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## **History of the formation and development of Kazakhstan's conducting art**

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### **Abstract**

The aim of the research is to study and explore features of the historical formation of the Kazakh conducting art complexly via methodical manuals, written on the basis of the conductor's pedagogical experience, which could be used at all branches of the conductor's art. As a result, the leaders of the symphony orchestra of the Dzhambul Philharmonic Society were the brightest representatives of the Kazakh conducting art, whose names will remain forever in the history of the musical culture of our republic. In conclusion, a specialist must know the vital and creative paths of prominent representatives of culture.

**Keywords:** Kazakh music, Orchestra, conductor's art.

# Historia de la formación y desarrollo del arte dramático de Kazajstán

## Resumen

El objetivo de la investigación es estudiar y explorar las características de la formación histórica del arte kazajo de manera compleja a través de manuales metódicos, escritos sobre la base de la experiencia pedagógica del conductor, que podría utilizarse en todas las ramas del arte del conductor. Como resultado, los líderes de la orquesta sinfónica de la Sociedad Filarmónica de Dzhabul fueron los representantes más brillantes del arte de dirección kazajo, cuyos nombres permanecerán para siempre en la historia de la cultura musical de nuestra república. En conclusión, un especialista debe conocer los caminos vitales y creativos de destacados representantes de la cultura.

**Palabras clave:** música kazaja, orquesta, arte del director.

## 1. INTRODUCTION

The study of Kazakh music is a very important task, in connection with which it is necessary to fill all musical subjects with a training base, with sufficient research work in the Kazakh language. The goal was analyzing all available sources about the history of Kazakhstan's conducting art as far as possible, systematizing the stages of its creative development, which had a huge impact on the improvement of Kazakhstan's professional music. Studying the memories and memoirs, methodical, musical and theoretical work of numerous foreign and Kazakh conductors, art critics, music critics and artists connected with the conducting profession. We came to the

conclusion that the Kazakh conducting art occupies a special place in the world art. Due to the fact that there are almost no benefits in this area at the conducting departments of music schools in our republic, which is not taken into account in educational programs, it is necessary to disclose domestic archives and publish the works of Kazakhstan conductors for their further scientific use. Conductors' art is the youngest, but at the same time the most complex, and in a certain sense mysterious kind of musical performance. Until now, his theoretical development lagged behind the artistic practice. The musicology has accumulated quite a rich specific material, both about the conductor-orchestral, and about the conductor-choral performance, however its development and generalization needs a carefully developed methodology. Conductor's profession, requires to understand much more, first of all, to determine the true nature of the conducting art, to understand its essence, to derive general and specific laws, to reveal the peculiarities of the creative interaction of the conductor and orchestra, and also to elucidate the socio-psychological prerequisites and socio-cultural conditions for the effective functioning of such a phenomenon, as a symphony concert.

Of course, it is impossible to cover and fully explore in the pages of one article the formation of the Kazakh conducting art, the influence on its development of other conducting schools and to uncover unknown pages of this art. In various scientific publications, we published several articles about prominent representatives of Kazakhstan's conducting art (Izvestiya, 2018). In our opinion, it is necessary to create a complete list of conductors that have influenced

the improvement of Kazakh orchestral music, to describe their life and creative path. And also bring them into the system chronological order of their activities in orchestras, pay special attention to the personal qualities of conductors in symphonic, opera, folk orchestras and especially their orchestral interpretations.

For the research, it was taken the orchestral collectives led by well-known professional conductors: the State Academic Symphony Orchestra of the Republic of Kazakhstan at the Kazakh State Philharmonic named after Dzhambul, the academic folklore and ethnographic orchestra Otyrar sazy named after Tlendiyev and the orchestra of state television and radio, symphonic Orchestra of Abai State Academic Opera and Ballet Theater, Kurmangazy State Academic Orchestra of Folk Instruments, symphonic and national student orchestra of the Kazakh National Conservatory named after Kurmangazy. Most of the works about the conductors were found in the library of the Kazakh National Conservatory named after Kurmangazy, Central Archive of the RK, the state archive of film and photo documents and sound recordings of the RK, the National Library of the Republic of Kazakhstan. In addition, various rare films, photographs, valuable and forgotten photographs from the personal archives of conductors, old posters, unpublished original data and information were examined. Work was held with data from articles from old newspapers and magazines. Also, were studied unknown orchestral works of conductors, which were found in libraries of orchestras?

It was theoretically studied and revealed the personality of the conductor, his place in the Kazakh musical art. It was made an attempt to disclose his appearance as an artist, as every conductor has his own original creative vision of a work, his own professional interpretation. Having reviewed the works of musicians of Western countries on the history of the orchestra and conductors, special attention was paid to the main shortcomings in the articles of Russian musicologists - the lack of research on the history of the formation of Kazakhstan's conducting art (Blagodatov, 1969). The article described the emergence of a new professional musical art in our country, the development of the specialty of conducting, thanks to which the Kazakhstani orchestral music blossomed. After studying the works of teachers who made a great contribution to the establishment of the Kazakh conductor school, attention was drawn to the author's originality, the stylistic peculiarity of performing skills of eminent representatives, masters of the Soviet conductor school of Moscow, Leningrad, Minsk, Kiev, who were evacuated to Kazakhstan during the Second World War (Grigor'ev & Platek, 1969).

A conductor's profession is a sacrament, which consists of regularities and contradictions. It, like any art, raises many questions. And if the conductor's task is to read a special meaning and the purpose of music is to inspire. Then without exaggeration, one can call a conductor a leader, and music a connecting link between a person and God. The symphony orchestra is assigned the role of an artist who embodies these thought forms. Thanks to the conductor there are premieres of new major works - operas, ballets, symphonies, and also

the fate of their further performance and distribution depends on it. He is a musician-performer, like his other colleagues on the stage. Nevertheless, it is necessary to pay attention to those features that the conductor carries, as a person bearing the main responsibility. He should not just show the numerous entries to the orchestra, but be a creator on a par with the composer on the one hand, and the performer-orchestra - on the other. Only the instrument of the conductor is the whole orchestra. The conductor should hear the scores inside him in all the smallest nuances, and subsequently reproduce what he heard with the help of the whole orchestra. In this connection, it is considered, that it is necessary to publish information about the personalities of well-known Kazakhstan conductors who developed and directed various orchestras in our republic, their life and creative ways.

It was reviewed a lot of original works and orchestrations of Kazakh songs and kyuis, which were made by conductors for the orchestral repertoire in the 30s and 40s of the last century, having studied their stylistic features, in which the bright compositional abilities of the orchestra leaders are visible. It should be noted that in addition to conducting, in order to train orchestral musicians, they were engaged in educational activities and for concert repertoire and composition simultaneously. That is, the main requirements for the conductor are organizational skills, the ability to find a common language with the team, profound professional academic knowledge, the culture of the stage, and compositional abilities. Thus, the performance of symphonic music requires from the modern conductor in addition to musical talent, specially trained hearing, and sensitivity

to the shades of dynamics, to the sound balance between the individual voices and the sense of form, the fundamental musical-theoretical training and extensive knowledge in the field of musical literature. It is also necessary to have a dramaturgic sense and good knowledge in the field of vocal technology for the opera conductor. As was noted above, the artistic director of a musical collective means the conductor, should be a psychologist, a teacher, possess organizational skills and leadership qualities.

## **2. METHODOLOGY**

During the formation of the Kazakh art of conducting in pedagogy, literature published in Soviet times was widely distributed. If pay attention to the list of theoretical and methodical books, it is mainly the works of Russian conductor-educators, among them Barsova (1978) as well as the works of outstanding Western European conductors (Ginsburg, 1982). But the development of the Kazakh conducting art and its flowering was written in a small number of methodological works, mainly in Russian. For comparison, it can be noted that the methods of teaching the art of conducting for two centuries are constantly updated with new literature, but in our republic there is only a small number of books and brochures about the Kazakh conducting art, which exists for a century already. These are the following publications: Zhubanov's book *Dombra Orchestra* published in 1942, and also the manual *Methods of working with the orchestra*, published in 1961 (Zhubanov, 2013). In the Kurgangazy library, the



manuscript of the dombra-conductor M. Aubakirov Method of teaching in the orchestra class has been preserved. And the methodical work of that time, conductor Sh. Kazhgaliev Program of the conductor's course.

During the last 20 years of the last century, besides the teaching and methodological works for the orchestra were written collections of scores, which became treasures of traditional orchestral music: Tlendiev's miscellany Victory triumph; Myrzabekova Grey goose and Cherished; Kazhgaliev Serper and Kosbasar; Kumisbekov Holiday of friendship; Usenov White camel. After gaining of Independence in our republic, orchestrations of folk music scores were released, among them collections: Nazhimedanova Zhumageldy Happiness, Collection of scores for kyuis for small Kazakh orchestras and ensembles, Swallow; Zhauryov Orak O, my Naryn; Nurymbetova Erkina Slaughterhouse on Kiyl, Waves of Terekta; collection of academic works by N. Tlendiyev Reflections of the father and Caravan; Kaiyrgazy Tolen Ansay and Telkonır; Kumisbekov Kenzhebek Amanat; Saizhanov Karasai The heroic ancestor; Ahmetbek Alpekuly Independent Kazakhstan; Duisibay Shashtayuly Melodies of Suyunbay; Kyuis score for the orchestra of folk instruments Salimgerey Sadykov; Aldabergen Myrzabekov Zherger; Muratkhan Yeginbayev Voice of ancestors; Karasai Sayzhanov Remember the Cradle of the Mother; a collection of scores Zhideli Baysyn by composer Boris Isa. Works from collections of scores for small folklore and ethnographic ensembles: Kaiyrgazy Tolen Lovers; Tolepbergen Tokhjan Wings of the Kuya; Qıanysh Zhumagali Waltz

of joy; Songs- kyuis for folk-ethnographic ensembles by Yyylas Nurgaliyev; Abugalisyn Shokanbaev Ushkonyr firmly entered the repertoire of Kazakh national orchestras.

It is known that methodological manuals for the training of conductors and compilations of scores perform a different role. If the former plays a very important role in the learning process, then the latter is necessary for the conductor's concert repertoire. Now it is desperately needed methodical manuals, written on the basis of the conductor's pedagogical experience, which could be used at all branches of the conductor's art. Among the published in other languages, there are only a few examples from Western music (Malko, 1965). But recently the main problem on the agenda is the training of the art of conducting on the basis of Kazakh national music. It is a great responsibility for the conductors who lead the orchestras of folk instruments. For young conductors, publications describing artistic decisions, technical methods of works performed at concerts would be of great assistance. Otherwise, a young specialist, when joining an orchestral console, can face enormous difficulties. He will lose a lot of time while he is in creative search and will come to the right decision. While working with the orchestra, information about the author of the orchestral work, the history of his life and work, the environment, the history of the composition of the work, the historical event due to which the work was written, the life events of the author himself and other factors should be studied. This will help the conductor to understand deeply the nature of the work, to feel his psychological load, which will have a huge impact on the formation of the future

professional conductor, to expand his worldview, his professional taste.

As a theoretical foundation works interactive methods of teaching were used in the formation of competencies in the study of conducting-choral disciplines in the university. Proceedings from international scientific and practical internet conference: professional training of teachers of creative specialties: search, trends and prospects, history and theory of music education. The methodology of musical education. Works by Amanov (2002) Kazakh traditional music and the twentieth century, Barsova (1978) a book about an orchestra, Munsh (1965) I am a conductor, Simmolotov (1992) play, orchestra, Simmolotov (1992) play, orchestra! Play! And Mergaliev (2017) orchestral music making. Only that textbook can be considered a full-fledged work, which takes into account the melodic, timbral, rhythmic, structural, technical features of national music, which will help prepare the conductor, the head of the orchestra of Kazakh folk instruments.

### **3. RESULTS**

At the beginning of the twentieth century, or more precisely in the 1930s, the first gathering of folk artists was held in Alma-Ata, which became the primary reason for creating the orchestra of folk instruments. When it comes to the history of the orchestra of Kazakh folk instruments, the name of Academician Zhubanov is named first (Ketegenova & Omarova, 2006). In those early thirties, Zhubanov,

who could foresee the future of our musical culture, becoming the head of the orchestra, having recruited musicians, and was the first who came on stage with the orchestra of KazCEC (Central Election Commission). Given the difficult situation in the republic, postgraduate Zhubanov had to quit his studies and take up a conductor's baton. The preparation of the repertoire for the first organized group was not an easy task. Art criticism, conducting, composing school, enlightening work, the opening of the centers of culture - all this fell to Zhubanov. Along with the organization of the orchestra, the opening of the opera house, singers and musicians, he deeply understood the need for a professional conductor. Orchestral repertoire, equipping the technical base, conducting activities, organizational work - all of these was the responsibility of Zhubanov. He was assisted by several musicians, which are known from the literature of the music history, among them composers: Latif Hamidi, Sergei Shabelsky, Leonid Shargorodsky (Zhubanov, 1976). A large number of works have been published about Professor Akhmet (2017), and his compositional and enlightening activity. So the senior lecturer of the Kazakh national conservatory named after Kurmangazy, Zhubanova wrote in her article about the personality of Akhmet (2017) extended, the first musicologist, doctor of art criticism, and about his conducting skills and professional image.

The main repertoire of the new folk instruments orchestra consisted of folk songs and kyui. Due to the fact that the musicians of the orchestra did not have a musical education and were from the people's environment, they chose works that they had heard. At first,

the method of work of oral explanations and concerted execution was used.



Figure 1. Orchestra of Kurmangazy

It was Akhmet (2017) who taught the performers the features of the ensemble game, explained the basis of the conductor's activity. He noted in time the composer's abilities of the orchestra, providing them with creative help. Zhubanov played a major role in the formation of folk singers as true musicians, taught to work, serve the public, attaching them to the masterpieces of the world cultural heritage. Author's works of Zhubanov were first performed with the orchestra. The name of Ahmet Zhubanov is written on the pages of history as an exponent of Kazakh orchestral music and Kazakhstan's professional

conducting art (Omarova, 2006). Due to the fact that there was no art of conducting on the Kazakh land until that time, simple musicians took over the orchestra in all the creative groups. If Zhubanov was the conductor of the orchestra of Kazakh folk instruments, then the first conductor of Kazakh operas was Fyodor Andreevich Kuzmich. It is necessary to tell a little about the first conductor of the symphony orchestra of the Abai State Academic Opera and Ballet Theater.

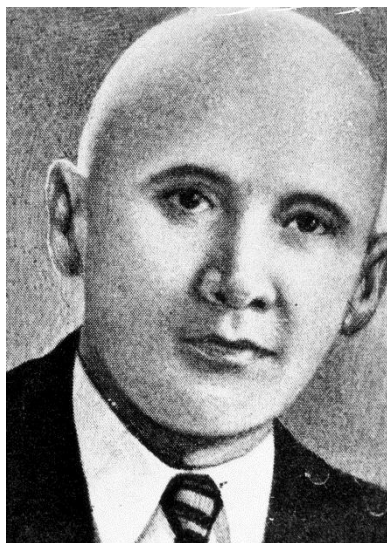


Figure 2. Honored Artist of the KazSSR

Fedor Andreevich Kuzmich was born in the Smolensk region in the village of Prigorye (Brusilovski, 1995). He was a conductor, musician of the brass band, and honored Artist of the Kazakh SSR. He served in the military brass band in Moscow. At first, he played on the trumpet in the brass band of the Almaty military garrison, and then

after fulfilling his military service duty in the border regiment. In 1934 he was recruited as the conductor of the Kazakh Opera and Ballet Theater. The data about his family and his last years of life is missing. Among the documents of the Central Archive of the Republic of Kazakhstan and Central State Archive of Film and Photo Documents and Sound Recording, only brief information about it, several posters and a single photo had been preserved. Among many works, which are devoted to the history of the Kazakh national opera about the first conductor of the Kazakh Theater of opera and ballet Fedor Kuzmich there is no information about it. Only one sentence: Behind the conductor's panel was the trumpet performer Fedor Kuzmich. Information about that time was found in the Brusilovsky's book *Fate is a great playwright*, published on the basis of his handwritten memories. It was taken as a basis, his manuscript writings, recorded from 1934 to 1947, in order to describe the creative portrait of Kuzmich, who worked instead of composer Kotsyk, involuntarily forced to stand behind the conductor's desk. In Moscow, in 1936, a decade of Kazakh literature and art passed, during preparation for this event and at the concerts, the professional personality of the conductor is clearly visible. About his skill and deep knowledge, Brusilovsky wrote: "Kuzmich by nature was talented and skillful, he had a free, confident wave of his hand and energy. He had excellent organizational skills ... Kuzmich worked from morning till night, working hard, without leaving the theater" (Brusilovski, 1995: 22).

In 1933, was began working process on the first national Kazakh opera *Kyz Zhibek*, written on the plot of the folk love epic.

The conductor for this performance was approved by Kuzmich. The career of Kuzmich, as the head of the orchestra, began with this first production of the national opera. Very interesting was the preparatory work related to the production of the opera. During the composing of the operas *Kyz Zhibek* and *Zhalbir*, the composer Brusilovsky worked very closely with folk artists and professional musicians. Solo singers, possessing a beautiful and strong natural voice, fully mastered the skill of folk singing, but due to the fact that they did not have a special musical education, it was not easy for them to learn the operatic art. Such duties as singing with the orchestra, the scenic order of the game, the ability to learn their solo parts - all this required a lot of hard work. He quickly found a common language with the singers who did not want to obey the narrow and rigid frames of the metro rhythm and after a while became one of the special people of the theater. He perfectly knew the weak and strong spots of each singer - at which moment the artist can sing freely and brightly, when he can make a mistake and when he needs help. All the singers did not know the notes and for this reason, they could not remember their parties for a long time (Brusilovski, 1995).

The founders of the Kazakh musical theater were the writers and colleagues: Musrepov, the artist Nenashev, the director Shanin, and the singers Erzhanov did not spare their creative forces, helping both the composer and the conductor. Along with the talent and energy of outstanding artists, director, composer, artist, it was the conductor Fyodor Kuzmich who contributed to the fact that the performance had such a great success and turned into a favorite performance of the



people. The opera *Kyz Zhibek* despite the fact that afterward it went through several editorial changes, up to this day is a very successful opera production, which does not descend from the operatic repertoire. In addition, Kuzmich was the first who worked on the stage production of Brusilovsky's opera *Zhalbir* (Kuzembay et al., 2010).

In this opera, the actors' speech scenes were cut, instead of which vocal-musical recitatives were written. The parity of the opera *Zhalbir* is filled with all musical and artistic features, the characteristic genre of the opera - tempo, dynamics of sound, pause, and caesura. About the close creative relationship of the composer and conductor, Kuzmich conductor's work is evidenced by the words of Brusilovsky: "In the theater, there was intensive preparatory work. The musical side of this work completely fell on the shoulders of the foundations of the theater, more precisely the only conductor - Fedor Andreevich Kuzmich" (Brusilovski, 1995: 11).

In 1936 in Moscow at the decade of Kazakh literature and art, under the direction of conductor Fyodor Kuzmich, the opera *Kyz Zhibek* and *Zhalbir* was staged with great success. About the preparation for the decade, the endless rehearsals that were held by the participants in the opera performances, with all their heart and soul, and despite the sometimes very difficult situations-all this was described in the writings and memoirs of outstanding cultural figures. For example, Zhurgenov, Shanin, Zhubanov wrote about this in their articles, Zhandarbekov in the book *Kergendim men kenildegilerim*, Zhienulov in her memoirs *Onerim memim –emerim*, K.Bayseitov in

his book –Kushtar kenil. The fact that the decade was passed with great success was evidenced on the pages of that time editions. One of these laudatory statements was written by writer Tolstoy:

From the very first measures of Kazakh folk music, from the first movements of actors, from the first sounds of their voices - strange and captivating - I feel my prejudices collapsing. Before me there is theater and something more ... Here there is beauty, here is strength and youth, conviction, here is what the cities of Europe have long wasted and lost (1949: 18).

There are special performances where only a professional musician can deeply understand the nature of Kazakh music, could find a common language with singers. During the opera, some of the numbers particularly attract listeners who do not let go performers from the stage and at this moment the conductor's skill is especially visible - when singers are again invited to the stage, he can stop his excitement quickly and make responsible decisions to repeat a certain number. Fyodor Kuzmich three times put each opera and throughout the whole decade alone, flawlessly worked behind the conductor's panel (Brusilovski, 1995). Undoubtedly, it was thanks to F.A. Kuzmich that the theater company deserved its applause.

Looking through archive video clips, against the background of Kulyash Baiseitova singing in the Zhibek role, the arias from the operas Zhalbir and Er Tarzyn, the silhouette of the conductor is barely visible, but it is understandable that behind the conductor's panel is Fyodor Kuzmich. Until 1940, the only conductor, the head of the orchestra of the opera theater was Fyodor Andreevich, as evidenced by

the documentaries of those years. It is known that the orchestra troupe always submits to the conductor. During the concert, all responsibility lies precisely on him. The conductor is responsible for the united artistic interpretation of the work by all orchestra musicians. He makes the orchestra work as a whole, where everyone hears and understands the work of everyone, and not just reads his notes. The conductor's activity is one of the most difficult among the music-performing professions.



Figure 3. Sketch of the poster of E. Brusilovsky Kyz Zhibek and Zhalbir. 95x62cm.

Source: Telyakovsky (1936).

Its structure is multicomponent, and manifestations are multifaceted. Therefore, the conductor has the highest professional requirements, and the slightest fault is also a conductor's mistake. Nevertheless, it is completely unclear why after all the events where

the orchestra participates, the personality of the conductor, as the most important figure of performance, is immediately forgotten. As it was mentioned above, when it comes to the history of the first Kazakh operas, there is enough information about its performers, dancers, etc. But we do not even have the slightest information about Kuzmich, who for several years was the conductor of Kazakh National Opera. After a decade of Kazakh art, the work of the masters due to which the Kazakh art sparkled was highly appreciated and 14 performers were presented to state titles, but the conductor's personality was again forgotten. This was written in due time by the composer Brusilovsky, who was a witness of this fact. Kuzmich brilliantly spent an art decade, every day going up for the conductor's console in the branch of the Bolshoi Theater, never mistaking and not conflicting with anyone ... The theatrical company was able to show its solidarity, putting a maximum of its forces in this matter. At the end of the decade, all prominent figures of Kazakh art and literature were awarded orders. Zhubanov and I have awarded the Order the Badge of Honor.

But Kuzmich was not among the awardees, and such rudeness was very offensive. Not to mention injustice, this has no basis. In the Kazakh Theater, apart from him, there were no other conductors, and could not be, given the difficulty of working with singers who did not have a musical education. Kuzmich knew each of them and could find a common language with them. That is, he was an indispensable person for the theater and he needed support to ensure that he continued to work with zeal in the future. What to do? I bought a silver cigarette case in the jewelry store and asked the engraver to write the following lines on it: To the respected Fedor Andreevich Kuzmich, in memory of the decade of Kazakh art V-

1936. Besides this, was written the word with the calligraphic handwriting Prigor'e. This is the name of his village in the Smolensk region. Wherever Kuzmich was, he was ready to write this word a hundred times. Kuzmich liked this gift from me, after which our life became much easier (Brusilovski, 1995). Here is the list of conducting works from the repertoire of Fedor Andreevich Kuzmich: the premiere of Brusilovsky's opera *Er Targin*, staged in 1936, the first comic opera *Ayman-Sholpan*; ballet by Velikanov *Kalkaman-Mamyr* and his own opera *The Captive*; Nadirov's opera *Deep Lake*, and the ballet *Spring*; premiere of the composer Zilberd's opera *Becket*.

Kuzmich, along with a brigade of artists performed at the fronts of World War II. In addition to Kazakh operas, he conducted Rossini's opera *the Barber of Seville*, as evidenced by a letter of thanks, which was handed to Kuzmich by Colonel Makhovikov, commander of the special military unit No. 8285. He also collaborated with the conductor Shargorodsky, who came to Almaty in 1939, during the war worked with professional conductors evacuated from Moscow and St. Petersburg, among them: Piradov, Vran, and Stolyarov. Since 1947, he moved to work in a brass band. The activities of Maestro Fyodor Kuzmich, who made a huge contribution to the development of Kazakhstan's art, deserve a great respect.

#### **4. DISCUSSION**

Zhubanov taught all the musicians of the Kurmangazy Orchestra and prepared for themselves assistants-Dombrists, among who were:

Gabdulman Matov, Malik Zhappasbayev, Gylman Alzhanov. After them, the list of conductors continued: Mukan Tulebayev, Kapan Musin, Zhappas Kalambayev, Nurgis Tlendiev, Shamgon Kazhgaliev, Aldabergen Myrzabekov, Uyalbai Nusipov, Malgezhdar Aubakirov, Isidor Ryk, Gleb Safoncev, to whom he provided great professional assistance. Nowadays prominent representatives of the Kazakh conductor school of Zhubanov are: Aitkali Zhayymov, Zhamagat Temirgaliev, Duisen Ukibay, Zhalgasbek Begendikov. Zhubanov also led the orchestra of the Abai State Academic Opera and Ballet Theater. Together with the first conductor Fedor Kuzmich, he directed the theater troupe in 1937-1938 and conducted several times the Kazakh national operas *Er Tarzyn* and *Kyz Zhibek*. Along with him worked Latif Hamidi and Leonid Shargorodsky (Brusilovski, 1995).

During World War II a whole galaxy of prominent professional leaders of orchestras arrived from different cities to Alma-Ata. The bright Soviet conductors Stolyarov had a great influence on the development of Kazakh music and became the reason for its flowering, leading the premieres of many operas and ballets. They brought up a lot of young conductors in the conservatory, which was only recently opened. In the 50s, the first professional Kazakhstani conductors were the students of the Almaty Conservatory - Fuat Mansurov and Shamgon Kazhgaliev. The next young generation of Kazakhstan's conductors. In different years, the leaders of the symphony orchestra of the Dzhabul Philharmonic Society were the brightest representatives of the Kazakh conducting art, whose names will remain forever in the history of the musical culture of our republic (Grinkevich, 1984).

Many of the named conductors studied in large cities as Petersburg, Moscow, Lviv, Odessa, Kiev, and Minsk. This is a kind of a real chronicle of the Kazakh conducting the school. This is a unique art, born and formed in the West, which has a two-century history there that came through Russia and developed dynamically on the Kazakh land(Khasanzyanova et al,2018).

## **5. CONCLUSION**

The art of conducting the orchestra requires many years of practice, continuous improvement, which results in endless rehearsals. Some famous conductors are distinguished by a special creative perseverance, bordering on self-sacrifice. The conductor's profession develops over the years, filling him with skill and experience, as evidenced by literature on the art of conducting and the history of the orchestral music development. Well-known conductors already back to old age involuntarily returned to those works, which they conducted earlier, because they were not satisfied with their performances. Each conductor has his own range of gestures, with which he sets the parameters for the performance of the piece - tempo, strength, connectivity, contrast, accentuation. And even an understanding of the score, each time rises to a new level. The special technique is developed for years - concentration and repetition of the intended techniques - and, of course, depends on the individual abilities of the conductor.

A conductor is a musician with a great taste, erudition in the field of music, science and art. Conducting art is truly unique, the most vivid socially significant, specific kind of musical activity. To work in this profession, you need a wonderful ear, musical memory, a sense of rhythm, style, timbre, and knowledge of the extensive musical material. The general vision of the picture, the beauty and timbre of the sound, a special look at the dynamics and strokes, moreover, a deep understanding of the composer's thoughts is the main task of the conductor. From personal qualities - will, purposefulness, firm character, ability to direct, organizational abilities characterize each outstanding conductor, left a bright unique trace in musical art. The famous conductor of the XIX century Hans Bulov shared the conductors on those who have a head in the score, and those who have the score in their heads. There were such conductors who even at the age of 90 performed at concerts, thanks to which listeners and orchestrates know how tremendous the benefits were rendered by such talented musicians for the development of the whole orchestra. At the present day, the orchestras of Western countries earn their own bread. They first of all pay attention to the following facts: On what conductor the audience comes, with whom it is necessary to work with whom to raise the reputation of the orchestra. The artistic council of the orchestra begins the voting, which determines the candidacy of the conductor and signs the contract for a certain season. For the Kazakh orchestra such an experience would be quite useful. Sooner or later, but it is necessary to choose this way.



In Kazakhstan, this problem has developed differently. During the previous Soviet system, when the head of the orchestra was appointed, his professional growth, the ability to find a common language with the team was traced and decided from outside. If there was a disagreement, he was transferred to another team. Many conductors thus found their place of work. And another, the subsequent conductor was specially trained in Moscow or St. Petersburg. Some were sent to distant or nearby countries for gaining experience. Conductors were supported by sending them to competitions so that they could test their happiness. Thus, the conductor, as a rare specialist, never remained without work. From history it is known that for many years the conductor who worked with one collective became his support, such specialists influenced the development of the sound and timbre features of the orchestra. There are enough examples when one conductor could glorify an entire orchestra to the whole world. In Kazakhstan there were musicians who for decades led a single orchestra. For a long time the State Academic Symphony Orchestra was directed by Fuat Mansurov, Timur Mynbayev, and Tolepbergen Abdrashev. Shamgon Kazhgaliyev for about forty years led the state academic folk orchestra named after Kurmangazy and for more than ten years he was behind the console of the state academic folk orchestra named after Tattimbet. From the day of foundation to this day, the state orchestra of wind instruments is directed by Professor Kanat Akhmetov.

But now this tradition has changed. Today, young conductors enter the music arena quite early. And the reason for this is that we

have very few middle-aged conductors who would be able to connect the older generation with the young growth of specialists. After all, between the senior 60-year-old and the generation of 30-40-year-olds, the gap is as much as 20 years. Among the representatives of the middle level are the names of Abzal Mukhitdinov and Aidar Toribayev. Today we are already faced with the problem of inadequate education of professional specialists. Young conductors make every effort to achieve positive results in their activities. There is also the second side of the problem, because in order to gain experience you need a lot of time and the main patients. Positively influenced by the famous conductors who are invited here for the sake of one concert from other countries and it is very important that their contacts with the conductors did not stop. Young specialists take part in rehearsals of concerts for several days, exchange opinions, receiving valuable advice from experienced conductors. And besides, very important are those master classes in various countries of the world, which are conducted by the stage masters, where young professionals can get professional training. Nowadays all conditions for a musician are created. On the Internet, you can get the necessary textbooks, manuals, listen to concerts and conversations of outstanding conductors. Here is another requirement for a conductor - he must know many languages, you can say to be a polyglot.

As we noted above, when it comes to the conducting art, a specialist must know the vital and creative paths of prominent representatives of culture. And it will be good, if any work about any conductor (in any language) will be published, but if this is a minor

information, what to do in this case? That is, Kazakhstan conductors have one more responsibility - to investigate, analyze, write and publish data about their former colleagues.

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