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## **A.V. ZATAEVICH AND DEVELOPMENT OF PROFESSIONAL KAZAKH MUSIC**

### **Abstract**

The article tells about one of the brightest and most dedicated figures of musical culture of Kazakhstan – Alexander Viktorovich Zataevich and development of professional Kazakh music. Being an inspired collector of musical works, an outstanding musicologist, a true connoisseur of folk music, he saved the bright and original musical culture of the Kazakh people from oblivion with his diligence and sincere love. Having touched the history of the Kazakh steppe, the composer found his true vocation, gained wide popularity and rightfully occupies a significant place in the formation of the foundations of professional performing culture in Kazakhstan.

A. Zataevich, as a true enthusiast and creative person, was actively involved in the process of formation of the cultural life of the Kazakhs. The melodic richness of Kazakh folk songs, their obscurity among a wide range of musicians due to the peculiarities of oral performance, prompted him to decide to seriously study and systematize Kazakh folklore. A. Zataevich begins a huge and painstaking work that requires great passion and dedication. He collects and translates into musical notation songs that, according to the author, "reveal the spiritual depth and talent of the largest of the nomadic peoples." Having an exceptional human charm, tact and a fine ability to find a common language with people of different ages and professions, he recorded more than 2,300 works of musical folklore in a short time. They were included in his collections "1000 songs of the Kazakh people "(1925), "500 Kazakh kuys and songs" (1931), representing an anthology of Kazakh musical folklore from ancient times to the 1930s.

In his works in Kazakhstan for the first time appeared the characteristics of the work of such prominent folk composers as Abay Kunanbayev, Kurmangazy Sagyrbayev, Birzhan Kozhagulov, Zhayau Musa Baizhanov, Dauletkerei, Baluan Sholak, Mukhit, Ibray. The composer also left information about prominent Kazakh folk performers-AMR Kashaubayev, Gabbas Aitpayev, Kali Baizhanov, and others.

**Key words:** A. Zataevich, folk music, folklore, songs and kui, folk composers, musical notation, processing, collector of oral art.

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## **A.V. ZATAEVICH И РАЗВИТИЕ ПРОФЕССИОНАЛЬНОЙ КАЗАХСКОЙ МУЗЫКИ**

### **Аннотация**

В статье говорится об одном из самых ярких и самоотверженных деятелей музыкальной культуры Казахстана – Александре Викторовиче Затаевиче и развитии профессиональной казахской музыки. А. Затаевич, будучи вдохновленным собирателем музыкальных произведений, выдающимся ученым-музыковедом, настоящим знатоком народной музыки, своим старанием и искренней любовью сберег от забвения яркую и самобытную музыкальную культуру казахского народа. Прикоснувшись к истории казахской степи, композитор нашел свое истинное призвание, обрел широчайшую известность и по праву занимает значительное место в формировании основ профессиональной исполнительской культуры Казахстана.

А.Затаевич, как настоящий энтузиаст своего дела и творческий человек, активно вовлекался в процесс становления культурной жизни казахов. Мелодическое богатство казахских народных песен, их неизвестность среди широкого круга музыкантов в силу особенностей устного исполнительского творчества, подтолкнули его к решению серьезно заняться изучением и систематизацией казахского фольклора. А.Затаевич начинает огромную и кропотливую работу, требующую большой увлеченности и самоотдачи. Он собирает и переводит на нотную запись песен, по словам автора «выявляющих духовную глубину и талантливость крупнейшего из кочевых

народов». Обладая исключительным человеческим обаянием, тактом и тонким умением находить общий язык с людьми разных возрастов и профессий, он за короткий срок записал более 2300 произведений музыкального фольклора. Они вошли в его сборники «1000 песен казахского народа» (1925), «500 казахских кюев и песен» (1931), представляющих антологию казахского музыкального фольклора с древних времён до 1930-х годов.

В его трудах в Казахстане впервые появились характеристики творчества таких видных народных композиторов, как Абай Кунанбаев, Курмангазы Сағырбаев, Биржан Кожагулов, Жаяу Муса Байжанов, Даулеткерей, Балуан Шолак, Мухит, Ибрай. Композитор также оставил сведения о видных казахских народных исполнителях - Амре Кашаубаеве, Габбаса Айтпаеве, Кали Байжанове и др.

**Ключевые слова:** А.Затаевич, народная музыка, фольклор, песни и кюи, народные композиторы, нотная запись, обработки, собиратель устного творчества.

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## **А.В. ЗАТАЕВИЧ ЖӘНЕ КӘСІБИ ҚАЗАҚ МУЗЫКАСЫНЫҢ ДАМУЫ**

### *Аннотация*

Мақалада Қазақстанның музыка мәдениетінің ең жарқын және жанқиярлық қайраткерлерінің бірі – Александр Викторович Затаевич және кәсіби қазақ музыкасын дамыту туралы айтылады. А.Затаевич музыкалық шығармаларды жинаушы, көрнекті музыкатанушы-ғалым, халық музыкасының нағыз білгірі, өзінің талпынысы мен шынайы махаббатымен қазақ халқының жарқын және өзіндік музыкалық мәдениетін ұмыт қалдырмады. Қазақ даласының тарихына үңіле отырып, композитор өзінің шынайы бейімділігін тауып, кең танымалдылыққа ие болды және Қазақстанның кәсіби орындаушылық мәдениетінің негіздерін қалыптастыруда маңызды орын алады.

А. Затаевич өз ісінің нағыз шебері және шығармашыл адам ретінде қазақтардың мәдени өмірінің қалыптасу үрдісіне белсене араласты. Қазақ халық әндерінің әуезді байлығы, олардың музыканттардың арасында беймәлім болуы, ауызша орындаушылық шығармашылықтың ерекшеліктеріне байланысты, оны қазақ фольклорын зерделеумен және жүйелеумен байыпты айналысуға шешім қабылдауға итермеледі. А. Затаевич үлкен ынта-жігер мен қажырлылықты талап ететін үлкен де қажырлы жұмысты бастайды.

Ол "ең ірі көшпелі халықтардың рухани тереңдігі мен дарындылығын анықтайтын"автордың айтуы бойынша әндерді жинап, нотаға аударады. Адамның ерекше сүйкімділігімен, әдептілігімен және әр түрлі жастағы және кәсіптегі адамдармен ортақ тіл таба білуімен ол қысқа мерзімде музыкалық фольклордың 2300-ден астам туындыларын жазды. Олар оның "қазақ халқының 1000 әні" (1925), "Қазақтың 500 күйі мен әні" (1931) атты ежелгі дәуірден 1930 жылдарға дейінгі қазақ музыкалық фольклорының антологиясын бейнелейтін жинақтарына енген.

Оның Қазақстандағы еңбектерінде алғаш рет Абай Құнанбаев, Құрманғазы Сағырбаев, Биржан Қожағұлов, Жаяу Мұса Байжанов, Дәулеткерей, Балуан Шолак, Мұхит, Ыбырай сияқты көрнекті халық композиторларының шығармашылық сипаттамалары пайда болды. Композитор сондай - ақ қазақтың көрнекті халық орындаушылары - Әміре Қашаубаев, Ғаббас Айтпаев, Қали Байжанов және т. б. туралы мәліметтер қалдырды.

**Түйінді сөздер:** А.Затаевич, халық музыкасы, фольклор, әндер мен күйлер, халық композиторлары, ноталық жазба, өңдеу, ауызша шығармашылықты жинаушы.

Last year, the progressive Kazakh public celebrated the 150th anniversary of one of the brightest and most dedicated figures of musical culture in Kazakhstan – Alexander Viktorovich Zataevich. His name is known to every cultural person in the country interested in the history of the formation and development of Kazakh folk music.

Alexander Zataevich, being an inspired and scrupulous collector of musical works, an outstanding musicologist, a true connoisseur of folk music, saved the Kazakh people's bright and original musical culture from oblivion with his diligence and sincere love. Having touched the

history of the Kazakh steppe, the composer found his true vocation, gained wide popularity and rightfully occupies an important place in forming the foundations of professional performing culture in Kazakhstan. A brilliant graduate of the Oryol gymnasium and cadet corps, a multi-talented musician, a talented pianist, A. Zataevich dreamed of entering the Moscow Conservatory. Still, the dream was not allowed to come true. Despite this, A. Zataevich was always genuinely devoted to music and became known in Russia as a music critic, author of many articles and notes about the art of music [1]. The musical works of the young author interested Sergei Rachmaninoff himself, and in 1896 they met. S. Rachmaninov took an active part in publishing many works by A. Zataevich and even dedicated the cycle "Six musical moments" to him.

Communication with S. Rachmaninoff greatly enriched A. Zataevich. It gave a new impetus to his work as a music critic, author of articles and reviews about the works of Polish, Russian and Western European composers and performers. In addition, while living and working in Warsaw as a music critic for the newspaper "Warsaw diary" and a member of the Council of the Warsaw Conservatory, A. Zataevich became interested in folklore and recorded samples of Polish folk music [2].

"The Kazakh epic", according to A. Zataevich, began in Orenburg in the 20s of the last century. These were tough years of devastation, cold, famine, and epidemics- the consequences of the civil war in post-revolutionary Russia. To make ends meet, A. Zataevich had to earn money by playing the piano in coffee shops and canteens in Orenburg – the first capital of the newly formed Kazakh ASSR (which until April 1925 was called the Kyrgyz Republic). The new capital of the young Republic has become a centre of attraction for all creative forces of different ages and professions – writers, artists, and musicians.

A. Zataevich, as a faithful enthusiast and creative person, was actively involved in the process of formation of the cultural life of the Kazakhs. Shortly after he arrived in Orenburg, the Commission of the Semirechensk regional Department for national Affairs adopted a special resolution to convene in January 1920 in the city of Verny (now Almaty) Congress of akyns to record their work. For this purpose, specialists in musicology were invited to the Republic, including Alexander Zataevich, musicians from Moscow, Petrograd and other major cities.

At first, A. Zataevich had the usual musician's interest in the new. But then the melodic richness of Kazakh folk songs, their obscurity among a wide range of musicians due to the peculiarities of oral performance, prompted him to decide to seriously study and systematize Kazakh folklore. A. Zataevich begins a huge and painstaking work that requires great passion and dedication. He collects and translates into musical notation songs that, according to the author, "reveal the spiritual depth and talent of the largest of the nomadic peoples" [2].

Working with Kazakh folk akyns and instrumentalists, learning and recording from them any information about folk music, A. Zataevich gets acquainted with the diverse beauty of Kazakh folklore, more and more imbued with love and sincere admiration for the Kazakh land. Having an exceptional human charm, tact and a good ability to find a common language with people of different ages and professions, he recorded about 1,500 songs and kuys in a short time, which soon became part of his first collection "1000 songs of the Kazakh people" (1925).

In the Preface to this collection, Alexander Zataevich notes: "*I recorded everyone who could only offer me their performances and who only from persons who were musical and knowledgeable I intentionally or accidentally found.*" The author admits that due to the unprecedented large scale and volume of collecting work, the collection may well have made inaccuracies in the facts given, creative portraits. However, this does not detract from the significance of this work for descendants and the entire Kazakh culture as a whole [3]. People are beginning to walk legends about a man who makes some notes on paper with his voice and then exactly reproduces what he just heard. It is recognized in the Irtysh and the Urals, in Karkaralinsk and Kzyl-Orda, Bokeevskaya steppe, Orenburg and the foothills of Zhetysu.



**Illustration 1. A.V. Zataevich at work**

*"...Could I pass by the treasures that were so unexpectedly revealed to me? They were still completely unknown to the cultural world, and yet they have already been touched by the disastrous hand of extinction! We had to hurry with recording what was still intact!" - wrote Alexander Viktorovich, summing up his four-year work on collecting and recording Kazakh melodies and melodies, published in March 1925 in Moscow.*

A. Zataevich is rightly called the "father of the Kazakh song". He recorded more than 2300 pieces of

musical folklore. Published by A. Zataevich, collections "1000 songs of the Kazakh people" and "500 Kazakh kuys and songs" (1931) are almost a complete anthology of Kazakh musical folklore from ancient times to the 1930-s. In his works in Kazakhstan for the first time appeared the characteristics of the work of such prominent folk composers as Abay Kunanbayev, Kurmangazy Sagyrbayev, Birzhan Kozhagulov, Zhayau Musa Baizhanov, Dauletkerei, Baluan Sholak, Mukhit, Ibray. The composer also left information about prominent Kazakh folk performers - Amre Kashaubayev, Gabbas Aitpayev, Kali Baizhanov, and others. The third and final volume of the musical encyclopedia, which should have included recordings made in Kazakhstan's South-Eastern and southern regions, remained unpublished and is stored in manuscript form in the Central scientific library [4].

A. Zataevich is one of the founders of Kazakh professional piano music. He is the author of the collection "Kazakh songs in the form of miniatures for piano" (1925-1928), "Songs of Kazakhstan Tatars" (1932), "Songs of Kazakhstan" (1932), "60 songs of Kazakhstan Tatars" (1933) [5], "250 Kyrgyz instrumental pieces and tunes" (1934), "Songs of different peoples" (published in 1971), "Kyrgyz instrumental pieces and tunes" (published in 1971) [5].

In the Preface to his first book, describing the history of our region, Kazakh music, thinking about the orality, the author points out the diversity of so-called "ENU" (tales), fairy tales, emphasizing the extraordinary imagery, colourful language, rich metaphors and similes. Here A. Zataevich notes and improvisatory special gift of poets: *"...similarly, in a live speech the Kazakh – born connoisseurs and lovers of exquisite eloquence in their environment hitherto not translated improvisers, able to cast any of them informative, a lot to respond with poems full of stamped rhythm and sonorous rhymes..."*.

Dividing the collected materials into groups, according to provinces, A. Zataevich concludes that climatic conditions and the surrounding nature influenced the formation of features of song constructions of Kazakhs living in various regions of the vast country. So, the author emphasizes the extraordinary majestic beauty of the epic stories of the Ural Bayan Mukhit (Karatayev), a major folk artist, whose work is worthy of special study; the outstanding beauty and richness of the songs Kustanai group in the Seraglio wonderful song and a great message I. Aldungarova; virtuosic panache and the elegance of forms in the songs of Akmola, Semipalatinsk, softness and intimate warmth of Turgay songs, the breathtaking lyricism of Bukeev, a kind of the beauty of songs Burtynsky districts (Orenburg group) and in Aktobe province, exciting and severe melodies of Syrdarya...

From the creative portrait of the representative of the Semipalatinsk province, singer and composer of Songs of the Aidabol family (Bayanaul district of Pavlodar district), the famous Zhayau Musa, we learn that, contrary to the custom of the Kazakh akyns, he no longer played the dombra, but the violin... and sang in Russian!

Among the national instruments, Alexander Zataevich prefers the lute, allowing the idea that it was created exactly for the execution of kuis. The musical notation of the Cui turned out to be very time-consuming and difficult work. But Alexander Viktorovich, gradually acquiring certain skills of "improvised shorthand", writes down and includes in his first collection about 20 plays by different authors. Having fallen in love with the music of nomadic people, he dreams of developing and deepening his work by recording "The best Kazakh dombrists, the rumour of which is widely spread across the steppe" [5].

He managed to achieve this goal by preparing and publishing «500 Kazakh songs and kuys» in 1931. This collection includes musical pieces of such wonderful kuishi, as Dauletkerey, Musiraly, Turkesh and Kurmangazy. As a representative of European classical music, Alexander Zataevich endlessly wondered why the Kazakhs, with their rich melodic song tunes and professional singers, still lack choral singing.

And in the presence of a virtuosic master of dombra players – there is an orchestral performance. For example, in his article "On Kazakh folk songs", published in the newspaper "Orenburg worker" in 1923, he writes: *"The vast majority of Kazakhs are still far from understanding the luminaries of European music and the Symphony orchestra that serves it. But their ensemble of folk instruments, and even more so the repertoire of their songs and solo pieces (kuis), skillfully and skillfully arranged for this ensemble, I am sure, will bring them to a real delight ...»*.

Being a prominent figure in the musical art of his time, A. Zataevich corresponded with the famous French writer Romain Rolland, was closely acquainted with Maxim Gorky and often visited him in Italy. In his letter to his daughter dated June 15, 1929, Alexander Viktorovich writes: *"the other day I visited Maxim Gorky. He invited me to sit down in a friendly manner, but when I just started: "last year I sent you my work "1000 songs of the Kazakh people " in Sorrento, his eyes widened, a wide smile spread over his face, and he stood up, again stretched out his hand across the table with the words: "sorry, I didn't hear! So You Are Zataevich! You have sent me a most magnificent book, a rich collection of beautiful melodies, which I have shown to many Italian musicians, who in turn admired them! »*

As I left, I expressed a desire to play my stuff to him one day, and he held out his hand to the magnificent "Bechstein»: *"And now?" Of course, I was happy to play "Adai-kui", and then "Aida-bylypym", "Ardak", "Saryarka", and only 8-10 pieces! As a result, he asked me in five weeks, when he returns from a trip to Russia, to come and play for him and his friends more. Of course, I was happy to promise... "[4]. At the same time, Alexander Viktorovich assigns himself the modest role of a collector who managed to "protect this national treasure from oblivion and distortion". As a music critic, A. Zataevich, having initially appreciated the musical talent of the Kazakh people, sincerely wanted to show "the contribution that Kazakhs can bring to the universal Treasury of spiritual conquests and achievements of cultural peoples". This idea was supported by the Russian composer, folklorist, Professor of the Moscow Conservatory Alexander Kastalsky, who wrote the introductory part to the collection: *"In General, the view of folk art as raw material for artistic processing currently needs a radical revision. Folk art should be developed from its own primary sources. The collection of A. Zataevich is the key to the independent development of the Kazakh musical art"*.*

Alexander Zataevich collected the Treasury of Kazakh musical creativity into an invaluable scientific work, and the next step was to introduce it to prominent representatives of European culture. The collection "1000 songs of Kazakhs" Alexander Zataevich is soon waiting for the centenary. But we hope that no matter how much time has passed, we will remember and feel a sense of gratitude to the gifted musician who felt the beauty of folk music – A. Zataevich – for his invaluable work on collecting, recording, and systematizing the musical heritage of the Kazakhs, which is an integral part of the spiritual heritage and the national cultural Fund of the people.

Written by A. Zataevich, the first People's Artist of the Kazakh SSR, back in 1924, the words still sound like a parting word and a blessing to all young musicians of our country: *"Keep, study and increase your national spiritual wealth. Develop and decorate them with the*

*achievements of the highest universal culture that you strive for. So may the updated and flourishing Kazakh national music grows from the depths of the people! "[5].*

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