

ИСКУССТВОВЕДЕНИЕ

ЭТАПЫ РАЗВИТИЯ КИТАЙСКОЙ КОМПОЗИТОРСКОЙ ШКОЛЫ

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STAGES OF DEVELOPMENT OF THE CHINESE SCHOOL OF COMPOSITION

АННОТАЦИЯ

Статья посвящена истории китайской профессиональной композиторской школы. Рассматривается специфика отечественного подхода к её изучению и основные этапы становления китайской музыкальной традиции в XX веке. Развитие китайской композиторской школы анализируется в контексте политических и культурных событий истории Китая от начала века до периода открытости и реформ.

ABSTRACT

The article is dedicated to the history of the Chinese professional composer school. The specifics of the domestic approach to its study and the main stages of the formation of the Chinese musical tradition in the twentieth century are examined. The development of the Chinese composer school is analyzed in the context of political and cultural events in the history of China from the beginning of the century to the period of openness and reform.

Ключевые слова: музыкальное востоковедение, китайская композиторская школа, Новая китайская музыка.

Keywords: musical oriental studies, Chinese composer school, New Chinese music.

The scientific understanding of the problems associated with Chinese music and professional music education in China is currently marked by increased interest in Russian musicology. This is convinced by the work of both domestic and Chinese scientists. V.N. Yunusova notes that «the specificity of the Russian approach to the study of Chinese music is manifested, ..., in avoiding Eurocentrism, the desire to combine the» side view «with the point of view of Chinese researchers studying culture from the inside» [5, p. 78]. Musical oriental studies in Russia are especially actively developing by representatives of the Moscow and Novosibirsk schools. The context in which Chinese musical culture developed over the twentieth century has become controversial, dramatic events in the history of China - the turbulent domestic political situation during the Sino-Japanese and civil war, the years of socialist construction, the widespread repression and persecution of the intelligentsia of the Cultural Revolution era, political modernization in China during a period of openness and reform.

The first decades of the twentieth century, marked by an increase in the mutual influences of China and Western culture, became for Chinese composers a period of apprenticeship, familiarity with the technique of European composition. At that time, music schools and university departments opened, and the Shanghai State Conservatory began work on November 27, 1927.

A significant contribution to Chinese musical culture was made by Russian emigration. Among the Russians who came to China after the October Revolution and the Civil War were highly talented professionals and gifted music lovers. An important

role in this period was played by the activities of such musicians as B. Zakharov, V. Shushlin, A. Cherepnin. The influence of Russian musical art on the development of Chinese culture is considered in their studies by Huang Ping (3), Zuo Zhenguan (4).

The music of Chinese composers, created since the middle of the twentieth century, is commonly called New Chinese music. Three periods are distinguished in its development. The first - from 1840 to 1949 - was noted by the composers' interest in creating vocal and programmed instrumental music with landscape, national and patriotic themes – «Spring landscape on the lake» by Tan Xiaolin, «Night landscape» for violin and piano San Tong, «National liberation symphony», «Symphony of the holy battle», «Chinese Rhapsody» Xian Xinghai. Music of this time combined European forms, genres, harmonious language of the 19-th century with reliance on the Chinese song and instrumental tradition.

The second period of the history of New Chinese music (1949-1976) is characterized by significant changes in the social structure of the country. This is the time of the rise of the national musical culture, the creation of large-scale works, the development of professional music education and science. Great importance is attached to realistic plots from public life, the images of historical figures. The most important works: the symphonic poem «Gadameylin» by Xin Huguang (1956), the second symphony «Resistance to the Japanese invaders» by Wang Yunjie (1959), the «Festive Overture» by Shi Wanchun and other authors (1960), the second symphony – «Eternal Life in Raging Fire» Luo Zhongrong (1964). The compositions of this time are marked by the influence of D. D.

Shostakovich's symphonies. In terms of ideology, the theory of literature of the USSR of the totalitarian period had a profound effect on Chinese music. Ideologies, nationality, mass character are declared by those basic principles that a work of art should adhere to. «Revolutionary» and «mass» are manifested in the constant quotation of revolutionary songs.

Chinese music during the Cultural Revolution (1966-1976) is developing under the ban on the performance of foreign and Chinese music that does not meet political goals. Indicative for this time are the so-called «exemplary plays» – operas, ballets, symphonic works on revolutionary subjects, and yuluge (song of quotes) – texts from the book «Quotes of the Chairman Mao Zedong» translated to music. The ideological dictatorship and cultural isolation negatively affected the development of China's New Music. Despite this, serious works were created, which are still being performed on the concert stage – piano pieces by Chu Vanhua, Wang Jianzhong, Chen Gang. One of the most popular in China was the Yellow Concert Piano Concerto – collective processing of the eponymous cantata of Xian Xinghai.

The third period, covering the time from the end of the cultural revolution in 1976 to the present day, is associated with the policy of reform and China's openness and the active assimilation of the innovative experience of the West accumulated during the 20th century. Since 1979, international musical communication has gradually intensified, music educational institutions have been reopened, closed during the «cultural revolution», conservatories are recruiting students. The active development of the experience of European musical composition of the twentieth century begins. Acquainted with the trends in the development of world musical art, Chinese composers discover the achievements of Avantgarde II - serialism, sonics, aleatorics, electronic and specific music, polystylistics, happening. The development of innovations and their combination with traditional features during this period turned out to be the most fruitful for Chinese music. In musicological studies,

compositions of the third period received the definition of New Music as the «period of openness».

The most interesting works of this time are the Second Symphony «Memorial Day of the Deceased» Chen Peixun (1980), the Symphony «Fantasy» by Zhu Jianere (1980), the symphonic suite «Impression from Taikhan Mountain» by Wang Xilin (1981), the Lisao Symphony by Tan Dong (1979-1980). Completely different in creative style, technique and genres, they are brought together by a tendency to expand the horizons of academic music through the inclusion of techniques inherent in traditional culture.

Professional creativity of composers of China to date has passed a long and serious way, allowing today to talk about the Chinese school of composition as a phenomenon with its individual appearance, unique flavor, rich history and interesting prospects for development.

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О КАМЕРНО-ВОКАЛЬНОЙ МУЗЫКЕ КОМПОЗИТОРОВ КАЗАХСТАНА

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АННОТАЦИЯ

Статья посвящена истокам зарождения камерной музыки в Казахстане и ее развитию как художественного явления. Особое внимание уделяется сфере вокальной музыки, а именно: камерно-вокальному жанру, который всегда находился в центре творческих исканий отечественных композиторов. В статье дополнено и расширено представление об авторском стиле С. Мухамеджанова, Г. Жубановой, А. Бычкова, Е. Рахмадиева, Т. Базарбаева путем всестороннего изучения их вокальных опусов в плане ладогармонических особенностей, метроритмической организации и типов фортепианной фактуры.

ABSTRACT

The article is devoted to the origins of chamber music in Kazakhstan and its development as an artistic phenomenon. Particular attention focuses on the field of vocal music, namely: chamber-vocal genre, which has always been at the center of the creative pursuits of domestic composers. The article added and expanded the understanding of