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NATIONAL PECULIARITY OF CONTEMPORARY CLASSICS

Abstract

The poem by A. V. Aslamas "The song of ancestors" (1968) is presented in this article as one of striking examples of musical heritage of the 20th century Chuvash culture. This work is devoted to the outstanding oboist of the 20-21st centuries boundary – A. S. Lyubimov, who was also its first performer. A. S. Lyubimov is not only the famous soloist-oboist whose mastery is recorded in numerous records, the actor of orchestra and chamber structures, but also the venerable teacher who brought up a group of pupils which, in turn, have found recognition. Use of the musical features (first of all, rhythmic and sound high-rise) emphasizing national color is also non-accidental as the People's artist of the Russian Federation (1993) A. S. Lyubimov, adequately representing it's culture, earlier ranked the title of the People's artist of the Chuvash ASSR (1976). This work for an oboe is included into the list of obligatory works for pupils of secondary and higher musical institutions in post-Soviet countries. It has its own distinctive features, nuances of performing which are in detail analyzed and described in this work.

Key words: National color, chuvash music, poem, features of execution, oboe.

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ҚАЗІРГІ КЛАССИКАНЫҢ ҰЛТТЫҚ ЕРЕКШЕЛІГІ

Аннотация

Мақалада А. В. Асламастың «Песни предков» поэмасы ХХ ғасыр чуваш мәдениетінің, ән өнерінің жарқын мұрасы ретінде баяндалады. Поэма ХХ-ХХІ ғасырдың көрнекті өкілі, гобоист А. С. Любимовқа арналып жазылған. А. С. Любимов – аталған поэманың алғашқы орындаушысы. Айқын, әрі анықтаушы фактор ретінде көпқырлы орындаушының жоғары мәртебесі, шеберлігін атауға болады. Ұлттық музыкалық ерекшеліктер (әсіресе ритмикалық және жоғары дыбысты), жеке шығармашылық әдістер, әрі колориттің белсендіруі – берілген туындының даралығын күшейте түседі. РФ Халық әртісі (1993) А. С. Любимовтың 1976 жылы Чуваш АССР Халық әртісі атағын алуы да кездейсоқ емес. Аталмыш өнер туындысы посткеңестік кеңістіктегі музыкалды (орта және жоғары) білім беру орындарының студенттері оқу міндетті шығармалардың қатарына кіреді. Зерттеу жұмысында шығарманы орындау ерекшеліктері, басқа шығармалардан айырмашылығы толық сипатталып, зерттеледі.

Түйінді сөздер: ұлттық колорит, чуваш музыкасы, поэма, орындау ерекшеліктері, гобой.

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НАЦИОНАЛЬНАЯ ОСОБЕННОСТЬ СОВРЕМЕННОЙ КЛАССИКИ

Аннотация

В статье представлена поэма А.В. Асламаса «Песни предков» (1968) как один из ярких примеров музыкального наследия чувашской культуры ХХ-го века. Данное произведение посвящено выдающемуся гобоисту рубежа ХХ-ХХІ вв. – А. С. Любимову, который явился и

первым его исполнителем. Примечательно использование музыкальных особенностей (прежде всего ритмических и звуковысотных), подчёркивающих колорит, индивидуальных творческих методов, стилевых особенностей, связанных с национальной характерностью. Также не случайно, что Народный артист РФ (1993) А. С. Любимов, достойно представляя свою культуру, ранее был удостоен звания Народного артиста Чувашской АССР (1976). Представленное сочинение для гобоя входит в список обязательных произведений для учащихся музыкальных заведений (в среднем и высшем звене) в границах постсоветского пространства. Поэма А.В. Асламаса «Песни предков» имеет свои отличительные особенности, нюансы исполнения, которые подробно анализируются и описываются в данной работе.

Ключевые слова: национальный колорит, чувашская музыка, поэма, особенности исполнения, гобой.

Nowadays, national music became one of the more popular directions to composers, instrumentalists and vocalists. Performers of different genres such as, classic, crooners, especially jazz artists are often inspired by folk motives. When studying the origins of different songs, you can find similarities and parallels with other traditions, cultures; in this case – Chuvash culture.

The history of development of Chuvash classic music is very closely connected with the history of Soviet and Russian music, which in their own way, originate from folk art and music. During the 20th century, the development of Chuvash music in general and oboe in particular, overcame all the changes and as a result it matched the standards of the world and Soviet classic music.

Such talented representatives of Chuvash people, as A. S. Lyubimov and A. B. Aslamas, continuing the traditions of their people, created compositions, artificially using the motives, melody and ideas of native folk music. The second half of 20th century is the zenith of popularity of the Chuvash music, which is connected to the growth of cultural infrastructure of the republic. Coincidentally, it happened during the active years of previously mentioned Lyubimov and Aslamas.

A. V. Aslamas is the most vibrant personality in the musical culture of his people. He wrote a lot of large compositions such as “Chuvash rhapsody for piano and orchestra” (1954), which is a bright programmatic piece of music that depicts nationally distinctive images; operas such as “The Sacred Oakwood”, “The Interrupted Waltz”, “Sespele”, “Vera Saryalova”, “Salambi”; vocal-symphonic composition “In memory of the poet” (1956), the ballet Narspi and Setner, the “Songs of Ancestors” (1968) for oboe and chamber orchestra (1976), two concerts for piano and orchestra, cantatas, oratorios, concerts for oboe, trumpets, choral and solo songs, etc. Chuvash folk songs had a great influence on his path of becoming a composer, which is clearly reflected in all his works.

Anisim Vlamirovich Vasilyev is the composer’s real full name, which he changed to the pseudonym Aslamas¹ after his home lands, where he was born.

Let us imagine a play dedicated by him to A. S. Lyubimov (picture 1). The choice of this exact composition results from several factors, and one of them is relevance and popularity of the chosen piece of music among singers. Also it is not less important that this composition is included into



Picture 1
Anisim Aslamas and Anatoliy Lyubimov after the premiere of the concert for the oboe and orchestra at CMU after F. P. Pavlov. May 1979

¹ The member of the Composers’ Union of the USSR since February 1952 was awarded nine medals: for Achievements in combat, for Warsaw liberation, for capture of Berlin and others. In 1974 he was awarded with the Certificate of honor of the Presidium of the Supreme Council of the RSFSR. He was awarded the honorary title of Honored Artist of the Chuvash Autonomous Soviet Socialist Republic (1970) and Honored Artist of the RSFSR (1976). In 1984 A. V. Aslamas was awarded the Certificate of Merit of the Presidium of the Supreme Council of the Chuvash Autonomous Soviet Socialist Republic.

the program of required performance at music contests of the last decades.

This musical composition was mentioned a lot in the press and printed reviews of that time. They noted the features of the music, its interesting topic, traditional and innovative in the embodiment of the theme through an appeal to the folk sources. Here is the example of what was written about this play in one of the articles: “the “Songs of Ancestors” crossed the borders of the USSR and became a heritage of many people all over the world a long time ago” [1].

The author of this article was lucky to be A. S. Lyubimov’s student and inherit the skills of performance he had. Especially valuable are the recommendations received on some of the nuances of playing and sounding of the oboe in the “Songs of Ancestors”, which, in turn, the maestro received from the composer.

The “Song” was written for the oboe and chamber orchestra, and this tells a lot about its enormity. The composition is different due to its rich color and vivid national motives. The rhythm patterns which are mostly used in folk music and frequent change of music timing (3\8+2\8+4\8+2\8+3\8...) are also distinctive features of the piece of music. The rhythm pattern indicated above is also very close to Kazakh “shertpe” kuys and to folk songs. As for the songs, their time signature is measured by the number of syllables.

The main cantilevered theme of the composition alternates with a quick one, as if competing with the accompaniment part. One should adhere to the rhythmic tension in connection with the tact change in timing. In its development, the theme covers a wider range, and also grows dynamically, which actually leads to a climax. By the time of the climax, the main quick theme sounds with the escort party in unison, but, gradually moving into the canon, the “Song” ends on a “tense” note with the specified nuance of “*fff*”. There is an unspoken rule of the wind instrument performers, which is connected with the nuances: to get the “*f*” nuance marked by the author, you should execute “*mf*”, “*p*” – “*mp*”, i.e. one nuance less or more written. But in this case, you should perform “*fff*”, indicated by the composer, to obtain “*ff*”, which will help emphasize the nature of the composition.

An important peculiarity is the multidimensional connection with the Chuvash folklore, although the author does not resort to using exact folk tunes and does not imitate the sounding of folk instruments. Along with that the author uses the most modern composing techniques.

In general the music composition is written in a register and tone that are comfortable for the performer. The main difficulty is working at articulation and some small points about technique. In order to overcome some rhythmic complexity it is necessary to feel the metres and beats of the music, because it is harder to keep track when the tempo is high, and it will only be possible to rely on internal beat. So as to achieve a high level ensemble performance, which will contribute to the long phrases structure, an oboeplayer should know the accompaniment’s part very well and “breathe” together with a pianist.

It should be emphasized that this piece of music is different due to its color and dynamic growth. Chuvash national motives, which are quite close to Kazakh, help the local performers to understand and comprehend this piece of music. It is also remarkable that the researched composition was dedicated to the outstanding musician with the name known worldwide A. S. Lyubimov. The popularity of the “Songs of Ancestors” by A. V. Aslamas among performers of different ages and its geography are limitless. The composer’s art is not forgotten, and his music is performed in the concert halls all over the world. Thus, while celebrating A. V. Aslamas’s anniversary in Germany in 2009, his descendants recalled the “Songs of Ancestors”: “At the last concert in Germany A. V. Aslamas’s grandchildren, as they did it before in Cheboksary, performed their grandfather’s “Song of Ancestors” in the Aleksei Aslamas’s (Anism Aslamas’s grandson) arrangement for violin and piano. This composition was written for the oboe and chamber orchestra and dedicated to the awardee of international contests Anatoliy Lyubimov. The “Song” performed by this famous oboist was recorded by the Soviet Union firm of phonograph disks “Melody”. The disc with the record of the “Songs of Ancestors” was released in Japan. This composition was played by A. Lyubimov in the US and other countries worldwide. A. V. Aslamas’s grandchildren looked at the famous work in a new way, they revealed its other facets, and the piece of art started to sound like a distant innermost chorus, coming to us from the

archaic depth of centuries, but perceived psychologically very close, modern” (Makarova, 2009). The distinctive feature of Chivash music is its fresh sound, related to using national melosis.

In the second half of the 20th century new Chuvash music was included in the general process of development of Russian art, reflecting all its tendencies, trends and directions, both avant-garde and post-modern. The works of Chuvash authors appear, demonstrating both the influence of new compositional techniques and the emergence of individual creative methods, stylistic features associated with national character. Such outstanding Chuvash cultural figures as A. S. Lyubimov and A. V. Aslamas had to go through a difficult but eventful and successful career. Their work in Chuvashia received a huge resonance during their lives, and now it is in demand in performing practice (their works are performed by the best groups of Chuvashia) both at the republican, Russian and world level, it continues to live and sound.

So, the 20th century indicated a certain milestone in the history of humanity, and this means in the history of culture and music of all people. This is especially true for the people of the post-soviet space. That is why cultural scientists in general and musicologists in particular describe our time as new or the newest level of art and music development.

The new history of music is already connected to music computerisation processes. New music has become one of the central problems of foreign and national musicology of the 20th century and of our days. It is natural that parallels with the history of development of Kazakh music art appear. Our national culture masters the same paths of development and improvement that have been outlined and defined in world practice. Following the peculiarities of the development of musical art in Kazakhstan and exploring the works of Kazakhstani composers of recent decades is a very interesting and promising task for young scientists whose plans are to implement and solve these problems.

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