



REFLECTION OF CARNIVAL PRINCIPLE IN THE SYMPHONIC MUSIC OF BRAZIL

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Abstract

This article is devoted to the issues of Brazilian academic music, where symphonic creativity plays a very important role in the XX century's Brazilian composers' legacy. At this time the Brazilian academic music has completed the first part of the way in forming a composition school, representing the experience of social and cultural identity of the nation. The process of mastering of symphonic music which is a highest intellectual sphere of musical art coincided with the development of the national Brazilian music style. The best Brazilian orchestral scores not only assimilated the achievements of the modern symphony, but also they became as a center of national and distinctive musical and artistic traditions of Brazil. The aspiration to find their way to the national development encourages Brazilian composers to a deep understanding of the historical past, the study of national traditions, one of which is the Brazilian carnival. One of the main features of the «carnival thinking» is a deliberate amalgamation completely different piece of music in a one single cycle. This tendency makes a parallel with the idea of the carnival - the union of strangers by the idea of joy and happiness.

The purpose of this thesis is to open up new aspects of the creative process of Brazilian composers, which are straightly connected with the carnival spirit. The main focus is placed on the most prominent and artistically valuable music compositions, which had a significant influence on the formation and development of national music of Brazil.

Keywords: Brazilian carnival, National culture, symphonic music, Heitor Villa-Lobos, Camargo Guarnieri, Francisco Mignone, national identity.

БРАЗИЛИЯНЫҢ СИМФОНИЯЛЫҚ МУЗЫКАСЫНДАҒЫ КАРНАВАЛ ПРИНЦИПІНІҢ РЕФЛЕКСИЯСЫ

Абстракт

Қазақстанның заманауи дамуын - халықаралық мойындауға ие болған мәдениетаралық қарым-қатынасымен сипаттауға болады. Қазақстанның жас буын өкілдерінің алдына қойған басты мақсаттарының бірі әлемдік кеңістікте өзін таныту болса, ол үшін басқа да елдердің мәдениетін

зерттеп білуі қажет. Елбасы Нұрсұлтан Назарбаев өзінің жолдауында «басқа ұлттармен қарым-қатынас арқылы ғана біздің еліміз табысқа жетіп және болашаққа ықпалын жасай алады» - деп атап көрсетеді. Бразилиялық музыкаға деген кәсіби, музыкатанушылық қызығушылық заманауи Қазақстанның жалпы әлеуметтік-мәдени контекстімен тығыз байланысты. Мақала, XX ғасырдағы бразилия композиторларының шығармашылығындағы симфониялық музыка мәселелеріне арналады. Дәл осы уақытта бразилияның академиялық музыкасы ұлттың өзін өзі танытатын әлеуметтік-мәдени тәжірибесін білдіретін композиторлық мектептің қалыптасу жолының аяқталған тұсында қарқынды екілікке алға шықты. Бразилия композиторларының үздік оркестрлік партитуралары заманауи симфонизмнің жетістіктерін игеріп ғана қоймады, сондай-ақ, ұлттық-тұрмыстық музыкалық-көркемдік дәстүрлер мен образдарды жинақтады. Өзіндік ұлттық даму жолын табуға деген ұмтылыс бразилия композиторларының тарихи өткенін терең ұғынуға, ұлттық дәстүрді зерттеуге себеп болды, солардың бірі бразилиялық карнавал. Бұл мақала, бразилия композиторларының бразилия халқына тән карнавалдық дүниені сезінуімен байланысты шығармашылық процесінің жаңа қырларын қарастырады. Бразилияның ұлттық музыка өнерінің қалыптасуы мен дамуына айтарлықтай ықпал жасаған танымал, көркем құнды шығармалар басты назарға алынады.

Трек сөздер: Бразилиялық карнавал, ұлттық мәдениет, симфониялық музыка, Эйтор Вилла-Лобос, Камарго Гварнери, Франсиско Мигноне.

РЕФЛЕКСИЯ ПРИНЦИПА КАРНАВАЛА В СИМФОНИЧЕСКОЙ МУЗЫКЕ БРАЗИЛИИ

Абстракт

Статья посвящена проблемам симфонической музыки в творчестве бразильских композиторов XX века. Именно в это время бразильская академическая музыка в ускоренном темпе прошла первый, относительно завершённый отрезок пути формирования композиторской школы, репрезентирующей опыт социокультурной самоидентификации нации. Лучшие оркестровые партитуры бразильских композиторов не только ассимилировали достижения современного симфонизма, но и являются средоточием национально-самобытных музыкально-художественных традиций и образов. Стремление найти свой национальный путь развития побуждает бразильских композиторов к глубокому осмыслению исторического прошлого, изучению национальных традиций, одной из которых является бразильский карнавал. Одна из главных особенностей «карнавального мышления» - намеренное объединение совершенно разных музыкальных произведений в единый цикл. Подобная тенденция заставляет провести параллель с идеей карнавала – объединение незнакомых друг другу людей одной идеей радости и веселья.

Данная статья позволит открыть новые стороны творческого процесса бразильских композиторов, неразрывно связанных с карнавальным мироощущением. Основное внимание уделено наиболее ярким, художественно ценным сочинениям, оказавшим существенное влияние на становление и развитие национального музыкального искусства Бразилии.

Ключевые слова: бразильский карнавал, национальная культура, симфоническая музыка, Эйтор Вилла-Лобос, Камарго Гварнери, Франсиско Мигноне.

An intercultural dialogue which has received international recognition, characterizes the modern development of Kazakhstan. For realizing yourself in a space - and this is one of our goals - the younger generation of Kazakhstan needs to learn and know more about other cultures. In the message of the President - Nursultan Nazarbayev noted that «only in the dialogue with other nations, our country will be able to achieve success and influence in the future». [1] Brazil is the biggest economic and investment partner of Kazakhstan in Latin America. However, the cultural contacts between these two

countries has established recently. “To establish political links between Brazil and Kazakhstan is the least that can be done,” - said the Brazilian ex-ambassador in Kazakhstan Osvaldo Beate Jr. «We have to show the Kazakh culture in Brazil and the Brazilian - in Kazakhstan».[2] Professional and musicological interest in Brazilian music fits into the overall socio-cultural context of modern Kazakhstan.

Latin American carnival inseparably linked to national identity problem in Brazil. It is a good instrument, which can create a vision of the cultural identity of Brazilian people, united by the world

renewal idea. The study of this issue will be very helpful in understanding and finding good examples of solving national identity problems in our country's music. Therefore, the goal of this article is to reveal features of symphonic music of Brazilian composers through the prism of latinamerican carnival. The objects of study are «Symphony № 3» by C.Guarnieri, symphonic picture «Maracatu do Chico Rei» by F.Mignone and a cycle of nine suites «Bachianas Brasileiras» by H.Villa Lobos.

The principle of carnival very widely embodied in symphonic music. This area of creation plays an important role in the Brazilian composers' legacy. The stable position in the Brazilian Symphonic music associated with its two opposite properties: on the one hand - the ability to quickly react to social life's changes; on the other hand – a great possibility to build a concept of the world. Many H.Villa Lobos, C.Guarnieri, F.Mignone and other Brazilian composers' symphonies were created as a direct response to the political and social events such as the Revolution of 1930. (H.Villa Lobos «Bachianas Brasileiras» № 2; C.Guarnieri – «Symphony № 1»). Remaining musical chronicle of the era, the symphony has never lost its traditional functions of philosophical comprehension of a reality in all its complexity. The historic moment wasn't only a «trigger». Giving an impulse to the generalized concepts, a symphony builds the idea, fills the music of the specific content. The relationship between the original impetus of life and the final artistic result was dialectically complex.

Extra-musical stimulus is what gave rise to the content, but the latter could no longer be reduced to the initial momentum. It will be inevitably wider. It has the properties of a generalized, rich and multifaceted concept. Direct communication plan with a reality gave to symphonies a character, full of exciting era documents and common human sense.

The artist has a possibility to see the reality from high philosophical position: therefore a specific historical phenomenon

that was a source of intention became as a center of a holistic view of the world. With this understanding of the symphony, as the unity of the particular and generalized, topical and universal, we are facing works of Brazilian composers of the first half of the XX century. The most significant figures who have invested a significant contribution to the development of symphonic music are H.Villa Lobos, C.Guarnieri and F.Mignone.

The period of musical art we are reviewing coincided with the «Vargas Era» (1930-1945) - the period of Getulio Vargas's government. The ideas of unity and unification of the masses against the ruling dictatorial regime, the pain of loss and lust for life - all these things were reflected in the works of Brazilian symphonic composers. Symphony has become the genre that has all the possibilities to implement these ideas. Aranovskiy wrote: «If we compare the symphony with any other genres of art, we won't find in them «uniting function» as in the symphony»[3, p. 25]. Also P.Becker confirmed: «Symphony, which is based on the emotional and suggestive music features implemented one of the oldest functions of music - bringing people together in the collectivity» [4, p. 103]. The fact that Brazilian composers actively used this genre represents the manifestation of the carnival attitude - in the pursuit of unity.

H.Villa Lobos' symphonic legacy is quite extensive and varied, which requires a separate study. This outstanding composer has made a significant contribution to the development of Brazilian music. «He was one of the greatest composers of the XX century, because he was able to reflect in his music a variety of aspects of native Brazilians life» – that's what Leopold Stokowski said about this composer[5, p.162]. He had both the independent nature of a self-taught artist and the support of figures like Milhaud, Rubinstein, Ravel, and Stravinsky. The success of his Parisian premieres cemented his reputation as the most celebrated Latin American composer of his day. In

«Bachianas Brasileiras» we can find that composer knowingly combines separate parts of cycle which were written at different times into the one whole composition. This feature of the creative process of «Bachianas Brasileiras» forces to hold a parallel with the same idea of the Brazilian carnival – to combine different to each other people with the idea of joy and happiness, relief from the harsh reality as «the return of a man to himself» [6, p. 6].

Proof of this is the history of writing «Bachianas Brasileiras» № 2. This suite includes four separate pieces written for different instruments before 1931: Prelude «O canto do capadocio», Aria «O canto da nossa terra», Toccata «O trezininho do caipira») - for cello and piano; Dance «Lembranca do Sertao» - for piano. Subsequently, the composer orchestrated all four pieces, combining them into the one composition.

The same tendency of joining various compositions is noticeable in the works of F. Mignone. Symphonic works such as «Maracatu do Chico Rei» (1933), «Babalosha» (1936), «Batucaje» (1937) and «Auction» (1941) formed a single symphonic series of «Brazilian fantasies». C. Guarneri combined the symphony № 2 «Uirapuru» and «Dedication to Villa-Lobos» - the composition for the wind and percussion instruments - into one composition. It was the tribute to the genius Brazilian composer.

Regarding to the «carnival» [author's note] of C. Guarneri's symphonies, in the article of R. Bernardes that is devoted to the creativity of the composer there is a brief description of the first four symphonies. The abstract dedicated to the Symphony № 3 draws the most. A few months earlier F. Toni had published «The letter to the musicians and the critics of Brazil». It was a political manifesto against other aesthetic influence. In other words it was against the principles of dodecaphony» [7, p.7]. Thus, «Symphony № 3» was a kind of the musical manifesto. The opening theme of the symphony was chosen deliberately. It was the «teiru» - the song of the paretis tribe living in the state

of Mato Grosso. It is performed in the connection with the premature death of the chief. This melody passes through the whole Symphony and generates the side musical themes. Teiru is a symbol of the carnival where the old dies. It goes through the each piece of the symphony and creates new beginning of the things. This is a good example of using a folk melody with saving the meaning and performance conditions of the song.

The using of original folk songs and dances in our research issue is expected. According to Kazakh composers' opinion, it is the only way to create a national identity image in music. But the analysis of Brazilian compositions opens us a different reality. As we noticed, Brazilian composers very rarely use folk melodies. Even if they use – it sounds reasonable and makes sense. As a proof, we can quote one of the greatest Brazilian composers – H. Villa Lobos: «I don't use folklore, I am the folklore!» [5, p. 97]. Composers, which music we are analyzing through carnival principle, tried to use their own thematism, in «Brazilian music style» with its intonations and features. This approach to creativity, which shows composers high level professionalism, is recommended to the new generation of Kazakh composers.

Going further, it is hard to determine the musical form of the works by the Brazilian composers. They are a kaleidoscope of various forms combined into one complex improvisational composition. This allows you to compare a bright kaleidoscopic Brazilian folk festival full of joy and fun to the real picture of life often tragic, thereby continuing the renewal of the world. Kaleidoscopic principle is a way to have a dialogue between the two worlds - the real life and the life of the «second» one the «carnival» one according to Bakhtin. The second part of the «Bachianas Brasileiras» № 2 (1930), and Aria (Canto de nossa terra) has the subjective reaction (composer's) and the objective (the Brazilian people's) one to the 1930 revolution. In the extreme sections, the composer speaks from the first person through the cello solo. The main theme of

the cello is tragic and based on short sighs.

The middle section represents the mass celebrations; it is the relief of the people who are tired of struggle. As a proof Bakhtin said: «The festivities have been associated with the crisis at all stages of the historical development, they are the turning points of life, society and man. Moments of death and rebirth, change and renewal have always been leading in a festive outlook» [6, p.6]. For the composer the feast was the kind of hope for the perfect life, the escape from the reality.

The manifestation of carnival in F.Mignone «Maracatu do Chico Rei» has the instrumental drama. The plot is based on the King's election and his victorious dance Maracatu. The work of J. Murphy «Music of Brazil: reflecting reality» they mention the carnival of Recife where along with samba, they dance maracatu. «The dancer's body maracatu always rocks rhythmically back and forth. One of the court ladies carries a well-dressed doll – Kalunga - a symbol of the deceased

queen». The merriment led by Chico-king is shown by the kind of feminine (violin 1 and 2) and male (cello and double bass). The rest court ladies and gentlemen are shown by the pass-copper wind instruments.

Thus, in their symphonic music the Brazilian composers H.Villa Lobos, C.Guarnieri and F.Mignone reflected the idea of the cultural heritage - the Brazilian carnival. They seemed to have gone from a brutal reality (at that moment) looking for the happiness, which lies in the depths of their native culture. Bakhtin writes about this particular trait: «Carnival triumphed like a temporary liberation from the prevailing truth and the existing system» [6, p.5]. Being a universal phenomenon, the carnival idea of “old dying”, celebrating a new life's coming became a good instrument in creating national identity image of Brazilian culture. And understanding these ways of thinking will help Kazakh musicians to open new aspects of creativity.

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