

THE CHORAL CONCERT COMMUNICATION BETWEEN THE PERFORMER AND THE AUDIENCE IN CREATING THE COMMUNITY OF THE EVENT

The choral concert community is a direct meeting of three entities: the conductor, the ensemble and the listeners in a unique, though often cyclical, situation. It is characterized, among other things, by the creation of emotional bonds connected with the experience of a musical work. Thus, the community gathered at the concert becomes a kind of exclusive group, and the emerging musical culture can be a value for the audience enriching their lives. A person aware of his dignity, using his mind, will and heart on a daily basis, constantly wants to discover the beauty and source of life. A choral concert can become an inspiring space for discovering the meaning of one's own humanity.

Key words: choral concert, communication, community, listener, performer.

Земан А.

Хоровий концертний зв'язок між виконавцем та аудиторією у створенні спільноти події

Спільнота хорового концерту — пряма зустріч трьох: диригента, ансамблю та слухачів в унікальному, хоч і часто циклічному, становищі. Вона характеризується, серед іншого, створенням емоційних зв'язків, пов'язаних з досвідом музичної роботи. Таким чином, спільнота, зібрана на концерті, стає своєрідною ексклюзивною групою — і виникає музична культура, яка може стати цінністю для аудиторії, збагачуючи її життя. Людина, яка усвідомлює свою гідність, щоденно використовуючи свій розум, волю і серце, постійно прагне розкрити красу і відкрити джерело життя. Хоровий концерт може стати надихаючим простором для виявлення сенсу власної людяності.

Ключові слова: хоровий концерт, спілкування, спільнота, слухач, виконавець.

Земан А.

Хоровая концертная связь между исполнителем и аудиторией в создании сообщества события

Сообщество хорового концерта — прямая встреча трех: дирижера, ансамбля и слушателей в уникальном, хотя и часто циклическом, положении. Она характеризуется, среди прочего, созданием эмоциональных связей, связанных с опытом музыкальной работы. Таким образом, сообщество, собранное на концерте, становится своеобразной эксклюзивной группой — возникает музыкальная культура, которая может стать ценностью для аудитории, обогащая ее жизнь. Человек, который осознает свое достоинство, ежедневно используя свой ум, волю и сердце, постоянно стремится раскрыть красоту и открыть источник жизни. Хоровой концерт может стать вдохновляющим пространством для выявления смысла собственной человечности.

Ключевые слова: хоровой концерт, общение, сообщество, слушатель, исполнитель.

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Introduction

This article consists of three parts. In the first one — theoretical — I will explain the concept of community of the event and its characteristics. The second part is a description and analysis of my research, conducted both among performers — conductors and listeners of choral concerts. The third part summarizes and presents perspectives for further research.

The term communication comes from the Latin word “communico”, and it means to make something common, to connect, to have something in common with someone, to share, to lend, to participate, to give [5, 101]. Bogusława Dobek-Ostrowska defines the communication process as “communication of individuals, groups or institutions. Its purpose is to exchange thoughts, knowledge, information and ideas. This process takes place at different

levels, using different means and has certain effects” [3, 13].

The choral concert community is a direct meeting of three entities: the conductor, the ensemble and the listeners in a unique, though often cyclical, situation. It is characterized, among other things, by the creation of emotional bonds connected with the experience of a musical work. Thus, the community gathered at the concert becomes a kind of exclusive group, and the emerging musical culture can be a value for the audience enriching their lives. It is also “an expression of interpersonal communication, similar thinking and cooperation. It is created in the service of the common good — and it becomes a fundamental good of human communities” [1, 303]. We can speak of a community of events in relation to the choral concert also because “man creates cultural values for himself as well as for others in order to enrich his life and that of others, especially the spiritual life, in order to make himself and others aware of human identity and to help them find answers to the question of who man really is” [1, 302]. Analyzing the choral concert as a community of event based on culture, it is worth quoting John Paul II (second) reflection on its meaning, which “consists in the fact that it is the right shape of human life as such. His life is also culture in the sense that through it, man stands out and distinguishes himself from all the other beings in the visible world: man cannot do without culture” [2, 304]. A person aware of his dignity, using his mind, will and heart on a daily basis, is constantly looking for something more. Apart from *having*, he wants to *be* more and more, and therefore he wants to become a man more and more fully. The values of a well performed choral concert can be an inspiration for discovering good, truth and beauty, and therefore one’s won humanity. At this point it is worth emphasizing the words spoken by Herbert von Karajan, who speaks of the concert as “the art of constant giving and taking” [7, 17]. The question arises: what do the entities give to each other during a choral concert, understood as a kind of community of event? Joan Miró, a Spanish painter, graphic artist and sculptor who lived from 1893 to 1983, points out that “the effect it produces is more important than the work itself. Art can die, the painting can be destroyed. What matters is the grain that has been sown” [12]. The impression left by the concert extends the existence of a vocal community of people formed during the presentation. It is also worth emphasizing that the choral concert is a social event, characterized by direct communication between the artists and the audience. Communication itself, understood as “transmitting and receiving information in direct contact with another person” [11], builds interpersonal relations, unites people and creates something in common. The literature according to Janina Koblewska-Wróblowa distinguishes 5 types of musical experiences, including polysensory, imaginative, interpretive, analytical-formal and aversal ones [4, 37–42]. All but

the last one can help the participants of the choral concert to establish spiritual relation which are undoubtedly based on aesthetic experience.

Elżbieta Kuraj adds that “an experience that activates our imagination is different. This moment of inspiration is as subjective as the way we perceive and feel” [6, 25]. Władysław Tatarkiewicz distinguishes two types of aesthetic experiences: concentration, i.e. contemplation of beauty and dream as a concentrated state of mind [9]. Maria Gołaszewska points out that “aesthetic experience is treated as a complex process with a characteristic structure, but at the same time we assume that both the number of its elements and the sequence and duration of individual phases cannot be determined in an exemplary manner” [9]. Contact with art at a choral concert may have different motives and meanings for the participants of the event. In order to build community relations, it is extremely important to “believe that culture [including the choral concert] is a platform for establishing interpersonal relations (...). The fields, elements and values manifested both in the personal culture of individuals and in the culture of the community form that background and conditions — the basis of social life being at the same time a product of this life” [8, 122]. After Zdzisława Szczech, it is worth noting that the basis of communication, and therefore of the relationship established at the concert, is the agreement, which, however, takes into account the individuality and autonomy of both the performers and the listeners. It is also worth stressing that the agreement confirms the identity and affiliation of particular entities of the event [8, 128].

Analysis and interpretation of own research results

In order to learn the essence of communication during the choral concert between the performer and the listener in building the community of the event, an anonymous research was conducted in 2018 among both conductors and listeners — recipients of the choral concerts. They are the third part of the communication project, including between the conductor and the choir in the creation of the musical work, between the performer and the listener during the choral concert and the agreement in the creation of the event community. In-depth interviews were conducted with 11 participants, including 5 conductors and 6 listeners. The conductors studied were of different ages, had different experience, achievements, and led or led in the past different groups of choirs, including mixed, female and children’s choirs. It is worth noting that all the conductors studied have a higher education in music. They graduate from a music academy or have a university degree in music. Listeners of choir concerts, of different ages and with different education, were also studied, although it should be noted that 50 % of them have musical education, and the others are

regular recipients of choir concerts. Four questions were prepared for the respondents, with the assumption that further issues may arise during the interview with the respondent.

The main questions were as follows:

- How does the listener build a community of event with the performers?
- How an experience of a choral concert builds bonds between performers and the listener?
- What conditions must be met in order to create a community of events at a choral concert?
- Can a choral concert as a community of event change our lives in any way?

Analysis

All the conductors and listeners are convinced that during a choral concert, a certain community can be formed between the entities of the event: i.e. the conductor, the choir and the listener, as well as the listeners. One of the respondents indicated that “the basis is the need to belong to the group that is in each of us”. It is certainly one of the most valuable and important, and its absence may cause a sense of loneliness or social anxiety. Both the performer, including the conductor and the choir, as well as the listeners are the creators of a certain community established at the choral concert, as a unique event, taking place here and now. Responders point out that both sides create the mood and atmosphere of the concert, and that both entities are responsible for the shape of the event. According to the respondents, conductors in particular are responsible for the creation of the community. This is made possible, especially according to the conductors surveyed, mainly thanks to their attitude of involvement in the preparation of the musical work. Thus, according to the conductors, the main responsibility lies with them. All respondents agree that the attitude of the listener’s involvement is also very important. Nevertheless, good communication between the conductor and the ensemble determines the establishment of a certain community, also with the listener and between the audience and the audience. According to the respondents, a community of event can be built primarily through an attitude of respect for each other. The conductor respects the listener through the best possible preparation, professionalism of performance, well thought-out interpretation, selection of repertoire and attitude of involvement. The listener can reciprocate the personal culture, the attitude of concentration and above all the eloquent silence, which according to the respondents is “a part of dialogue and communication”. One of the respondents particularly pointed out in his speech that “you have to listen in order to hear something and give yourself time...”. Another one pointed out that we often have to wait and “let the music sound in ourselves...”. Conductors are particularly convinced that “we build a community by conveying emotions, by deliberate interpretation,

by sensitivity, which we spread to the audience”. One of the listeners points out that the unique tradition of some concerts is to have refreshments immediately after the presentation. They create an opportunity to build a community by talking at a common table, which thus becomes a space for exchanging opinions, kindness, suggestions, proposals, expectations... It is a kind of complement to the experience that was born during the concert. It is also important to be in one place together, to create the right atmosphere, mood, and often to express delight in meaningful silence, motionlessness, silence, concentration or maintaining visual contact. In a space built, to some extent, by the listeners, a musical work can resound and become a kind of unique artistic creation. According to the respondents, the community of event is also built by word, text, dynamic gradation, beautiful phrase, as well as by a person who can, through his introduction, prepare the listeners for the reception and introduce them to the atmosphere of the meeting. At the end there is a moment of expressing one’s opinion, usually through applause, smile, shouts of joy, admiration or standing up attitude. According to the respondents, the bonds between the performers and listeners, as well as awareness of the programme of concert with the listener. It is worth recalling one of the following “the beautiful performance builds a bond, all and it further mobilizes us to come to the next concert”. This creates a ritual in the lives of many music lovers. Other respondents also emphasize that we build a sense of community through admiration, recognition of work skills, method of performance and interpretation. According to the respondents, it is also important to take care of a friendly environment, discipline, elegance, appropriate climate, light... However, the most important thing is, according to the respondents, good preparation of the team. The respondents are aware that the choirs are very different and that their musical level is also different. What is important, especially in cyclical concerts, is the development of the group, which according to the respondents is noticeable. In order to create a community of event, it is necessary to be open and willing on both sides. Both performers and listeners must want to create a community and introduce themselves through music to the dialogue. One of the respondents emphasize that it is important to “leave the impression and feeling that we are close to each other after the concert. We are united by the fact that we like choral music, we see in it some priceless values. We are kindled, we try to discover the beauty of the world, and thus we enter a higher, spiritual standard of living”. Respondents point out that they appreciate the fact that someone wants to give us a part of himself. At choir concerts, observing other listeners, we also discover that we have something in common, that we need others. A constant exchange of information is necessary in life. Man as a social being needs others,

also for discovering beauty and sharing it with others. The conductors point out that they see the sense of what they do and that the most beautiful reward for the effort they put into preparing a musical meeting are the faces of the listeners full of emotional.

Summary and prospects for further research

Co-creation of bonds at a choral concert is determined by the place and occasion of its organization. The community of event is also made up of a conductor with a unique and attractive personality, who motivates and mobilizes the group to work on a pre-considered interpretation of the musical work [13]. This makes him first a guide for his band in discovering the beauty of music, and through it beauty in general, and later, through an authentic and emotional message, to introduce the listener also to a kind of dialogue with beauty. The Community shall establish the involvement and preparation of all actors involved in the event [14].

The choral concert can become spaces for communication and sharing, where both performers and listeners can “become more through music” [8, 121–122]. A person aware of his dignity, using his mind, will and heart on a daily basis, constantly wants to discover the beauty and source of life. A choral concert can become an inspiring space for discovering the meaning of one’s own humanity.

In shaping a person of the 21st century it is worth taking care of constant development of knowledge and skills needed to perform specific professional tasks, but also the development of the ability to experience emotionally. In the education of 21st century human beings, it is also important to develop communication skills, to share intellectual assets, to share one’s own experiences and to develop the ability to be silent, which is a part of dialogue.

In the perspective of further research it is necessary to explore the issue of interpersonal communication through art, in particular choral music.

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