. Being familiar with the structure of the piece and having technically mastered it in detail, the pianist has to listen to his playing while assessing if it corresponds to the sound image he has created. It is important to make the performance understandable not only to the pianist himself but also to the audience, thus one should strive for simplicity and clarity of expression.

**2.3.** **Piano performance education principles of Aronovsky: interviews with her students**

Based on the material of the author's interviews with 11 students of Aronovsky, her place in the Russian piano school has been determined, and her piano performance education principles have been presented in terms of the following aspects of performance: sound and phrase, performance style, structure, and performance psychology.

2.3.1. Aronovsky in the context of the Russian Piano School

Aronovsky’s perception of the piano technique and the musical idea as a unity makes her one of the rare piano pedagogues, who believe that pianism is merely a means to make music. At the beginning of studies, she suggests to use a natural hand weight instead of employing physical force only. She looks for the ways to use all the sound production possibilities the piano can offer, rather than adapts to an imaginary style of a particular era. In each specific case, she precisely indicates and demonstrates the type of the technique to be employed. The development of a continuous sound and uninterrupted melodic line, as well as the attention to the links / connections between different sounds, as part of the process of blending them, are typical of her. The Russian school also manifests itself in Aronovsky's interpretation of Beethoven, which is distinguished by a clear and objective approach to the music, and a strict order of rhythm. The strict discipline of work, which forbids playing amateurishly or leaving details of questionable quality, shall be also attributed to the influence of the Russian pianism.

2.3.2. Sound and phrase

The quality of piano sound is a direct consequence of the ability to combine the arrangement of sounds in time with their volume. The interconnection of time and dynamics between successive sounds enables the performer to create a specific sound character. The mastery of sound production is being developed for the acoustic environment of concert spaces. Specific delayed pedal technique is used in order to connect / blend sounds or to amplify their resonance. Particular importance is attached to the making of a continuous musical line; to maintain its continuity, the performer is not allowed to break it by sudden distortions of rhythm and dynamics. Phrasing is viewed in terms of singing, emphasizing the continuation of sound, breathing, changes in timbre, etc. When playing *rubato*, changes of tempo and dynamics are to be gradual and not to disrupt the melodic line. A rhyme is often applied to a repetitive or characteristic rhythmic groups, providing them with intonation. Intonation is used as a means of expression shaping the musical line.

2.3.3. Performance style

Before the certain features of the style of a particular epoch are taken into account, the style manifests itself by the performer's ability to convey the music and to exploit the potential of the sound producing capabilities. The performance of the Baroque repertoire focuses on the musical narrative, its content, and the ways of expression, rather than mechanical possibilities of the piano. Musical content is perceived as human rather than formal, and therefore all things related to the style must first and foremost ensure lively communication with the audience.

2.3.4. Structure

An artistic expression largely depends on the performer's ability to recognise the elements of the structure of the piece and to translate them into sound. The pianist is being taught to see the composition through the eyes of the composer: to recognise the smallest elements of the structure and to be able to connect them, seeking to achieve the greatest possible coverage, wholeness, and the longest possible musical line. While studying the piece, large-scale sections are divided into smaller groups to highlight their shape, and then reunited into a whole. The tempo is also perceived as an important factor in maintaining the structure, noting that both too fast and too slow tempo can ruin it.

2.3.5. Performance psychology

An intense expression of phrasing and dynamics is required in order to provide a sufficient communication to the audience when performing on stage. An objective approach to one's own performance is developed. While looking for the solutions to overcome technical difficulties, the emphasis is put on keeping the artistic image and the integrity of the piece intact. Paying attention to the knowledge of the structure / dramaturgy / architectonics of the composition, a self-confidence of the student is built, preventing him from hesitation on stage. Physical and psychological stamina of a young pianist is developed by playing the programme through in a semi-public environment.

2.4. Lesson of Aronovsky

The exposition of the lesson demonstrates a precise and detailed reading of music as if from the viewpoint of a composer. The ability to dissect the music into the smallest structural units before integrating them into a large structure and long musical line is being developed. Studies of the written music are not limited to composer’s score. The rhythmic and dynamic structure of the piece is thoroughly analysed, and the ways of its expression are offered. Significant attention is given to the formation of a continuous musical line, the use of pedal, and the character / sound image of individual musical elements.

CONCLUSIONS

 The artistic research *Piano School of Sulamita Aronovsky: the Continuity of Performance Traditions* leads to the following conclusions:

1. The concepts of *school*, *tradition*, *paradigm*, and *style* often overlap due to vague semantics, and their boundaries are blurred. The coverage of schools, identified and named by researchers, is similar to a pyramid: from the school of individual musician to a group of musicians, from schools of professions and styles to schools of artistic / cultural processes at certain historical stages or periods, to schools of individual countries or even continents at the top of the pyramid.
2. In the life of a tradition, the parameters of time and place intertwine with each other. Tradition is always linked to the place, where it is cultivated, and the period of time. The tradition emerges, develops, and settles itself, spreads, reaches the peak of its creative potential, transforms, and dies, and thus its life in many ways resembles the life of a physical organism, whose existence is enframed both geographically and historically. In every historical culture, one can find a wide or even unlimited variety of ways of interpretation and a complex interaction of phenomena. The performance of music and its evaluation depends to a large extent on the performer and the listener. As a result, the transfer and adaptation of the traditions of performance, which ensure their continuity, mainly depend on the human factor.
3. The emergence and development of national school as a unique style of performance and teaching, characteristic to a particular country, was linked to two important factors: manufacturing of pianos and founding of conservatoires. The distinctive features of a national school include: national character, covering culture and its influence on the school; historical circumstances; traditions of performance, i.e. sound culture, aesthetics, and technique; and an individual personality attributed to a particular school either as its archetype or as a significant teacher.
4. It is unanimously agreed that the great piano schools no longer exist in their former shape. The gradual process of their unification has been going on for many years. The unification of schools is a natural consequence of their development. The process of unification may have been completed, or may still be ongoing, depending on the situation of a particular school. The factors, determining the unification of schools, include: globalisation, record industry, international competitions, standardised teaching, commercialisation of music, and a small number of predominant instrument manufacturers.
5. The contents and ideas characteristic to a particular national school are likely being preserved merely in the practices of pianists of older generation. During the golden age of national schools, individual musicians were unified by these ideas, yet nowadays their presence makes their individual practices unique.
6. The musical personality of Sulamita Aronovsky was shaped in three different systems of music education and cultural environment (Lithuania, Russia, and Great Britain). The periods of her education and professional career can be divided into:
* 1940–1941: Kaunas Conservatoire, class of Aldona Dvarionienė.
* 1941−1945: Arzamas (Russia) and Bukhara (Uzbekistan) Music Schools; Youth Department of the Leningrad Conservatoire, Tashkent (Uzbekistan), class of Barenboim.
* 1945−1953: Kaunas Conservatoire and the Lithuanian SSR State Conservatoire, class of Dvarionienė; concertmaster at the Lithuanian SSR National Opera and Ballet Theatre.
* 1953−1956: postgraduate studies under Goldenweiser, Ginzburg, and Abram Shatzkes at the Moscow Conservatoire.
* 1956−1970: piano teacher, associate professor at the Lithuanian SSR State Conservatoire.
* Since 1971: piano professor at the Royal Northern College of Music (Manchester) and the Royal Academy of Music (London).
* 1989–2009: founder and Chair of Jury of the London International Piano Competition.
1. The comparison of the artistic viewpoints of Aronovsky and her teachers, prominent representatives of the Russian school (Goldenweiser, Ginzburg, and Barenboim), offers the following statements, uniting their goals of the development of pianism:
* in order to develop a sense of style, the performer should not care about the manifestation of his individuality; he ought to develop the ability to recognise specific artistic features of the composer and his composition, expand his cultural horizons, and undertake ongoing personal development;
* the interpretation of a musical piece has to be comprehensible, clear, and not obscured by superficial effects;
* the performer's perception of the rhythmic structure of the composition is defined by the ability to read, recognise, and combine different rhythmic elements, providing them with a dynamic shape;
* a musical phrase should always have a declamatory meaning;
* the sound of piano should resemble a vocal musical line in most cases;
* constant attention has to be paid to the connection / blending of sounds and to their dynamic expression, i.e. the aspects of performance that require the greatest mastery;
* instead of developing the use of a fixed hand position, pianist should strive for a variety of applications of hand movements, as the whole process of music performance is a constant movement;
* precise execution of a musical text is not sufficient to create an artistic interpretation – that is only a precondition of it;

Conclusions 8 to 12 are based on the study of the author's interviews with the students of Aronovsky.

1. The following substantial features relating the piano performance education principles of Aronovsky to the mid-20th century Russian piano school include:
* performance as a unity of technique, musicianship, and ability to communicate with the audience;
* sound formation in an early stage of student's development, based on the hand and body weight distribution techniques;
* focus on the physical sound preparation;
* the aim to form a continuous musical line that resembles voice (singing);
* emphasis on the expression of intonation;
* establishing the structures of rhythm and intonation as an essential factor conveying the form of the piece;
* strict discipline of work.
1. The aspects of phrasing mastery characteristic of the piano performance education principles of Aronovsky are the following:
* phrasing mastery is achieved by developing the correct balance between the timing of sounds and their volume;
* balance of timing and dynamics plays an essential role in creating a desired artistic / aesthetic impression;
* multifunctional application of a delayed pedal is one of the most important technical means to ensure an uninterrupted musical line;
* vocal image of the piano sound is used to create a continuous musical line;
* *rubato* expression depends on the rhythmic structure of the phrase and the direction of a melodic line; in a *rubato* phrase, gradual changes in tempo and dynamics are sought while maintaining clear rhythmic parameters;
* the analogy of poetic rhyme is being used in order to provide the rhythmic models / structures with intonation, particularly in fast tempo compositions,;
* the concept of intonation is associated with speech (reciting) and singing.
1. The following features of the development of the performance style have been identified:
* performance style is not an end in itself; it is a consequence of pianist's ability to perceive and convey the content of the piece; the style is largely determined by pianist's eagerness and skills to comprehensively study the written music and its cultural background;
* the focus is primarily placed on exploiting the sonic / technical possibilities of the piano, rather than adapting the stereotypes of performance style canons of a particular epoch;
* singing qualities of the piano sound are being exploited in the compositions of all epochs;
* when performing Baroque music, the attempt to imitate the sound of harpsichord and to apply its specific expressive means are not approved;
* vocal approach to the music of the Baroque and Impressionism;
* the clearest differences between the performance styles of different epochs are observed in comparing the levels of rhythmic freedom and dynamics of sound, rather than the ways of sound production.
1. The studies of the structure of music in Aronovsky’s lessons can be described by the following statements:
* architectonics and shape are the foundation of the structure of the piece;
* the artistic expression of the composition depends on the performer's ability to recognise and translate the elements of its structure into sound; structure is identical to expression;
* music should be considered as a structure and form in a progression through time;
* the perception of the structure of the piece plays a key role in shaping the small-scale and large-scale musical ideas;
* the ability to identify similar rhythmic and melodic motifs is one of the most important factors in achieving structural integrity and clarity;
* the structure of the composition is similar to the structure of a literary work: it is a hierarchy of words, phrases, sentences, paragraphs, and chapters, all within an over-arching narrative.
1. The following aspects of performance psychology in the pedagogy of Aronovsky have been identified:
* high intensity of the phrasing and dynamics-related performance expression as a way to communicate to the audience in a convincing manner;
* attention to the structure / dramaturgy / architectonics of the piece as the way to enhance the performer's concentration and ensure his self-confidence on stage;
* development of psychological and physical stamina on stage through promoting the habit of playing the whole programme through in a semi-public environment;
* providing a student with the opportunities of public performances as an essential part of studies;
* students' audio recordings as a method to develop a critical self-evaluation;
* intensive analytical work before concerts as a way of developing student's concentration and communication of the performance.

13. The case study of the lesson of Aronovsky reflects her attitude towards interpreting music, as identified by her students and characteristic of her and her teachers – representatives of the Russian piano school of the first half of the 20th century:

* the sound image of the composition or / and its individual parts is created by clearly specified means, which are applied after a particularly detailed analysis of the structure and its elements;
* the texture of the piece is broken down in detail so that the performer takes into account its smallest elements;
* close linkups of rhythmic and melodic elements in the texture of the piece are identified; based on them (linking and highlighting them during the performance), the structure of intonation and dynamics is constructed in every phrase;
* more complex structures are divided into smaller melodically and / or rhythmically similar fragments, suitable expression and hand movements are applied, and, when mastered, the fragments are connected into a whole, aiming to create a continuous, uninterrupted and long musical line;
* great importance is given to the mastery of connecting / blending different sounds, determining the direction of a melodic line and its intonations, and applying the delayed pedal;
* in order to connect / blend the sounds, flexible and efficient hand movements are applied;
* piano sound as an image of voice and / or recitation is used even in the virtuoso passages,
* an impression of a rhymed text is achieved, when giving clear dynamic directions to repeated melodic motifs; consequently, expression of the phrase is brought closer to a poetic verse and singing;
* significant attention is given to the sound balancing – the continuous process of changing the balance between different sounds;
* correct duration of long notes and pauses is ensured by dividing them and counting them in smaller values;
* it is required to strictly adhere to the rhythmic structure even in a *rubato* phrase.

The principles of the development of pianism of an outstanding teacher reflect both individual and universal trends in the art of music performance. The essential principles of education cultivated by the teacher and his way of conveying them may be similar to his contemporaries or musicians of the past, who influenced him. However, the talent, charisma of a personality determines certain aspects of his perception of music that are always characteristic of him alone.

Conversations with Aronovsky and interviews with her former students support the statement that Aronovsky has preserved the artistic principles of her teachers, especially Alexander Goldenweiser, almost unchanged, making her piano pedagogy exceptional, particularly nowadays when national piano schools no longer exist in their previous form. The research confirms the assumption that the effectiveness, integrity and authenticity of Aronovsky's system of piano performance education provide the basis to call it an individual piano school, which is perhaps one of the purest examples of the continuity of the mid-20th century Russian piano traditions.