

INSTRUMENTATION AND TRANSCRIPTIONS OF WORKS BY G. SVIRIDOV Akmaljanova M.V.

*Akmaljanova Manzura Vasikdjanovna - Acting Professor,
DEPARTMENT OF ORCHESTRAL CONDUCTING,
STATE CONSERVATORY OF UZBEKISTAN, TASHKENT, REPUBLIC OF UZBEKISTAN*

Abstract: *scholastic education work requires from leader of the orchestra uzbek public instrument constant improvement and searching for of the new forms of the education student on base of the thought-out choice of the repertoire, having important importance in идейно-aesthetic and professional-executive development young musician participant of the orchestra. As scholastic material must be selected product, artistic value which undoubted and is checked исполнителской by practice. The instrumental compositions G.Sviridov belongs to to count; calculate; list such product in setting for orchestra uzbek public instrument. The Creative activity of this composer is noted by deep understanding to public life, noble simplicity and sincerity of the expression feeling, high духовностью, ethical content-richness of the music.*

Keywords: *uzbek public orchestra, musician, performer, creative activity, music, instrument.*

ИНСТРУМЕНТОВКИ И ПЕРЕЛОЖЕНИЯ ПРОИЗВЕДЕНИЙ Г.СВИРИДОВА Акмалжанова М.В.

*Акмалжанова Манзура Васикджановна - и.о. профессора,
кафедра оркестрового дирижирования,
Государственная консерватория Узбекистана, г. Ташкент, Республика Узбекистан*

Аннотация: *учебно-воспитательная работа требует от руководителя оркестра узбекских народных инструментов постоянного совершенствования и поиска новых форм обучения студентов на основе продуманного выбора репертуара, имеющего важное значение в идейно-эстетическом и профессионально-исполнительном развитии молодых музыкантов - участников оркестра. В качестве учебного материала должны быть подобраны произведения, художественная ценность которых бесспорна и проверена исполнителской практикой. К числу таких произведений принадлежат инструментальные сочинения Г. Свиридова в переложениях для оркестра узбекских народных инструментов. Творчество этого композитора отмечено глубоким постижением народной жизни, благородной простотой и искренностью выражения чувств, высокой духовностью, этической содержательностью музыки.*

Ключевые слова: *узбекский народный оркестр, музыкант, исполнитель, творчество, музыка, инструмент.*

UDC 078

In the conditions of the unwritten tradition of classical music of the East, including Uzbek, musical instruments served as a kind of bridge, a link between scientific theory and live musical practice. Hence the deep sacred attitude to musical instruments, its embodiment with the symbol of classical music. It is with this that the consideration of the evolution of musical instruments in Uzbekistan and the transformation of their age-old foundations in modern conditions is connected, approximately, over the past 100 years.

This process is very complicated, contradictory, and sometimes quite painful. But, nevertheless, in general, in terms of artistic and world outlook, in our opinion it is quite productive and indicative for the world musical culture at the present stage. It is known that the Uzbek musical culture and instruments, as its integral part, have a powerful scientific and practical base.

In the twentieth century, she entered the stage of radical changes - the assimilation of polyphonic musical thinking, rapprochement with European musical classics and the formation of a new national school. At the same time, so that it can preserve its national identity, including in terms of musical instruments, show the world convincing examples of the convergence of cultures, the organic combination of the colors of traditional musical instruments with the principles of symphonic thinking.

Within the framework of this article, we will only briefly touch on some of the key points in the development of Uzbek folk musical instruments and instrumental music, as well as overcoming the most difficult scientific and practical tasks on this path, the formation of a system of state musical education on national instruments, the formation of new forms of solo, ensemble and orchestral performance on them [1,].

The works of Sviridov are the richest source of knowledge and education of high artistic taste. "Sviridov, - noted researcher A. Sokhor, - is an artist-thinker and preacher, for whom creativity is a deeply serious and responsible business, understood as serving lofty goals and ideals" [2, 320], People's life, pictures of nature, poetic and literary In Sviridov's music, images acquire a broad generalizing meaning and, above all, a moral one, which is very important for the younger generation of our time. Especially valuable for the orchestra members is Sviridov's amazing ability to hear the many nuances of the movement of the human soul, a sense of different time coordinates of the past, present, and future.

This is the perception of music that every performing musician, orchestra member, conductor needs. It allows you to deeply and multifaceted reveal the figurative world of the work performed and bring it to the consciousness of the listener.

With its undoubted national character, Sviridov's work is understandable and close to listeners from different regions of the world thanks to the powerful unifying force of artistic generalization inherent in his music. This feature of the composer's talent was noted by I. Zemtsovsky: "The ability to see and convey by means of art, in the personal, nationwide, is a great skill. And Sviridov completely owns it." In this regard, it must be said that Uzbek musicians and listeners very subtly feel Sviridov's music, its emotional tone and energy. The deep understanding by Uzbek musicians-performers of the ideological and aesthetic content of Sviridov's music, its artistic style, is highly appreciated by Russian listeners. Sviridov's works are included in their concert programs by leading folk orchestra groups: the Uzbek National Academic Orchestra of Uzbekistan, the State Chamber Orchestra of Uzbek folk instruments "Sogdiana" - he has always performed them with invariable success. Wherever Sviridov's works are played, Uzbek musicians in the Northern regions of Russia, in Yakutia, at festival concerts in Sochi, always sound original and distinctive, with a deep understanding of the national essence and specifics of Sviridov's style.

Instrumentation and arrangements of works by Sviridov for the orchestra of Uzbek folk instruments sound surprisingly organic and natural, without losing their national nature, as if written for a folk orchestra. In this regard, the performance by the Uzbek orchestra of folk instruments of Sviridov's compositions meets high artistic requirements.

Successful instrumentation of "Waltz", "Military March", "Troika", "Romance" from musical illustrations and Pushkin's story "Snowstorm" for the orchestra of Uzbek folk instruments was carried out by A. Yurgaev. It is with these pieces that work on the musical works of Sviridov in the orchestral class should begin. The musical director should introduce the students, members of the orchestra into the sound world of Sviridov, reveal the peculiarities of his style, the originality of the composer's worldview, whose thinking reflected the richest content of the spiritual life of the people and nature. In this respect, the memoirs of the Russian actor Y. Solomin are very interesting: "I once made a film about Miklouho-Maclay - an amazing person, a traveler. So, I filmed all the lyrical parts in this film to the music from "Blizzard" - under the influence of the famous "Romance". I didn't even know then that Sviridov wrote it. During filming, I hummed music to the operator, and the camera seemed to follow her. Half of the film was filmed like this" [3, 443]. And, although the music for this film was written by another composer, the mood of Sviridov's music was felt in the film, contributing to the artistically and aesthetically complete perception of the film's content.

It is useful to familiarize students with Pushkin's story "Snowstorm", the film "Snowstorm" directed by V. Basov, music for the play and listen to Sviridov's musical illustrations for Pushkin's "Snowstorm". There are nine musical illustrations: 1. Troika, 2. Waltz, 3. Spring and Autumn, 4. Romance, 5. Pastoral, 6. Military March, 7. Wedding, 8. "Echoes of Waltz", 9. "Winter Road". Listening to Sviridov's musical illustrations in the original version for a symphony orchestra enables young musicians to understand the features of the Sviridov orchestra, which directly helps them in performing interpretation. This will help the performers create a holistic impression of the composer's artistic intention and the composer's interpretation of Pushkin's work. In the process of working on the Blizzard plays, it is important for the music director to pay attention to the genre nature of the works, the peculiarities of their musical language, melodies, harmony, emotional content, to awaken young musicians' interest in the personality and work of Sviridov. The result of this work can be the creation of a literary and artistic stage composition "Blizzard", where the orchestra performs all nine illustrations, which will complement the colorful video sequence, poetry reading and choreography. The talent and inspiration of the musicians-performers and the musical director will not only ensure the success of this idea, but will also help the professional development of students, enrich their spiritual world and understanding of classical music, on which the cultural and humanitarian personality of the orchestra artist is brought up. Sviridov's music plays an important role in this complex educational process.

References / Список литературы

1. Сахиев А.Д. Некоторые вопросы развития узбекских народных инструментов на современном этапе // Проблемы современной науки и образования. М., 2018. № 4 (124).
2. Сохор А. Георгий Сviridov. М., 1972.
3. Solomin Yu. «Chelovek Sviridov bil prostoy...» // Georgiy Sviridov v vospominaniyax sovremennikov. М, 2006.