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**NATIONAL FEATURES IN MODERN COMPOSER'S WORK:
PROBLEMS OF INDIVIDUAL STYLE AND MODERNIZATION
OF CONSCIOUSNESS**

Abstract. The article includes updating of specific facets of the issue “Composer and Folklore” based on the example of piano transcriptions in the musical and creative practice of Kazakhstan in different decades. Based on the traditions of musicology in the study of national composition schools, the genre that acquired a special and ever-increasing representative value in modern cultural situation has been presented. In exploring the works that are in active demand in the field of musical performance, the expediency of relying on the text of the original source for the implementation of an adequate and complete interpretation (performing, musicological, etc.), regardless of the extent of its re-comprehension, has been emphasized.

Since the brightest patterns of folk and “oral-professional creativity” (T.B. Gafurbekov) have been interpreted more than once, the versions of various authors have been compared. The article includes the comments on the “succession of transformations” of the well-known folk song “Kamajay” with involvement of musical illustrations. Its two piano versions show the significance of variation methods using genre-style models that introduce new meanings to the content of the whole. “Improvisation” (1978) by A. Bestybayev (1959) in the historical context is a symbolic work in terms of its obvious conceptuality. The creative figure of the composer himself demonstrates the spiritual potential that will be even more convincingly marked and revealed later.

Perspectives of studying the category “National features” in its multiple displays in the development of the artistic culture of Kazakhstan are seen not only in view of determination of a broader theoretical context, but also the consistent introduction of the works, documents, facts, which were “forgotten” or not fully used for certain reasons in the research practice [1]. History and traditional values are able to update multi-level issues that are significant for the national self-determination on the “global map of the XXIst century” (N.A. Nazarbayev) through cultural achievements.

Keywords: tune, Kazakh song, original source, folklore, tradition, composer, modernization, globalization.

Introduction. The search for answers “to the challenges of the time” “without losing the great power of tradition” is possible through concrete projects, including those that characterize the modernization of national consciousness as the continuous process. However, understanding of the “new global reality” with its “examples of modernity” and “signals of the future” is hardly achievable without understanding and realizing of the “lessons of history” [2], including the artistic experience of those people who remained in the memory of generations which is localized in the space and time.

Methods. The traditions of national musicology are selected as the methodological basis of this work, which is conducted in the frame of the research project “Modernization of the Kazakh Traditional Culture in the Epoch of Globalization” [3]. In the context of a new study of a rich factual basis, the integrated approach methodology has been implemented, which suggests a combination of different, but complementary methods in view of studying the historical and theoretical aspects of the selected issues. In particular, the comparative historical and structural-functional methods allowed fixing the changes, which have fundamental importance in the development of musical-creative processes and the results of artistic and cultural activities based on a new empirical material.

Results. In view of general interest in the historical past, national traditions, folk art, the transcription of the songs and kyu gain the “second life”.

Features of the author's interpretation of the bright patterns of Kazakh folk and national-professional musical creativity are most clearly revealed in the works of composers of Kazakhstan who are currently active and in demand (B. Amanzhol, A. Bestybayev, B. Daldenbay, A. Mambetov, A. Tolykbayev and others). However, in comparative terms, it is also reasonable to reflect the experience of composers-predecessors.

It is significant that well-known songs, such as "Kamajay" (folk), AhanSere's "BalHadisha", Muhit's "AinamKoz", etc. [4], are still in demand as objects of modern re-intonation which are presented widely and artistically convincing in musical-historical past and current period.

The facts of "re-intonation" of precisely those patterns of traditional music that are already associated with specific composer's interpretations are noteworthy. For example, "BirBala" by B. Yerkovich, V. Velikanov and A. Tolykbayev; "Yapurai" by B. Yerkovich and A. Tolykbayev (we should also mention Fantasy on the topic "Yapurai" arranged for 2 pianos by S. Muldasheva) [5].

Currently the study of the piano creativity of the composers of Kazakhstan is supported by various factors: not only by conditions of really numerous competitions or by the active enrichment of musical literature – reprinting and publishing new (including author's) collections: for example, A. Tolykbayev, A. Abdinurov, L. Zhumanova (some of their works have already been introduced into the educational process).

The multiplicity of composer's "versions", confirming the originality of the author's "hearing" and the need for careful attitude to it, can be illustrated by the "life" (or rather "succession of transformations") of such well-known folk song as "Kamajay".

Taking into account only its piano transcriptions, one can build the following number of the names of the composers- interpreters:

"Kamajay" V. Velikanov, B. Erzakovich, N. Mendygaliyev, A. Bestybayev and others.

At the same time, in a comparative "term", it is advisable to attract options that seemed to be created solely for educational and methodological purposes, such as:

Kamajay

V. Velikanov



In this case, taking into account the specifics of the perception of the beginning performing musicians, the possibility arises to set the objectives that will be discussed in view of the songs of Ahan Sere. Here it is necessary to get closer to the emotional sphere, which is actually determined by the text of the "original source"¹, which was unfortunately interpreted in term of a dance for many years.

¹We present a widely available version of the semantic translation of the words of the song:

On the head of Kamajay - owl pen.
I lost Kamajay, made a fool of myself.
I lost Kamajay, and now -
The world is not nice to me ...

Quoted by: Lyricstranslate.com.

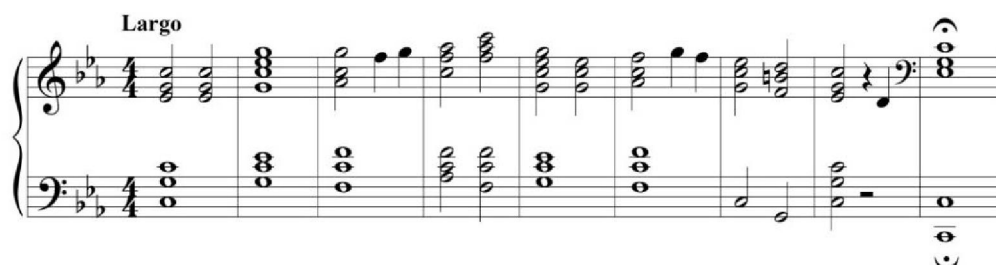
We should note the fact of attracting such genre forms as “Improvisation” (author's definition) or variations to the interpretation of this topic.

Both piano versions of this song – already fixed in the modern repertoire of young pianists such as “Improvisation” by A. Bestybayev and «Light Variations on the Theme “Kamajay”» by T. Syrtsova – are remarkable due to the final transformation of the original folklore image:

Allegretto



At the same time, the significance of the imaginative-emotional “modulation” that caused the “immersion” into a very remote (in spatial and temporal dimension) stylistic context is predetermined by tasks which have different orientation and scale. Attracting musical and stylistic norms of the traditions which are unrelated to the original source, expands its content, and is subordinated to the author's intention:



In the work of A. Bestybayev, the conceptual level in view of its meaning is achieved (1978) in common use of the variational principles in the process of re-intonation. The creative figure of the young author (1959), who will be characterized by organic synthesis of various techniques and styles with deep meanings and emotions in the future, will discover the excellence with pronounced features of artistic individuality in the expression of a unique design.

Kamajay

A. Bestybayev

Allegretto



“Karatorgay” by E.G. Brusilovsky (1905-1981) and “BalHadisha” by Dm.Dm. Matsutsin (1898-1980) can be surely attributed to the popular, fixed in time, instrumental versions of the well-known songs of the famous composer-singer².

Their performance, of course, implies a well-defined level of piano skills, which is associated with solving problems which are largely of artistic than technical aspect. In both plays, it is necessary to achieve not only the expressive sound of cantilena or natural slowdowns, but also a “culture of sound producing”, which have not a sadly narrative character, but psychological “subtext” predetermined by bitterness of loss³.

Referring to the “original source”, the available information about it, which is now widely replicated and accessible can contribute to the understanding and overcoming of these performance difficulties⁴. The following quotation is important in this regard: “It is impossible to analyze, to know how it is structured - to know how to perform is impossible without it!” – emphasized A.P. Isakova (1940-2012) in one of her interviews who also worked in the genre of piano transcription.

For a meaningful interpretation of a musical work, the possibility of comparing different composer’s decisions in the interpretation of a single text that has emerged today is also significant:

“Karatorgay” A. Zataevich, E. Brusilovsky, Dm. Matsutsin, V. Strigotsky-Pak, G. Uzenbayeva and others.

“BalHadisha” A. Zataevich, E. Brusilovsky, Dm. Matsutsin, S. Mukhamedzhanov, Vl. Novikov, E. Umirov et al [6].

BalHadisha

A. Zataevich



This particular opportunity enables presenting and comprehending the results of creativity, which have many different parameters (including the ratio of sound and hearing) in a new way from a historical distance, in a retrospective.

² Ahan Sere Koramsaully (1843-1913) – the author of the works which are significant for the national artistic culture (“Kulager”, “Syrymbet”, etc.), “a symbol of beauty and nobility” (M. Zhumabayev).

³Remind:

You are well-known, beautiful Hadisha! Beautiful Hadisha!
The bridegroom is eighty-five years old: he is an old man,
Hadisha!
You should thank your father till death,
That he found such a match for you.

In the steppe, you are like a lonely chinar,
On which I, the falcon, wish to sit.
But there are a lot of obstacles between us
Hey, sweetheart, beloved!
(Semantic translation).

Quoted by: Erzakovich B. Kazakh SSR. - M.: Muzgiz, 1957. - P.15.

⁴ We also note practitioners oriented publications, for example: Estemesova S.S. Musical and theoretical analysis of piano works by composers of Kazakhstan. Training manual. – Shymkent, 2006. - 106 p.

Are the differences in the creative activities of representatives of different generations significant? How independent are the composers in their auditory and sound preferences? What is the measure of individual excess of their genre canons?

The phenomenon of “double hearing” as conditioned historically and typologically can be disclosed in the context of other genres of composer’s creativity. Musical material of the Kazakh opera classics of the 1930s with its practice of extensive use of “citation drama” is the most representative (L.I. Goncharova).

In view of the specifics of the perception (of composers, performers, listeners, researchers), it becomes necessary to set the tasks which are predetermined, first of all, by the semantic “field” of the cited original. And here “the return” to the emotionally meaningful sphere is important, which in reality was determined by the text of the “original source”, which is chosen as the object of re-intonation.

A very expressive statement by A.V. Zataevich (from a letter to Academician B.V. Asafiev) has preserved: “Personally, I will point out dozens of topics to everyone which can serve as a basis for the magnificent symphonies, poems, suites and even operas! I don’t give the examples - until our meeting, as it would have led me too far” [7].

In connection with the opera “Akhan and Zayra” “on the Kazakh plot” (from the life of akyns, singers), which was ordered to B.V. Asafiev, we would add: the volume of musical material and material “on the topic” which are presented in the collections of A.V. Zataevich's, taking into account the author's remarks of librettists (M. Auezov and S. Mukanov) was also more than sufficient for independent choice⁵.

Wide opportunities for creativity, which were opened up thanks to the material collected by A.V. Zataevich, were evaluated immediately, and not only by musicians:

“In the report on the concert presented by the organizers to Kirnarcompros, it is said that no one can be sure that based on the Kazakh song, in the future “ ... major musical works will also be created, and perhaps Kyrgyz operas”.

“Also the People’s Commissar of Education wrote. “...I am sending you a book about “Kozy-Korpesh and Bayan-Slu”, in my opinion, now there is an opportunity for composers to create an opera based on your book “1000 Songs of the Kazakh People”, taking poems of this book as a text. How do you like it? Perhaps, you will write about your opinion?””[1].

In the creative practice of that period, these opportunities were actively implemented. So, for example, in the musical design of the productions of the Kazakh Drama Theater the following works from just one collection of A.V. Zataevich (“500”) were used:

“Han Kene” (1934) – №№ 2, 15, 45, 265, 300, 350;

“TungiSaryn” (1935) – №№ 7, 18, 20, 28, 44, 54, 56;

“Bizdinjigitter” (1935) – №№ 99, 359, 418, 473, etc.

It was noted in press of that period: *“[...] Comrade Kotsyk put the folk Kazakh songs with some musical improvisation and insertion in the basis of music. All 47 musical numbers are arranged in “Ushug. [...]”.*

Comparison of the musical text of the specific numbers of the clavier “Shuga” (libretto by B. Mailin) with the corresponding patterns of collections by A.V. Zataevich confirms the fact of their various forms and wide use. As an illustration of the creative refraction of the relevant material, a fragment from the musical part of the main character –Shuga– Act II No. 6 “Zheneshay” is indicative in comparison with the original record in “1000” (No. 524).

We should add that the text of the musical drama contains examples of a less independent design of the original source quotation. These include numbers which used collection “1000” No. 239 “Teriskahapay” (act I No. 8), No. 860 “Sholdedim” (act II No. 4), No. № 843 and 845 “Baksy” (act IV No. 1) etc. The text of the published piano transcriptions by A.V. Zataevich is also actively used.

⁵For example, the introduction of the song “Syrymbet”, specified in the text of the libretto, in “1000”, as well as in “500”, was provided (in addition to various options) with additional information in the “Index of songs with the same titles and authors”.

“In each of the two first operas—“Kyz-Zhibek” and “Zhalbyr”, about fifty folk themes were used, in “Yer-Targyn” their quantity is about eighty” [8] - this thesis is remarkable by the statement of the fact that it is firmly based on the cited material, however, without necessary clarification of the connection with A.V. Zatayevich’s records.

Conclusion. History and national traditions as “a platform connecting the horizons of the past, present and future” (N.A. Nazarbayev) update the multi-level issues, including that one that, at first glance, may not seem so large-scale, but in reality is significant for the obvious process of self-determination of the nation on the “global map of the XXI century” through cultural achievements [2]. In this regard, it is natural to interpret the national in modern composer’s work, first, through the prism of the problem of “composer’s folklore”. Permanent updating of musical and stylistic norms, predetermining the diversity of approaches to written tradition with a folklore and/or oral-professional primary source in the work of composers, enables the discovery of its new facets in present period.

Prospects for studying this category (“the national”) in its multiple expressions in the process of the development of musical and theatrical art, as well as in the whole artistic culture of Kazakhstan, should be identified not only in connection with the determination of a broader theoretical context (including that one which updates the issues related to studying the phenomenon of “double hearing”), but also with the consistent introduction of works, documents and facts into the research practice, which were previously inaccessible, or for certain reasons, “forgotten” and not involved [1].

The necessary material is actually contained in archival collections, various music-critical and journalistic sources (publications, “scattered” in publications of different profiles). Their involvement opens up new opportunities for revising one-sided and, and sometimes, clearly tendentious assessments and statements that are rooted in the works devoted to the legacy of professional composers of the XXth century.

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ҚАЗІРГІ ЗАМАН КОМПОЗИТОРЛАРДЫҢ ШЫҒАРМАШЫЛЫҒЫНДАҒЫ «ҰЛТТЫҚ» КАТЕГОРИЯ: ТҰЛҒАЛЫҚ ҚОЛТАҢБА МЕН САНАНЫ ЖАҢҒЫРТУ МӘСЕЛЕЛЕРІ

Аннотация. Мақалада, Қазақстанның әр онжылдық музыкалық-шығармашылық тәжірибесінде, мысалы, фортепианолық өңдеулердің жекелеген қырларында «Композитор және фольклордың» мәселелері өзекті болып табылады. Қазіргі заманның мәдени жағдайындағы ерекше және көрнекті ұлғаю маңызына ие ұлттық композиторлық мектеп тарапынан ұсынылатын жанрдың зерттелуі музыкатану дәстүрін негізге алады. Орындаушылық бағытта сұранысы жоғары туындыларға назар аударуда, халықтық түпнұсқа мәтіндерін дәлме-дәл жүзеге асыруда және оның шамадан тыс саралануы мен толыққанды жеткізілуінде (орындаушылық, музыкатану және т.б.) тұтастық негізі ерекшеленеді. Халықтық және «ауызша кәсіби шығармашылық» (Т.Б. Гафурбеков) үлгілерінің ең таңдаулылары бірнеше рет пайымдалғандықтан, түрлі авторлардың нұсқалары салыстырылған. Кең танымал «Қамажай» халық әнінің «қайта түрлену кезеңі» деген ескертпе-түсініктемесі мен ноталық мысалдары қарастырылған. Фортепианоға арналған екі нұсқада тұтас мазмұнға жаңа мағына әкелген жанрлық-стильдік модельдің қолданылуы вариациялық әдістердің маңыздылығын көрсетеді. Ө. Бестібаевтың (1959 жылы туылған) «Импровизация» (1978) туындысы айқын концептуалдық тұрғысынан тарихи контексте ерекше мәнді көрсетеді. Өзінің рухани әлеуетін көрсете білген композитордың шығармашылық тұлғасы кейінгіде нанымды сомдалып ашыла түседі.

«Ұлттық» категориясының келешекте зерттелуі оның Қазақстанның көркемдік мәдениет дамуындағы көп қырлылығы тек теориялық контекст ауқымында ғана емес, кейбір себептерге байланысты «ұмытылып кеткен» немесе толығымен қамтылмаған шығармаларды, құжаттарды, фактілерді ғылыми-зерттеу тәжірибелеріне енгізу тарапынан байқалады [1]. «XXI ғасырдың жаһандық картасында» (Н.А. Назарбаев) мәдени жетістіктер арқылы көп деңгейдегі тарих және дәстүр құндылықтарының өзектілігін көрсетуге қабілеті ұлттың тұрақталуына маңызды.

Түйін сөздер: әуен, қазақ әні, түпнұсқа, фольклор, дәстүр, композитор, жаңғырту, жаһандану.

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**НАЦИОНАЛЬНОЕ В СОВРЕМЕННОМ КОМПОЗИТОРСКОМ ТВОРЧЕСТВЕ:
ПРОБЛЕМЫ ИНДИВИДУАЛЬНОГО СТИЛЯ И МОДЕРНИЗАЦИИ СОЗНАНИЯ**

Аннотация. В статье актуализированы отдельные грани проблемы «Композитор и фольклор» на примере фортепианных обработок в музыкально-творческой практике Казахстана разных десятилетий. В опоре на традиции музыкознания в изучении национальных композиторских школ представлен жанр, приобретший в современной культурной ситуации особое и всевозрастающее репрезентативное значение. В обращении к произведениям, активно востребованным в сфере музыкального исполнительства, подчеркнута целесообразность опоры на текст народного первоисточника для осуществления адекватной и полноценной интерпретации (исполнительской, музыковедческой и пр.) вне зависимости от меры его переосмысления.

Поскольку наиболее яркие образцы народного и «изустно-профессионального творчества» (Т.Б. Гафурбеков) оказываются проинтерпретированными не единожды, сопоставлены версии разных авторов. С привлечением нотных иллюстраций прокомментирована «чередa перевоплощений» общеизвестной народной песни «Камажай». Два ее фортепианных варианта показывают значимость методов варьирования с использованием жанрово-стилевых моделей, приносящих новые смыслы в содержание целого. «Импровизация» (1978) А. Бестыбаева (1959 г.р.) в историческом контексте предстает знаковой с точки зрения своей явной концептуальности. Творческая же фигура самого композитора – демонстрирующей тот духовный потенциал, который будет в последующем еще более убедительно обозначен и раскрыт.

Перспективы изучения категории «Национальное» в ее множественных проявлениях в развитии художественной культуры Казахстана видятся не только в связи с утверждением более широкого теоретического контекста, но и с последовательным введением в научно-исследовательскую практику произведений, документов, фактов, по определенным причинам «забытых» или задействованных не в полной мере [1]. История и традиционные ценности способны актуализировать многоуровневую проблематику, значимую для самоопределения нации на «глобальной карте XXI века» (Н.А. Назарбаев) через культурные достижения.

Ключевые слова: напев, казахская песня, первоисточник, фольклор, традиция, композитор, модернизация, глобализация.

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