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Universal Decimal classification 78(574)09**G.Z. Begembetova**Kazakh National Conservatory named after Kurmangazy, (Kazakhstan, Almaty)
begembetova@mail.ru**VOCAL PERFORMANCE ART OF KAZAKHSTAN: ADDRESSING
THE CHALLENGE OF HISTORICAL SIGNIFICANCE WITHIN
THE FRAMEWORK OF CONTEMPORARY CULTURE**

Abstract. The article outlines the features of vocal performance as a special kind of musical art. In particular, the general picture of the genre of opera in Kazakhstan is presented and important prerequisites for its successful dynamic development at the beginning of the 20th century are considered. As one of the important factors, the author defines the high level of the traditional singing school in Kazakh culture, which has developed its own musical language, characterized by a high level of organization, brightness, relief and author's individuality. At the same time, the author points to the historical period of the 1930s, when new genres and forms of creativity arise in Central Asia and Kazakhstan, and academic vocal art takes its leading place as an original phenomenon in the national musical culture.

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Keywords. Music, Kazakh culture, opera, singing, singing, traditional music, composer, vocal interpretation.

Execution as an independent kind of activity contains a number of the most complex aspects, the disclosure of which requires active involvement of the potential not only of musical and theoretical disciplines, but also of such sciences as aesthetics, ethics, sociology, psychology, and cultural studies, since musical performance, as a form of artistic activity, corresponds to two levels: in a broad sense, this is a phenomenon of the sociocultural order, in the narrow sense it is the activity of the individual, which is characterized by very characteristic features.

Every musical work needs a performer: it is an essential condition for its existence in time and space. A communicative triad "composer-performer-listener" (B. Asafiev) inevitably arises. They are united by the common task of comprehending and transmitting content, and the multiplicity of meanings of one musical text created by them increases the depth of interpretation. However, the central link of direct musical communication is the performer, who in his activity combines two different functions: embodies the musical-artistic image in sound and interprets the sound created by plasticity, gestures, facial expressions and even appearance. An important component of the performance interpretation is the force of the artist's psychological impact on the audience, which L. Tolstoy called "infectiousness", and is now often called "charisma." History knows the bright examples of literally fascinating action, in which the actual artistic side of the performed is perceived less active and vividly compared with the effect that the person's personality itself has.

In the process of musical performance, not only the composer, not only the performer, but also the listener is significant: he is an active participant in the process of musical communication, he determines the degree of his emotional-psychological tension. This idea was emphasized by B. V. Asafiev, the development of the thesis that the listener "passes the path passed by the composer, and introduces his ideas, views, tastes, habits, and even just his mental position when he perceives the composition"[1, 84].

Thus, the author puts in one line all the participants in the musical process, substantiating his thesis by the fact that the writing of original compositions is essentially an interpretation of reality, as the subjects and collisions are taken by the authors from life and are an artistic treatment of reality, and the artist and listeners learn this reality in the act of fulfillment and perception. For a sensitive performer, tuned to an active dialogue with the audience, the reaction of the auditorium is extremely important. The meaning of performing activities is largely based on contact with the listener, his emotional assessment of what is happening on the stage. Thus, Stanislavsky wrote: "The sensation of the response of thousands of human souls, coming from the overflowing auditorium, brings us the highest joy that is only available to man." [2, 57].

Starting from the origination time of opera and opera artistic performance at the turn of XVI - XVII centuries up to nowadays this genre had been causing controversy in terms of its viability and areas of development. Attitude towards opera varied during different historical eras. Opera may be considered as fine art for aristocracy and high life and a relatively popular genre among ordinary people. Almost dark oblivion and seemingly coming death of this genre as it was replaced by its renaissance and appearing its new scenic forms.

Opera accommodated many art types: music, singing, drama, dancing, visual arts. There is no other genre in the scenic art which could have so many aspects in terms of emotional and aesthetic impact on the spectators. Literally it can be said without prejudice that today opera is the most demanded way of presenting classic art. Despite the changes occurred with opera art in the XX century, this genre remains almost unchanged in its basic characteristics and did not undergo any significant transformations. As for the system of vocal performance principles and pedagogic methods, this system is formed in musical culture of nations from different countries. Indeed, the national singing school reflects peculiarities of the nation's psychological nature, its music, poetry, language, performance traditions. Thus, national vocalic schools in the countries of West Europe began forming at the same time with the origination of national composer's schools challenging the singers with their artistic and performance requirements. For instance, Italian singing school which is characterized with distinct articulation, singing in cantillation, virtuosity, skill at improvisation, coloratura, wide range, distinguished dynamics and timbre diversity is different from the French school having affected declamatory style, consonant singing technique. German school is characterized in its turn, as a "primary tone school" considering specific peculiarities of German operatic music and language phonetics [1]. European vocalic schools developing during XVIII-XX centuries were not isolated from each other and this brought to their mutual enrichment and formation of a unified reference vocalic art school.

Russian vocalic art school is originated from creativity of M.I. Glinka. This school is formed as a unique national phenomenon based on folk-song performance. Taught by foreign pedagogues and affected by influence of other national singing schools (first of all Italian singing school), Russian singers managed to preserve their individuality. They skillfully show their national performance style including mastership of dramatic game, simplicity and sincerity of singing using perfect vocalic technique, ability to combine vocal mastership and emotionally colored living word.

Modern academic vocal music of Kazakhstan is a very interesting and unique phenomenon in the national musical culture. In the XX century this music was based on the traditional poetry, melodies, subjects of Kazakh folkloric pieces of art. In the second half of the XX century unlike the previous decades focused on traditions of mass songs and art, significant changes took place: a semantic field of poetic texts was expanded, mode-vocal utterance was updated, new writing techniques were mastered. Kazakh music was actively involved in the common world musical process and this widened the limits of chamber-vocal art, enriching its containment area and drew a deep interest to language means. All these no doubt had impact on the performance art of Kazakhstani singers of opera and chamber genres.

History of Kazakh vocal signing art had not well studied in musicological literature up to now. Thus, we are aware of works done by Bisenova G., "National traditions in opera art of Kazakhstan", Goncharova L. "Regarding the issue of 3 versions of opera "Kyz-Zhibek"", Ye. Brusilovskiy, Kuzembaeva S. "Sing of the beautiful", Abdulgazina G.K. "Kazakh epic opera of the seventies", Djumalieva T.K. "National singing tradition in the opera of M. Tulebaev "Birzhan and Sara", which in their majority show the challenges of composer's activity in the opera genre. However, performance as the area of musical culture of Kazakhstan is one of the components in the modern musical culture and its multi aspect development is

“able to enrich our views with regard to the in-depth layers and modern developing trends of the performance culture”.

Especially significant in the history of vocal art was the XX century being the time of global changes not only in political but also in social and cultural areas. Exactly during this period dramatic shifts occurred in many areas and in musical activity of the country in particular. A new phenomenon revealing in various art types was interaction of different traditions which influenced the creation of new expressive means, forms, techniques and on the whole expansion of musical space. The second half of the century also is characterized with development of communication opportunities such as radio, television, Internet. Therefore, study of the history of the national culture during this period becomes the most important area of modern musicology conducive to enrichment of various areas of interest.

Music-social life became more intense to a significant extent: amateur theatric and music societies, choral teams appeared at that time, the most talented singers and musicians were attracted to active professional activity. Large scale activity for recording and studying musical folklore was deployed. Contests among singers, Kazakh bards and musicians were organized more often than it was before, especially in terms of creating and performing artistic works dedicated to contemporary topics.

As one of the important factors conducive to the emersion of a whole bunch of brilliant performers – first opera singers, we outline the high culture of the traditional singing school since artistic performance takes lead in the system of Oriental traditional cultures. Within the resiliency of song’s layer as well as instrument layer the decisive factor over the centuries was the closest contact of the musician and the listener. Since the nature of this original-national phenomenon itself caused creation of specific forms of its functioning and aesthetic influence. During the process of describing the performer’s role as a specifically significant and individual in the culture of Kazakh nation, we reveal also peculiarities of vocal art of native-professional singers: this is a specific technical maneuverability, “flying ability”, large provident breath, originality of music tone and singing manners. Exactly folk singing creativity thanks to sustainable performing traditions designed its own musical language characterized with a high organization level, brilliance, prominency and authorial individuality.

Nominally dividing the XX century into certain stages, the scientists outline the period of 1920-30th as the time of reinterpretation of national music culture on the whole, due to influence of West European music of the writing tradition. Particularity of this period as regards the national culture reflected in the process of complete re-orientation of public awareness, life activity of the whole nation, creation of new genres and forms in the music art. Taken from European philharmonic art, types of composer’s and performance expertise were planted in the breeding ground of rich multi-genre traditional culture of Kazakh people. Such openness of traditions, its ability not only to saturate whatever new but also keep its ethnical features brightly reflected in the activity of original singers of Kazakh stage. В целом its entirety, destiny of national opera art is inseparably associated with the Russian masters developing advanced traditions of the world performance. Fruitful influence, the organizing role of representatives of Russian vocal and scenic art assisted in forming a new artistic performance form in Kazakh singing culture closely related to the genre features of opera [3, 74].

To this extent interrelation of the common and special appeared so vividly where any national music school is affected by the couture of the nations. However these borrowed elements peculiarly refracting through the specifics of national aspect are ever changing and enriched with new distinctive features keep on developing, acting as the original demonstration of a new artistic value. The most noticeable example of interaction of artistic traditions of the national ethnos with the European one is activity of creative artists – writers and composers as well as artists – performers, in particular, singers of Kazakh opera – Kurmanbek Djandarbekov, Kulyash Baiseitova, Kanabek Baiseitov, Manarbek Yerzhanov, Uriya Turdukulova and their followers. These performers getting hold on opera genre absolutely new for Kazakh national art, achieved high professional goals thanks to their natural talent, hardworking, learning from experienced teachers, producers, band-masters of Russian theatre staff, concertmasters. Obviously such interaction of various singing traditions was very favorable for the history of opera school of Kazakhstan.

Specific terms of the 30th preconditioned emersion of completely new combination of performing traditions. As a result of social and cultural transformation a new combination of performing traditions emerged. The following classification of the carriers of folk-professional tradition based on their activity profile has been formed:

1. Singers keeping continuance of tradition of folk-professional performing school though remaining on the concert performance level. These are Gabbas Aitpaev, Amre Kashaubaev, Kuan Lekerov, Ali Kurmanov, Zhusupbek Yelebekov.

2. We refer singers – successors of the above mentioned tradition to the second type. But unlike the first type, they started to develop performing culture in music-drama and early opera stage plays of the Kazakh theatre. These are such prominent people of art as: Manarbek Yerzhanov, Garifolla Kurmangaliev, Zhamal Omarova, Rabiga Yesimzhanova.

3. singers – the original participants involved in not only plays of Kazakh composers but also in spectacles of classic opera (Russian, European) achieving a higher level of vocal performance - Kurmanbek Jandarbekov, Kulyash and Kanabek Baiseitov, Uriya Turdukulova.

The above mentioned typology of native singers gives a clear vision on opportunities of involving individual performers to various plays, first in musical drama and then in the first operas. On the whole, favorable conditions existed for creation and executing the original operas in Kazakhstan as well as in other republics of the Soviet East. Since olden times oral type professional music culture had been flourishing in this region in which composing activity emerged in unity with performing culture. This culture formed its own type of professional singer with vocal and artistic capabilities ideally matched for involving in a theatric spectacle, its own type of listener capable of perceiving of a complicated music and its own system of active interaction of the listeners with the performer.

Talking about establishment of performing art in the Republic, it should not go unspoken about history of the theatre and, of course, composition activity of that time. Thus, in 1933 State music studio was organized in Alma-Ata; in 1934 the studio was renamed into Kazakh State Music Theatre. The first spectacle “Aiman and Sholpan” scored a great success. Traditional folklore was taken as musical basis of the spectacle. Composers I. Kotsyk and S. Shabelskiy processed folk songs into instrumental music. This was one of the most important moments in the spectacle’s success, in which for the first time ever the samples of the folk song united with a stage image, and they to find a new lease of life. However the theatre had some problems, insufficient professional personnel, practically nobody in the troupe had a professional musical education. Assistance in working over the repertoire and musical inheritance of Kazakh people was provided by Ye. Brusilovskiy, a graduate of Leningrad conservatory. From 1934 through 1938 Ye. Brusilovskiy was an artistic administrator and composer of the theatre. During this period he wrote the first plays for the theatre – “Kyz Zhibek” (1934), “Zhalbyr” (1935), “Yer-Targyn” (1936) and the second version of “Aiman and Sholpan” play (1938). The mentioned plays were not operas as much as musical dramas, with dialogues and as such received public recognition. Inasmuch as opera is a rather complicated musically synthesized genre, it was impossible to show all its peculiarities in the Kazakh culture at once and this was connected to not only deficit of professional musicians but primarily with the fact that the listeners were not ready to perceive genres of West-European music. All the plays were built in the national color, the Kazakh folklore which was habitual and well known for the public. As noted by B. Yerkovich and A. Zhubanov, the basic target pursued by Ye. Brusilovskiy was to show beauty of Kazakh national songs combining this beauty with the harmony of European culture. The composer was gradually making the forms of musical language more complicated, transforming musical dramas into operas and “namely in the genre of opera art the composer comprehensively realized the opera features underlying in the folklore and the richest artistic traditions of Kazakh people” [3, 79].

The following stage of development is related to the awareness and finding of own national musical language based on European traditions. The theatre was gaining professional competence and this related to sophistication of theatric plays; though first of all the success was acquired due to emersion of professional musicians. The important benchmark in the history of Kazakh opera theatre was 194, when staging of opera “Nargiz” of Z. Paliashvili was launched in a new building (architect A. Prostakov). In the same year the theatre was awarded the honorable Academic title. During this period spectacles of not only Russian classic but also other national cultures were staged. For the first time the singers experienced complications of communicating peculiarities of coloration of the Russian, Azeri and other music. However the spectacles gained a great success which proved creative potential of the vocal school of that time. This is confirmed by the fact that in 1944 during the contest of the first decade of Soviet music of Central Asia Kazakh singers won the top prizes.

A great influence in forming academic style in performance art of Kazakhstan during that period was provided by pedagogues of the vocal faculty of Almaty state conservatory after Kurmangazy. Teaching techniques of teachers-vocalists contained the best traditions of the Russian singing school: a wide free audio unlike external affectation, sincerity and naturality of performance were promoted. Psychological coloring of the words, skills in producing various timbre tones, combining expressive singing with a dramatic game were given much attention.

1944 was a significant benchmark for the vocal art – “Abai” opera was written. Creating “Abai” opera written by the national composers A. Zhubanov and L. Khamidi (1944) required the singers to use their professional skills since opera parts were featured with complexity not only in the melodic respect but also in psychological content of the character. In place of folk songs, song recitals such as arias, ariosos, deployed recitative sketches came to the light. The first performers of the Abai’s part were R. Abdullin and Ye. Serkebaev.

In two years is equally well known opera “Birzhan and Sara” by M. Tulebaev was written and included in the national inheritance of Kazakh culture. Particularly, researchers studying opera art highlighted Aytys episode which is deemed to be one of the most complicated in the vocal opera performance. The premier was so successful and the original performers surprised the listeners with their vocal art in playing main characters to such an extent that in 1948 K. Baiseitova, A. Umbetbaev, B. Dosymzhanov and Sh. Baisekova were awarded Stalin’s premium.

Specific parts of vocal art in this opera were demonstrated by famous Kazakh singers – A. Umbetbaev, B. Dosymzhanov. Anauarbek Umbetbaev was recognized as one of the best performers of Birzhan’s part and was casted in history of vocal art as one of the pioneers. This performer lived over 40 years in Birzhan’s character. In his interpretation of this personage, highlighting particularly heroic features of the principal character was of interest. B. Dosymzhanov with his soft melodious tenor conquered the audience in Birzhan’s character. Researcher S. Kuzembaeva in her book “Sing of the beautiful” noted: “soft lyric tenor of the singer was carrying warmth and sincerity, showing new attractive features of the hero. Peculiarity of the created image of the native singer revealed in his emotional singing; smoothness and levity of sound, its length, meaningfulness and sophistication of musical phrase” [5, 28]. Indeed, creation of a well-rounded image is characterized with the right interpretation of Birzhan’s figure.

As the time goes the style of Kazakh operas became more complicated, especially beginning from the 1960th, when a new generation of composers emerged using elements of European composing techniques of the XX century. This period is highlighted not only by maturity of composer’s works but also highly qualified performers with professional education in the conservatory. Each performer is characterized with his own oval school, performance individuality, vocal art style. However all of them and this is the most important, are successors to traditions of people’s folklore. Among them: S. Kurmangalieva, R. Zhubaturova, A. Ospanova, T. Adetbekova, B. Ashimova, K. Baktaev, K. Kulumzhanov, H. Yesimov, N. Karazhigitov, R. Jamanova.

The 1960th were particular because of continuous involvement of professionally trained youth in the operations of the opera theater. Among the brilliant plays of that time operas “Kamar-Sulu” by Ye. Rahmadiev and “Aisulu” by S. Muhamedzhanova are noticed. During this period names of such famous singers as: A. Dnishev, B. Tulegenova and R. Zhubaturova became familiar to everybody.

Today singers N. Usenbaeva, D. Baspakova, M. Muhademkyzy keeping the rich traditions of vocal school are very popular at the stage of the famous theatre. Also other principal performers such as K. Halilambekova, S. Ishanova, G. Daurbaeva, D. Dyutmagambetova, T. Kuzembaev, T. Musabaev, M. Chotabaev, M. Baineshev as well as others are very successful.

The challenge of the contemporary vocal art according to the famous musicians is in increasing the vocal art level to the world standard; continuing traditions tracing back to the first masters of opera stage expressed in synthesis of two performance branches – native and European as well as in identifying a system of voice training of each of the performers.

Opera art of Kazakhstan in the XXI century became a cultural phenomenon of the world significance. Evaluating this phenomenon from the historic retrospective view, we may definitely state that this art had not been at such a high development level ever before. Opera theatre became different in terms of quality, its aesthetics dramatically changed, its audience also evolved. But creativity of prominent performers continues to enrich our emotional universe at all times, making us significantly more mature and insightful.

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Құрманғазы атындағы Қазақ ұлттық консерваториясы (Алматы, Қазақстан)

ҚАЗАҚСТАН ВОКАЛДЫҚ ОРЫНДАУШЫЛЫҒЫ: ЗАМАНАУИ МӘДЕНИЕТ КОНТЕКСТІНДЕГІ ТАРИХИ ҚҰНДЫЛЫҚТАР МӘСЕЛЕСІ

Аннотация. Мақалада вокал өнімділігінің ерекшеліктері музыкалық өнердің ерекше түрі ретінде сипатталады. Атап айтқанда, Қазақстандағы опера жанрының жалпы көрінісі ұсынылып, XX ғасырдың басында табысты қарқынды дамуы үшін маңызды алғышарттар қарастырылған. Маңызды факторлардың бірі ретінде, автор қазақ мәдениетіндегі дәстүрлі ән мектебінің жоғары деңгейін анықтайды, ол өзінің жоғары деңгейлі ұйымы, жарықтығы, жеңілдету және авторлық даралығымен ерекшеленетін өзіндік музыкалық тілін қалыптастырды. Сонымен қатар, автор Орталық Азия мен Қазақстанда шығармашылықтың жаңа жанрлары мен формалары пайда болған 1930-шы жылдардағы тарихи кезеңге тоқталды және академиялық вокалдық өнер ұлттық музыкалық мәдениетте өзіндік құбылыс ретінде көш бастады.

Мақала Қазақстан Республикасы Білім және ғылым министрлігінің 2018-2020 жылдарға арналған ғылыми-зерттеу жобасын қаржыландыру негізінде дайындалды. AR 05135997 «Қазақстан өнерін орындау: ұлттық стиль, дәстүр және қоғамды трансформациялаудағы рөлі».

Түйін сөздер. Музыка, қазақ мәдениеті, опера, ән айту, ән айту, дәстүрлі музыка, композитор, вокалды түсіндіру.

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ВОКАЛЬНОЕ ИСПОЛНИТЕЛЬСКОЕ ИСКУССТВО КАЗАХСТАНА: К ПРОБЛЕМЕ ИСТОРИЧЕСКОЙ ЦЕННОСТИ В КОНТЕКСТЕ СОВРЕМЕННОЙ КУЛЬТУРЫ

Аннотация. В статье обозначены особенности вокального исполнительства как особого вида музыкального искусства. В частности, представлена общая картина становления оперного жанра в Казахстане и рассмотрены важные предпосылки для его успешного динамичного развития в начале XX столетия. Как одним из важных факторов, автором определен существующий в казахской культуре высокий уровень традиционной певческой школы, выработавший свой собственный музыкальный язык, отличающийся высоким уровнем организации, яркостью, рельефностью и авторской индивидуальностью. Вместе с тем, автор указывает на исторический период 1930-х годов, когда в Средней Азии и Казахстане возникают новые жанры и формы творчества, и академическое вокальное искусство занимает свое ведущее место как самобытное явление в отечественной музыкальной культуре.

Статья подготовлена по материалам выполненных работ в рамках проекта грантового финансирования научных исследований Министерства образования и науки РК на 2018-2020 г.г. №АР 05135997 «Исполнительское искусство Казахстана: национальный стиль, традиции и роль в трансформации общества».

Ключевые слова. Музыка, казахская культура, опера, исполнительство, певческое искусство, традиционная музыка, композитор, вокальная интерпретация.