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THE ROLE OF CREATIVE UNIONS IN THE FORMATION OF LARGE CHOREOGRAPHIC FORMS IN BALLET PERFORMANCES OF KAZAKHSTAN

Abstract: This article is devoted to the establishment of major forms of dance by the efforts of creative union of composers and choreographers. Kazakh choreographers have reviewed various ballet performances: "Murals" composed by T. Mynbaev, choreography by Z. Ribacta; "Eternal flame" by S. Erkimbekova in the edition of M. Tleubayev (1985) and V. Goncharov (2010). The authors have analyzed the process of the work in the creation of ballet, the search for new forms, content of the story and dance performances.

The relationship between the synthesis methods of dramatic music, choreography and script (libretto) was disclosed. Particular attention was paid to the problems of development trends of the creative union of the composers and choreographers. Based on the study, the authors came to the following conclusions: creative tandem of composer, choreographer, librettist and stage designer is in crisis today. This is due to the fact that there are various objective reasons (lack of large areas, financial dependence, lack of confidence to young composers and choreographers), and maybe a genius has not been born yet.

Keywords: ballet, composer, choreographer, artistic association, interpretation, music and ballet drama.

1. Introduction

The interconnection of all components plays important role in creation of any ballet performance; therefore, unique works arise in their synthesis. It is presented by a group of like-minded people, bound by a common goal for achieving a better result. We call them creative unions. "It is well known that there is indissoluble triunity of literature in the ballet as the bearer of meaning, music and movement" [1, p. 4].

Professional artists get together in creative unions. Their task is to create works of high ideological and artistic level. Regardless of the specifics of the type of art that defines the activity of the member of creative union, whether he is an artist, musician, choreographer or librettist, they all have common goals and interests. The success of the ballet directly depends on the cooperation of efforts of all the allies working on one project. One of the first who understood the need of concord between composer and choreographer was a great reformer, the founder of history, theory and practice - Jean Georges Noverre. In his "Letters on Dance and Ballets", he reveals and analyzes the regularities of the ballet balance with the other forms of art, the union of the choreographer, composer and writer [2].

Today the problems of the reason for the "longevity" of some ballets and the stage oblivion of others are topical. The authors of monograph named "Repertoire policy of ballet performances of Abai State Academic Opera and Ballet Theater (1934-2014) and issues of ballet symphonism" - L.A. Zhuykova and D.B. Esentaev are exploring and making an attempt to define the "longevity" and oblivion of choreographic productions [3]. Back in the 70-ies of the twentieth century, a famous ballet dancer, theater critic Yu.I. Slonimsky noted: "Excellent music and excellent script alone does not ensure the success or the longevity of the ballet... all of the authors creating ballet should act in the interests of choreography, contributing to its content, prompting its shape and structure on the basis of the individual characteristics of the choreographer composing the new Performance" [4, p. 11].

In this article we will try to consider the problems of the creative union and its components in the creation of large choreographic forms based on the ballets of Kazakh choreographers: "Frescoes" of T. Mynbaev, choreography of Z. Raibayev and "Eternal Fire" of S. Erkimbekov in M. Tleubayev (1985)

and V.Goncharov (2010) edition. Despite the fact that some ballets were analyzed and considered by such art critics of Kazakhstan as L.Sarynova, G.Zhumaseitova, some aspects of the creation of the above-mentioned canvases remain relevant today.

The **purpose** of the research is to explore and study the significance of the creative community, creative figures in the formation of major domestic ballet performances, therefore, to indicate the tendencies of the further development of composer-choreographer union.

For this, it is necessary to determine the following **goals**:

- to reveal the unity of the internal content of the script text, music and the plastic language of the ballet;

- to reveal the use of innovative technologies in ballet performances;

- to comprehend the relationship between the traditional and modern choreographic art in the major choreographic forms of ballets in Kazakhstan.

2. Methods

The methodological basis of the study is the integrated approach. Historical, scientific, and comparative methods are used to achieve the disclosure of the content of the research topic.

The following methods are used:

- Methods of theoretical and art criticism analysis;

- Comparative-comparative method;

- Empirical method (interviewing).

3. Literature Review

We rely on the methodological foundations of literary sources, scientific publications in journals, research dissertations, theoretical and methodological reference books, the Internet resources and meetings with masters of musical and choreographic art of Kazakhstan in this work.

The authors studied the research works of the People's Artist of the Kazakh SSR D.Abirov, the Honored Artist of Kazakhstan A.Ismayilov, the candidate of Art criticism L.P.Sarynova, Doctor of Arts S.Kuzembayeva, the candidate of Art History G.T. Zhumaseitova, People's Artist of the Republic of Kazakhstan B.G. Aiukhanov; thesis work (manuscript) of A.A.Sadykova.

Identifying the features of the relations between musical and ballet drama, the authors studied the works of L.A.Zhuikova, written in co-authorship with D.Esentayeva and "Musical poetics of choreography" by Yu. Abdokov.

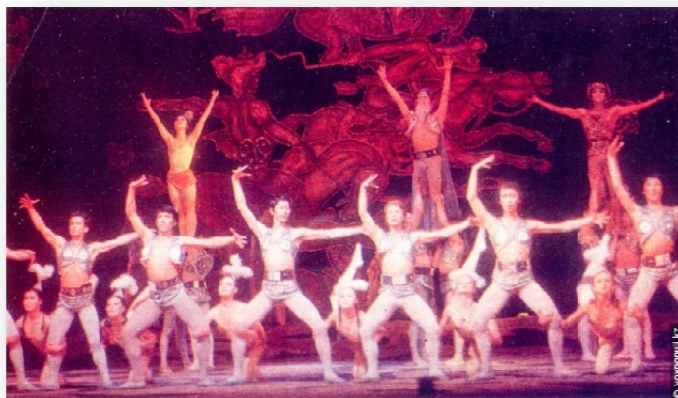
The works of E.G.Esyareva, R.Kh.Urazgildeyeva, G.D.Lebedeva, R.S.Zaripova, E.R.Valyayeva, O.N.Makarova on ballet studies and the works of E.D.Tursunova, A.B.Shankibayeva on traditional culture of Kazakhstan were particularly important for the research.

The creation of a ballet performance is a complex and lengthy process; moreover, it begins mostly not with music, not with composing dances, but with writing a libretto. However, there are some cases when the musical material is born earlier, unlike the libretto. One of these works is the national ballet "Frescoes", written in the twentieth century by the composer's pen of T.Mynbayev.



Master of Arts, lecturer of T.ZhurgenovKazNAAA.Sadykova writes that originally, there was a symphonic poem in the article about the ballet "Frescoes" of T.Mynbayev, and the libretto was written precisely based on musical material. In his exclusive interview,Z.Raibayev told A.Sadykova how he beganwriting ballet libretto for "Fresco". "...I read many historical and artistic books at home. I stopped on "Clay Book" of OlzhasSuleimenov.We have been friends with him since the 1950s, moreover, I loved and knew his poetry. "Fresco" music of Mynbayev touched the theme of the "Clay Book". It helped me to form the concept of the play in the form of nine paintings combined by a musical introduction on each picture, like a thread on which fresco beads are strung. The history, life and the lifestyle of the ancient Scythians, who inhabited the territory of Kazakhstan in the IV-VI centuries appeared in the libretto that I wrote on the "Clay book" [5, p. 164]. Sadykova herself concludes that such human qualities of Z.Raibayev as sincerity and boldness of performance, which was defined by choreographer O.Suleimenovonce, led him to the right path not only in creating a ballet scenario, but also in the creative process at whole. "The libretto of Z.Raibayev is lapidary, laconic, but capacious. Each fresco has the name and poetic epigraph, which creates an emotional mood and expresses the very essence of incarnated events "[5, p. 165]. She tells about interesting facts related directly with the work of the choreographer with the artist - decorator. Analyzing the words of S.Kuzembayeva and drawing on her own research, the young scientist notes: "Z.Raibayev imbues with the strict depth of graphics ofE.Sidorkin, in his "Fresco ",scenographywhich has grasped the spirit of a distant era. She set the tone for the ballet plasticity, made it possible to translate the graphic language into a clear artistic gesture - dance "[5, p. 164]. Considering the musical aspects of the ballet, A.Sadykovanotes that for a simple perception and choreographic incarnation that is quite complex and this convinces the professionalism of the choreographer Z.Raibayev once again.

Based on the researched materials, the video footage, including "Frescoes" ballet, during the round table devoted to the memory of Z.Raibayev, we were convinced once again that Z.Raibayev considered the textural content of the ballet music of T.Mynbayev through the prism of the orchestral originality of musical palette. It is appropriate to quote the words of Y.Abdokov, who notes that "The complex, orchestral-invoiced language of the score ... born in close creative cooperation between the composer and choreographer is transformed ... into an artistically adequate poetic canvas" [6, p. 62].



Noting the fruitful work of the choreographer, composer, artist and soloist, G.Zhumaseitova in her work designates the result of the creative union rather persuasive. The author notes: "'Frescoes" ballet stunned with brightness, colorful scenic action, expression and curl. However, this brightness and beauty were not in external attributes, but in the solution and comprehension of the topic itself, intense drama in the climaxes. Three of the most important components - music, dance and decoration harmoniously blended into a single whole "[7, p.21]. Besides, she emphasizes the modern style of ballet, which manifests itself in the plastic and choreographic decision of the choreographer in music, scenography and

costumes. However, he says that the national color is necessarily traced in each of the artistic techniques. For Z.Raibayev "the important method was combining of traditional dance elements with modern technical methods of performance" [8, p.21]. [8, p.21].

Without detailing the musical analysis of the ballet, which is carried out by the leading musicologist S. Kuzembayeva, we will only quote the author, noting about reconsideration of a folklore source: "The motif of the ancient kyu receives a truly modern interpretation in the ballet score. ... The composer opposes the folkloric figurative-style complex, and at times, she reciprocates the imagery of a different plan. ... Thus, the composer, referring to the ancient plot, embodies it in modern language" [9, p.89-99].

This harmonious tandem foreshadowed the long scenic life of "Frescoes" ballet, but unfortunately, the forecast turned out to be erroneous. There is no possibility to analyze the reasons for the fragility of this ballet in a short article. It would be desirable that the legacy of the national ballets of the choreographic art of Kazakhstan was not approached as a frozen past, but as masterpieces created by the masters of the national ballet. "The solution of the issue is not in museum conservation ... it is in creative preservation and development. It will be possible to bring up both the younger generation, artists and spectators on material of such carefully kept and carefully updated performances..." [10, p.47]. Therefore, "choreographers, whose talent allows new choreographic decisions, can and have to do it creatively safely and fearlessly" [11, p. 10]. The task of modern ballet masters is "to fill up the heritage of the past with new works, and but not to turn and "modernize" the old ones ..." [12, p.128].

Another result of the creative collaboration of the librettist, composer and choreographer is the ballet named "Eternal Flame". Talking to the composer, we have learned many interesting facts. It turns out that in 1984 in Leningrad at the plenum of the young composers of the USSR, S.Erkimbekov has visited famous Piskarev cemetery, where the victims of the siege of Leningrad and the soldiers of the Leningrad front were buried. "Walking along the alley of the cemetery in silent silence there was only a slight swaying of trees, and in my head a melody has sound. Under the impression of the memorial, I have already written music, which became the prologue of the ballet "Eternal Flame" later, - says SerikJeksenbekovich. According to him, in 1985 he applied to the theater. On behalf of the management board, M.Tleubayev was appointed as a choreographer-director of the ballet. D.Nakipov became the author of the libretto [13].

They gathered at the composer's house on cold autumn and winter evenings, and after 8 months, the ballet has already found life.

The imaginative and artistic content of music gave an impulse to D. Nakipov in the composition of the ballet script. The librettist took an active part in the production process, attended the orchestration of musical material and attended ballet rehearsal.



S. Erkimbekov himself orchestrated music in the composer's House of creativity "Turgen". The composer mentions that the specific character of the performance is that there are no domestic scenes in it,

the ballet is written in allegorical, generalized form. The musicologist-researcher T.V.Kharlamova writes on the production and music of the ballet that: "Ballet performance refers to the epic philosophical genre, conveying memories of the events of past years through the prism of the modern view of the events of that time, the tragedy of the Great Patriotic War. The images of the main characters are maximally generalized; the ability of S.Erkimbekov "to elevate the inmost to the universal" is manifested in it. The substantial, figurative-psychological side of music conveys deep thoughts and feelings of a philosophical-generalized nature. The scene of "Adagio" is inspired of love at dawn before the invasion of "Vocalize dark power" -, which is soulfully singing the sublime beauty of feelings, where the desire for life is opened and can overcome many things. We hear the "weeping of the universe", despair of sorrow and grief in it, and at the same time the triumph of love, and hence the triumph of life! Besides, all of these emotions, in the subtleties of their manifestations are perfectly conveyed by the composer "[14]. However, the candidate of art criticism G.T.Zhumaseitov in his work tells that: "With all the virtues, S.Erkimbekov feels the weakness of the musical drama, the lack of brightness and juiciness in the palette of sounding melodies, which are naturally transmitted to the choreography" [7, p. 24].

The richest figurative poetry music became the object of a choreoplastic incarnation, synthesis of the graphic and emotional decision of the choreographer M.Tleubayev. "The feat subject as essences of moral human nature has convincingly sounded in that statement" [15, page 111].

SerikJeksenbekovich continues: "I had honor to work with such a choreographer! He did not give the chance to have a rest. I confess, many composers in particular with laziness, so do I, however, MintaiZhanelievich forced me to work. Impulses that motivated me to work appeared from him "[13]. Besides, composer notes that during the staging process the choreographer worked with the artists, not only honing the choreography, but also cultivated acting skills in them. The choreographer and composer worked harmoniously and listened to each other, often met, made adjustments, expressed their wishes.

It is interesting that while the composer represented a completely different music for the adagio in his imagination, MintaiJanelevich insisted on the adagio from the previously written piano concert by S.Erkimbekov. The composer admits that indeed, this adagio "blended" into the ballet very harmoniously. The principle of the dramatic construction of adagio is the reception of glance through memories. A moment when the lovers perform the dance of love, and suddenly the girl flies up and suddenly falls at the culmination, says that all of this is an illusion. Happiness was broken.

It is known that the "Eternal Flame" has a second edition in the staging of the choreographer V.A. Goncharov (2010). Thus, we would like to note that, in contrast to the first production, the second edition of the ballet underwent some changes. These changes touched the libretto of the play too. D.Nakipov wrote a poetic text that entered "Eternal Flame" in the second edition. Theater expert G.Zhumaseitova draws attention to the fact that: "D.Nakipov– is the author of the first version of "Eternal Flame" ballet. He has subjected the libretto to considerable processing: he removed the household details demanding pantomime exposition, cut off all the secondary and revised the plot in accordance with the requirement of time" [15, p. 112]. Besides, according to the researcher, the contents of the libretto itself became more laconic in structure, but also led to changes in the music of the ballet. Additionally, the changes affected the choreographic decision of ballet master V.Goncharov.

The situation of the staging process of the joint work of composer S.Yerkimbekov and choreographer V.Goncharov was somewhat different: because of the distance between the cities, the composer (Astana) and the director-choreographer (Almaty) had only the opportunity to talk and correspond via the Internet. The performance was presented in the form of one-act ballet-oratorio (M.Tleubaeva two acts, prologue, and epilogue) in reduction of V. Goncharov. Let us note, "The ballet theater is multi-genre, it has many varieties. Such varieties as drama ballet and dance symphony including the ballet-oratorio are legitimate among them..." [16, p. 211].

The image of the beloved was not transmitted in person, but in the form of a dance of girls. Besides, choreographer V.Goncharov introduced the scene of "Pieta", thereby generalizing the tragedy not only of our people, but of the whole world. With the help of masks, the images of the negative heroes with the image of skulls are reliably and colorfully highlighted. It is worth noting that M.Tleubayev's corps de ballet was constantly present on the stage, and Goncharov has made greater emphasis on the main character, showing him as a son, lover and soldier. Another novelty of VyacheslavAndreevichGoncharov's editors was the introduction of a poetic text and a chorus.

The composer points to the fact that V.Goncharov did not alter the ballet, but only expanded the scope of the scale. The authors of the article do not share the opinion of the composer, since in the first edition it was a ballet in two acts with a prologue and an epilogue, and in the second edition a one-act ballet-oratorio, which speaks for itself. Through the prism of the modern view, the ballet master V.Goncharov not only shortened the ballet, but also has found a kind of plastic resolution of the orchestra score of S.Erkimbekov, who corresponded to the tastes and views of the audience of the 21st century. Therefore, as it was mentioned before, both choreographers approached the production of "Eternal Flame" in their own way and very convincingly. This is a vivid example of the close relationship between music, literature and choreography, which is the foundation of the creative union of the composer, librettist and choreographer. It is not a secret that "the same music and the same story can reflect completely different in the fantasies of choreographers who will give them their stage image. ... Moreover, each of them has the right for life ..." [17 pp. 187].

Results

The results of the research showed that at the present stage the triune of composer, librettist and choreographer does not work in close cooperation. This is due to the following facts:

- the composers stopped writing music for the ballet;
- the choreographers use musical works of domestic and foreign composers and make a compilation for their productions;
- more often the choreographer himself is a librettist.
- the place of the detailed acts, solved by different languages in performances of the big form of the middle of the XX-th century borrowed separate numbers [18 p. 142].

Discussions

During the master class of the candidate of art criticism, assistant professor of Russian Federation Mrs. O.I. Rozanova, at the beginning of the academic year (2016) in NAE "Kazakh National Academy of Choreography", students and lecturers have examined and analyzed a lot of ballet performances, contests of modern choreography, etc. The authors of the article raised the issue of the creative union in the formation of major choreographic forms and inquired about this problem in the choreographic art of Russia. Olga Ivanovna answered that to a great extent today, choreography art is experiencing a kind of crisis in Russia. "All outstanding choreographers died, only Yuri Nikolayevich Grigorovich was left, he is 90 years old, and he does not put anything now, he only makes variants of the classics. The ballet masters are not born now, although there are some talented people. Do you think what is the reason for that? This is because all the outstanding choreographers have always worked in the team. There were brilliant composers who wrote for the ballet, artists, writers, ballet experts, there were advisers and critics, that is, there were great creative unions. All these people enriched each other and created masterpieces. Moreover, now everyone is on his own" [19].

If we compare our research and the performance of ballet critic Mrs. O. Rozanova, the following conclusion will be suggested: at the present stage the scale of the problems of the choreographic art embrace the creative activity of the dance world, they survive the crisis, similar important links and stages in the creation of large choreographic forms.

In order to get out of this situation, in our opinion, it is necessary to create research and creative laboratories that will unite scientists and artists.

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ҚАЗАҚСТАНДАҒЫ БАЛЕТ ҚОЙЫЛЫМДАРЫНДАҒЫ ЕҢ ІРІ ХОРЕОГРАФИЯЛЫҚ НЫСАНДАРЫН ҚҰРУДАҒЫ ШЫҒАРМАШЫЛЫҚ ОДАҚТАРДЫҢ РӨЛІ

Аннотация. Берілген мақала балетмейстер және композитордың шығармашылық одағы күштеріне, ірі хореографиялық формаларын құру мәселелеріне арналған. Қазақстандық хореографтарының балет спектакльдері көрсетілген: композитор Т.Мынбаевтың «Фрески», Хореография З.Райбаев; М.Тлеубаев (1985 жылы) пен В.Гончарова (2010) редакциясындағы С.Еркимбековтың «Мәңгілік от» шығармасы. Авторлар балет құруда жұмыстар үрдісін сараптады, сюжет мазмұнын, би сипаттамасын, жаңа формаларды іздеді.

Сценарий (либретто) және хореография, музыканы драматургиялық қабылдауға синтезінің өзарабайланыстарын ашу. Ерекше көңіл композиторлар мен балетмейстерлердің шығармашылық одағын дамыту тенденцияларының мәселелеріне ерекше көңіл бөлінген. Сипатталған авторлардың зерттеулері негізінде келесі қорытындыларға келді: композитор, хореографтардың шығармашылық тандемі, сонымен қатар либреттист және сценографтың бүгінгі күнде басынан кешіп жатқан дағдарысы. Бұл дегеніміз әртүрлі объективті себептердің болуымен түсіндіріледі (үлкен аймақтың болмауы, материалды тәуелділік, жас хореограф пен композиторларға деген сенбеушілік), ал, мүмкін кемеңгерлердің дүниеге келмеуі...

Түйін сөздер: балет, композитор, балетмейстер, шығармашылық одақ, интерпретация, музыка және балет драматургиясы.

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РОЛЬ ТВОРЧЕСКИХ СОЮЗОВ В СОЗДАНИИ КРУПНЫХ ХОРЕОГРАФИЧЕСКИХ ФОРМ В БАЛЕТНЫХ СПЕКТАКЛЯХ КАЗАХСТАНА

Аннотация. Данная статья посвящена вопросам создания крупных хореографических форм, силами творческого союза композитора и балетмейстера. Рассмотрены балетные спектакли казахстанских хореографов: «Фрески» композитора Т.Мынбаева, хореография З.Райбаева; «Вечный огонь» С.Еркимбекова в редакции М.Тлеубаева (1985 г.) и В.Гончарова (2010 г.). Авторы проанализировали процесс работы в создании балета, поиск новых форм, содержание сюжета, танцевальной характеристики. Раскрыли взаимосвязь синтеза драматургических приемов музыки, хореографии и сценария (либретто). Особое внимание уделено проблемам тенденции развития творческого союза композитора и балетмейстера. На основе проведенного исследования авторы приходят к следующим выводам: творческий тандем композитора, хореографа, а также либреттиста и сценографа, на сегодняшний день переживает кризис. Это объясняется тем, что существуют различные объективные причины (отсутствие больших площадок, материальная зависимость, недоверие молодым композиторам и хореографам), а возможно, еще не родились гении...

Ключевые слова: балет, композитор, балетмейстер, творческий союз, интерпретация, музыкальная и балетная драматургия.