

M.O. Auezov and Musical Art of Kazakhstan in the Coordinates of the Global World

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Abstract

The article discusses the patterns of national musical art in scientific, critical, and artistic interpretation of the classic of Kazakh literature M.O. Auezov (1897-1961). In this regard, the following aspects have been consistently presented and commented: 1. Fragments from his works on literary studies and publications in magazines and newspapers which focus on the traditions and genres of the musical and poetic heritage of the Kazakhs, significant names and events of opera and theater practice, assessments that reveal the principles of personal perception and interpretation; 2. “musical” pages of literary works of different periods and, above all, the famous novel-epopee, aitys as one of the traditional types of folk theater creativity and the object of recreation in the works of M.O. Auezov-the playwright; 3. multi-genre opuses of composers of Kazakhstan, created as a result of the impact of the plots and texts or dedicated to his memory. The principles of interdisciplinary researches are involved, which enabled the identification of a new level of understanding of the chosen topic, which can be productive in view of practical implementation, subsequent reflection and development in methodological aspect, and active transfer in the educational environment. The obtained and formulated results are significant in the context of the currently obvious interest in the historical past, rich traditions which are typical for the folklore and national professional sphere, figures that are generally significant for the culture of the nation.

Keywords: leitmotif, opera, libretto, composer, playwright, theater, premiere, score, text.

Introduction

M.O. Auezov’s work represents an epoch in musical art development; but its diverse directions, the most important benchmarks, and characteristic features have not been studied to the necessary extent. Their subsequent study is connected, in our opinion, with comprehension, first

of all, of national-specific and deeply personal manifestations. Contribution of M.O. Auezov to the confirmation of the new forms of literature and theater, including musical, is obvious and universally recognized. However, there is still no comprehensive and detailed information about his musical and social activities, especially in the period of 1930s, in the coordinates of the social and spiritual diversity of the XXth century. The compilation of the “Musical Chronicle” (annals) of the writer’s life, a generalization of the real facts from different periods on its basis would predetermine an updated perception of M.O. Auezov’s individual position. Combination of musical events in the life and creative work – communication with performers, composers, visiting of the rehearsals of opera performances, concerts, opinions about the works, musicians and much more – can greatly extend the understanding of the specifics of the expression of his dramatic ideas. In this context, memoirs, fiction and documentary literature are of particular interest, whose volume has grown significantly over the past decades. The memoirs of the colleagues and contemporaries such as Kurmanbek Dzhandarbekov, Kanabek Baiseitov, E.G. Brusilovsky, are valuable, first of all, in the informative aspect, for example, the essays of the contemporary authors which are based on documentary evidences (on the history of the creation of the opera “Abay”, on the nuances in relations with Zhusupbek Elebekov, Manarbek Erzhanov, L.A. Hamidi, and others)¹. However, the scientific and artistic concepts of M.O. Auezov are the fundamental factors.

Methods

The article actualizes the methodology of interdisciplinary research, which opens up additional possibilities for interpreting the phenomena that reflect the specifics of various related artistic forms of Kazakh folklore and literature. The material is structured in accordance with the logic of the narration, which reflects the selected facets of the subject matter and the chronology of the life and creativity of M.O. Auezov.

Research

Musical and poetic creativity is widely represented as the object of his research. These are genres of ritual and daily life folklore, the phenomena of folk professional art, the phenomenon of epic tradition; as well as the description of the realities of modern culture – akyn poetry of the “Soviet period”, traditional performance on the professional stage, etc.

In the works on the Kazakh Drama Theater, M.O. Auezov, as a rule, addresses the issues of musical and theatrical lifeⁱⁱ. So, for example, in the article “Kazakh Theater and Theatrical Art” (Auezov, 1926) he emphasizes the need to address the song and instrumental heritage, and folk instruments: “... the theater that is emerging now should not be satisfied only with the fact that it is revitalizing the past of the literature; it is necessary to awaken also its songs-kuy, kobyzy, sybyzgy”. Having justified this position, the author urges: “... today’s theater should not forget for a moment the songs and kuy of the past. They must be revived through the instruments of that old era”.

In another article, “Kazakh State Theater” (Auezov, 1928), characterizing the creative potential of the troupe, M.O. Auezov especially emphasizes the performing qualities of Issa Bayzakov and Amre Kashaubaev. Highly appreciating their excellence – “It seems that on the current Kazakh stage, Issa has joined several centuries, as if reconciling several eras of the cultural

history”. “Whatever the song is, Amre will enrich it with his patterns, and add decorations” – he reveals the possibilities for further growth:

“The Kazakh steppe is wide and the Kazakh music from different places is rich, deep in content, diverse, different from each other. Sometimes, these patterns are contradicting, and differ from each other. This means that the singer, performer at the Kazakh stage, who is well known (recognized by all), should know well the song patterns from any corner of Kazakhstan. How do they sing the same song in Semey, Akmola, Kostanay, Turkistan!? All songs, like songs from the Arka steppes and from the Syr Darya banks, like songs of the Elder Zhuz and songs of the Younger Zhuz, like the songs of Mukhit – like Kazakh romances, which are rich in rhythm, deeply soulful, should be native songs for Amre.

It seems that in Atbasar there is another pattern of singing – a many-sided pattern, which means singing not in a uniformly extended voice, but as if in periodic jerks, impetuously, offensively, as if the waves are crashing. So this also should not be alien to Amre”.

As Auezov highlighted in his work “The Seven Years and Upcoming Obligations of the Kazakh State Theater”, along with concert programs in which it is no longer sufficient to perform “solos” and “duets” accompanied by dombra or harmony; it is necessary to create and produce musical comedies, operettas at the stage (Auezov, 1933). The obligatory moment is the use of previously widely performed songs with updated verbal text. In his opinion, since “own opera, operetta, musical comedy” have not appeared, the European classical music can be presented in the Kazakh theater also in the form of opera fragments accessible to the audience. The enrichment of the choreography by the introduced dance episodes, the formation of the Kazakh orchestra are also mentioned as the problems which require urgent resolution.

These provisions are developed in the article “Theatric and musical personnel (consulting)” (Auezov, 1933). Emphasizing again the importance of the song and, especially, instrumental heritage, M.O. Auezov points to various aspects of creative work with its patterns. His opinion on the composer transcriptions by A.V. Zataevich is interesting:

“If we talk about the old heritage, then it’s one thing – to record everything as it exists, to preserve it as a monument of the past, so that it wouldn’t get lost. This is the work of a musical ethnographer. However, our work on old kuy-songs includes not only that. Now we must use this old heritage for the needs of culture, which is national in form, and socialist in content. The point is not to admire their frozen, unchanging forms. The point is to comprehend, to master this heritage, and to use it for the needs of the revolution. The focus is the issues of creative overcoming. In this regard, we observe Zataevich’s style, which is included in the musical heritage as a “hand of culture”. In many cases, he acts not only as a collector of antiquity, but also he adds new types, forms, taken from his own mind, as an embellisher. His entire so-called “harmonization” looks like additions (corrections) of an individual person to the old music. Since he is not our personnel, it is difficult (inconvenient) for us to talk about determining the thing which is essentially either good, bad, necessary or not”.

Having differentiated the folklore-ethnographic and compositional practice, M.O. Auezov farsightedly points out the artistic and historical ambiguity of his “cultural transcriptions” (personal definition of the musician)ⁱⁱⁱ. It is noteworthy that the opinion of B. Asafiev was similar, who “along with the approval of all activities of Zataevich expressed a fundamental disagreement with the creative position of the composer in folklore expression. Here is one of the statements:

“Your transformations are spectacular and well-tailored. However, not in my taste. Personally, I tell you frankly, I do not like the salon-piano instrumentalization of the song melos. I don’t feel stylistic organics” (“On the piano heritage of A.V. Zataevich”, 1990).

In another article, “The Fine Art of Kazakhstan” (Auezov, 1935), where the use of songs is interpreted as a specific feature of the musical theater development (“the right basis”), the author defines new value benchmarks, masterfully realizing the special principle of critical presentation when “question marks” dominate: “But, in fact, would it be correct to treat it (the “basis” – A.O.) as a stake to which we are tied up, making only timid attempts to break away from it? Where is the experimental search, where is the finding of more new types? It is true that there are plenty of Kazakh songs; it is true that today people love and appreciate them. However, because of this, how can a musical theater put its own production onto the wings of these songs, and be nurtured by the love of the audience for these songs? How long can this easy path last?..”

Specific articles are also devoted to the creative searches of the musical theater. These are reviews and interviews, published at the time in the periodical press: “What is “Kyz Zhibek” Like?” – in the newspaper “Socialdi Kazakhstan” dated November 24, 1934 (we remind that “Kyz Zhibek” was first performed on November 7, 1934), “The First Impression” (on the opera “Er Targyn”) – “Socialdi Kazakhstan” dated January 17, 1937 (the premiere of this performance took place on January 15, 1937), “About “Targyn” a conversation with comrade Mukhtar” (about the play by Sagyr Kamalov) – in the newspaper “Kazakh adabiet”, 1936.

Not only the fact of creating musical-critical works, but also the nature of the perception and evaluation of the stage expression of operas are deeply indicative. M.O. Auezov notes:

“Zhibek” on the stage – is the result of the joint work of many creative personalities (writer, director, actors- singers, dancers, composer, instrumentalists, artist, and others)... in the opera “Targyn”... all its main components (this includes: the content of the play, the director’s management, the play of the actors and the main elements, such as the work of the composer, artist, dance director) are beautifully reconciled, and correspond to each other and constitute an indivisible whole thing. There is a clear style that transforms the entire opera into a brightly imaginative artistic work”.

That is, the author adequately perceives the specifics of the genre, focuses on the interacting components of the opera performance, briefly analyzing each of them, and emphasizes the importance of figurative content, integrity and style unity.

In this regard, assessment judgments about composer’s work are of special interest, which, according to M.O. Auezov, defines a “huge focal issue”. In the review of the premiere of “Kyz Zhibek” they are as follows:

“I have big objections to music. Although the fault of the composer Brusilovsky is insignificant. He did a good job. His only shortcoming: the overture is too long, which is unclear to the Kazakh listener. However, also a lot of work should be done on development, increase of content, deepening the Kazakh melody. He performed especially well the selection of the Kazakh song in accordance with the music of the opera. Changing the ending of “Gakku”, also redrawing many other songs, their new performance – is the work of Brusilovsky. The only rebuke to him and the director – is that the long-loud introduction of the previous Kazakh singer before the start of singing was not removed. In addition, the refrains at the end of many songs are not removed. When a song lives separately, both a chorus and an opening solo are needed. However, when it enters the opera, then its components do not fit into this novelty, and are roughly emphasized.

Nevertheless, the claims to the “Zhibek” music are not even that. They are in the following. The main weakness- the singing actors. They have no voice. In addition, there is no playing a role, which is consistent with the music. All good songs included in “Zhibek” are not perceived as opera music ...”.

The final proposal is noteworthy, which, it seems, contradicts the general content of the review and traditional perception of “Kyz Zhibek” as a full-fledged opera. In musicological works, as well as in the cited article, the focus was on the issues that are common in the analysis of opera works, therefore, the aspects testifying the certain correspondence to the genre canon were emphasized, and, conversely, the specific features of Brusilovsky’s score were leveled, partially reflectively. Only in recent years the conclusion that opera forms in “Kyz Zhibek” are not regulators of the plot, musical and stage action was scientifically justified, since authentic national genre forms and situations have such dramatic function in it. This position enriched the understanding of the aesthetic phenomenon of “Kyz Zhibek” and decades later confirmed the validity of “big objections” of M.O. Auezov.

In the review of the production “Er Targyn”, the work of E.G. Brusilovsky was evaluated as follows:

“In this opera, the composer, following the main correct direction, which is even stronger than before, deepening into the national songs and kuy, relying on them, did not weaken, did not violate the essence, and colors of this folk music. I cannot clearly say in the first speech about the additional novelties on composer’s search. The only thing is that there are few points, that are still doubtful and they have impact on the overall good impression of the composer's work. This is the fact that most of the used songs – are the songs which are very famous today, songs that the whole nation sings”.

Revealing the meaning of his remark, the author introduces rhetorical phrases that not only transfer the sense of direct contact with the reader, but also determine the style of verbal influence – not instructive (or prescriptive), but appealing to common thinking:

“Wouldn’t it be useful to expand the experience of turning ancient tunes into songs, trying according to the method used in some places of “Targyn”? Wouldn’t the broad search and novelty be felt if the results of such experiment were in place of some currently well-known songs? Wouldn’t this palace, and this character, customs, historical epoch, find their colors, and solutions also from music?”.

Thus, a special trinity was materialized – the art of perception, evaluative attitude, reflection of the perceived and evaluated in the figurative-expressive word, which “equally requires both talent and excellence” (Kuryshva, 1992).

The world of music in the literary works of M.O. Auezov

This facet of the theme is associated, first of all, with the features of the artistic interpretation of the image of Abay (1845-1904). But in comprehending the creative individuality of the poet-philosopher, the aesthetics of musical and poetic art, the system of its social functioning (creation, performance, listening, training, etc.) have been revealed^{iv}. Therefore, the outlining of the fragmented "musical" pages of the novel and their commentary is only the first step in the necessary progress towards a qualitatively new understanding of the musical and aesthetic issue of the novel-epopee, the achievement of which would be facilitated by the active involvement of M.O. Auezov’s works in Abay studies.

The works of other genres, including early novels, stories are also the objects of such comprehension, since the images of music reflected in their historical, daily life or philosophical reality are characteristic features of prose as well as dramatic works of M.O. Auezov. First of all, it is worth highlighting musical plays and opera librettos, which stylistics also confirms the fact of the interaction between the scientific and artistic spheres of his work. So, for example, in the article “Kazakh Theater and Theater Art” (1926) M.O. Auezov wrote:

“Our theater existed since ancient times ... Really, wasn't it a theater that numerous akyns in the old days created, who specially came to the as (anniversaries), toi and great gatherings in search of poetic and song competitions. After all, the performances that they organized, raised deep emotions in the audience, children and adults, making the viewers shock, worship, euphoria, creating a festive atmosphere and raising the mood of the people. Moreover, isn't it the theatrical performance – Jar-Jar and traditional games, in which, men and women divide in two groups and play during the girl's seeing off. Jar-Jar and betashar do not need any transcription for being produced on the modern stage. Any of the song aytys can be staged in the same form.

Another property of this antiquity is that they fit to certain music. Therefore, they are ready for production not only in the drama theater, but also in the opera. To date, the songs of the aitys, Jar-Jar, bet ashar have not been forgotten in the folk environment. They are still high songs of the life” (Auezov, 1984a, p. 81).



A. Zhubanov, L. Hamidi “Abay”: a scene from the opera (“Beth ashar”)

Further, he provided not only scientific description of these phenomena of national culture, but also their artistic depiction. Revealing the prospects of creative transformation, M.O. Auezov noted: “If we start creating a theater, reviving poetry and songs at the same time, then all folk poems like “Kozy Korpesh – Bayan Sulu”, all historical songs like “Beket Batyr” could be easily

included into this theatre (Auezov, 1984c, p. 82). So, several years later, having created the musical piece “Beket”, he practically implemented this opportunity. We should add that the poem “Beket Batyr”, as well as the epic “Ayman – Sholpan”, the plot features of which were used in creating the musical and dramatic performance with the same name, and later the second version of the musical play, among other patterns of spiritual heritage are included into Auezov’s “History of literature”.

Aitys is logically distinguished among a number of traditional types of folk theater creativity: it is known that its transfer to the stage was “the first step of the Kazakh theater” (Kundakbaev, 1996, p. 8)^v. This tradition is widely represented in the creative heritage of the scientist and the artist. The genre poetics, its varieties and bright patterns are explored in historical and philological works, such as “Adebiet Tarihi” (1925), “Dzhambul and Folk Akyns” (1938), “Epic and Folklore of the Kazakh People” (1939) etc. In the context of studying the musical and aesthetic issues of M.O. Auezov’ creativity of the following position of the author is noteworthy:

“...the akyn competitions, especially their content and performance traditions comprise genuine elements of Kazakh folk theater art. It can be noted, that they contains the grain of a real folk theater” (Auezov, 1961a). Noting the “happy combination of the precious qualities of the master of music and master of the word in one person, in general is a rare phenomenon in the history of art”, but is observed along the entire historical path of Kazakh culture (Auezov, 1961b), the researcher also notes the forms of manifestation of musical principle. According to him, “aitys is performed with the accompaniment of kobyz, dombra or harmonica, or with special melodies of individual akyns” (Auezov, 1961a).

According to M.O. Auezov, aitys of akyns are divided into two sub-types, depending on the volume or specific features of their forms:

“...in sure-aitys “only experienced masters of improvisation participate, they compete for a long time and compose numerous verses, demonstrating their art and experience”, in ture-aitys – “other people participate along with the akyns”, their appeals are limited to short answers the quatrains of kayim-olen or kara-olen” (Auezov, 1961).

Classifying them according to their internal content, he outlines the aitys, which are mainly devoted to the praise of the clan (1), mutual criticism (2), oppression of one clan by another (3), and religious subject (4) (Auezov, 1985a).

Bi aitys are also comprehensively characterized – “a logical dispute between two speakers, which is characterized with high form of laconic, witty, figurative speech which is full of deep meaning”, a dispute that resolves “complex life issues” (Auezov, 1961b, p. 102). Their classification, according to M.O. Auezov, is as follows:

1. Aitys, which contain litigation and judging at the same time, reveal the inter-clan discords;
2. Aitys in which two bi compete for the most fair refereeing;
3. Aitys in which the struggle for judging is done by spells, hints, riddles ... because the situation is so that open (“calm”) judging is impossible;
4. Words that are spoken in discords, or judging for praising or shaming (laughing) (Auezov, 1985b, p. 171-175).

The researchers particularly noted the artistic recreation of the competitive art traditions by M.O. Auezov. So, for example, Z. Kedrina wrote: “In the novel the descriptions of competitions in strength and dexterity, hunting with hunting birds, games and amusements of youth, and numerous song contests are full of high poetry” (Kedrina, 1973). It is noteworthy that not only their traditional, but also transformed forms were recreated. The following episode is very indicative:

“They all were poets, and although they usually composed poems at home with a pencil in their hands, none of them refused to compose a song or a poem in front of friends in akyn style – to the tune of dombra. Often Akylbay called the young akyns to compete in improvisation; sometimes he called them to compete even during the fast horseback riding. Akylbay recently told them about the difficult form of a catch-up verse, when four poets should compose quatrain impromptu, alternately catching up each other in a row.

These catch-up verses caused the noisy fun of the riders. Young akyns competed in the speed of versification, friendly laughing at each other in their verses ... ” (Auezov, 1972b, p. 5-6).

A fragment can be used as a colorful illustration, which text reflected the features of the musical canvas of the aitys:

“... Abay and Kuandyk spent the whole evening together. They competed for a long time in singing and poetry. Kuandyk started the first aitys and called Abay by her song. Abay was not accustomed to contests, and since he improvised slowly, picking up every word, he first tried to play the tune. Many difficult tunes here were still unknown, – Abay chose them and sang with great enthusiasm. Therefore, he managed to win Kuandyk.

Their first contest took place in such way. Next time, Kuandyk switched from a song to the terme. Abay knew only one terme – which was as swift as a trotting run. He switched to it and began to improvise quickly, like Kuandyk. Now he felt more confident, the words were born themselves. He was excited by the aitys: he felt an extraordinary rush of power, almost inspiration. The girl and the jigit challenged each other and alternately dominated over each other” (Auezov, 1972a).

The tragedy “Karagoz” is among the dramatic works of M.O. Auezov, which recreate the process of musical and poetic competitions. In musical plays “Ayman-Sholpan”, “Akan-Zaira”, “Beket” – the national-specific features of aitys akyns displayed even more strongly and vividly.

“... In numerous verbal contests between social antagonists, in the interesting form the writer develops the bi judging, the virtuoso art of steppe eloquence ...” (Kedrina, 1973, p. 18) – this statement (about the play “Night Peals”) is true in view of many other works of M.O. Auezov.

So, for example, in the novel-epopee “... excited by the competition with skilled steppe speakers, Abay suddenly felt a surge of inspiration, and his words, born by the power of poetic talent, sparkled with a sharp brilliance of a lively, and restless thought” (Auezov, 1972b, p. 634). The character of the story “Shot on the Pass” depends on the decision of the bi congress (court), like the lovers- the characters of the tragedy “Enlik-Kebek”, the libretto of the ballet performance “Kalkaman-Mamyr”, the play, the opera libretto, the movie drama “Abay”.

In terms of the subsequent study of the aforementioned works, the features of the author's refraction of the competitive art traditions in each specific case will be detailed, which will enable to proceed from the statement of facts to deep theoretical generalizations. In our opinion, it is advisable to do a similar work in view of all genres of musical and poetic creativity (for example,

such as bet ashar, jar-jar, zhoktau, toi bastar, etc.), which were expressed and developed in the works of M.O. Auezov.

At the same time, M.O. Auezov's creative patterns need to be presented not only in terms of re-creating the richest national traditions (song, instrumental, epic, etc.), but also in the context of reflecting very specific foundations of music functioning as a type of art: the canvases of the writer and playwright can be highlighted through the prism of specialized areas of knowledge – history of performing arts, traditional foundations of vocational training, psychology of musical perception, etc. Their fabric can be considered not only in connection with the reflection of reality in its sound, but also as a special sound palette.

M.O. Auezov and music – the works of the composers

These were created based on his plots or dedicated to his memory. The outlined circle of the works is quite wide; the amplitude in determining their artistic significance is also wide, although the nature of the coverage of these scores in musicological sources is not the same. Let us imagine the most significant opuses, starting from their literary source. But first of all, let us single out the authors of music for dramatic performances:

“Enlik - Kebek” – Dm.Dm. Matsutsin (1933), (1957), D. Botbaev (1965), G.A. Zhubanova (1970);

“Khan Kene” – S. I. Shabelsky (1934);

“Night peals” – S.I. Shabelsky, L.A. Khamidi (1935), (1946), E.R. Rakhmadiev (1962), G.A. Zhubanova (1969);

“Apple Orchard” – B. G. Erzakovich (1937);

“Abay” – A.K. Zhubanov (1940), B.G. Erzakovich (1949), G.A. Zhubanov (1962);

“Koblandy” – S. I. Shabelsky (1945,1946), G. A. Zhubanova (1967).

The originality of the solutions of the musical line in theatrical productions of previous years has not actually been studied. Meanwhile, it is interesting for comparison of specific differences in hearing of one material (for example, by A.K. Zhubanov and B.G. Erzakovich in the tragedy “Abay”, by E.R. Rakhmadiev and G.A. Zhubanova in the play “Night peals”») or revealing a stylistic unity when the composers repeatedly use the dramaturgy of M.O. Auezov (for example, S.I. Shabelsky – 1934, 1945, 1946, G. A. Zhubanova – 1962, 1967, 1969, 1970), as well as for determination of the general correlation of music and literary work.

The principles and techniques used by M.O. Auezov for introducing material that should be musically decorated are distinctive. As a rule, these are episodes where the verbal fabric is transferred to the poetic line. They appear in strict accordance with the logic of the plot and stage action, accompanied by detailed author's remarks, the contents of which most often specify the following:

genre foundation – “Assan (begins bet ashar); “Assan (with the group begins the “Jar-Jar”)” (“Karagoz”);

performing group – “Group of Jigits”; “Group of girls (in chorus, accompanied with dombra ...)” (“Khan Kene”);

emotional state – “Crying ...” (“Karagoz”);

shades in performing – “Sal ... in a low voice sing a song” (“Karagoz”);

“A song comes from far away” (“Enlik – Kebek”);

characteristic details – “At this moment, Nysanbay akyn comes out, waving with a kobyz in his hand, talking excitedly” (“Khan Kene”).

There are also detailed remarks in which the mentioned features are finely intertwined. The author’s close attention to the remarks, their content capacity and details indicate the desire to maximally use the expressive possibilities of the interaction between music and drama.

It’s a well-known fact, that musical play “Ayman-Sholpan” took place in two versions: the first was implemented in the context of musical and theatrical synthesis on January 13, 1934, and then more than 100 times per season (director Zh. Shanin and K. Dzhandarbekov), the second, in 1956, became the basis for the productions of subsequent decades – for example, 1960 (dir. A. Mambetov), 1974 (dir. S. Asylkhanov) and others (Auezov, 1981a). Their musical fabric is presented in the transcription of various composers: in previous productions – I.V. Kotsyk and S.I. Shabelsky, in modern – A.K. Zhubanov and A.A. Mambetov. In addition, on February 28, 1938, the opera written by E.G. Brusilovsky based on this story line was first performed on the stage of the opera house (directed by K. Baiseitov).

In general, the broad musicological “development” of this composition did not work out^{vi}, despite the fact that “Ayman – Sholpan”, is indisputably attractive in many different aspects. So, for example, in view of implementation of national features, which was traditional in the study of opera creativity of that period, as a rule, limited by the expression of lexical (mode-intonation, metro-rhythmic, etc.) features of folklore patterns, today, it is advisable to consider other levels of reflection of national-specific features, including those that were predetermined by the content of the poetic text.

Specific pages of monographs, as well as special articles devoted to “Ayman – Sholpan” by M.O. Auezov, highlight only some issues (for example, the correlation between the figurative system of the epic and the play, their linguistic richness, etc.), partially noting the signs of the genre originality of comedy. A comparative study of the poetics of the epic, play, opera libretto at all levels of their organization, which provides the revealing of the secrets of the playwright’s creative laboratory, has not yet become the subject of the in-depth research.

The musical piece “Beket” (Auezov, 1982a) was the primary basis in the creation of the opera with the same name by A.A. Zilber, which premiere took place on January 29, 1940, and K. Baiseitov wrote in his book of memoirs:

“At the beginning of 1940 I staged Zilber’s opera “Beket”, based on the libretto by M. Auezov. However, the music was not very successful, and Mukhtar was resentful and gloomy. Nevertheless, Kulyash perfectly performed the role of Zere – Beket’s wife, and perhaps this fact to some extent ensured the opera’s success. The performance “Beket” was staged in the theater more than twenty times. Only when the Great Patriotic War began, its staging stopped. One of the reasons was that many male actors played in the opera, and in connection with the war many of them went to the front, and it was no longer possible to stage this performance” (Bayseitov, 1981).

The tasks that can be solved in the process of analyzing this score are outlined in the article by A.Z. Temirbekova (1980), where for the first time, opposed to the unjustified criticism, the composer’s intent and its implementation were fairly objectively evaluated.

The excellence of the playwright-librettist was manifested both in transfer of musical plays into the coordinates of a new genre - opera, and in creating the opera libretto (Auezov, 1982b). Both texts had musical and dramatic expression, and in both cases, the authors of the music were A.K. Zhubanov and L.A. Hamidi.

In the art coordinates, which is aimed at individual self-expression, their co-creation is an extraordinary and fully unexplored phenomenon. It differs noticeably from the co-authorship that existed in the process of formation of the composer schools and reflected the interaction between the beginning composer (or melodist) and professional composer. In the musical and theatrical art "Abay" – is the first Kazakh opera written by national composers, and the only one dedicated to him. The authors clearly and expressively show the different facets of the image of the humanist poet: in the plot and stage action Abay is a poet-thinker, poet-accuser, poet-mentor, poet-defender of the novelties.

By dramatic concept, the completeness and brilliance of the created portrait, the organic use of the original songs, the work of A.K. Zhubanov and L.A. Hamidi is a worthy musical monument to Abay, which is artistically convincing and realistic. Creation of monumental opera score by A.K. Zhubanov and L.A. Hamidi based on libretto by M.O. Auezov was dedicated to the 100th anniversary of the poet-enlightener (the premiere of the performance took place on December 24, 1944).

The second opera of composers is named after its main character, Tolegen Tokhtarov, who performs along with front-line friends. The common thoughts and aspirations of five friends – the Kazakh, the Russian, the Uzbek, the Kyrgyz, the Uighur – revealed their unity, which is symbolizing the high idea of friendship of peoples.

Obviously, the value of this idea lies in reflecting the requirements of the ideological and moral-spiritual nature, in expressing the themes of the Great Patriotic War and images of contemporaries on the opera stage (the opera was first performed on November 7, 1947).

It is noteworthy that the creative work of M.O. Auezov-librettist was not limited within opera genre. The fact of creating a ballet libretto is well known (Auezov, 1983). We should add that in artistic-critical works, such as "Seven Years and Upcoming Obligations of the Kazakh State Theater, 1933, "What is "Kyz Zhibek" Like", 1934, etc., he repeatedly addressed the issues of this genre.

The premiere of the play "Kalkaman and Mamyr" took place on June 24, 1938 and was rated as "a major, serious victory, the victory of the composer V. Velikanov and the librettist M. Auezov, the victory of the honored Artist of RSFSR L. Zhukov and the first dancer of the Kazakh ballet, national artist Shara Zhienkulova" (Sarynova, 1976). However, the stage life of the "first" turned out to be short ... In the season 1938, it was shown 10 times, and in the season 1939, after three performances, it was removed from the repertoire and was never again renewed". According to the researcher, "it is regretful that the mature Kazakh theater of nowadays did not make an attempt to revive this ballet for a new stage life" (Sarynova, 1976, p. 64).

Those works that were created based on the plots of M.O. Auezov, but without his participation as a librettist should also be noted. These are two scores of G.A. Zhubanova, in which the plot line of the tragedies "Enlik – Kebek" and "Karagoz" is presented respectively in opera and ballet transcription (Auezov, 1981b). These compositions are deeply studied in the context of the individual creativity of the composer as well as musical and stage art as a whole.

The opera “Night Peals” by G.A. Zhubanova, 1954 (1 act), “Beket” by S. Mukhamedzhanov, 1957 (2 acts), “Bes dos” by V.V. Velikanov and L.A. Hamidi, 1958 are among the unfinished composers’ works.

The cantata by G.A. Zhubanova “Story about Mukhtar Auezov” for the reader, soloist, mixed choir and symphony orchestra (lyrics by H. Ergaliev), 1965, Lyric poem-requiem by E.R. Rakhmadiev for soloists, choir and orchestra, dedicated to the 70th birthday of M.O. Auezov (lyrics by S. Maulenov), 1967, and vocal composition by T. Bazarbayev “Mukhtar-aga” (lyrics by J. Shoshekov) were dedicated to the memory of the outstanding creative personality. This group also includes music for the documentary film “Mukhtar-aga”, the author B.S. Dzhumaniyazov.

General prospects for studying these scores

For the subsequent generalization of such an extensive material, the inevitable convergence is important, which will most clearly appear in the process of comparative analysis. Moreover, not only those works that were written on the basis of one literary source can be compared, but also those that are related by their subject or genre (both original and new). The involvement of specific aspects is possible. So, for example, wedding- ceremonial (“Ayman – Sholpan”, “Beket”, “Abay”), competitive (“Ayman – Sholpan” and “Beket”; “Abay” and “Enlik and Kebek”) and other scenes can be outlined, which will enable to develop the typology of scenic situations based on the understanding of opera situations as the primary structural units of drama. The broad refraction of the traditions of artistic culture in the works of M.O. Auezov was associated with the withdrawal of the representatives of the artistic world as central or secondary characters (for example, in the comedy “Ayman-Sholpan”, these are the akyns Zharas, Zhantyk and Balpyk, and in the musical play *Beket – Zhangazy*, Serzhan and Shynasy, in the tragedy “*Karagoz*” – Syrym, Dulat and Assan). Therefore, in this regard, it is important first of all, to study this particular group in the system of Auezov’s characters.

Conclusion

Summarizing and supplementing the above mentioned, we formulate a number of necessary conclusions. So:

- The system of traditional art and the new music and concert sphere of creativity are presented as an object of scientific and critical reflection. In addressing musical and theatrical practice of the 1930s, the attention is focused on the issues of performance and stage expression in particular;

- The searches of musical drama, further of the opera house, are reflected in critical works. Their content, in particular, the assessment attitude to all components of the synthesis, was adjusted by the opera concept as a new artistic form;

- In the implementation of the educational mission, the main genres of musical criticism - review, topical performance, etc. have been updated. Their style is represented as specific artistic phenomenon of literary character;

- Works written in different periods reveal the world of music in a volume which is sufficient to provide a qualitatively new understanding of musical and aesthetic issues;

- Created libretto represent a worthy literary and dramatic basis of operas and ballets,

which are significant in the history of Kazakh music;

– The tradition of initiations, which is richly presented in the Kazakh culture, was also reflected in the scores of composers as a tribute to the memory;

– Attraction of specific perspectives, which are possible and expedient, is able to significantly enrich the factual basis of future musicology research;

– The use of documentary sources requires subsequent strictly scientific commenting and differentiated assessment over time.

The final conclusion:

Further study of the theme “M.O. Auezov and Music” supposes the coverage of the entire creative heritage of the scientist and artist, which, in turn, actualizes a colossal unit of the issues, theoretical development, which is able to restore the missing pages in the annals of life, creative work of the musical-public figure, critic, playwright and librettist, characterizing the multifaceted activity of M.O. Auezov in the spheres associated with music, as one more manifestation of his phenomenon.

Notes

ⁱ See: Zhandarbekov K. Korgenderim men konilderim. Almaty: Oner, 1989; Bayseitov K. Kushtar konil. Almaty: Zhazushi, 1977; Brusilovsky E.G. Duyim duldulder. Almaty: Ana tili, 1995; Zhakanov I. “Opera was born that way ...”, “You are the pupil of my eyes”, “Smet”, “Song of Akylbay.” In *Waltz of love. Stories about music*. Alma-Ata: Oner, 1987.

ⁱⁱ These articles by M.O. Auezov, untranslated into Russian, selectively, in accordance with the chosen topic, were covered in the works of theater experts, also written in the Kazakh language (see, for example, Kundakbaev B. *Uakyt zhane Teatr: Zertteuler men makalar*. Almaty: Oner, 1981). Attention to text fragments related to the history of music, was not emphasized. Therefore, highlighting the musical issues of scientific and critical-artistic works by M.O. Auezov, it is necessary to present the source material as widely as possible, providing interlinear translation for this.

ⁱⁱⁱ The relevance of the point of view expressed by him, is confirmed by the material of musicological research, in which A.V. Zataevich’s creativity, which is studied in the context of the formation of the national musical language, comprehension of the nature of composer’s interpretation, is represented in the disputes and debates on its significance.

^{iv} It is quite natural that the material of the novel-epopee is used in the works of musicologists.

^v “In February 1915, the famous aitys of Birzhan-sal and Sara was staged in Semipalatinsk by amateur artists ... This day can be considered as the day of the emergence of the Kazakh theater” (Kundakbaev, 1996, p. 9).

^{vi} For the first time as an object of scientific comprehension, “Ayman – Sholpan” was presented in the dissertation research by L.I. Goncharova (“The Formation of the National Opera in Kazakhstan (operas by E.G. Brusilovsky 1934-1940).” 1969, p. 211-243).

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