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Scenario analysis of the Firengiz Alizadeh's Opera İntizar

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Аннотация

Статья посвящена анализу Оперы Фирянгиз Ализаде – Интизар. Исследование освещает историю создания оперы, вопросы либретто, литературного и сценического слоя, народно-национальную специфику, особенности музыкальной драматургии.

Один из видных представителей яркой азербайджанской композиторской школы, пианист, музыковед, педагог и общественно-политический деятель, профессор Франгиз Ализаде — мастер, чьи сочинения далеко не вдруг привлекают внимание новейшей техникой музыкального письма. Той, что проявляется не только в опере «Интизар».

Франгиз Ализаде – талантливая пианистка активная пропагандистка современной музыки, первый и лучший интерпретатор произведений Шенберга, Берга, Хиндемита.

Опера «Интизар», Ф.Ализаде созданная в 2007 году действительно этапное сочинение композитора. Эта опера современное оперное произведение, обращенное ко всему человечеству, требующее своего решения в сфере всего мирового сообщества.

В этой опере авторы продемонстрировали свою гражданскую позицию и высокий патриотический долг перед Родиной.

Ключевые слова: опера, интизар, анализ

Abstract

The article is devoted to the analysis of the Opera Firyangiz Alizade - Intizar. The study covers the history of the creation of the opera, the issues of the libretto, the literary and stage layer, the national and national specifics, and the features of musical drama.

One of the prominent representatives of the vibrant Azerbaijani composer school, a pianist, musicologist, teacher and socio-political figure, professor Franghiz Alizade is a

master whose compositions do not suddenly attract the attention of the latest technique of musical writing. The one that appears not only in the opera *Intisar*.

Frangiz Alizade is a talented pianist, an active propagandist of modern music, the first and best interpreter of the works of Schoenberg, Berg, Hindemith.

The opera *Intisar*, F. Alizade created in 2007 is truly a staged composition by the composer. This opera is a modern opera work, addressed to all mankind, requiring its solution in the field of the entire world community.

In this opera, the authors demonstrated their civic position and high patriotic duty to their homeland.

Keywords: opera, *intizar*, analysis

Firangiz Alizadeh is one of the most modern composers in the Azerbaijani culture. *Intizar*, one of the most vivid examples of the history of Azerbaijani opera art in the 21st century, is dedicated to the main problem of the Azerbaijani people, "Karabakh." The lyric-heroic opera reflects the cruel, agonizing, agonizing days of the people.

The "Intizar" opera (for the first time under the name "Karabakhname")) was presented to the audience on November 14, 2007 at the 1st International Music Festival in the name of M. Rostropovic and at the palace on behalf of Heydar Aliyev. The *intizar* opera has two pitches:

1 Act -164 pages.

1 Act 1 Scene - Engagement scene

1 Act 2 Scene - Thieves raid the village.

1 Act 3 Scene - Morning to be

1 Act 4 Scene - The duet of the bride at the fountain

2 Act - 140 pages.

2 Act 1 Scene - War

2 Act 2 Scene - Asli, Melek and her little brother take refuge in the mountains

2 Act 3 Scene (Final) - Asli and her little son are in a desperate situation on stage.

Thieves, black forces are following them. They're running in the dark forest.

Characters in Opera:

<i>Seyid Kishi</i>	–	Family headman. 62-65 years old	–	Bas
<i>Asli</i>	–	Seyid's wife .53-55 years old	–	Metso soprano
<i>Melek</i>	–	Seyid's daughter. 18-19 years old	–	Koloratur soprano
<i>Arif</i>	–	Melek's fiancée 23-25 years old	–	Tenor
<i>Itkin</i>	–	The child who grew up in Sayyid One's family.	–	Tenor-buffa
22-24 years old				
<i>Yad Adam</i>	–	Head of thieves. Itkin's father.	–	Bariton
		50-52 years old		
<i>Two women</i>	–	30-36 years old	–	Soprano ve Alto
<i>Wounded peasant</i>	–	40-42 years old	–	Recitativ
<i>Secilmish</i>	–	Little son of Seyid and Asli	–	Mugham singer
<i>Dervish</i>	–	Observer of events	–	Danser
<i>Mix chor</i>	–	Peasants, Women, Men	–	Soprano, Alto,
Tenor, Bas				
<i>Men Choir</i>	–	Thieves	–	Tenor and Bas
<i>Tape recording</i>	–	Electronics (live)		

Decoration:**1.Act:**

1. Scene: Karabakh. View of the mountains.
2. Scene: At night, thunder is heard, lightning flashes.
3. Scene: Morning, sunny day after lightning.
4. Scene: Village. Wounded in the blood.

2.Act:

- 1 Scene: Village environment.
2. Scene: Snowy mountains. Sharp cold.
- 3 Scene: Final: Dark forest.

The video footage of the scenes of the Opera, the beautiful scene of Karabakh, the fears of war, the color change, the sunny, bright colors, the darkening, and finally the revival of the bright colors in the final, the manifestation of the idea of the work and the emergence of a white cavalry in the depths of the sky as an artistic solution shows.

The color-light solution of the performance came from the use of video uploads as clouds gathered into horrifying clouds that passed through the sky and gradually interrupted by lightning during the invasion of dark forces. The evil forces in the opera were also painted with bright paints. Yad Adam, the actor of the enemy who is active in Ilham Nazarov's performance, is very active and the sound effects create a sense of fear and excitement and the sound waves in the general background fill the emotional atmosphere of the opera.

All Opera's staged dates and places:

November 14, 2007- Palace for Heydar Aliyev (1st International Music Festival for M. Rostropovic)

16 November 2009 - Palace on behalf of Heydar Aliyev (Music festival dedicated to the 75th anniversary of Azerbaijani composers)

18 June 2010- Saray on behalf of Heydar Aliyev (International Music Project of Heydar Aliyev Foundation)

4 May 2014- Azerbaijan State Academic Opera and Ballet Theater (Events dedicated to the Karabakh tragedy)

17 January 2015- Azerbaijan State Academic Opera and Ballet Theater (Events dedicated to the 25th anniversary of the January 20 tragedy)

24 May 2017-Azerbaijan State Academic Opera and Ballet Theater (70th anniversary of Firengiz Alizade)

20 January 2019- Azerbaijan State Academic Opera and Ballet Theater (Events dedicated to the National Day of Mourning on January 20)

Images in the opera: The love of the Melek and Arif, the family and mother of Seid, the fate of the people, the image of the alien, the image of the Man and the Lost, the hymns of Divine forces, and the events are all in harmony.

The image of Mother-Original created by People's Artist Karina Karimova in the work is very convincing because of its artistic and emotional strength. The mother finds her embodiment, both literally and figuratively. Mother is a guardian of family quarters, a well-rounded offspring for the motherland. The mother is also connected with the image of the Motherland, created by the composer's thinking. The mother's plea for God is a reflection of people's desire for salvation and a belief in victory.

The main characters of the work are created by natural cartoons by the angels - Afaq Abbasova and Arif - Farid Aliyev. These characters evolve in a romantic setting, and their love and death in the aftermath of events revive a tragic love story.

The emotional state of happiness and the tragedy of people, expressed in two poles, is an important sign in the portrayal of the masses. The musical content of the opera is reflected in the more effective and persuasive means of expressing the joys of the people, just as bright and sincere. From this point of view, the composer's findings in the field of music, orchestra paints are remarkable. The inclusion of folk instruments in the orchestra, the combination of

mugham and modern composing style, and the use of electronic music as a descriptive tool creates a rich musical palette.

In the opera, evil forces are also portrayed with quite bright colors. The Party of Alien and the chorus of Black Forces, which combine the image of the enemy in the performance of İlham Nazarov, are very active, the sound effects create fear and excitement, and the spread of sound waves in the background complements the opera's emotional atmosphere.

This opera based on the client's position, the techniques and sound characteristics applied to the European musical instruments, which expresses the sadness, the elements of the spreading principle of the authority, the characteristics of Azerbaijani national instruments - all this creates double feelings: the first sense of despair into philosophy the grasping of reality that leads to hope of ascension for another emotion-optimistic result.

The opera's orchestral language is colorful. Thus, the composer used national musical instruments to express the national spirit. It is also possible to observe the synthesis of contemporary music with the sounds of mugam in the opera. The composer himself writes episodes of mugam in many of his operas and implements the introduction of mugham thematics through the latest technological techniques - serial, dodecafonía, aleatorics.

The Aslı's aria in this opera written in three-piece form, is in such a structure. A-B-A1

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Əslinin ariyası

Ария Асли

After the two-cell input, the section 1 to 16 cells uses a small range: from the small octave h to the bad octave of the second. Through alteration signs, the composer wants to convey anxiety to the listener. If only the notes of half, pine and eight are used here, we have already encountered punk as well as complex structure notes in the development of the aria.

In general, the dramatic development of opera can be described as a conflict between Good and Evil Powers. Here are the arrangements of two worlds: real and spiritual. Real world real, people happy, cheerful, happy years, hostile aggression, pain, family, parents, child loss, occupation of land, loss of home. Spiritual world - love of God, belief in the Divine Power, belief in the soul of the people in heaven, belief in the existence of justice, belief in the future of God's salvation.

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