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**CONCERNING THE PROBLEMS OF TYPOLOGY OF SYMPHONIC
PICTURE IN THE KAZAKHSTAN COMPOSERS' CREATIVITY**

Abstract. The article describes the genre “a symphonic picture” in the works of Kazakhstan composers. The formation of the genre, the singularity of the creative solutions of Kazakhstan authors, a great number of works created in the preferred genre necessitate profound scientific reasoning of the gained achievements.

The comparative characteristic of the symphonic picture genre and the symphonic poem has allowed to define the common and distinctive features of both genres and to reveal the variants. Special attention is paid to the formation of the mixed version.

The symphonic picture genre is examined in the article for the first time. The classification of the symphonic pictures by the Kazakhstan composers under the typology “a landscape-picture”, “a musical portrait” and “a crown scene” had been carried out taking into consideration the chronological order and instrumental structure.

Keywords: The Kazakhstan composers' creativity, the symphonic picture genre, formation and genre typology.

The 20th century has come to its end. It was an epoch of numerous discoveries and achievements. The ability to view the multifarious and original musical culture of Kazakhstan in a new way was given after a certain historical distance. It became possible to define the value of certain phenomena and reveal a number of new distinctions cognizing. Nowadays the last century is perceived as a certain formed system with its own regularities. In this regard studying of various art phenomena are represented especially relevant.

As it is generally known, a symphonic picture is a rare phenomenon in the history of musical art. This genre enriched the world music with bright emotional and art range of images. It became a peculiar symbol of romantic style as it arose in line with the program symphonic style in the middle of the 19th century in the works of the Russian composers. The possibilities of orchestral expressiveness novel earlier were revealed in it widely.

This article represents the symphonic picture genre in the creativity of the Kazakhstan composers for the first time in the sphere of musicology in our country. The theme is considered taking into account the formation of all the fundamental types defining the genre path of development and specifying its historical forms. The symphonic pictures created by the Kazakhstan composers are divided into the following types (in accordance with the classification by Endutkina O.): a landscape, a portrait and a crowd scene. This division possesses a conditional character.

The symphonic pictures expressing landscapes represent the certain art space representing, as a rule, a natural landscape, an architectural construction (cultural heritage, buildings) or seasons and natural phenomena. Endutkina O. noted, “The nature of a landscape representation is concluded in a phenomena spontaneity and freedom the moment of beginning and extinction as well as in flowability and infinity of this process”. [1, p. 11]. The texture and design of a musical composition and the manner of its representation is an important component in this case and their dominating effect is indisputable. The

range of colors and brilliance connected with the phonic layer gain their own special sense. The play of timbres possesses the basic value as the conceived image is transmitted by means of the timber combinations or comparisons. The timbre plays a role of an important forming link in a musical picture-landscape. The logic of development is characterized by constancy of incessant movement of the form components, improbable plasticity and softness of the combinations.

A landscape is imaged by means of various figuration expressing panoramic pictures of nature, open spaces, unknown distances and the limitless expanse of the steppe. Various musical instruments convey different repeating melodic or harmonious figurations imaging natural phenomena and their presence is perceived by listeners as inclusions and creates a certain background of sounding. Change of tonality, register and timbre contrasts accompany such moments. Figuration can dominate over actually themes from time to time.

The following symphonic pictures may be reckoned in this type: "At the alpine meadow" by Mussin K.; "Dala korinistry" ("Steppe pictures") by Mukhamedzhanov S.; a dance-picture "Planets" by Zhubanova G.; "Auyl" by Kazhgaliyev T.; "A blue minaret" by Erkimbekov S.; "Running onagers" from the ballet "Akssak Kulan" by Serkebayev A.; a symphonic pictures "The Symphony of a Round Star" by Bestybayev A.; a musical transcription of the monument of the Old Turkic writing language "Codex Cumanicus" "Sacrificial offering to the god Tengri" by Bestybayev A.; "Spring waltz" by Zhumanova L.; "Wings in Astana" by Ostankovich D. and others. The community of the program content and dramaturgic approaches allows allocating the listed pictures into a separate group. The specified samples became an important stage to form and develop the symphonic picture genre in Kazakh music.

The following type is a musical portrait. Other principles are used for disclosure of its essence. The main moment is the demonstration of the unique and individual traits of the characters. The equal attention is paid to the external and internal features of the personality. Various means of musical expressiveness visibly and brightly reflect the external traits, physical qualities, the social status and the manner of behavior of the characters as well as their rich inner world – character, state of mind, outlook and the emotional relation to the world around.

The specificity of a musical portrait is connected with the means which are widely functioning in the vocal area. They are speech recitation and expressiveness. Music conveys the movements bearing certain information which can be "read" and deciphered. All the specified means are transferred to the sphere of symphonic music. The Kazakhstan composers used the methods of a figurative antithesis capable to picture even discrepancy and duality of the heroes' characters.

The entity of a musical portrait consists in not the demonstration of the selected object but in the image unveiled sequentially. Deep tension arises as the element of high-quality and permanent modification and development.

The relief and vividness of musical composition creates a distinct artistic image and forms its visible perception. The characteristic of the characters gives us a close up picture on the minor accompanying background identical to the pictures of artists picturing heroes' portraits on a neutral basis. The first and second plans are presented to the listeners by expression music means. Thus, it becomes possible to draw a parallel with the visual arts. The main character of any symphonic picture can be interpreted as scenic any such musical composition is perceived as a theatrical performance.

This type is represented with the following impressive symphonic pictures: "Geishas" from the ballet "Hiroshima" by Zhubanova G.; the symphonic poem-picture "Zhalatos the Batyr" by Duissekeyev K.; the symphonic pictures "Shaman", "Hunters" from the ballet "Akssak kulan" by Serkebayev A. and "Idols" from the ballet "Frescoes" by Mynbayev T.; the symphonic fresco "The voice of the calling one" (1999) by Khromova O. (the 2nd edition was called "Andrei Rublev"); the symphonic pictures "Murat" by Kydyrbek B.; "Bakssy" by Meirbekov A.; "Argymak" by Bestybayev A.; "Assar" by Raimkulova A.; "Tulpar" by Zhumanova L.; "Dastan" by Sagat A. and others.

The third type widely represents crowd scenes from life of nomads, the Kazakhs and also the mode and ceremonies, patriotic observances, genre and dancing sketches, military scenes, battles and wars. Their essence consists in the picture of a large number of not personified characters but acting in lump.

The mobility, vigor and dynamism of music are peculiar to this type. The figure and wavy sound complexes based on the constant rapid movements (for example, imitating violent galloping) prevail in it. Division of musical structure horizontally and vertically is character to it as well as application of the many-layer structural method, various transformations of the facture and fullness of sounding. The freedom of dynamic and tempo means of expressiveness is noticeable in general. A crowd scene is a large-scale musical picture flexible in its structure. It consists of two different directions based on stopping and renewal of the movement.

The following symphonic pictures belong to this type: "A grand occasion" by Tulebayev M.; "A grand occasion at the collective farm" by Baikadamov B.; "Mashrap" by Kuzhamyarov K.; "Kyz kuu" by Mukhamedzhanov S.; "Tobyk playing" by Kazhgaliyev T.; "Hunting" from the ballet "Akssak Kulan" by Serkebayev A.; "Intervention" from the ballet "Frescoes" by Mynbayev T.; "Kashkyndar" by Kydyrbek B.; "Auyl" and "Nauryz" by Bestybayev A.; and "Nauryz" by Zhumanova L. for a chamber orchestra, etc.

The symphonic poem genre developed in parallel to the examined genre. However, the number of symphonic poems in the creative «receptacle» of the Kazakhstan composers is more than the number of symphonic pictures. This is connected with several reasons.

As a matter of fact, the symphonic poem genre as an independent one appeared earlier than the symphonic picture genre taking into account the world practice as a whole. It is interesting to remember what happened during the epoch of romanticism in Franz Liszt's creativity. The symphonic picture genre was formed in the creativity of Russian composers at the end of the 19th century. There are a lot of highly artistic samples of this genre in the West European music.

Let us remember the symphonic poems by Liszt F., Wagner R., Smetana B., Saint-Saëns C., Frank S., Wolf H., Strauss R. and others. Enormous interest to the poem becomes clear as the academic composer school of Kazakhstan relied on the achievements of the Western European musical culture along with national traditions.

Both genres appeared in Kazakhstan almost at the same time in the middle of the 20th century. More frequent referencing to the symphonic poem genre by the domestic authors is proved and the second reason becomes clear. The prevalence of the symphonic poem genre is connected with the possibility of broader and multifaced application of the programme structure as a principal component of this genre including its different types and also the aspiration to sequentially develop the plots and use the leitmotif system.

The symphonic poem genre supposes the active use of literary works and poetry as the fundamental principle besides the appeal to the field of painting and sculpture. For example, the romantic poems and ballads synthesize the art traditions of small lyrical forms and the poetic drama. The accent is put on the cogitative activity.

Appolonova I. noticed, 'The intentional canon of the symphonic poems by Liszt consists of the concrete out-of-music sources including the definite range of ideas and subjects refracted under this genre thanks to the specific "emotion of the author's empathy"'. [2, p. 5]. All the abovementioned is reflected by the Kazakhstan composers.

The third, symphonic poems are rather large-scale in comparison with symphonic pictures. It is conditional on the fact that poems are often created using the sonata form or in the form of rondeau (rondo). This genre is possible to present the object in terms of the epoch. Various periods of the time or somebody's life, events, etc. show its development.

Finally, the dominance of the symphonic poems is connected with the possibility to use the contrast in corporate. The contrast in this genre may be represented rather strongly than in the sonata-allegro. This feature creates a number of favorable conditions for realization of various program plots and themes.

The first symphonic poems were created in the Kazakh SSR in 1943. The following ones are the most famous and well-known: "A lonely birch" (1943) by Brussilovky E.; "Tulegen Tokhtarov" (1944) by Erzakovich B.; "Amangeldy" (1944) and «The Road of Peace» (1952) by Velikanov V.; a poem for a violin and an orchestra "Kazakhstan" (1943) (1951) and «A lyric poem» (1954) by Tulebayev M.; "Rizvangul" (1950) by Kuzhamyarov K.; "A grand occasion at the collective farm" (1952), "For happiness of the nations" (1954), "A poem-ballade about Saken Seifullin" (1965) by Mussin K.; "The Home of Joy" (1961) and "Mereke" (1982) by Mukhamedzhanov S.; "Akssak kulan" (1959) and "The dawn in Temirtau" (1964) by Zhubanova G.; "Amangeldy" (1956) by Rakhmadiyev E.; "Manshuk" (1956) by Koishybayev M.; "The Legend-poem about sincerity" (1967), "Dala syry" (1972), "Farabi-sazy" (1978), "Korkyt Turaly anyz" (1982) by Kumysbekov K.; "Being 16 years old" (1983), "A great grand occasion" (1985), "A lyric poem" (1986) by Tlendiyeu N.; "A grand occasion after Nauryz" (1984) by Botpayev D.; "The ballade about Saken" (1963) by Bychkov A.; "Kulager" (1977) by Mangitayev M.; "The Poem dedicated to the memory of Masanchi" (1967) by Bayakhunov B.; a poem-fantasy "Tolgau" by Duissekeyev K.; "Mamayev Kurgan" (1969) by Dastenov Zh.; "Makhambet" (1979) by Mukhamedzhanov T.; "Viy" (1970) by Zhaniyarov O.; "The Hungarian Gates" (1985) by Kydyrbek B.; "The Poem dedicated to the memory of Abdiror N." (1977) by Nassipkhanov O.; "Dala syry" (2008) by Umirov E.; "Kultegynin tas khaty" for a baritone and deep-throat singing and an orchestra of Kazakh Folk Instruments (2007) by Khussainov E.; "Symphonic poem" (1979) by Meirbekov A.; "Ashubassar" dedicated to the memory of the event took place in December of 1986 (1986), "The Great Mogul" (1990) by Bestybayev A.; "Tolgau" (2005), "Dala syry" (2008) by Raimkulova A.; "Gassyr Elessy" (2010) by Uzenbayeva G.; "Kishkentai" (2010) by Zhaim A.; "Victoria" (2014) by Nildikeshev T. and others.

The number of the abovementioned compositions is possible to impress. It is important to point to one of them. Let us to examine some of the peculiarities of the symphonic poem "Rizvangul" by Kuzhamyarov K. dedicated the feat of a young Uighur girl-patriot. The composition is attractive as all the musical characters are concrete, the program plan is accurate and ethnic color is pronounced. The rhythmic and tonal features of the Uighur musical folklore are originally implemented in the poem. The main heroic subject will be heard in the motive of the introduction. The intonations of the Uighur folk song "Dutarimin Tarliri" are heard in it. The dotted rhythm from the motive of the introduction is kept also. It is associated with the rhythm of "galloping". The new direction connected with the lyric-dramatic and heroic themes was gradually formed on the base of the numerous poems by K. Kuzhamyarov.

Taking into consideration the program content of the image-subject line of the symphonic music of Kazakhstan it is possible to say that it is various and multidisciplinary? First of all, the subject matter is historical including epos and legends. The second, the folk legends are presented widely. They glorify the great deeds of the popular heroes and epical batyrs. The third, they include landscape sketches describing the amenity of the nature and the home steppes. The fourth, various phenomena of the up-to-date reality are represented as well.

However, some of the abovementioned symphonic poems may be reckoned among the mixed genres as they meet the genre canons as well as the symphonic pictures. Having created them the composers demonstrated the predilection to the interpretation of this genre along with the music pictorial pictures-frescoes taking into account the corresponding sound and decorative embodiment striving to hold a large-scale form, developed system of leitmotif bonds and logics of the end-to-end conflict expansion. Thus, it becomes reasonable to refer the symphonic poem genre to the type of classification including the symphonic picture genre as both of them represent a mixed genre.

The following compositions represent the first type – a picture-landscape: "Kazakhstan" (1951) by Tulebayev M.; a symphonic poem "My dale" for a chamber orchestra (1982) by Kuzhamyarov K.; "The dawn in Temirtau" (1964) by Zhubanova G.; "Dala syry" (1972) by Kumysbekov K.; a poem-fantasy "Tolgau" by Duissekeyev K.; "Dala syry" (2008) by Umirov E.; "Kultegynin tas khaty" for a baritone and

deep-throat singing and an orchestra of Kazakh Folk Instruments (2007) and “Zhety ozek” (2008) by Khussainov E.; “Dala syry” (2008) by Raimkulova A.; “A night flying” by Mambetov A. and others. The pictures and phenomena of the nature, cultural heritage and various constructions are usually expressed in such compositions.

The second type – a musical portrait – possesses the same content characteristics and means of personification. They are: “Poem-ballade about Saken Seifullin” (1965) by Mussin K.; “The dedication to Mukan Tulebayev” (1983) by Zhubanova G.; “A legend-poem about Ikhalas” (1967), “Farabi-sazy” (1978) and “Korkyt turaly anyz” (1982) by Kumysbekov K.; “Kulager” (1977) by Mangitayev M.; “Mayakovsky” (1969) by Romanov A.; “Makhambet” (1979) by Mukhamedzhanov T.; “Bekbolat Ashekeyev” (1986) by Kydyrbek B.; “The Poem dedicated to the memory of Abdiror N.” (1977) by Nassipkhanov O.; “Koblabdy the Batyr” (1982) by Tezekbayev Zh.; “The Great Mogul” (1990) by Bestybayev A.; “Zhamilya” (2009) by Raimkulova A..

The third type presents the listeners the pictures of crowd scenes. They are the symphonic poems “A grand occasion at the collective farm” (1952) by Mussin K.; “The Home of Joy” (1961), “Meiram” (1972) and “Mereke” (1982) by Mukhamedzhanov S.; “A grand occasion” (1985) by Tlendiyeu N.; “A grand occasion after Nauryz” (1984) by Botpayev D.; “Merekelyk kuy” (1988) by Ussenov E.; “Dumandy kymyz toi” (1985) by Umirov E. This discrimination is rather relative in respect of the abovementioned compositions as they represent a mixed type.

Thus, creating a great number of compositions originated in the 20th century in the symphonic picture genre was confirmed with the fact of enormous interest of the domestic and foreign composers as well as originating a numerous variety of its types – a vitrage, a fresco, a plate, a watercolor picture, etc., testifying the swift evolution of the genre in Kazakhstan without losing its great depth of meaning. Studying this question allowed revealing the common conformities of developing the symphonic picture genre and opening up the new ways to understand and realize the heritage of the up-to-date composer creativity.

To realize the peculiarities of the symphonic picture genre better all the questions concerning the genre specificity were involved in the search. The process of the symphonic picture genre development in the creativity of the Kazakhstan composers is divided into three stages. The first stage – the end of the 1950s and beginning of the 1970s – the creative searching of the domestic composers was focused upon the quotation of the folk materials. The second stage – since the 1970s till the 1990s – was characterized with indirect attitude toward the Kazakh traditional culture and forthcoming of the original music imbued with ethnic and typical traits. The third stage – since the 1990s up to date – is defined with the interest to the earliest time elucidating the historical and cultural aspects of the Kazakhs way of life. This fact is connected with the independence acquired by Kazakhstan and the new view to the past. The considerable widening of the artistic horizon is obvious as well by reason of the active use of the new composing techniques like pointillism, sonorism, aleatoricity, the creation of new means to convey sounds and enriching the sphere of the program primary sources.

The carried out comparative characteristics of the symphonic picture genre and the symphonic poem genre allowed revealing the general and distinctive features of both genres and outline them as a whole. The special attention of the work is directed to the origination of a mixed type. The classification of the symphonic pictures created by the Kazakhstan composers in line with the typology – a picture-landscape, a musical portrait and a crowd scene in accordance with the chronological order and instrumental structure had been fulfilled at the same time.

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ҚАЗАҚСТАН КОМПОЗИТОРЛАРЫ ШЫҒАРМАШЫЛЫҒЫНДАҒЫ СИМФОНИЯЛЫҚ СУРЕТТЕМЕНІҢ ТҰРПАТТАМАСЫ

Аннотация. Мақала Қазақстан композиторлары шығармашылығындағы симфониялық суреттеме жанрына арналған. Симфониялық суреттеменің қалыптасуы мен даму тарихы, Қазақстан авторларының сонылық шығармашылық шешімдері, аталған жанрда дүниеге келген туындылардың комакы саны жинақталған жетістіктерге терең ғылыми зерделеуді қажет етеді.

Симфониялық суреттеме мен симфониялық поэмаға жасалған салыстырмалы сипаттама жанрдың жалпылық және айырмашылық келбетін, сонымен бірге олардың әртүрлі нұсқаларын айқындады. Туындаған аралас түрлеріне ерекше назар аударылып, мән берілді.

Мақалада тұңғыш рет симфониялық суреттеме жанры зерттеледі, бұған қоса Қазақстан композиторлары симфониялық суреттемелерін саралау тұрпаттама бойынша (пейзаж-сурет, музыкалық кескіндеме, көпшілік көрініс) хронологиялық ретімен және аспаптық құрамы бойынша жүзеге асырылады.

Түйін сөздер: Қазақстан композиторларының шығармашылығы, симфониялық суреттеме жанры, жанр тұрпаттамасы.

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К ПРОБЛЕМЕ ТИПОЛОГИИ СИМФОНИЧЕСКОЙ КАРТИНЫ В ТВОРЧЕСТВЕ КОМПОЗИТОРОВ КАЗАХСТАНА

Аннотация. Статья посвящена жанру симфонической картины в творчестве композиторов Казахстана. История формирования и становления симфонической картины, оригинальность творческих решений казахстанских авторов, солидное количество сочинений в избранном жанре вызывают необходимость глубокого научного осмысления накопленных достижений.

Произведенная сравнительная характеристика симфонической картины и симфонической поэмы позволила определить общие и отличительные черты жанров, а также выявить их различные варианты. Особое внимание уделяется появлению смешанной разновидности.

В статье впервые исследуется жанр симфонической картины, а также осуществлена классификация симфонических картин композиторов Казахстана по типологии (пейзаж-картина, музыкальный портрет, массовая сцена), по хронологическому порядку и инструментальному составу.

Ключевые слова: творчество композиторов Казахстана, жанр симфонической картины, формирование, типология жанра.