

PIANO CREATIVITY OF TATARSTAN COMPOSERS: FROM ORIGIN TO MODERNITY

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Abstract. The article presents the results of the study of the development of piano music in the works of Tatarstan composers during the period beginning from its origin to the present. The historical-cultural approach used in the study allowed revealing the background, stages and regional peculiarities of the development of this type of music. The materials studied show that that Tatar piano music originated as a cultural phenomenon under the influence of the Western European (Russian) musical tradition, in the process of Tatar musicians mastering the basics of European musical instrumental culture, including genres, forms, and means of expression. These processes led to the forcing out of the established tradition of oral musical and poetic creativity in Tatar-Muslim culture and, at the same time, to the synthesis of the traditional foundations of European piano music and Tatar folklore in the works of national composers. The subsequent stages of the development of piano art in Tatarstan are characterized by the search for a national style, the formation of a system for the professional training of musicians. Modern composers return to their national origins in their work, find connections with the ethno-musical traditions of the peoples of the Middle Volga region (Russians, Tatars, Mari, Chuvash, etc.), they use ancient layers of folk art in the synthesis with new expressive means and modern composing techniques. Thus, the piano art of Tatarstan is represented by the work of several generations of composers who mastered and transformed Western European musical "canons" in combination with national musical traditions. The article considers the development of Tatar piano music as innovative that is determined by the historical choice of the development of the musical culture of the region.

Keywords: musical culture, piano music, Tatar folklore, Western European art, tradition, innovation.

1.Introduction. "Tradition" and "innovation" are the subject of interest of modern scientists and artists, since these phenomena are "essential manifestations of artistic creativity" [1: 4]. The interaction of traditions and innovation in the work of composers in different epochs had different forms and manifestations. In XX century musical art developed in the context of the heightened confrontation between traditions and innovations, which was "prompted by the rapid expansion of the style range of expressive means", while at the same time strengthening the tendency of "centuries of formed aesthetic values as the basis of creativity" [1: 4]. In the Tatar musical art, this process was conditioned by historical, socio-cultural and other factors and processes that developed in Russia and Tatarstan in XX-XXI centuries.

2.Methods. The research is based on the historical (M.V. Boguslavsky, A.F. Losev) and culturological (I.G. Herder) approaches; theoretical aspects of the concepts of "tradition" and "innovation" (T.V. Novikova); Theoretical methods were used: historical and musicological analysis; explanation, generalization; empirical methods: the study of documents, scientific and other literature. As sources, historical documents, works on the history of culture and education of Russia and Tatarstan, and musical literature were used.

3.Results And Discussion. In the process of research, the main prerequisites for the emergence and development of Tatar piano music were revealed, including: the cultural environment formed in Kazan by the beginning of XX century, including the practice of amateur music playing; concert life of the city, contributing to the "strengthening" of the European "standards" in the Tatar culture; social "request" of the urban part of the Tatar society to musicians-professionals, which was clearly manifested in the activities of the Kazan East Club and the first Tatar self-taught musicians; the cultural policy of Soviet Russia, aimed at training national specialists in the field of musical art; training future Tatar composers at the Kazan Musical College and the Moscow Conservatory.

These factors contributed to the emergence in XX century a pleiad of Tatar composers - the creators of Tatar piano music, which is based on the synthesis of the European musical tradition and original Tatar folklore. In the work of contemporary composers of Tatarstan, connections with ethno-musical cultures of other peoples are revealed, the national tradition is represented in combination with modern compositional techniques of world music art.

As a result of the research, the main stages in the development of Tatar piano music were revealed: 1 oral creativity, 2 - transition to writing musical writing, 3 - search for a national style; 4 - the formation of piano art: in the work of national composers, in professional music education and performing arts; 5 - return to national sources, including the "development" of archaic layers of folk art in synthesis with new expressive means and compositional techniques; expansion of figurative, intonational and stylistic spheres in the work of composers of Tatarstan.

The history of the origin and development of Tatar music is considered by researchers in the context of the world and regional sociocultural processes of XX century, when in Russia for many people the time has come for

"recognition of their national and cultural identity" [2: 3]. The very appearance and subsequent development of Tatar piano music became possible as a result of the penetration of elements of European (Western) culture and the proclamation of their main aesthetic norms and standards in the external forms and content of the cultural life of the Tatars. These processes led to a gradual "ousting" of the musical and poetic tradition that developed in the Tatar-Muslim culture [3], when a significant part of urban Tatar youth sought to master the achievements of world culture, traditional forms and genres of music, including piano art. Piano at the beginning of XX century becomes especially popular in the Tatar environment, which led to the emergence of talented musicians - self-taught, who played by ear. In the history of Tatar music, this was the "stage of oral creativity", an improvisation not related to the musical text [4:53].

In the future, piano compositions appear, in the records of which the basic structure was fixed, supplemented in the process of performing an improvised texture; thus, the transition from oral to written music is accomplished. One of the authors of the first known Tatar piano pieces (1913-1914) is Sultan Gabiashi, who combined a melody in the folk style with rhythmic and textural "formulas" of European musical genres. Of great importance for the development of the Tatar piano art was the activity of the Kazan Musical College (1904), where, beginning in the 1920s, the purposeful preparation of national musical personnel was carried out, or the future Tatar composers: M. Muzafarov, A. Klyucharev, N. Zhiganov, F. Yarullin [5]. In the 30s of XX century M. Muzafarov, N. Zhiganov enter the Moscow Conservatory. In the Tatar Opera Studio (1934) at the Moscow Conservatory engaged S. Saydashev, F. Yarullin, J. Faizy, A. Klyucharev. Along with the creation of large stage works (national operas, ballet), as well as the first symphonies in Tatar music, piano pieces appear that represent the forms and genres of European piano music, reflecting the authors' desire to show individuality and embody national traits. Composers master the genre of miniature: "preludes", close in style to the long Tatar songs; marches and dances, especially waltz, the three-lobed movement of which is easily connected with the smooth intonations of Tatar lyric songs; form of sonatina (M. Muzafarov, F. Yarullin, N. Zhiganov), fugues, rondo (N. Zhiganov), scherzo (Z. Khabibullin), traditionally romantic genres (Song without Words and Elegy by J. Faizy). The image sphere is expanding more and more, traditional means of the national musical language are enriched, the same type of melody with chord accompaniment is replaced by a variety of textured means and methods of piano writing. With the development of primary musical education, cycles of plays for children are created: "Children's Album" (Y. Vinogradov), "In the Children's World" (M. Muzafarov). The tradition of creating music for children (cycles, suites, plays, folk songs) is increasingly rooted (A. Klyucharev, N. Zhiganov, R. Yakhin, A. Monasypov, R. Enikeev, etc.). Mastering the traditions of European academic art, the composers aspired to "organically interact with folkloric national traditions" [4: 130], which served as the basis for defining the style identity of Tatar music in the context of academic musical culture (original imagery, intonational plasticity and improvisation of Tatar melodies, colorful pentatonic harmonies). Thus, the 30-40s of the last century can be defined as a period of searching for a national style. It was at this time that the secret "division" of Tatar musicians into those who "did not accept" the European system of musical thinking took place, remained committed to the oral (improvisational) tradition of composing music (S. Saydashev and composers of the older generation), and those who "adapted" to the artistic canons of the borrowed cultural tradition "...", "those who in the context of national culture "demonstrate"... purely European academic principles of musical creativity (a new generation of composers, led by N. Zhiganov)" [2: 175,178]. The postwar decades were for the Tatar piano music the time of new significant achievements, which is connected with the opening of the Kazan Conservatory (1945), where conditions for the professional training of musicians, including composers and performers, pianists. Large musicians were invited to the Conservatory - well-known professors and teachers from Moscow, St. Petersburg (Leningrad) and other cities of the country. Along with this, students from Kazan who returned after graduation to their native city studied in the Moscow conservatories and other creative universities, among them Yakhin, a composer and professional pianist, who clearly stated about himself the composition of the Concerto for piano and orchestra. The influence on the music of Tchaikovsky, Chopin, and Rachmaninov has been repeatedly noted. However, the strength of the composer's artistic individuality and the depth of his creative connections with folk art allowed R. Yakhin to become a truly national artist, carefully mastering the "melodic heritage that was talented and organically transformed in the context of development European musical tradition" [6: 122]. The piano work of other Tatar pianist composers (A. Klyucharev, R. Enikeev, R. Belyalov) greatly enriched the national musical art with various forms and genres of the European piano tradition. To a greater extent genetically "alien" for the Tatar composers turned out to be polyphonic means of interpreting folklore material, as the Tatar musical culture developed as a monody culture, and this feature reflected on the development of the piano texture. However, these difficulties were overcome, examples of the development of polyphonic forms are Sonata-Partita R. Enikeeva, fugue R. Belyalova. Note that the composers of Tatarstan are sensitive to and creatively comprehend the trends in the development of European art of XX and early XXI centuries. In their work, jazz rhythms and harmonies with folklore rhythms and pentatonics were synthesized in an amazing way (R. Belyalov, L. Batyrkaeva); means of expression of variety music (R. Ahiyarova, A. Rudenko) and carefully preserved spiritual traditions, including a peculiar phenomenon of "mine" (Sh. Sharifullin, R. Kalimullin); constructive serial technique in conjunction with the methods of tonal and sonar technology (A. Mirgorodsky, A. Luppov); cluster sounds and sophisticated techniques of "cooked piano" in combination with the picture genre of musical images (L. Blinov); the attraction to the synthesis of genres, the fusion of Eastern and Western musical traditions, including elements of tonal and modal techniques, aleatory and sonoristics, minimalism and seriality, collage and allusion, pentatonic and trichordo-tetrachord combinations (R. Kalimullin). Piano work deserves special attention Sophia Gubaidulina, the world famous pupil of the Kazan piano school: if in his vocal symphonic, choral and chamber compositions the composer reveals the themes of the Apocalypse, the natural and cosmic beginnings humanity

and its universal transfiguration [7], then piano works for children by S. Gubaidullina (the cycle "Musical Toys") are focused on finding inner harmony, creating a children's "microcosm" in the process of "game knowledge of the world" [8]. At present Tatar piano art is on the way of active return to spiritual sources and national traditions: unexplored strata and rare examples of Tatar folklore, traditions of other ethnic groups representing the territory of Tatarstan are being studied (they were collected by ethnographers of the Kazan Imperial University during XX century). The basis for the creativity of the composers of Tatarstan (A. Luppov, L. Lyubovsky, F. Sharifullin) is the ethnomusic traditions of the peoples of the Volga region (Russian, Mari, Chuvash, etc.): "archaic, labor, family, ritual, festive and other tunes, and dance music" [9: 2796]. The tradition of creating music for children is being developed with the aim of fostering interest and love for the musical culture of its people, solving Problems of patriotic and civic education of the younger generation [10: 8].

4.Summary.The appearance and development of Tatar piano music in XX and early XXI centuries is a complex, contradictory historical and cultural process in which the interaction of musical traditions belonging to Western European music and national folklore is traced. In the history of the development of Tatar piano music, there are several stages: 1 - oral creativity, based on improvisational principles (early XX century); 2 - transition to writing musical writing (after 1913-1914); 3 - search for a national style (30-40s of XX century); 4 - the formation of Tatar piano art: in the work of professional composers, in professional music education and performing arts (50-70s of XX century); 5 - return to the sources in the synthesis with new expressive means and technical techniques; expansion of figurative, intonational and stylistic spheres of creativity (late XX - early XXI centuries).

5.Conclusion.Tatar piano art was created by several generations of composers who mastered and transformed Western European musical traditions; it is represented by piano miniatures, large cyclical forms and polyphonic works; At the same time, the composers of Tatarstan created piano music, in which the "tradition" is preserved, linking their creativity with national sources; the process of development of piano Tatar music is considered as innovative, which is determined by the historical choice of the development of the musical culture of the Tatar people.

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