

CHINESE MUSICAL ART IN THE ERA OF SOCIALISM

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Abstract. Chinese musical art has been formed over many millennia under the influence of various styles of music, both native Chinese and the regions neighboring China: Central Asia, India, Mongolia. The article examines Chinese music of socialist realism. Composers of this period tried to reflect the reality of everyday life, awaken the party spirit, love for the motherland among the masses. The aesthetic principles of the ideology lie in the fact that music should be understandable and accessible to the masses, contain a hero or a character who overcomes all difficulties.

Keywords: musical art; Chinese socialist composers; socialist realism; Chinese musical art.

КИТАЙСКОЕ МУЗЫКАЛЬНОЕ ИСКУССТВО В ЭПОХУ СОЦИАЛИЗМА

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Аннотация. Китайское музыкальное искусство формировалось на протяжении многих тысячелетий под влиянием различных стилей музыки, как родного Китая, так и соседних с Китаем регионов: Средней Азии, Индии, Монголии. В статье рассматривается китайская музыка эпохи соцреализма. Композиторы этого периода пытались отразить реальность повседневной жизни, пробудить в массах партийность, любовь к Родине. Эстетические принципы идеологии заключаются в том, что музыка должна быть понятна и доступна массам, содержать героя или персонажа, преодолевающего все трудности.

Ключевые слова: музыкальное искусство; китайские композиторы-социалисты; социалистический реализм; китайское музыкальное искусство.

The new socialist music must have become a direct result of party theory and criticism. Party members would also decide «how a realistic interpretation of music can be created, whether a new socialist music based on popular or folk instruments is possible» [3, p. 80]. The unification of cultural policy began with the creation of a musical language acceptable to all social classes: peasants and workers (the working class – proletariat) and educated people (the middle class – bourgeoisie). The different styles associated with these groups should contribute to the formation of a common musical language that everyone can understand. Thus, «folk music represents the contribution of the peasant class, popular

music – the workers, and European music – the intellectuals» [3, p. 81]. Realism, for the party and composers, can be described as a radical tool for mixing «high» and «low» styles in violation of aesthetic and social rules requiring their separation.

It is noteworthy that the musical works of Chinese composers acted as examples of revolutionary music. Among them, it is necessary to note Nie Era and Xian Xinghai, who were recognized in 1955 as outstanding composers of socialist realist music. They left a number of works written during the years of Japanese resistance. Their music contained anti-Japanese sentiments, which contained elements of mass propaganda.

Compositions of Nie Era and Xian Xinghai were considered excellent examples of socialist realist music. One of the plays written during this period is the Yellow River Cantata. Although Xian is called a musical hero, his personal letters shows that he served the party only to earn a living [1, p. 90].

After the founding of the People's Republic of China in 1949, a large number of symphonic poems appeared as a result of government support. Examples include Jiang Wenyu's «Flow of the Bo Lu River» (1953), which was inspired by the 2230th anniversary of the death of the patriotic poet Qu Yuan, while Wang Xiping's «Pixiu Dance» (1954) was a symphonic sketch based on the dance characteristics of rural residents of the southern region of China. Revolutionary Romanticism, a Chinese form of socialist realism begun in 1958, provoked a new trend of symphonic poems with revolutionary themes. An example is the composition Qu Wei's «Monument to the People's Hero» (1959), «August 1» (1960) and «Defense of Yunnan» (1960). Xin Huguang, a graduate of the Central Conservatory in 1956, was the first generation of composers in the PRC who was a supporter of the new political regime [2, p. 33].

Another piece of music worth mentioning is «Yellow River Concert» by Xian Xinghai. It was recorded for strings, piccolo, Chinese flute, two flutes, two clarinets, two oboes, two bassoons, contrabassoon, two trumpets, four horns, four trombones, harp, timpani and cymbals. There would be no tuba in this orchestra. The concert premiered on January 1, 1970. According to the stories of Chu Wanhua and Shi Shucheng, the live performance of the concert was accompanied by slogans («Know the history of the Chinese people», «Glory to the Chinese revolutionary tradition», «The awakened Chinese people have risen in the eastern part of the world») [60, p. 58]. At the concert premiere, Chu was responsible for displaying slogans in the subtitles. After the premiere, a film was made about the concert, which was broadcast throughout China. It was watched by millions of peasants and workers who had never heard or seen an orchestra.

The concert became a means of introducing the common people to Western music, which should be patriotic and in line with party policies. The concert's melodies were based on folk material, which was considered proletarian.

The ballet performances of the exemplary Beijing opera of the time of the «cultural revolution» «Red Women's Detachments» and «Grey-haired Girl» opened the culture of

European ballet and symphonic music to the Chinese people; they played an invaluable role in the spread and popularization of symphonic music and ballet in China. Films based on the above-mentioned subjects were shown throughout the country, theater courses began to be created, orchestras, opera and ballet troupes appeared in provincial cities. All this seemed to shorten the distance between the audience and the performers and increased interest in orchestral music.

«Red Women's Troops» is a collaborative work of Wu Zuqiang, Du Minxin, senior students of the composition department of the Central Conservatory Wang Yanqiao and young teachers Shi Wanchun and Dai Hongwei. The premiere of this performance in 1964 on the occasion of the fifteenth anniversary of the founding of the People's Republic of China was warmly received by the audience.

Work on the ballet «Grey-haired Girl» by composers Yan Jinxuan, Qu Wei, Chen Benhong, Zhang Hongxiang was completed in 1965. Back in 1945 in Yan'an, one of the authors, Qu Wei, as part of the creative team, worked on the creation of the opera of the same name. In 1951, he wrote the musical score for the film «The Gray Girl». The music of the ballet is based on opera music, which contains folk melodies of Northern China, music of folk theaters of the provinces of Hebei and Shanxi. During the «cultural revolution», two more ballets were staged, «Steppe Sisters» and «Ode to the Imen People». They contain song motives from Inner Mongolia and melodies of the Yimeng people of Shandong Province. 4. 4. Concerto for piano and orchestra "Huang He" is a reworking of Xian's cantata Xinghai «Huang He». Its authors are composers Yi Chengzong, Liu Zhuang, Chu Wanhua, Sheng Lihun and others. Chief composer Yin Chengzong, in the sixties studied piano at the Leningrad Conservatory, in 1962 he became a laureate of the Second International Tchaikovsky Competition (second prize) [4, p. 45].

The Concert for Piano and Orchestra both preserves the original musical material, and uses piano techniques which are common at European piano and orchestra concerts, thanks to which the musical content of the work was revealed in its entirety. The national character of the concert is especially clearly demonstrated in the piano part. The orchestra part, although small, is written at a high level. The Huang He Piano Concert is still considered one of the best works of this genre in Chinese symphonic music.

Symphonic suite «The Gray Girl» and concert for pipa with orchestra «Steppe Sisters» were not included in the «exemplary» list during the «cultural revolution», so they were unknown in those years. Based on the symphonic suite «Grey-haired Girl» by Qu Wei's music is based on the ballet of the same name. In 1955, the author was sent to study at the composition department of the Moscow Conservatory. Upon his return, he began working as a composer in the Shanghai Orchestra. During the years of the «cultural revolution» he participated in the creation of music for the ballet «The Gray Girl». The symphonic suite was performed in 1974 in Japan by the Central Symphony Orchestra. Preserving all the advantages of ballet music, the author skillfully used his abilities in the

orchestration of a symphonic work, thanks to which the music is colored with rich timbral polyphony. The concerto for pipa and orchestra «Steppe Sisters» was written in 1972 and performed for the first time only in 1976. Its creators are Wu Zuqiang, Liu Dehai, Wang Yanqiao. This is the first pipa concerto with orchestra in China to gain fame. Mention should be made in this regard of the concert for pipa and orchestra (1930s), authored by the Russian composer Avshalumov. Then this concert went unnoticed by the public, and its merits are far from those of the «Steppe Sisters». The work «Steppe Sisters» consists of five interconnected parts: «Pasture in the steppe», «Battle in a blizzard», «Path in a snowy night», «The party takes care of us», «Red flowers are blooming» which refer to introduction – exposition – development – pre-code – revision – code (respectively).

So, the work shows aspects of socialist realism and revolutionary romanticism as expounded by Mao Zedong and the Communist Party. Most other symphonic works of the Cultural Revolution are quite simple in form, harmony and technique. The image of nature and the revolutionary meaning of the concert were achieved through musical techniques and political slogans. The composition provided Western orchestra pianists and instrumentalists with musical material to perform, practice, and perform during the Cultural Revolution. This is why the «Yellow River Concert» remained the safest and most politically correct work until the end of the Cultural Revolution.

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