

THE NATIONAL ESSENCE OF GOERGIY SVIRIDOV'S "SPRING CANTATA"

Nuralieva Zukhra Anvarovna

Master Student of the State Conservatory of Uzbekistan

Academic Choral Conducting 2nd

Khusnitdinova Yulduz Madatovna

Supervisor: Associate Professor

ANNOTATION

This article discusses the work "Spring Cantata" as part of the study of essence of the national creativity of the Russian composer of the Goergiy Vasilievich Sviridov.

Keywords: cantata, choral art, Russian music, composer, G. V. Sviridov, "Spring cantata".

INTRODUCTION

One of the most distinctive individual styles in Soviet musical creativity is the style of G. Sviridov. It attracts attention with integrity, fidelity to chosen principles, rare simplicity, coming from authenticity, universality of thoughts and feelings about which the composer "sings", from the natural combination of long-established elements of musical speech. But despite its integrity, Sviridov's work is fed from a variety of stylistic sources. His style is based on the traditions of folk and ancient Russian music, enriched with the traditions of Russian and Western classics. Sviridov is not imitated none of his predecessors, but in his musical speech one can hear Mussorgsky, and Borodin, and Rimsky-Korsakov, and Schubert ... I recall A. Blok, beloved by Sviridov, "the pathos of whose creative work lies in the continuous expansion of the poetic range, in the extensive coverage of various ... literary traditions, in the free conglomeration of elements of different styles - from romance-elegiac to couplet-chastushek". At the same time, a wide "review" of various traditions is subject to its own, clearly characteristic individual style.

Sviridov's style is maximally determined in all its facets by folk art and at the same time differs from the style of many works by other contemporary composers, created on a "folklore basis", a generalized expression of the national one.

In most cases, Sviridov does not try to reproduce the features of folk music-making and intonation, to find "coloristic effects associated with a fixed deviation from temperament" (Skorik), does not use the fixing of moments of improvisation, that is, what many modern composers widely use in their music, say, Shchedrin, Slonimsky, Skorik, Gavrilin and others. Sviridov uses an academic choir with its characteristic "traditional" manner of singing. If at rare moments the composer introduces the effect of a sliding voice, coming from a folk manner, then in the conditions of an "academic", concert sound, it is perceived as a detail, a touch of the national style, a moment of special expressiveness.

In the 1970s, the "Spring Cantata" appeared. In terms of the number of parts (four), this work could be attributed to small cantatas, but the breadth and scope of its content are not inferior to large oratorios.

The poetic material of the cantata is taken from I. Nekrasov's last poem "Who Lives Well in Russia", the poet's most popular work in terms of figurative system and language. The literary outline of the cantata is, as it were, a free and concise "summary" of Nekrasov's poem. The first part is the motive of wanderings (the beginning and core of Nekrasov's epic narrative), the second is "Song" (the whole poem is permeated with songs, the second chapter of the "Peasant Woman" part is also called "Songs"). In the fourth part - "Mother Russia" - lines from the final part of the poem are used.

In the "Spring Cantata" there is no main character - the Poet (there is not a single solo number here either). The position of the author is not clothed in a real poetic voice, as in other vocal and symphonic works by Sviridov. The very poetic manner of Nekrasov here is so close to folk dialect, folk poetic creativity, that it is quite naturally perceived as coming from folk lips.

There are no definite signs of the time here, just as there were none in the Kursk Songs, where this property came from the generalization of a folk song that has lived for centuries. The literary material of the cantata is much more generalized than that of the poem. There is neither a story about the events nor a mention of them. If "To whom it is good to live in Russia" in form resembles an epic "tree", where the "trunk" is the motive of the peasants' wanderings for the truth, and the "branches" diverging from it are various pictures of life and stories about life, then the form of "Spring- her cantata" is like a panorama that contains the most vivid ideas about Russia. Here it seems appropriate to once again recall Levitan's last "epic" landscape "Lake", in which "the whole Russian land stands, as it were, in front of the viewer's eyes from edge to edge, and above the sky is high above... The picture becomes panoramic... Lyrical empathy, empathy with a piece of nature gives way to epic chanting of the whole country. Bright sadness gives way to joyful festivity... Levitan's "Lake" contains more than what can be seen, in connection with this, the picture... turns into a collective image of the native land with its boundless expanse, sparkling sun, sky, water, earth, present and past". The artist approached in this picture "to the folklore understanding of the landscape, for this he had to deviate from the traditional construction of the picture" For us, everything in this observation of the researcher is extremely important. and a feeling of joyful festivity (the first part), and the "folklore" of images and style, and originality, "non-traditionality" of the construction of the work.

The first part, "Spring Beginning", is completely unusual in genre and form. It has its own short opening, which brings the cantata into the mood: "Spring has already begun, the birch has blossomed." And then, over the course of many measures, it is as if a light soaring over the spring earth, a sigh of delight before its beauty. The motif of wandering is interpreted here in a peculiar way. For Nekrasov, this is a conditional, but also quite definite path, which leads further and further in search of the truth. And here this motif is needed mainly in order to embrace with one glance the wide spring landscape of the Motherland. Hence the direction of movement is not purposeful, direct, but. as if in circles, with the capture of all new images and details of the picture and with a return to the old ones. The main image runs like a refrain - a mood in which the folk parallelism of the states of nature and the human soul is compressed: "Good, light in the world of God - good, light, clear in the heart." Nekrasov introduces many songs into his poem that contribute to a greater generalization of the narrative. And in the cantata, the song plays a very important and also purely generalizing role. The second part,

which can be defined as a hymn to the beauty of the national character, is a wedding song. Its introduction confirms the importance of folk ritualism in the major works of Sviridov, coming from the traditions of Russian art, including Rimsky-Korsakov's operas. Here the ritual, wedding song is not only one more facet in the broad panorama of Russia (because both the plot and the theme of the cantata are Russia, its collective image). Placed in the center of the work, it becomes a symbol of the Motherland. Thus, in this cantata, the rite is included in the "nodal moment" of dramaturgy, as it was in "The Poem in Memory of Sergei Yesenin" ("The Night under Ivan Kupala") and in "Kursk Songs" ("In the city the bells are ringing").

The third movement, Bells and Horns, could be called an instrumental intermezzo. This episode fills the cantata with a ringing and iridescent air, creating a distant sound and spatial perspective. But his role does not end there. He complements the general with one more facet - the theme of beauty and craftsmanship of folk art.

The epic majestic glory crowns the cantata - "Mother Russia". However, the inconsistency of the motives in the content, the polarity of the comparison - D "The love words of the Song are heard symbolically; ... this is a personification typical of Russian poetry; Russia is a mother, sister, wife, bride" "You are wretched, you are abundant, you are powerful , you and powerless, mother Russia "predetermines the ambiguity of moods. Therefore, intonations of lamentation, lamentation will enter into the glorification. Here (as in the episode "To the Heroes of the Battle of Perekop" from the "Pathetic Oratorio"), the opposite "pillars of the epic" (G. Ordzhonikidze) are connected - lamentation and glory. It is impossible to separate them: one lives in the other. In the process of development, a turn is made from a very passive statement (polar definitions) to the possibility and necessity of active action: "Russia does not move, Russia is like a dead one, but a spark hidden in it ignites ..." This choir, in terms of hidden reserves of enormous internal strength, resembles Mussorgsky's choirs.

The four parts of the cantata form a harmonious form, which reflects a kind of parallelism of moods and images, coming from folk art. So, the landscape of the first part continues with overflows and ringing - in the third. And the glorification of the bride in the wedding song (second part) ends with the mighty chanting of Russia at the end of the cantata.

REFERENCES

1. B. V. Asafyev Muzykalnaya forma kak protsess 1 I 2. 3u izd. Music , 1971 376 p
2. Vasin- Grossman – O poezii Bloka, Esenina I Mayakovskogo v sovetskoy muzyke- V kn: Poeziya I muzyka. Sbornik statey I issledovaniy – M. Muzika b 1973
3. G. Gavrilin o G. V. Sviridove – Sovetskaya muzyka, 1977,
4. D. Tolstoy. Music and Time- Soviet Music 1971
5. D. X. Lixachev Chelovek v literature Drevney Rusi 1970
6. A. Soxor Sviridov and Russian culture 1971
7. A. Soxor Traditsii I innovatorstva v tvorchestve Sviridova 1971
8. Georgiy Sviridov Sbornik statey I isslodavaniy Muzyka 1979.