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FEATURES OF THE MUSIC LANGUAGE OF THE SYMPHONY “ETERNITY” BY ARIF MELIKOV

Abstract. The article is devoted to the Symphony No. 8 “Eternity” by the outstanding musician Arif Melikov, a bright representative of the Azerbaijani modern school of composition. The article deals with a theoretical analysis of the symphony from the point of view of the features of the musical language, including form, harmony, texture, orchestral style, timbre, and much more. The work is dedicated to the prominent politician and statesman of the XX century, Heydar Aliyev. The main characteristic feature of the composer’s symphonic music is a wide range of figurative content, the embodiment of a deep and philosophical concept, rich sound shades. The main principle here is monologue.

Key words: Arif Melikov, symphony, form, orchestra, timbre.

Introduction. In the XXI century, modern Azerbaijani musicology has made significant achievements. From this viewpoint, it is of vital importance for young researchers to study the principles and features of the creation legacy of great musicians as well as composers, performers and other leading musicians. For such researches we can point to the articles I.Nazarov, V.Humbatov and others [8, 7]. The following article analyzes the 8th Symphony “Eternity” by Arif Malikov, one of the prominent representatives of the modern Azerbaijani school of composition [6]. The composer’s symphony “Eternity” subjected to analysis, is a monumental composition which includes the features of the academic vocal-symphonic, monodrama and symphony genres for sound and orchestra [4]. The depth and fulness of the content, dramatic nature and variety in the delivery of moods and feelings, as well as the wide range of the composer’s writing style and technique, give the piece a special uniqueness and emphasize the importance of artistic ideas. Arif Malikov’s researcher L.Djafarova emphasized the following thoughts

about his music: “Arif Malikov’s idea of the orchestra is characterized by high universal professionalism, bright National originality, timbre diversity and subtlety of orchestra efficiency” [1, p. 3]. The composition is dedicated to Heydar Aliyev, the prominent politician and statesman of the 20th century. The historical role he played in the development of our country, the scope and essence of his activity and the respect he gained all over the world are known to all. “Now Arif Melikov is one of the greatest symphonists of our time. His symphonies are a surprisingly rich world, saturated with deep problems, high moral and ethical meaning, multi-faceted in its content, creating images of modern reality with its deep contradictions, acute social conflicts, and emotional outbursts” [5, p. 3-4].

The interpretation of the main material. The uniqueness of 8th Symphony makes itself evident first in the means of expression used by the composer to manifest the main idea of this work. Monologic style shows up here as a main principle. This principle was realized through the voice part (in the first and third parts), which is the main thematic core of the work. As for the orchestra, it plays on the one hand the role of accompaniment and background and on the other hand, it embodies the rich world of images of the piece. Its main subject is based on the intonations of F-sharp minor and Shushtar mode.

Example № 1

The image displays a complex musical score for a symphony. It features multiple staves for various instruments and voices. The instruments listed on the left include Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Euphonium, Tuba, and Double Bass. The vocal parts are labeled as Soprano, Alto, Tenor, and Bass. The score is written in F-sharp minor and Shushtar mode, as indicated by the key signature and the text in the original image. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic waves and culmination episodes are indicated by orchestra. Orchestra is also essential for imbuing and complementing the mood expressed in the female voice part. “The 8th symphony by this composer (2003) is one of his most mysterious and ambiguous works. A.Malikov raises the issue of life and death for the first time and tries to investigate it. In order to express a clear attitude to this issue, to avoid any inaccuracies of meaning, he refers to words for the first time” [2, p. 49]. Furthermore the richness and brilliance of the harmonic and polyphonic structure come into view with idiosyncratic use of the symphonic orchestra opportunities. Their role is also manifested in the world of images of the external world, with exposition of anxiety and tension (part II). With this the composer managed to open new frontiers of traditional timbre and ensemble soundings.

This work constitutes generally a large series of three parts. One of them is a unique suite consisting of vocal and orchestral numbers. Each number has a specific name and is based on the verses of Nazim Hikmet, the Turkish poet. It should be noted that he had a long-term, creative and genuine friendship with A.Malikov. With N. Hikmet’s plots the composer has created “Legend of Love”, which is considered a classic image of the national ballet and a vocal miniature of six romances. In this symphony, the composer again touched on the deep and unique world images and ideas of this writer, and managed to create an embodiment of these ideas that complies with modern age and reveals their philosophical content.

The first number (“So many nice women in this world”) begins with 4-bar orchestra introduction. It is based on the leitmotif of the symphony. This subject (in fff nuance) is performed with flute, oboe, trumpet and strings (1st and 2nd violins, viola, cello). Accompanying function is implemented with bassoon, contrabassoon, french horn, trombone, tuba, drums and double bass. A dramatic beginning that reflects concern and demonstrates at the same time resoluteness, shows up in the subject. Its transition occurs several times during this part. Number four opens as well together with this subject. The composer makes use of it both during development and at the end of separate sections. For this reason, the subject can be assessed also as the main part. The harmonic structure of the number is bright and full. This is primarily due to the comparison of instrumental and vocal parts in distant tonalities. C minor is in its turn represented by wide and colorful chords.

Just like the first number, the second number (“You weren’t there”) also begins with the orchestral introduction, where is sounded a leitmotif functioning as a main part. The tonality, instrumental composition, tempo (Moderato) and dynamics almost do not change here. Interestingly, the musical content of the vocal part is given in the tonality of the main subject. The lyrical and dramatic beginning comes into view as well. This number is wider than the previous one in terms of its volume. It is based on a simple two-part form without reprises. As for its harmonic character, the harmonic line observed in the previous number is continued here. However the stability of F-sharp minor tonality can be indicated as a differentiating feature. This tonality also constitutes the basis of the instrumental introduction and vocal part that serve as a refrain of the whole first part. The mentioned tonality is presented in an expanded version.

The third number “If I were a plane tree” is a large-scale piece. This number is characterized by the novelty of the music material and world of images. The lyrical-thoughtful and dramatic mood that came into view earlier is met here by narrative and descriptive images. It contains a simple three-part form with reprises. This number is restricted to the beginning and end. They are based on a new subject in F sharp minor. The author gives here a small-range melody based on the descending sounds of the chromatic gamma. Harmony is presented here in a wide and colorful manner. The “h” sound acts as a temporary scale degree of reference on the background of main F sharp minor tonality. This serves in its turn as an indicator of the principle of pluralism peculiar to national modes. As for the main tonality tonic, it makes itself more evident within the melodic line. Fusion of the main “f sharp” sound with the “f, e and d sharp” sounds acts as an instrumental connecton corresponding to a leitsound between the sections of the vocal part.

The next piece called “You came to me in my dream last night” is a bit larger than the previous one. A lyrical and narrative beginning interfuses with dramatism in its character. The subject of the vocal part expresses melodic recitative. The form draws attention with its independence as well as the richness of imagery and intonation. A contrasting structure makes itself evident in this piece. The instrumental leitmotif sounded at the beginning of the first part is of great importance here. In one of the sections of the piece, it operates as a refrain. This motif opens the vocal

part preserving its character. Its first section constitutes a restructured period (4 + 4) and a 4-bar appendix. The second section comprises several structures. Purely instrumental small episodes alternate with larger vocal episodes. The principle of sequencing verses is observed here. The first verse of the vocal part consists of 5 bars while the second of 10. Then follows a new instrumental episode with the number 18. Here sounds a new material three times and in D minor, based on Bayati-Shiraz intonations, .

The fifth number (“You”) has a deep and lyrical character. This piece is remarkable with its expressiveness, richness of intonation and texture sovereignty. In terms of its form, there is a two-part movement without reprise. The first part is organized in sequencing of two vocal verses. The first verse is shaped as one-sentence period consisting of three sentences. In respect of its structure, the second verse complies with the first. Then follows the second section of the piece. It includes the instrumental episode from the previous piece. It is a wide breath melody performed with inner dramatism. To some extent it serves as an auxiliary part. Here this melody is given in 15-bar scale with slightly different timbre colors. The sequencing plan of support tones is interesting. In addition to the reference scale degrees such as “h, f, a”, the author has added such new tones as “e” and “c sharp”.

The last piece of the first part of the symphony (“You are in my closed eyelids”) arouses interest by the fact that it compares two different moods such as drama and easiness, striving for freedom. Its form draws attention by its uniqueness. The vocal part framed by an instrumental introduction and ending, contains a two-part form with shortened reprises. The first part constitutes one verse. This verse consists of six phrases. The second part consists of a few repetitive verses. The starting verse is repeated by transposing up a half-tone. The second verse consists of a few phrases. The first phrase is repeated in a shortened version. As for the third phrase, it repeats the material of the first period.

The second part of the symphony begins ceaselessly after the first part. This part is very different from the previous one by the characteristics of its style and composing technique of the composer, In this part, which does not include the vocal part, the possibilities of the symphony orchestra are offered in a deep and comprehensive manner. The author makes extensive use of the sonorous principle in this section. Owing to this, A.Malikov

manages to show the different characters and moods specific to the world of images of the symphony. The composer tries to show the nature that surrounds us and the beginning of life that amounts to it. The beginning is full of surprises that cause excitement and anxiety in a listener, and moves through time independently of humans. Consciousness on the other hand, tries to grasp it and conceive a logical explanation. Man is obliged to live as a part of this nature, to understand and accept the events that take place there.... The composer tries to revitalize all these complex thoughts and feelings by means of limited aleatoric music. But at the same time, the timbre dramaturgy is of great interest here. The second part of the symphony consists by its structure of numerous episodes with different intonation and timbre colors.

The last part (Moderato, C sharp minor) is the manifestation of the author's feelings for his homeland. The poetic text is based on A. Yildirim's poem "Azerbaijan, my captured country". Deep lyricism and wide-breath melodiousness are the main features of this part. It is written by its structure in a complex three-part form with the features of a final sonata. The first part is a simple two-part form without reprises. The first period consists of two 4 + 4 sentences.

Example № 2

The second period has a similar structure, but there is a difference in the number of bars (5 + 5). In its second sentence occurs a culmination. The small four-bar structure completes the first part of the finale. It is based on the second sentence of the first period. The instrumental episode-conjunction prepares the second part of the finale. It is sounded three bars prior to the number 48. The material of the first section is utilized here. Along with the step-by-step movement of the vocal part, passages to wide-range intervals are observed. The material is divided into verses. The first verse comprises seven bars and the second six bars. The third verse is sounded within five bars, followed by a new structure in C-sharp minor, the main final tone. Here is emphasized its dominant voice “G-sharp” which is presented as “e – h – g” triphony. This structure consists of three sentences (3 + 4 + 3). It is this structure that is intended to create the mood of the auxiliary part of sonata form in vocal works.

In the second part of the work, the composer makes use of the possibilities of polyphony in a broad and vivid manner. The polyphonic principle makes itself evident mainly in application of various rhythmic and timbre lines as well as technical methods. Involvement of rhythmic blocks for improvisation in certain instruments parts in the realm of aleatoric music as well as fixation of the material on other instruments can be a good example. In the second part the polyphonic principle also interfuses with application of the variation method. It is seen not only in intonation, but also in timbre fusions and their renewal logic as well as in rhythmic metamorphoses.

The intonation structure of the symphony benefits from folk and classical tonal-functional sources together with those of modern academic music. Arif Malikov's orchestra is remarkable also with its special sound expressiveness. Its various timbres, instrumental groups and ensemble combinations serve the general idea of the work, the glorification of high artistic ideals. To characterize a certain image, the composer uses the necessary means of timbre expression. For example, the composer entrusts the leitmotif to the whole group of wind instruments from the first part, which includes strings, drums and some woodwind instruments. On the background of various images and moods, the character of this leitmotif is preserved as it is. However, depending on its settlement certain transformations may occur. For example, at the end of the second number it is performed only with the first and second violins, while in the

fourth, it is assigned to flute and the first violins. The instrumental subject that creates the sonata Allegro and the mood of an auxiliary part within that number is played with string and woodwind instruments. Aftermath it is sounded with this composition in the fifth number, at the beginning of 23. From the 7th bar of the same number, the texture gets slightly lighter and this subject is played only by strings. Introduction to the third and fifth numbers is remarkable with its uniqueness. It is presented in a new structure, different from the leitmotif. The subject performed with celesta, a triangle added to the harp, strings and flute piccolo, prepares the beginning of the vocal part in the third piece called “If I were a plane tree”.

The introduction to the fifth piece called “You”, has a transparent sounding. This is achieved by playing the first and second violins, viola and cello. The expressive unison of solo french horns prepares the finale of the symphony. The last subject of the finale is played by a piano accompanied by strings. The role of orchestra in the accompaniment of the vocal part is also of great importance. It is not only an accompanying line, it is essential for developing the world of images and ideas of the symphony. The vocal part is mainly accompanied by strings. Sometimes different instruments are included here. At culmination modes the whole orchestra basically carries out performance.

Conclusion. Now therefore, A.Malikov’s creation legacy is a new stage in the music culture of Azerbaijan. “A.Malikov is a composer who with his symphonies determined the main direction of development of our national symphonic music in the late 20th and early 21st centuries and played a leading role in this field. It is on one hand the mission of A.Malikov inherited from his teacher, to embody in full all the contrasts and collisions in the symphonic concept, summarizing the events of reality, the fateful issues of modernity [3, p. 56]. The symphony “Eternity” has opened a new page in the classical composition music of Azerbaijan and has become a unique modern example of world academic music.

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ARİF MƏLİKOVUN “ƏBƏDİYYƏT” SIMFONİYASININ MUSIQİ DİLİNİN XÜSUSİYYƏTLƏRİ

Məqalə Azərbaycan müasir bəstəkarlıq məktəbinin parlaq nümayəndəsi, görkəmli bəstəkar Arif Məlikovun 8 saylı “Əbədiyyət” simfoniyasına həsr edilmişdir. Məqalədə simfoniyanın musiqi dilinin xüsusiyyətləri, o cümlədən forma, harmoniya, faktura, orkestr üslubu, tembr və s. cəhətdən nəzəri təhlili aparılmışdır. Əsər XX əsrin görkəmli siyasətçisi və dövlət xadimi Heydər Əliyevə həsr edilmişdir. Bəstəkarın simfonik musiqisinə xas əsas xarakterik xüsusiyyət obraz-məzmun dairəsinin geniş olması, dərin və fəlsəfi konsepsiyanı, zəngin səs çalarlarını özündə əks etdirməsidir.

Açar sözlər: Arif Məlikov, simfoniya, forma, orkestr, tembr.

Вугар Гумбатов (Азербайджан)

**ОСОБЕННОСТИ МУЗЫКАЛЬНОГО ЯЗЫКА СИМФОНИИ
«ВЕЧНОСТЬ» АРИФА МЕЛИКОВА**

Статья посвящена Симфонии №8 «Вечность» яркого представителя азербайджанской современной композиторской школы, выдающегося музыканта Арифа Меликова. В статье проведен теоретический анализ симфонии с точки зрения особенностей музыкального языка, включая форму, гармонию, фактуру, оркестровый стиль, тембр и многое другое. Произведение посвящено видному политику и государственному деятелю XX века Гейдару Алиеву. Главной характерной чертой, присущей симфонической музыке композитора, является широкий диапазон образного содержания, воплощение глубокой и философской концепции, богатых звуковых оттенков.

Ключевые слова: Ариф Меликов, симфония, форма, оркестр, тембр.