

MPHTI 18.41.01

Aklima Omarova¹¹*Kurmangazy Kazakh National Conservatory*²*Institute of Literature and Art named for M. Auezov
Almaty, Kazakhstan***“THE CONSONANCE OF THE NOBLE LINES OF BEHAVIOR” ...¹****Abstract**

The article discusses the creative activity of the People's Artist of the USSR, composer G.A. Zhubanova (1927-1993) and Honored Worker of the RK, Honored Teacher of the RK, holder of the Orders of the Labor Red Banner, “Dostyk”, “Kurmet”, Professor N.M. Patrusheva (1927-2017).

Based on the textual materials of the book “My World is Music” by G.A. Zhubanova, her early articles in periodicals, including those dedicated to the students of N.M. Patrusheva, the commonality of professional and personal principles of the life of musical and pedagogical activities of peers and colleagues. Through quotes-epigraphs and factual data, those “intersection points” have been revealed that were predetermined by the special – edifying – nature of their mentoring, the level of dedication and inner conviction, without which the achievement of truly creative results was hardly possible. A fragment from the article “Heirs of Kulyash”, which was published more than a half-century ago, characterizing the accuracy and insight of the value judgments, made it possible not only to show the process of learning of the gifted children in a specialized school and the beginning of concert practice in the future of the star performers but also to update the names that are important for the Kazakh culture today as well. The obvious connection and continuity are presented mainly as facets necessary for establishing the “unshakable human values”.

Keywords: Teacher-master (mentor), violin school of Kazakhstan, composer's word, personal contribution, modern culture.

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Алматы, Казахстан***«СОЗВУЧИЕ БЛАГОРОДНЫХ ЛИНИЙ ПОВЕДЕНИЯ»...****Аннотация**

Статья посвящена творческой деятельности Народной артистки СССР, композитора Г.А. Жубановой (1927-1993) и Заслуженного деятеля РК, Заслуженного учителя РК, кавалера орденов Трудового Красного Знамени, “Достык”, “Курмет”, профессора Н.М. Патрушевой (1927-2017).

В опоре на текстовые материалы книги «Мир мой – Музыка» Г.А. Жубановой, ее ранние статьи в периодической печати, в том числе посвященные ученикам Н.М. Патрушевой, показана общность профессиональных и личных принципов жизни и музыкально-педагогической деятельности ровесниц и коллег. Через цитаты-эпиграфы и фактологические данные раскрыты те «точки пересечения», что оказались предопределены особым – подвижническим – характером их наставничества, уровнем самоотдачи и внутренней убежденности, без которых достижение настоящего творческих результатов вряд ли было возможно. Фрагмент из статьи «Наследники Куляш», опубликованной более, чем полвека назад, характеризуя точность и проницательность оценочных суждений, позволил не только показать процесс обучения одаренных детей в специализированной школе и начало концертной практики в будущем звездных исполнителей, но и актуализировать имена, важные для казахской культуры и сегодня. Очевидная связь,

¹ The title of the article uses the words from G. Musrepov's statement.

Presented in the frame of the implementation of the project “Formation of new humanitarian knowledge and innovative research in the context of modernization of public consciousness in the field of literary criticism and art history: world experience and domestic practice” (IRN: OR 11465467).

преемственность в главном представлены как грани, необходимые для утверждения «незыблемых человеческих ценностей».

Ключевые слова: педагог-мастер (наставник), скрипичная школа Казахстана, слово композитора, персональный вклад, современная культура.

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«БЕКЗАТ МІНЕЗ ҚЫРЫНЫҢ ҮНДЕСТІГІ»...

Аннотация

Мақала КСРО Халық әртісі, композитор Ғ.А.Жұбанованың (1927-1993) және ҚР Еңбек сіңірген қайраткері, Еңбек сіңірген ұстазы, Еңбек Қызыл Ту, «Достық», «Құрмет» ордендерінің иегері, профессор Н.М.Патрушеваның (1927-2017) шығармашылық қызметіне арналған.

Ғ.А.Жұбанованың «Менің әлемім – Музыка» кітабының мәтіндік материалдарына, оның мерзімдік басылымдардағы алғашқы мақалаларына, соның ішінде Н.М.Патрушеваның шәкірттеріне арналған мақалаларына сүйене отырып, замандастар мен әріптестердің өмірі мен музыкалық-педагогикалық қызметінің кәсіби және жеке ұстанымдарының ортақтығы көрсетіледі. Олардың алдын ала анықталған тәлімгерлігінің ерекше – жанкештілік – сипаты, өз ісіне риясыз берілгендік деңгейі және ішкі сенімділігі, оларсыз шынайы шығармашылық нәтижелерге қол жеткізу ектіталай екендігін ескере, дәйексөз-эпиграфтар мен нақты деректер арқылы «қиылысу нүктелері» ашылады. Жарты ғасырдан астам уақыт бұрын жарияланған «Күләш мұрагерлері» мақаласындағы үзіндіде сипатталған бағалау пікірлерінің дәлдігі мен көрегендігі дарынды балаларды мамандандырылған мектепте оқыту процесі және болашақта жұлдызды орындаушылардың концерттік практикасын бастау жолымен қатар қазақ мәдениеті үшін бүгінгі күні де маңызды есімдердің өзектілігін арттыруға мүмкіндік берді. «Мызғымас адами құндылықтарды» бекітуге қажетті қырлар ретінде – айқын байланыс, басты сабақтастық ұсынылған.

Түйінді сөздер: педагог-шебер (тәлімгер), Қазақстанның скрипка мектебі, композитор сөзі, жеке үлесі, заманауи мәдениет.

To the 95th anniversary of G.A. Zhubanova and N.M. Patrusheva

To the 60th anniversary of M.S. Bisengaliyev

(“brilliant violin soloist” – “The Times”)

To the 25th anniversary of the creation of

“Camerata of Kazakhstan” by G.K. Murzabekova

The works of G.A. Zhubanova, a publicist and musical critic are well known among professional musicians. The renewed attention to this area of creativity is due to the publication of a two-volume edition of her articles, essays, and memoirs in 1997 [1]. However, I think that the true scale of publicist and musical-critical activities of G.A. Zhubanova – People's Artist of the USSR, laureate of the State Prize of the Republic of Kazakhstan, and professor – is still not fully perceived and evaluated.²

Two articles of the composer, which are “resonating” with each other are noteworthy.³ They were written in different decades [2], but in both cases, these were the years, preceding the rapid development of her musical, public and organizational activity: in the 60s – as the Chairman of the

² A significant part of the materials published in the republican periodical press (sometimes in parallel in two languages – Kazakh and Russian), remains practically unknown and therefore unused. The other part is contained in specific collections, different in profile and subject matter.

³ Bibliographic references to the first article can be found in reference publications, the second one was introduced into scientific use for the first time in 2007.

Board of the Union of Composers of Kazakhstan, and in the 70-80s – as the Rector of the Conservatory, when indeed “a huge number of articles, reports, speeches” have been published [1] (particularly, their material, as a rule, is cited when analyzing certain issues of musical creativity, performance and education).

Both publications – 1961 and 1971, respectively – in our opinion, are typical distinctive both in terms of the choice of “main characters” and in terms of the intonation chosen by the author.

* * *

... The radiance of their names,
like stars in the sky,
is eternal, and timeless... [1]

History and modernity, spiritual heritage and the process of cultural development of Kazakhstan, national traditions, the practice of fellow composers, performing arts in reality and perspective, musical education and upbringing in the profession and society ... In the development of data and many other issues, G.A. Zhubanova refers to creative and really “star” figures. In a peculiar gallery, following the classics (M.I. Glinka and Kurmangazy), not only the legendary older generation will be presented, but also a galaxy of peers-associates, whose excellence will raise them to this rank over the years – E.B.Serkebayev, R.U.Dzhamanova, B.A.Tulegenova, A.V. Molodov ... In the constellation of performers, of course, there is the first People's Artist of the USSR K.Zh. Baiseitova – “Kazakh Nightingale”, and future People's Artists, whom G.A.Zhubanova will call “Successors of Kulyash”.⁴

... Revealing and educating talents- is a matter
of national importance, a guarantee of the future rise
of musical culture of the republic [1].

Achieving progress in historical and cultural development, ensuring full-fledged mutual influence, nurturing artistic individuality preserved their priority meaning, regardless of the profile of the composer's creative activity. And a possible solution to these problems is seen only in terms of a systematic approach and their holistic perception. G.A. Zhubanova convinces “In order to identify gifted youth, a lot of work is required from all parts of musical education: seven-year schools, special eleven-year schools, music schools and conservatory. Without complete coordination in the work, without continuity of traditions, without painstaking and purposeful work, it will be difficult for us to achieve great success and provide the republic with highly qualified specialists” [1].



Gaukhar Murzabekova



Yerzhan Kulibaev



Marat Bisengaliyev

Selecting and accepting talented young people
into schools and colleges is only half the battle.

To train, fully reveal the abilities of everyone,
to educate not only a musician but also a personality
– this is the main issue [1].

⁴ “Successors of Kulyash” – graduates of the school named after K.Baiseitova, students of N.M.Patrusheva, namely – G.Murzabekova, A.Musakhadzhaeva, T.Kendirbaeva, A.Abatova and others.

G.A. Zhubanova characterizes the activities of Nina Mikhailovna Patrusheva as an exceptional example in the musical and pedagogical practice of the republic: the uniqueness lies in the formation of the specialist – violinist over a long period, in fact – 16 years.

Professional experience, awareness of methodological aspects of teaching, and knowledge of the nuances of working with students of various age groups (from elementary grades of children's music school to graduates of the conservatory) allowed N.M. Patrusheva created a well-designed and effective system of education; confident mastery of the instrument, technical freedom, and artistry – this is what distinguishes the playing of her students.

According to Marat Bisengaliyev, who is currently Honored Art Worker of the Republic, laureate of international competitions, and winner of the Tarlan award, he changed several teachers until the eighth grade, “and only when he got into the class of Nina Mikhailovna Patrusheva, he really began “to play””. He says that Nina Mikhailovna “was able to pick up a certain “key” to reveal ... musical talent. ... she has the gift to create an atmosphere for creative communication ... she is sensitive to the personality of the student, correctly identifying the performance specifics and character of the student. Taking these factors into account, ... finds an individual development path for each violinist in the class” [3]. This, in his opinion, is the key to her amazing pedagogical success.

For more than forty years of work at the university, more than 50 people have completed training in the class of Nina Mikhailovna, confirming the conviction of G.A. Zhubanova that “without spirituality, without intelligence, there can be no real musician”.

The life of the conservatory is intense.
The energy of youth and aspiration to the future rages inside it.
And everyone puts his brick in building the future.
And everyone leaves a trace of one's soul in the hearts of generations [1]

“Now there are high-class performers in the republic” – confirming this thesis, G.A. Zhubanova names Alibek Dnishev, Gafiz Yessimov, Zhania Aubakirova, Gulzhamilya Kydyrbekova. In addition, Gaukhar Murzabekova and Aiman Musakhodzhaeva are now also People's Artists and are connected with Nina Mikhailovna “through life” – in particular, they, while being schoolgirls, attracted the attention of G.A. Zhubanova as the listener.

To evaluate the work of the teacher, his “great enthusiasm, faith, conviction, I would say obsession” [2], can only the one who has experienced it himself. It is indicative that in different years the composers, who showed themselves significantly later in the field of culture, completed the composition class of Professor G.A. Zhubanova. Among her graduates are Almas Serkebayev (1973), Beibit Daldenbayev (1979), Tulegen Mukhamedzhanov (1980), Kuat Shildebayev (1981), Adil Bestybayev (1982) and others. Their subsequent professional growth was logical; it could take place only in conditions of selfless mentorship. G.A. Zhubanova frankly admits: “When my students graduate from the conservatory, I always get worried. From now on, they independently go towards their destiny – creativity and life. How will it turn out?! After all, my soul is partially in them, like their dreams, fantasies, young energy in me...” [1].

... Time passes by ... New generations are growing up.
Recently young – and today already venerable,
gray-haired maestro ... And as the time passes,
the greater is our appreciation, our gratitude ... [1]

According to G.A. Zhubanova, Professor N.M. Patrusheva is “a wonderful teacher and subtle musician”, later – Honored Worker of Education of the Republic of Kazakhstan (2002), Honored Worker of the Republic of Kazakhstan (2002), Honored Teacher of the Republic of Kazakhstan (1976), Cavalier of the Order of the Red Labor Banner (1986) and “Dostyk” (1996), winner of the Independent Prize “Tarlan” for her contribution to the art of Kazakhstan (2001)...

They are of the same age, and except for the year of birth, they are also characterized by other specific coincidences: both completed their studies at the university in 1954, both began teaching at the conservatory at the same time, and both were awarded the medal “For Valiant Labor”. But behind the external details, their “affinity” is clearly seen in the main thing –

- in the level of dedication that can lead to the necessary and truly high results (it is no coincidence that G.A.Zhubanova so often refers to the word “soul”⁵, and for N.M.Patrusheva’s interview, the title “Foreman at the construction of the *soul* building”) is chosen;

- in the fact that, being familiar with the singer-actress K.Zh. Baiseitova⁶, composer G.A.Zhubanova, “a teacher by vocation” N.M.Patrusheva corresponds to the specific commandment which is formulated by Gaziza Akhmetovna from the words of the famous Dina⁷: “If you have something to say to people if you know how to express it convincingly, if you are always striving forward so as not to repeat yourself if you have a rich *soul* – only then can you dare to be engaged in creativity” [1].

Zhubanova G.

The successors of Kulyash

[...] A tradition has been established that if a young performer has achieved great results, then all his success in learning is attributed to the teacher of the university where he studied. Here I would like to break this tradition and talk about the work of music school teachers. Their work is painstaking, requiring great patience, work of the highest degree of responsibility – after all, it is necessary to reveal talent in a child, and this is not enough – it is necessary to reveal and develop it. In addition, it is necessary to deal with the issues of the formation of a person, since in music, as nowhere else, the harmonious development of the personality is especially important. Without spirituality, without intelligence, there can be no real musician.

All these tasks mainly fall on the teacher. One needs great enthusiasm, faith, conviction, I would say, obsession. In particular, the wonderful teacher and subtle musician Nina Mikhailovna Patrusheva possesses these qualities. Her former school students and graduates of the Kurmangazy Institute of Arts work in the symphony orchestras of the Philharmonic and the Opera House, chamber and variety orchestras, in the string quartet, work as teachers at the Institute of Arts, colleges and music schools.

A good shift is being prepared by Nina Mikhailovna! Recently there was a concert of young violinists – students of her class- dedicated to the XXIV Congress of the CPSU. The concert was a bright demonstration of the talents. When you listen to Tchaikovsky's “Meditation”, performed by Gaukhar Murzabekova, you forget that this is a student of the eighth grade. Gaukhar has a lot that is needed for a real violinist: a beautiful tone, the ability to listen to oneself, a sense of form, etc. However, the most valuable thing is own attitude to the music which is being performed, i.e. individuality, without which it is complicated in art. Indeed, in our time, one can't surprise anyone only by technique.

One can surprise people with a fresh reading of the work, in other words, with own musical and life outlook. Tchaikovsky's “Meditation” and Debussy's “Wonderful Evening” performed by G. Murzabekova are distinguished by original spirituality, subtle penetration into the music, lyricism and poetry. It should be noted that the last piece has great difficulties in terms of musical performance expressiveness. I would say that not every performer can perform it. G. Murzabekova, despite her youth, coped well with the difficult task.

Aiman Musakhodzhayeva (sixth grade) proved to be a gifted violinist. Wieniawski's Polonaise was performed by her easily and catchy. The extraordinary artistry of the violinist and her bright

⁵ Here and below it is underlined by me. – A.O.

⁶ 2022 is marked by two dates associated with the name of Kulyash Baiseitova: this is the 110th anniversary of her birth and the 65th anniversary of her death.

⁷ Dina Nurpeisova (1861-1955) – student of Kurmangazy, kuysshi-composer.

personality are especially striking. Of course, we can't say that everything was perfect. There were technical errors; the performing style sometimes looked too "for the public". [...].

The violinists' performance of Kreisler's Prelude and Allegro in unison was an excellent coda of the concert.

I would like to warmly congratulate the main "hero" of the concert's success - Nina Mikhailovna Patrusheva, who brought up good performers and wish her new achievements in a challenging but noble work. And at the same time to congratulate the entire teaching staff of the school, who are working carefully, patiently, with great enthusiasm in educating young musicians.⁵



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