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JOSEPH KOGAN – PIONEER
OF THE VIOLIN CULTURE OF KAZAKHSTAN

Abstract.

The aim of this work is to create a creative portrait of Joseph Kogan, who was one of the founders of the violin performing art of Kazakhstan. Rare artist has become completely successful in all his roles: solo violinist, the founder of the ensemble violinist, Professor of violin in the first Kazakh Republican special secondary music school named after A.K. Zhubanov and Alma-Ata Kurmangazystate conservatory, the rector of the University of Musical Culture of Alma-Ata city (1970-1982).

The methodology of work is based on a synthesis of scientific methods: historical-stylistic, analytical and general aesthetic. To date translated scientific work of J. Kogan did not appear in the works of neither national nor foreign musicologists.

The results can be taken into account in further studies on various issues of the performing arts. Perhaps, using of the material as a practical foundation for courses in the history and theory of violin pedagogy.

The field of application of the results: history and theory of performance art, history of Kazakh music.

Conclusion. Joseph Kogan, as a major artist, has made an enormous contribution to promoting the works of foreign and Russian authors, including works of composers of Kazakhstan. A lot of effort was given by the violinist to the treatments and arrangements of Kazakh folk music for violin.

Keywords: a violinist, Kazakhstan, a piece, a concert, a play, a musician.

Introduction. History of the violin art of each national school keeps the names of violinists-leaders in activities which build a living performing culture with practical results in the field of pedagogy. For Kazakhstan, such a figure appeared in Joseph Benediktovich Kogan (1920-1982), known in the country music figure, teacher, honored artist of the Republic of Kazakhstan.

J.B. Kogan – an artist of the rarest, which became completely successful in all his roles: solo violinist, the founder of the ensemble violinist, Professor of violin in the first Kazakh Republican special secondary music school named after A.K. Zhubanov and Alma-Ata state conservatory named after Kurmangazy, the rector of the University of Musical Culture of Alma-Ata city (1970-1982).

A huge number of art lovers gathered at concerts led by him to the University, listened to lectures with pleasure, where the musician demonstrated his art of the performer. Since the middle of last century, the University was a kind of centre of educational culture, and therefore was of great importance for the capital. Fate put Kogan much to do in Republic the first, to start a business unknown here.

So, he appeared as one of the major interpreters of modern foreign and modern Soviet music: for the first time represented Kazakhstan unknown here works of J. Brahms, F. Kreisler, D. Shostakovich.

Professor Kogan was the first devoted by him to violin works by E. Brusilovsky, M. Sagatov, V. Minenko.

The emergence of new violin works (for example, etudes-caprices) contributed to active treatment and arrangement by Kogan of Kazakh folk music for violin (or for violin and piano). Let us mention for example of the processing of kuis of Kurmangazy, Tattimbet, Dauletkerei, Bayserke. Popularity in his performance of "Kenes" ("the Council"), kui for violin and piano and 4 violins and piano the famous song of Abay "Aittym Salem, Kalamkas" ("Hi, Kalamkas").

Kogan did much for the development of learning of technical skills of young people. He published 2 collections "42 light studies for violin" (1968) and "24 etudes for violin" (1978). The author ingeniously invented for them dashed and applicatory options (e.g., Etude 22 contains 30 variants). J. Kogan was first performed and published "the Caprices for the violin. Solo" (1970).

Studying videos of violinist, you can see his efforts of translation violin miniatures in bright theatrical sketches. His favorite "bisses" became kuis "Balbyraun" and "Sary-Arka" ("Golden steppe") Kurmangazy in the author's treatment.

Becoming the head of the ensemble of violinists of the Republic music school named after Zhubanov, J. Kogan demonstrated considerable creativity - created a combined ensemble with violoncellists, which had played "Romance" by A. Zhubanov, accompanied by piano.

Throughout his concert life Kogan performed in the ensemble (with piano) with such partners as the older brother Simon and later a younger sister Eva. In the Golden Fund of the Kazakh TV and radio broadcasting houses are stored the largest collection of the works of Joseph and Simon Kogan.

The duo had considerable repertoire: from foreign pieces-miniatures, Russian music up to a huge number of works (songs- kuis) on the Kazakh folk material.

Archival materials allowed to look into the Kogan's family. Father Benzion Davidovich worked as a head of the Music Department of the bookstore. He served as a violinist in the Kishinev Symphony orchestra, played the piano and some Moldovan instruments. Mother, Mariya Semyonovna Kogan, was a housewife, fully devoted to the upbringing of three children, gifted musically. At six Joseph Kogan began to study the violin. At the age of seven, he gave his first solo concert, where he performed with Berio and Viotti. Joseph played with his brother, pianist Simon Kogan.

At the age of eight, he entered the second average course of Kishinev private Conservatory "Unrya". At the entrance exam Kogan introduced the violin concertos of F. Mendelssohn and A. Vietan. His teacher in violin was Professor I. M. Finkel, a student of Henryk Wieniawski. A six-year programme he has learned for two years, having practice as performer. Until 1939, Joseph studied with distinction at the school and in parallel, he graduated from high school, received a bachelor of Sciences [1].

In September 1942, the Kogan family was evacuated to Alma-Ata and Kazakhstan has become a Motherland. Daughter of E. Shalkova-Kogan recalls: "When the war started the family Kogan hastily left the house, taking the necessary. Among of evacuees, they were in the Stavropol district of Voroshilovgrad region. In 1942 they decided to move on and among of evacuees arrived in Alma-Ata. They had no purpose to stay in this city. Just the train stopped for eight hours and during that time the young Simon and Joseph, while they were soloists of the Moldavian Philharmonic society, sought out the Committee on the arts, where he was listened to by Akhmet Kuanovich Zhubanov who immediately enrolled soloists of the Kazakh state Philharmonic. So they were taken for soloists, they decided to stay in Alma-Ata. And that's the way the fate of the family Kogan was predetermined" (interview from the film "Line of destiny". Almaty: Khabar, 2005).

From 1942 to 1954 J.B. Kogan worked as a solo violinist at the Kazakh State Philharmonic named after Jambyl. Later Kogan said, "No, not going anywhere from this land. I lived in Kazakhstan during the difficult years of the Great Patriotic War, worked here, had earned the honor and respect. This is my Motherland" [2, 84].

J.B. Kogan was a versatile musician, possessing phenomenal memory for music and fine hearing. Possessed a rich repertoire, encompassing works from various genres and styles.

In 1954, Joseph Benediktovich was invited as a teacher of the chamber ensemble in the Alma-Ata Conservatory. Rector A.K. Zhubanov, who is also destined to contribute to the formation of the Kazakh violin school, trust reacted to his teaching abilities gave him the violin class. In that time, the Department of stringed instruments was led by arrived from Moscow honored figure of the Kazakh SSR, associate professor V.S. Hess. They worked with experienced colleagues I.P. Konoplev, J.B. Kogan, T.B. Musurmankulov.

Kogan's student, D. Kaseinov recalls: "Joseph Benediktovich, first of all, was violinist. Imagine, when you call him and report that today or tomorrow evening need to play the Khachaturian Concerto. This may not be many, even outstanding musicians. I think his hobby was, only music!" (interview from the film "Line of destiny". Almaty: Khabar, 2005).

Revealing extensive repertoire of Kogan's concerts. He performed the violin concertos of L. Beethoven, I. Brahms, S. Prokofiev, D. Shostakovich. But his favorite pieces were concertos of P. Tchaikovsky and A. Khachaturyan.

The world's masterpieces for violin and orchestra sounded in Kogan's interpretation by the control of famous conductors K. Eliasberg, Z. Khaknazarov, G. Dugashev, T. Osmanov, Sh. Kazhgaliev, T. Mynbaev and others. "There were such cases when in Alma-Ata could not come of the invited artists. Conductors, I remember, called the day before dad's home and asked: "could he play in a concert with any conductor." There was always in the affirmative answer. And then he followed the question. What to play?," - recalls E. Shalkova-Kogan (interview from the film "Line of destiny". Almaty: Khabar, 2005).

Joseph Benediktovich in the concert repertoire had several major violin concertos and the works of small forms. This is probably due that he was very demanding of himself and constantly worked on the instrument.

The violinist loved to play it was his nature. J. Kogan always responsible attitude to the stage: he performed recitals, lectured or conducted lecture-concerts. Therefore, as was noted by his contemporaries, he loved the scene.

Joseph Benediktovich knew Kazakh music very well. He played classical and patriotic music in Arkalyk and Taldy-Kurgan Philharmonic orchestra, Ust-Kamenogorsk and Karaganda, that is, in many cities and regional centers. In the 1940-1950-ies of XX century, it looked like special pursuits. But Kogan toured much across the Soviet Union. And his disciples were proud that he was a lively performer. In short, the performance he had in the first place.

In the period of formation of national performing art in the Republic of Kazakhstan there was played an important role not only concert and pedagogical activity of Professor Joseph Kogan, made much for artistic and technical growth of violinists.

Scientific interest in the history of music present Kogan's articles about the first professional violinists-Kazakhs- R. Shanin, K. Musin, B. Kozhamkulova.

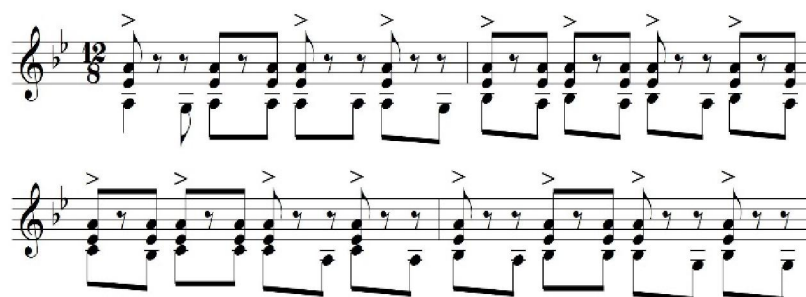
Kogan's treatment of Kazakh folk music for solo violin (and piano) is just amazing. It is so finely imbued with the Kazakh melos, it's hard to believe that all this is not done by a musician of the native nationality.

Historical retrospection has shown that mastery of honored artist of the Republic of Kazakhstan J. B. Kogan had a direct impact on the process of composing creativity in the instrumental region. This is especially apparent in direct contact with a composer and violinist during the creation of the works.

Methods. Concert for violin and orchestra M. Sagatov (1967), Sonata for violin solo by E. Brusilovsky (1969), Sonata for violin and piano V. Minenko (1981) is dedicated to Joseph Kogan.

Almost the first work for solo violin in the Republic was the Sonata by E. Brusilovsky (in four parts).

Example 1 *E. Brusilovsky. Sonata for solo violin*



Kogan played his first, but not only. He developed a number of recommendations for the performance of sonatas by young violinists. So, Joseph Benediktovich recommended to put the first finger both on the bottom two strings, as "acoustically open string louder" [3, 21]. In chord technique of the violinist advised push to implement bow on the middle string.

In the episode Maestoso octave motion, as he wrote "in general", used steering movement of the elbow. But the flageolets were offered pre-learning "in the game clean quart".

The Sonata was written in modern language. It uses different means of expression, such as pizzicato left hand, passages homoeopathy, three-, fourvoice chords, virtuoso touches, arpeggiated ricochet and pizzicato with the left and right hands.

Joseph Benediktovich was the first performer of the Concerto for violin and orchestra B. Bayahonova, B. Amanzholova, Sonata for violin and piano K. Musin, dedicated to the memory of Hero of the Soviet Union the General I. Panfilov. In the collections of broadcasting a recording of the Sonata performed by Kogan and A. Baisakalova.

In the plays "Aria", "Kui on "Jess-Kiick" by A. Zhubanov, "Poem" and "Meditation" by M. Tulebaev, "Melody" V. Velikanova for violin and piano Kogan as the first performer, adhere to the inspired interpretation of the works, a private, comfortable touches, logical fingerings.

A special place in the concert repertoire Kogan took "Aria" by A. Zhubanov. It sounded in many parts of the country and became very popular.

J. Kogan with special warmth shared their impressions: "After one of the concerts Ahmet Kuanovich played the piano for me a very beautiful melody. This was the initial sketch, which later became the famous Aria for violin and piano in ci-minor... We played a few times all variants of the Aria, chose the best, said strokes, fingering, and dynamics, edited by each step. Soon the repertory of the Commission meeting to discuss and receive Aria.... The work was unanimously approved and accepted. All congratulated warmly Ahmet Kuanovich with great creative success" [4, 17].

In 1951-1952 with the participation of J. Kogan received a "ticket" to the concert stage "Kui on "Jesu - Kiick" ("Copper saiga") (1952) and "Romance" (1951) for violin and piano by A. Zhubanov. Despite the fact that these plays violin, it is performed on kobyz, in arrangements for ensemble of violinists, cellists, and chamber orchestra [5].

Given an interesting statement of the honoured art worker of the Kazakh SSR, conductor, composer L. M. Shargorodsky, who noted that "if we talk about artists, first of all I have to say about such enthusiasts of this case, as the Kogan family, two brothers and sister who so well and so often help us. Thanks to them we could show much and thanks to them we are not the first time to come out of the situation. I must say that as though there are a lot of pianists in the city, and the violinists also, but what it comes down to it, almost no one to play" [6, 19].

Discussion. Any new work for violin written in Kazakhstan was acquired by foremost in the person of Joseph Benediktovich Kogan.

Even, when Kazakhstan had a sufficient number of violinists, many still do not feel free to go to the stage. Joseph Kogan was in possession of that sense is innate and to the end of his days conquered the audience by the performance and classics, and the new Kazakh compositions. All archives confirm that.

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ИОСИФ КОГАН - ҚАЗАҚСТАННЫҢ СКРИПКАЛЫҚ МӘДЕНИЕТІНІҢ ІЗАСҢАРЫ

Аннотация.

Жұмыс мақсаты - Қазақстанның скрипкалық орындаушылық өнерінің негізін қалаушылардың бірі - Иосиф Коганның шығармашылық портретін жасау. Ол жан-жақты табыскер болған өте сирек кездесетін

артист: жеке орындаушы скрипкашы - солист, скрипкалық ансамбльдің негізін қалаушы, А.К. Жұбанов атындағы бірінші қазақ республикалық арнайы орта мектебі мен Құрманғазы атындағы Алматы мемлекеттік консерваториясының скрипка сыныбының профессоры, Алматы қаласының музыкалық мәдениет университетінің ректоры (1970-1982).

Жұмыстың әдіснамайы тарихи-стилдік, аналитикалық және жалпы эстетикалық ғылыми әдістерге сүйенеді. Қазіргі кезеңге дейін Иосиф Коганның ғылыми және интерпретациялық (өзінше түсініктемелеу) әрекеттері отандық та, шетелдік те музыкатанушылардың еңбектерінде қарастырылмаған.

Жұмыстың нәтижелері орындаушылық өнердің әртүрлі сұрақтарына байланысты зерттеулерде ескерілуі мүмкін. Мақала мәліметтерін скрипкалық тарих пен педагогика курсының тәжірибелік негізі ретінде пайдалануға болады.

Нәтижесін пайдалану салалары – «Орындаушылық өнердің тарихы мен теориясы», «Қазақ музыкасының тарихы» пәндерінде.

Қортынды. Иосиф Коган ірі орындаушы ретінде шетел, орыс және Қазақстан композиторларының шығармаларын насихаттауда үлкен үлес қосты. Көп күшін скрипкашы қазақтың халық музыкасын өңдеуге салды.

Түйін сөздер: скрипкашы, Қазақстан, шығарма, концерт, пьеса, орындаушы

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К 17

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ИОСИФ КОГАН - ПЕРВОПРОХОДЕЦ СКРИПИЧНОЙ КУЛЬТУРЫ КАЗАХСТАНА

Аннотация.

Цель работы – создать творческий портрет Иосифа Когана – одного из основателей скрипичного исполнительского искусства Казахстана. Артист редчайший, ставший полностью успешным во всех своих амплуа: скрипач-солист, основатель ансамбля скрипачей, профессор по классу скрипки в первой казахской Республиканской специальной средней музыкальной школе им. А.К. Жубанова и Алма-Атинской государственной консерватории им. Курмангазы, ректор университета музыкальной культуры г. Алма-Аты (1970-1982).

Методология проведения работы базируется на синтезе научных методов: историко-стилевым, аналитическом и общеэстетическом. До настоящего времени интерпретаторская и научная деятельность И. Когана не фигурировала в работах ни отечественных, ни зарубежных музыковедов.

Результаты работы могут быть учтены в дальнейших исследованиях по различным вопросам исполнительского искусства. Возможно применение материала статьи в качестве практической основы для курсов истории и теории скрипичной педагогики.

Область применения результатов – история и теория исполнительского искусства, история казахской музыки.

Выводы. Иосиф Коган, как крупный исполнитель, внес огромный вклад в пропаганду произведений зарубежных, русских авторов и, в том числе, сочинений композиторов Казахстана. Много сил скрипач отдавал обработкам и переложениям казахской народной музыки для скрипки.

Ключевые слова: скрипач, Казахстан, произведение, концерт, пьеса, исполнитель

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