

UOT 782/785

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GARA GARAYEV'S FIRST SYMPHONY

Abstract. G.Garayev's first symphony is one of the most interesting examples of Azerbaijani symphonic music in the 1940 s. This work was destined to open a new page in the history of Azerbaijani musical culture – it supposed the formation of the national symphonic school as an original phenomenon in the history of the 20th century world symphony. Scientists of different generations are discovering new aspects of comprehension and artistic interpretation of the abovementioned work.

These aspects undoubtedly include productive association with the creative heritage of classical composers and the greatest masters of the modern era. So, the article notes the influence of symphonic principles of S.Prokofiev and D.Shostakovich. We see equally belonging both to the process of the formation of the national symphonic school and to the natural historical development of the world symphony of the 20th century in Gara Garayev's first symphony.

Key words: symphony, dramaturgy, polyphony, lyrics, allegro.

Introduction. Gara Garayev's symphonic work, who was one of the founders of the national symphony, is considered by researchers, as a rule, through the prism of individually refracted classical traditions.

G.Garayev's first symphony is one of the most interesting examples of Azerbaijani symphonic music in the 1940 s. Besides similar opuses by J. Hajiyevev and S. Hajibeyov, this work was destined to open a new page in the history of Azerbaijani musical culture – it supposed the formation of the national symphonic school as an original phenomenon in the history of the 20th century world symphony.

The interpretation of the main material. Gara Garayev wrote his first symphony in 1943, being a student of the Moscow Conservatory, in D.D. Shostakovich's class. And already in this early opus, G. Garayev appeared as a mature composer, striving to master various "layers of composer work of the past and present ... which then were not touched at all, or almost at all, by Azerbaijani music. But even then, the development of traditions by Garayev had the character of rethinking them" [2, p. 315]. The desire to master innovative trends, a new musical language often caused criticism. So R.M.Glier, mentioning the undoubted merits of the symphony, wrote that G. Garayev was moving away from realistic art. He spoke about Gara Garayev's symphony in G major as follows: "It is original in concept, structure and means of expression. Skillful orchestration, bright sonority, fear of simplification – everything emphasizes that the young composer has already grown into a professional. But today Garayev is interesting in the form more than the content. This is also a test that can be overcome only by listening to folk art, penetrated with spirit and wise simplicity" [1, p. 71]. However, let's remember that both S.Prokofiev and D.Shostakovich were criticized for "formalism"!

A correct assessment was given by S.Vasilenko, who participated at the decade of musical art of the republics of Transcaucasia, held in Tbilisi in 1944. Speaking about the symphonies by G.Garayev and J. Hajiyev, he wrote "Garayev and Hajiyev had to listen to reproaches for not paying enough attention to folk intonation material. But it is necessary to turn to the native element, which has mastered the skills and is fully armed" [1, p. 78]. Gara Garayev solved the problem of synthesis of the national and the classical in a completely new way, not so straightforward in his work, but touching on deeper layers, rethinking through his own unique vision, his unique style. A synthesis of the laws of national folklore with the traditions of neoclassicism is already revealed in the thematic and compositional principles of the structure and development of the First Symphony.

The First symphony – in G major was written during the war years, when a catastrophe hung over the entire world civilization. The national tragedy, which was perceived through the prism of the colossal casualties and destruction of the first years of armed confrontation with fascism, was aggravated by the feeling of the last feature related to human culture as a whole. The young symphonic composer had to find his own approach

to embodying this theme, not following the easy path of replicating previous wartime masterpieces (it is enough to recall at least the Seventh Symphony by D.D. Shostakovich). Besides this, G. Garayev felt himself a pioneer, standing at the origins of national symphony and called to a certain extent to set the tone for subsequent artistic concepts of Azerbaijani composers in this genre. The mentioned factors predetermined the obvious complexity of the author's intention of G. Garayev's First Symphony. The scale of the recreated "sound universe" assumed not only the specifics of the figurative-emotional structure and the proffered means of musical expression, but also the special role of compositional and dramatic logic. The composer reflected the entire tragedy of wartime both in the dramaturgy and in the music of this work. The composer conveyed the touchy atmosphere of that time, the clash of hostile forces with his music. The music is full of drama, which makes it so related to D. Shostakovich's music.

The symphony has a 2-part form. The theme of the entrance, a largamente melody on the flutes, is permeated with melancholy and sadness. As if, the author told about the troubles of people who had befallen. The theme of the entrance is interpreted by the author as the starting point for the intensive crystallization of the themes of the main theme.

The main theme breaks the *raccontando* flow of the music entrance. It bursts into the base with protest, angry intonations. The main theme is very expressive. The middle joint has a rhythmically clear theme, reminiscent of a march. It stands out and is tonally, sounds in Cdur.

The "Fragile" secondary theme, which sounds in a high register from the violins, is permeated with sadness, penetrating lyricism. Measured, harmonically "pure" accompaniment gives the character of a lullaby to the theme. "A sad memory, a quiet regret for the lost" dominates the music of the secondary theme. The famous Garayev lyrics are already clearly felt in this theme, which became a landmark phenomenon in the composer's music. The secondary theme has an important dramatic significance. "Characteristically, it sounds full, "weighty" against the background of the rhythmically increased theme of the main theme after a dramatic development" [1, p. 97]. And it regains its original character only at the end (trumpet solo, then fagott). Tendency to multi-phase structure of large-scale developmental material and "compression" of dynamized reprise is already observed in the first symphony, in the interpretation of sonata allegro by G. Garayev.

The second movement of the First Symphony is the polyphonic variations. This is a kind of “requiem for the memory of those who died in the struggle” [1, p. 97]. Each variation reveals a new character. This is a funeral procession (1 variation), and a grotesque (scherzo 2 variation), and a strict restraint of a chant (3 variation), a toccata (4 variation), a fugue (5 variations), and the final 6th variation.

The mode-tonal unity of the cycle maintained by the composer is noteworthy. So, both parts of the symphony (main key hmoll) end with the affirmation of the major of the same name. Thus, is if the composer introduces an optimistic note into musical dramaturgy, proclaiming faith in the victory of good over evil.

It can be considered typical that the research interest in Gara Garayev’s First Symphony still does not dry out. Scientists of different generations are discovering new aspects of comprehension and artistic interpretation of the abovementioned work .

These aspects undoubtedly include productive association with the creative heritage of classical composers and the greatest masters of the modern era. In particular, experts point out the individually refracted effects of D. Shostakovich and S. Prokofiev’s symphonic principles: “Garayev followed Shostakovich obviously in his early opus, trying to reveal the tragic nature of the events in their acutely generalized feeling and to oppose the forces of darkness and evil to the positive ideals of life. The composer took care of the monolithic integrity, the internal coherence of each section of his work, – E. Abasova wrote. – At the same time, Prokofiev’s clash of diverse characters is also noticeable in the music of the symphony, which do not follow gradually, directly from the title thought, but oppose each other as independent, complete, forming a single whole (the second part of the symphony, which is a cycle of contrasting variations)” [1, p. 96].

According to N. Aliyeva, “the polyphonic concept of the musical language, which determines the neoclassical image of the symphony”, predetermined “... Garayev’s appeal to Hindemith and Shostakovich’s polyphonic thinking as artists who express the principles of polyphonic symphonism most consistently”; at the same time, Garayev is related to Shostakovich by “variant germination” as a prerequisite for “constant intonational renewal” of musical material, and to Hindemith by the priority role of imitating technique, “hard linearism” and various polytonal overlays [3, p. 11]. There are also more distant “roll calls”, which by no means

exhaust the named problem (for example, with the structural arrangement of J.S. Bach's thematism). In our opinion, the clear closeness of Garayev's First Symphony and Prokofiev's Second Symphony, which has not yet been mentioned in the research literature, deserves more detailed consideration. On the one hand, the relationship of these cycles at the conceptual level is determined by the priority role of eschatological and even apocalyptic motifs as the most important component of the "artistic picture of the world" (a kind of "echo" of the planetary cataclysms of the 1910s and 1940s). On the other hand, by the special intensity of the interaction between the traditional and the innovative in the space of the "sound universe".

The mentioned "parallelism" of the two symphonies seems obvious at the compositional level. Beethoven's "antithesis" of the entrance and sonata allegro is rethought based on the principles of mature classical-romantic thinking in Prokofiev's Second Symphony and Garayev's First Symphony. As mentioned above, the entrance was interpreted by the authors as the starting point for the intensive crystallization of the themes of the future main theme. Prokofiev and Garayev strive equally for a dramatic "sharpening" of development, and for a reprisal "roundness" of the variation form, endowing the final variation with the characteristic features of a "summarizing" finale.

A similar relationship is observed at the dramatic level of Prokofiev's Second Symphony and Garayev's First Symphony. The "eschatological antithesis" of grandiose dramatic peripeteia, which was filled with the greatest emotional tension, and philosophically concentrated, self-profound lyrics is deepened with the help of actively used genre-characteristic variation not only in the corresponding parts, but also in the development of sonata allegri. Similar trends in the interpretation of polyphonic development are also indicative: Garayev preferred imitative counterpoint, while Prokofiev gravitated toward more contrasting polyphony, but as the dramatic tension increases, the significance of Garayev's "Prokofiev" polyphonic techniques increases.

Conclusion. "He believed in the independent, immanent, inexhaustible possibilities of the "pure" symphonic form ...that has developed as a certain type of musical dramaturgy, the leading beginning of which is the dialectical correlation of characters, the conceptuality of intention" [6, p. 97]. Speaking about the symphonic form, G.Garayev explained: "...I had no intention of destroying the established approach to it. So far, I cannot

attribute the definition of “symphony” to such works in which ... there are no dialectical collisions, internal determinism (the last word seems to me more appropriate in this case than “drama”). At the same time, Garayev did not recognize any “universalism” in the composer’s approach to this genre. Representing boundless possibilities for broad generalizations, according to him, the symphony requires from the author “tremendous creative effort, depth of thought, refined skill, a strict selection of expressive means”, i.e. everything that determines an individual approach [7, pp. 240-241].

We see equally belonging both to the process of the formation of the national symphonic school and to the natural historical development of the world symphony of the 20th century in Gara Garayev’s first symphony.

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QARA QARAYEVİN BİRİNCİ SİMFONİYASI

Qara Qarayevin Birinci simfoniyası 40-cı illər Azərbaycan simfonik yaradıcılığının ən parlaq nümunələrindəndir. Bu əsər Azərbaycan musiqi mədəniyyətində yeni bir səhifə açmış oldu – burada XX əsr dünya simfo-

nizminin özünəməxsus xüsusiyyətlərilə seçilən milli simfonik məktəbinin təşəkkülü nəzərdə tutulur. Müxtəlif dövr alimləri bu əsərin bədii interpretasiyasının və dərk edilməsinin yeni aspektlərini aşkar edirlər.

Bu aspektlərdən biri klassik bəstəkarların və müasir dövrün görkəmli nümayəndələrinin iris ilə olan əlaqələrindən ibarətdir. Belə ki, məqalədə S.Prokofyevin və D.Şostakoviçin təsirindən danışılır. Q.Qarayevin Birinci simfoniyasındabizmillisimfonikməktəbinin təşəkkülünü, eyni zamanda XX əsr dünya simfonizminin tarixi inkişafı prosesini izləyirik.

Açar sözlər: simfoniya, dramaturqiya, polifoniya, lirika, allegro.

Лала Кязимова (Азербайджан)

ПЕРВАЯ СИМФОНИЯ КАРА КАРАЕВА

Первая симфония К. Караева принадлежит к числу интереснейших образцов симфонической музыки Азербайджана 1940-х годов. Этому произведению суждено было открыть новую страницу в истории азербайджанской музыкальной культуры – подразумевается становление национальной симфонической школы как самобытного явления истории мирового симфонизма XX века. Ученые различных поколений обнаруживают все новые аспекты осмысления и художественной интерпретации упомянутого произведения.

К числу таких аспектов, несомненно, принадлежат и продуктивные сопряжения с творческим наследием композиторов-классиков и крупнейших мастеров современной эпохи. Так в статье отмечается влияние симфонических принципов Прокофьева и Шостаковича. В первой симфонии Кара Караева мы видим в равной мере принадлежность как процессу становления национальной симфонической школы, так и закономерному историческому развитию мирового симфонизма XX века.

Ключевые слова: симфония, драматургия, полифония, лирика, allegro.