

ИСКУССТВОВЕДЕНИЕ

КОНЦЕРТ ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ Ж.ДАСТЕНОВА В КОНТЕКСТЕ РАЗВИТИЯ ВИОЛОНЧЕЛЬНОЙ МУЗЫКИ В КАЗАХСТАНЕ

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CONCERT FOR CELLO WITH THE ORCHESTRA OF Zh.DASTENOV IN THE CONTEXT OF DEVELOPMENT OF CELLO MUSIC IN KAZAKHSTAN

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ABSTRACT

The concert for cello and orchestra by Zh. Dastenov is one of the significant works of Kazakh cello music of the 20th century and adjacent a number of lyrical and psychological concerts. The images of the concert are notable for the clarity and accessibility of the musical language, the predominance of bright, optimistic moods, a sense of festivity. On his example, we can conclude that the cello music of the composers of Kazakhstan - a European-professional structure - appears to correspond to the stylistic characteristics of the world and national artistic experience.

АННОТАЦИЯ

Концерт для виолончели с оркестром Ж.Дастенова одно из значительных произведений казахской виолончельной музыки XX века и примыкает к ряду лирико-психологических концертов. Образы концерта отличаются ясностью и доступностью музыкального языка, преобладанием светлых, оптимистических настроений, ощущением праздничности. На его примере можно сделать вывод о том, что виолончельная музыка композиторов Казахстана – европейски-профессионального склада – предстает соответствующей стилевым характеристикам мирового и национального художественного опыта.

Ключевые слова: концерт, виолончель, традиция, домбра, музыкальный язык

Keywords: concert, cello, tradition, dombra, musical language

The evolution of the Kazakh cello music, whose history began in the 40s of the twentieth century, is consistent in its development: from the processing of folk melodies in the form of plays - miniatures to more complex musical compositions, such as a sonata, a concert.

The beginning of the path to the formation of cello music was due to the interaction of European and national musical features, through the activities of performing musicians and composers of the Russian school within the walls of the conservatory. This process (of becoming and development) proceeded slowly. As he required, along with his composer experience, a wide range of trained listeners, as well as the high skill of instrumentalists and sophisticated techniques that were still to be mastered.

The main stages in the development of Kazakh cello music coincide with the development of professional music of the written tradition designated by U.R. Djumakova [2, p.54-74] in general and chamber-instrumental music, in particular: the formation, approval and development in the synthesis of cultures.

During the period of formation - reliance on the European structure and quoting or imitating the national musical language (artificial flagons gliss e sub porticello, gliss e tremolo, etc.). In mature works, a rethinking of the national musical language, the birth of new genres, the polyphonicization of the structure (chamber kui by G.Zhubanova, "Kenes kui" by B. Bayakhunov, "Concert kui for cello and piano" by B. Jumaniyazov), Modern cello music reflecting the sound atmosphere Modernity has undergone the complication of musical language with the use of complex polyphonic and harmonic means, low-second moves, chromatic intervals, techniques of aleatory and collage, sonorous writing, etc. (V.Novikov, T.Mynbayev, K.Shildebaev);

Many of these works are firmly established in the concert and pedagogical repertoire, being a material for improving technical mastery, mastering fine phrasing.

One of the significant works of Kazakh cello music is a **concert for cello with the orchestra of Zh.Dastenov** - thesis by a young composer.

Based on the best examples of works of this genre (concerts of Prokofiev, Shostakovich), Dastenov managed to create a distinctive and brightly national work.

The figurative structure of the first part of the concert is distinguished by its colorful, lyrical and contemplative orientation. In it, bright Kazakh song intonations, close to Birzhan's melodies (Birzhan Kozhagulov - a great singer-akyn of the 19th century), painted with soft impressionistic color, sound softly - dreamily, then sublimely excited, then raised-bravely.

Apparently, the connection with the work of Birzhan does not arise here by chance. Firstly, at the thematism level, certain hints-parallels are heard. Secondly, the overall color of poetic thoughts, the lyricism of a statement makes the first honor related to music 2

actions of M. Tulebayev's opera "Birzhan and Sarah", a scene of reflections of a poet and musician sitting on the bank of Lake Burabay and reflecting on the meaning, beauty and imperfection of life.

For the harmonic language of the first part, impressionistic brilliance and functional high-rise are characteristic. Some contemplativeness of the figurative plan manifests itself in form. The dynamic side does not come to the fore and sonata is traced, acquiring features of a rather three to five-part form.

The main idea of the work is revealed most of all in the main theme, with which the solo cello enters without a traditional orchestral introduction (Example 1):



Example 1

The theme is written in three parts with a developing medium. The image of the main part is leading in a concert. It carries a great semantic load and receives rich opportunities for further development. Its characteristic features - high pathos, improvisation determine the choice of performing techniques associated with a powerful, rich sound, intensive use of vibrato. Improvisational character is manifested in the main part and in the features of the tempo interpretation. For example, before the number 3 *Poco a poco accelerando* - does not mean uniform acceleration and implies other patterns. The logic of rhythmic movement here corresponds to the sound pattern. Each group has its own vertex, which is emphasized by the unchanged *ritenuto*. In this sense, orchestral loss (see Appendix 2), according to the logic of musical development, is the beginning of a highly dynamized reprise and should sound the result of a previous development. Therefore, here the author assumes

some strengthening of the movement, that is, a certain *Poco meno mosso*. This is manifested in the cello part in that the initial element in rhythmic magnification, secondly, in that the theme begins to sound not from the first step, as it was at the beginning, but it is transferred to a quint above, that is, it sounds like a "above" reached by the previous level of development.

It is noteworthy that the dreamy nature of the main party, sounding in the extreme sections of part I, is opposed to the side one. In the secondary party there is a different sphere of imagery, the mood of tense reality and activity prevails here, the contrast is emphasized by the change of tonality and rhythm. The theme is bright in character, resilient, given without more development. Next to the vast mainstream, it sounds somewhat fragmented. Apparently, the composer here wanted to show the contrast between the state of desire and desire for action (Example 2):



Example 2

Dramatically intense development is based on the material of the secondary batch. Because the climax (figure 18) (cello theme), pausing, leads to a cadence. The world of human thoughts, experiences is revealed through improvisation, the confession of the cello, and the sounding echoes of the main and side parts rush like images-visions. In the reprise, the theme of the main party sounds widely, claiming the dominance of a lyrically contemplative mood.

A small part II is a complete construction, and it is not without reason that it is often performed as an independent work. Music moves in three waves-growths,

each of which reveals imagery on a new emotional level.

A small orchestral introduction introduces into the world of concentrated meditation, self-deepening. The choral chords in the orchestra, which immediately introduce into the imaginative sphere of music, sound somewhat static. "Heavy" harmonies, a slow tempo, create an external background on which the cello has a deep and heartfelt chant with a rather flexible melody. Her intonation "slowly rotates" around the main steps to C sharp minor. The features of the ostinato and figuratively peculiarly refracted through the chant march

determine the connection with the genre of the funeral procession (Example 3)



Example 3

The concert ends the finale - the quick part, with elements of virtuosity, which is a kind of result that generalizes the figurative sphere of the entire work. In form, the finale comes closest to the rondo.

It begins by joining the orchestra. By character - this is a festive dance, which is transformed into dombra's kui-jump. Against this background, the cello has the first theme - an energetic, courageous, reminiscent of an excited statement (Example 4):



Example 4

In the transition to the second theme, the intonations of the intro again resound with the orchestra. The second theme takes place at the solo cello in a waltz

tempo, transferring to the lyrical and dancing sphere of imagery (Example 5):



Example 5

In the C major episode, next, the refrain intonation sounds again, but modified. In particular, here we see a change in the functions of the soloist and the orchestra. Compared with the previous conduct. The cello performs the function of accompaniment, expressed in dombra rhythmic figuration on the quinte, the theme melody sounds in the orchestra at the trumpet.

In general, one can trace the national-kazakh flavor, which is heard in the mentioned dombra in C major episode and in the intonation of the entry.

Further, the pipe theme picks up the cello and, gradually accelerating the movement, leads to the code. The code carries the charge of a life-affirming beginning, which is a kind of optimistic outcome of dreams and hopes. The drama of the whole cycle can be defined in a generalized form as a movement from a dreamy, pathetic I part, through a philosophically in-depth II part to a joyful finale.

Speaking about performing aspects, it is necessary to note the main principle clearly expressed in this concert that is characteristic of the genre - the solo cello competition with the orchestra, the soloist playing the leading role here. This turns out to be also in the variety, development of the applied cello means. One can note the mastery with which the composer wrote the cello part: this is the flexibility of the melodic line (main part I part, theme II part), virtuosity (cadence, finale of the concert), the use of all registers of the instrument, its multi-timbre.

As already noted, the work opens up great opportunities for its interpretation. A big role is given to the dynamics and pace. For example, the cello solo intro, given in chord presentation, can be interpreted in different ways, depending on the tempo chosen by the performer. The Allegro moderato tempo indicated by the author is somewhat relative. Even small deviations of it can give the introduction or dreamily-contemplative, or pathetically-elevated character, give less or more hidden energy. Special difficulties of the technical plan in the first and third parts of the concert. These are chords in the intro, requiring an exact transition from one interval to another. In the episodes with double notes, it is especially important to achieve equal, full sound of both voices. In the cadence, written in collaboration with the performer K. Andarbayev, all the complex performing techniques (broken octaves, flageolets) are in "agreement" with the features and capabilities of the instrument.

A concert for cello and orchestra by Zh. Dastenov is adjacent to a number of lyrical and psychological concerts. The images of the concert are notable for the clarity and accessibility of the musical language, the predominance of bright, optimistic moods, and a sense of festivity.

Thus, using the example of Zh. Dastenov's concert, we can conclude that the composers of Kazakhstan in their cello compositions strive for a wider development of folklore, trying to find, at the same time, such forms

and means of expression in order to fully and deeply reflect the features of the musical language peculiar to Kazakh music. And the cello music of the composers of Kazakhstan – a European-professional structure, appears to correspond to the stylistic characteristics of the world and national artistic experience, its intrinsic characteristics - richness, connection with folk art, a variety of genres and forms.

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ЭВОЛЮЦИЯ ЖАНРА «СТАБАТ МАТЕР» В ИСТОРИИ ЗАРУБЕЖНОЙ МУЗЫКИ

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АННОТАЦИЯ

Статья посвящена проблеме воплощения одного из наиболее известных духовных текстов в творчестве композиторов разных эпох и художественных стилей. В статье дается исторический обзор музыкальных интерпретаций текста Stabat Mater, созданных в различных вокально-хоровых жанрах в историческом диапазоне XIII-XXI веков. В качестве примера таких интерпретаций современными композиторами представлен краткий сравнительный анализ некоторых произведений.

ABSTRACT:

The article is devoted to the problem of the embodiment of one of the most famous spiritual texts in the works of composers of different eras and artistic styles. The article provides a historical overview of the musical interpretations of the text of Stabat Mater, created in various vocal and choral genres in the historical range of the XIII-XXI centuries. As an example of such interpretations by contemporary composers, a brief comparative analysis of some works is presented.

Ключевые слова: канонические тексты, духовная музыка, композиторы, хоровые жанры, литургические песнопения.

Key words: canonical texts, sacred music, composers, choral genres, liturgical carol.

В мировой художественной культуре чрезвычайно важное место занимают хоровые произведения, созданные на литургические тексты и являющиеся обязательным компонентом богослужения, особенно в церковных традициях христианства. В результате творческой деятельности композиторов - представителей разных эпох и стилей «сложился мощный пласт музыкальной культуры, который принято называть «духовной музыкой». [2]. При этом особая роль в качестве литературной основы хоровых сочинений традиционно принадлежала здесь каноническим текстам литургических циклов – католических (месса, реквием) и православных (Литургия и Всенощная). Наряду с этим, огромной

вниманием композиторов, начиная с XIII века, пользовался текст Stabat Mater, что, вероятно, было обусловлено двумя моментами. Во-первых, в отличие от всех молитв, это был поэтический, то есть рифмованный и ритмизованный текст, а во-вторых, он был наполнен целым рядом различных эмоциональных красок, что предоставляло широкий простор для творческого вдохновения композиторов.

Структура текста включает 20 трехстрочных строф, в которых строки рифмуются следующим образом: две первые в каждой строфе, а третьи в двух соседних строфах. На протяжении всего тек-