

ISSN 2224-5294

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ
ҰЛТТЫҚ ҒЫЛЫМ АКАДЕМИЯСЫНЫҢ

Х А Б А Р Л А Р Ы

ИЗВЕСТИЯ

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК
РЕСПУБЛИКИ КАЗАХСТАН

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES
OF THE REPUBLIC OF KAZAKHSTAN

ҚОҒАМДЫҚ ЖӘНЕ ГУМАНИТАРЛЫҚ
ҒЫЛЫМДАР СЕРИЯСЫ



СЕРИЯ ОБЩЕСТВЕННЫХ
И ГУМАНИТАРНЫХ НАУК



SERIES OF SOCIAL AND HUMAN SCIENCES

1 (317)

ҚАҢТАР – АҚПАН 2018 ж.
ЯНВАРЬ – ФЕВРАЛЬ 2018 г.
JANUARY – FEBRUARY 2018

1962 ЖЫЛДЫҢ ҚАҢТАР АЙЫНАН ШЫҒА БАСТАҒАН
ИЗДАЕТСЯ С ЯНВАРЯ 1962 ГОДА
PUBLISHED SINCE JANUARY 1962

ЖЫЛЫНА 6 РЕТ ШЫҒАДЫ
ВЫХОДИТ 6 РАЗ В ГОД
PUBLISHED 6 TIMES A YEAR

АЛМАТЫ, ҚР ҰҒА
АЛМАТЫ, НАН РК
ALMATY, NAS RK

Б а с р е д а к т о р

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Меншіктенуші: «Қазақстан Республикасының Ұлттық ғылым академиясы» РҚБ (Алматы қ.)

Қазақстан республикасының Мәдениет пен ақпарат министрлігінің Ақпарат және мұрағат комитетінде 30.04.2010 ж. берілген № **10894-Ж** мерзімдік басылым тіркеуіне қойылу туралы куәлік

Мерзімділігі: жылына 6 рет.

Тиражы: 500 дана.

Редакцияның мекенжайы: 050010, Алматы қ., Шевченко көш., 28, 219 бөл., 220, тел.: 272-13-19, 272-13-18, <http://nauka-nanrk.kz>, social-human.kz

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Типографияның мекенжайы: «Аруна» ЖК, Алматы қ., Муратбаева көш., 75.

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Известия Национальной академии наук Республики Казахстан. Серия общественных и гуманитарных наук. ISSN 2224-5294

Собственник: РОО «Национальная академия наук Республики Казахстан» (г. Алматы)

Свидетельство о постановке на учет периодического печатного издания в Комитете информации и архивов

Министерства культуры и информации Республики Казахстан № 10894-Ж, выданное 30.04.2010 г.

Периодичность 6 раз в год

Тираж: 500 экземпляров

Адрес редакции: 050010, г. Алматы, ул. Шевченко, 28, ком. 219, 220, тел. 272-13-19, 272-13-18,

www.nauka-nanrk.kz / social-human.kz

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Адрес типографии: ИП «Аруна», г. Алматы, ул. Муратбаева, 75

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News of the National Academy of Sciences of the Republic of Kazakhstan. Series of Social and Humanities. ISSN 2224-5294

Owner: RPA "National Academy of Sciences of the Republic of Kazakhstan" (Almaty)

The certificate of registration of a periodic printed publication in the Committee of information and archives of the Ministry of culture and information of the Republic of Kazakhstan N **10894-Ж**, issued 30.04.2010

Periodicity: 6 times a year

Circulation: 500 copies

Editorial address: 28, Shevchenko str., of. 219, 220, Almaty, 050010, tel. 272-13-19, 272-13-18,
[www:nauka-nanrk.kz](http://www.nauka-nanrk.kz) / social-human.kz

© National Academy of Sciences of the Republic of Kazakhstan, 2018

Address of printing house: ST "Aruna", 75, Muratbayev str, Almaty

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN

SERIES OF SOCIAL AND HUMAN SCIENCES

ISSN 2224-5294

Volume 1, Number 317 (2018), 71 – 76

D. MahmoodKurmagazy Kazakh National Conservatory, Almaty, Kazakhstan
diana-viola@mail.ru**“STRING MUSIC FESTIVAL”
AS PHENOMENON OF THE MUSIC CULTURE OF KAZAKHSTAN**

Abstract: The paper aims to investigate the first festival of string-bow instruments as an important element of modern musical performance of Kazakhstan, a special type of performing art. The creative performances of musicians in the festival revealed the culture of society and the musical educational system of the republic. Being the initiator of this project, the author of the article determines the relationship between the format of the festival and the popularization of string-bow music, as well as the familiarity of a wide range of listeners with the repertoire and the specificity of the instruments such as violin, viola, cello and double bass.

The research presents the programs of all the concerts held within the framework of the festival. Each concert was distinguished by its genre content, which includes the names of authors of different eras and styles, which, undoubtedly, gave the high status of the event in a huge series of various performances by representatives of classical art. For the history of musical performance of our republic, this festival has become a landmark phenomenon, which gave a new impetus to the development of a culture of performing string-bow instruments. The festival as an innovative form of presenting contemporary art provides an opportunity for the development of mass communication of society.

The relevance of this study is based on the need for generalization and analysis of concert programs within the framework of the instrumental festival, which form certain performing schools in Kazakhstan, and also identified the problems of the repertoire for string instruments.

Key words: festival, string-bow performance, violin, viola, violoncello, contrabass, string duet, ensemble, music culture.

1. Introduction

In the history of the world culture, vivid success and achievements in the field of string-bow performing art is gaining universal international recognition. The golden age of solo and chamber performance on stringed instruments in Kazakhstan, which began at the end of the twentieth century, continues its development even now. Presenting the contribution of the nation in the sphere of culture and art to the whole world is actual at the moment. "The activation of the festival movement at the present stage of the society development is due to the fact that this innovative form of contemporary art representation has more opportunities to create conditions for mass communication" [1, 3 p.]. Therefore, holding festivals, competitions, and musical competitions helps to provide society with the accumulation of spiritual values, development of creative potential in interaction with the surrounding world.

Prerequisites for the festival were international competitions, which first appeared at the turn of the 20th and 21st centuries in Kazakhstan. In 1998, the 1st international contest of musicians and performers "Shabyt-inspiration" was held in Astana, where Aiman Musahodzhayeva was the chairman of the award panel. "Shabyt" opened the creative path for more than 20 thousand talented people. In 2000, under the auspices of UNESCO, the festival turned into an annual international forum of creative youth and is held under the patronage of the President of the country N.A. Nazarbayev. This competition was of great importance in the expansion of cultural cooperation among the creative youth of the Republic of Kazakhstan, neighbouring countries and beyond. Also in 2001 there was held the 1st International Competition with string instruments dedicated to the 10th anniversary of Kazakhstan's independence in Almaty, and in 2004 II International Competition of Young Performers on Strings "Eurasia-2004",

dedicated to the 60th anniversary of the Kazakh National Conservatory named after Kurmangazy, initiated by Gaukhar Murzabekova. In 2003, Marat Bisengaliyev organized the 1st International violin competition in Uralsk. The Republican Students Olympiad for all disciplines of the Ministry of Education and Science of the Republic of Kazakhstan has been held on the basis of KNC named after Kurmangazy since 2008, and particularly in the specialization "String Instruments". In 2015, the International Festival of Classical Music "Forte Music Fest", where artistic director was Arman Murzagaliyev, became a great cultural event in the region.

2. Methods

A variety of research methods were used in this work. For example, we considered the system method in connection with the definition of this festival as a cultural phenomenon in the performing arts of Kazakhstan, which included not only the problems of performing interpretation, but also new ideas and thoughts of contemporary domestic and foreign composers. Also, the article used a historical method in the process of considering similar phenomena in the Kazakh musical culture. At the same time, we note the use of the axiological method, expressed in the value approach in determining the place and role of musical art in the spiritual life of society.

3. Results

The first Festival "STRING MUSIC FESTIVAL", dedicated to the 25th anniversary of Independence of the Republic of Kazakhstan, was held from 20th to 25th February, 2017 in Almaty. A series of concerts organized by the KNC named after Kurmangazy at the initiative of the Department of String Instruments, consisted of a number of violin, viola, cello and double bass music concerts. Audience was presented the premiere of the evening "EX ANIMO", a concert of piano music performed by teachers of the General Piano Department. The festival was ended by Gala Concert with the participation of teachers and solo students of the String Instruments Department, accompanied by the students symphony orchestra of the KNC named after Kurmangazy. Thanks to the rector of the conservatory Aubakirova Zhania Yakhyaevna, students had the opportunity to play with the youth professional orchestra, which repeatedly had been on tour to the cities of England, Germany, USA, Italy, Russia and South Korea. Talented musicians, laureates of international competitions were invited to this String Instruments Festival: a graduate of the Moscow State Conservatoire named after P. Tchaikovsky, Samgar Tolkyntkhanuly (bayan) and a graduate of the Juilliard School in New York, Damir Burkitbaev (clarinet). They showed with professionalism that the unique combination of stringed instruments with instruments of the folk and spirit sphere is an organic part in creating a musical image. The program of the festival was diverse and interesting, and consisted not only of works of world classics, but also works of Kazakh, Russian and English composers, performed for the first time in Kazakhstan.

The aim of this project was the disclosure and development of the creative potential of teachers and students who, during the festival, demonstrated a high level of solo performance, ensemble performance in duet and other compositions. This kind of cooperation of the teacher and student, as a rule, helps in an establishment of mutual creative contact, a joint implementation of the musical image, in which the student develops bright musical impressions, a great desire and initiative in achieving unlimited heights in art.

A violin, which is like other members of the violin family - viola, cello, double bass, originated from the violin family, appeared as a result of the long and complex process of the development of the bow instruments group. Whereas this was due to the general process of the musical culture development, the change in the social conditions in which it proceeded, the complication and multiplication of the tasks that the performers and composers faced with, especially in connection with the allocation of instrumental music to an independent field of musical art [2, 3 p.]. In the XXI century, the viola and double bass are more prevalent as a solo instrument, saying nothing of the violin and cello, which are devoted to a huge number of classical and contemporary works.

The festival was opened with a concert of viola music, where it was held the Kazakh premiere of the works of British composer I. Bowen - "Rhapsody" for viola with piano performed by Diana Mahmood, Marina Ivanova and "Fantasy" for the viola quartet in the ensemble with Olga Kalko, Diana Mahmood, Darhan Sadvakasov and Nurlan Sagimbaev. Each composition by J. Bowen shows a unique "mixture of

romanticism and strong individuality". It is known that Camille Saint-Saens extolled Bowen as "the best English composer", thus, solo instrumental works by J. Bowen make a significant contribution to the modern repertoire. Sonata by P. Hindemith op. 25 No. 4, performed by Nurlan Sagimbaev and Almagul Konysbaeva, a profoundly meaningful musical and dramatic concept made an indelible impression on the audience. The concerts were accompanied by a video series, which were prepared by students and teachers.

A concert of violin music began by quartet violinists class of associate professor Abatova A.A. They performed 3 plays (from the cycle of 6 plays) by E. Vitachek: "Humoresque", "Song", "Dance". The national coloring in "Humoresque" was seen, the Song was pouring with a heartfelt melody, and the cycle ended with enchanting Dance. This work was performed for the first time in Almaty, provoked positive emotions and feedback from the public. It was interesting to hear N.Mendygaliev's "Legend of Dombre" in the transcription of A.Tolukbaev for violin performed by Suleimenova Zeynep (class of professor G.K. Murzabekov). The concert ended with the bright, explosive "Shabyt" by A.Tolukbaev performed by the Ensemble of violinists under the guidance of the senior teacher K.M. Khalilova.

A very diverse program was presented by a concert of cello and double bass music, starting with the Duet by Boccherini for two cellos C-dur, a light, festive tone of the evening was set. In the style were sounded "Variations" on the themes from G. Paisiello's opera "The Beautiful Miller" by D. Bottesini, performed by Oraztai Aktolkyn (class of the senior teacher E.A. Amreev) and "Variations" on the themes from G. Rossini's opera "Moses" by N.Paganini, performed by Tolzhum Bakhytzhan. D. Popper's "Vito" was very effectively sounded in the interpretation of Nurlanov Maksat (class of senior teacher A.A. Dzhulmuhamedova). The concert ended with a remarkable ensemble of cellists under the artistic direction of A.A. Dzhulmuhamedova.

The audience has experienced indelible impressions of the stay at the premiere of "EX ANIMO", as part of the string players-singers were winners of international competitions Dina Kurmanalinova, Korlan Khalilov, Diana Mahmud, Nurlan Sagimbayev Musa Kerimbayev. The program of the concert was the first to sound the work of the English composer R. Vaughan-Williams "Fantasy" for the string quintet, as well as compositions for bayan and string quartet of Kazakh and Russian authors S. Abdinurov "Baidibek" and E.Podgaits "EX ANIMO". The idea of composing the compositions came when the author met a talented accordionist Samgar Tolkykhanuly at the International Competition named after L. Khamidi in Semey, who offered to play the work of E.Podgaits. The composer wrote: "EX ANIMO", for accordion and string quartet is written specially for Fine Art Quartet (USA) and Friedrich Lips (Russia) and is dedicated to these wonderful musicians. It seems that this is the first work written for such a composition of instruments, which seems to me very interesting and promising. "EX ANIMO" is a one-part composition with complex musical drama (it sounds about 25 minutes). There is no literary program here, but I hope that the listeners, following me and the performers, will be carried away by the beauty of the accordion and string sounds, as well as the story told by them "[3]. "... The premiere was held there in the year of writing (in 2003). The accordion quintet proved to be quite accessible for the perception of a wide and unsophisticated audience: Podgaits is able to captivate the melodic beauty, wide breathing of the phrase, and in dancing episodes - the whimsical rhythm "[4], the theme of the finale is taken from the early romance of E. Podgaits on R. Burns' verses "when the birds sing ... ». Performers of "EX ANIMO" in Almaty played the composition brightly, incendiary and caused a standing ovation from the public.

Frozen breath, the audience immersed in the mystical sound of the accordion solo in "Tears" of Bent Lorentzen by the teacher of the Kazakh National University of Arts S.Tolkykhanuly, shimmering in the beginning, effectively sounded the end of the play with dissonances and intonations of a second, creating an image of a vanishing wind noise.

"Baidibek" of S. Abdinurov was completed in January 2017 and is devoted to a large historical personality, the wise general Baidibek, who was an ancestor of the tribes Alban, Suan, Dulat, Saryuysun, Shapyrashty, Ysti, Oshakty, who form the ancient tribal union Uysun. At one time, he united nomadic tribes, raised to protect the land and the people from enemy invasions. In the composition the scenes of the jumps in the cello part are clearly manifested, the bellicose character acquires the chords of violins, viola and bayan symbolizing the battle.

Quintet "Fantasy" by R. Vaughan-Williams was written in 1912 for two violins, two violas and cello. The four parts are played attacca and share the thematic idea represented by the first viola (performed by

Diana Mahmoud) in his pentatonic solo, which begins in the first section of Prelude. The rich sound of the first viola plays an important role in the quintet. In Scherzo, music is written 7/4 times on the basis of Austinato Holst and is marked by rhythmic freedom associated with the English madrigals. A subtle change of textures is evident in the third section "Alla Sarabanda", where the cello is missing, and other instruments play with the sardine. The final, "Burlesque", further reflects the form of "fantasy", beginning with the appearance of a cello in a witty solo, whose bizarre character is picked up by other instruments. It turns into a reckless dance, which is interrupted by the return of Prelude music: the dance begins again, to calm down only at the very end, as the music finally reaches its fullest.

The concert of piano music shocked listeners with an unusual combination of works by composers D. Scarlatti, L. van Beethoven, F. Chopin, M. Ravel performed by Leila Jangalina. In the second department, the students of the teachers D.T. Daukeyeva and L.M. Kokubaeva showed their knowledge of the piano instrument.

The Gala concert made a sensation, primarily because the program was composed of popular classical works of composers from different countries: D. Popper (Austria), P. Sarasate (Spain), J. Bottesini (Italy), M. Bruch (Germany), as well as all performers were laureates of republican and international competitions.

The gala concert was opened by D. Popper Hungarian Rhapsody op. 68 in arrangement for two cellos and orchestra performed by Eldar Aitbekov and Maksat Nurlanov. D. Popper's concert play is based on a contrasting comparison of slow and fast sections, which traces folk instrumental performing practice. The applause of the audience and the enthusiasm of the audience confirmed the correctness of the choice of the solemn, epic narrative for the opening of the Gala concert and the emotional, vivid performance of the cellists.

"Navarre" op 33 by P. Sarasate for two violins in the performance of Adilet Abdrakhmanova, Aidana Shildebaeva was enthusiastically greeted by the audience. This work was written in 1889, and was included in the collection of Spanish dances. The technically sophisticated, virtuoso Grand Concert Duo by G. Bottesini A-dur for violin and double bass with the orchestra was brilliantly performed by Zeynep Suleimenova (violin), Nazarov Arman (double bass). This duet is of interest, among ensembles with a double bass, where the violin and double bass act as two equal instruments. The bass part is full of technical difficulties. There are also double notes and arpeggio characteristic for Bottezini. Virtuoso passages in a rapid movement cover up to four octaves and require the performer very high mobility, free possession of the entire range of the instrument. Violin and double bass are played in different combinations, often the violin plays lower than the double bass. Virtuoso can rightly be considered a performer who achieved a "draw" in this noble contest of violin and double bass. During the life of the composer, a transcription was made for the violin and cello of this composition, which indicates its popularity [6].

Double concerto op. 88 for clarinet (violin) and viola M. Bruch's with orchestra in the interpretation of Damir Burkitbaev (clarinet), Diana Mahmood (viola) completed the evening. This is the only concert for such a composition in world practice, it was written in 1911, there is also an author's version for violin and viola with an orchestra. Creative work of Max Bruch in Kazakhstan is not presented so bright. By his temperament he was an artist of the lyric-epic plan. The composer wrote music as much accessible, clear, melodically expressive, slim and balanced in form as possible. The concert is distinguished by its unique orchestration, starting almost like a chamber orchestra and gradually increasing the presence of wind instruments. The audience applauded standing to the remarkable soloists, a masterly built form, deep phrasing, purity of intonation, mutual understanding shocked the public.

4. Conclusion, discussion of results and output

As it was originally planned by the initiators of the festival, the result was the String duets, rarely performed in Kazakhstan. There was a pedagogical and educational goal: the improvement of the musician in his performing activities in a duet; cognition of the specifics of bow performance art, its regularities and peculiarities of interpretation solutions dictated by the difference in genres and styles of music performed; expansion of musical horizons. The soloists managed to complete the festive evening solemnly, effectively and the audience's ovations became a reward for the beautiful performance. "The String Music Festival program turned out to be rich and completely diverse ... Festivals of this format are

aimed at acquainting the general public with new names. And the String Music Festival is no exception. The rector of the Conservatory, People's Artist of the Republic of Kazakhstan, Professor Zhaniya Aubakirova is convinced that this festival will take a worthy place in the life of the KNC named after Kurmangazy. Moreover, interest music connoisseurs in it is obvious"[6] – writes the famous journalist Mira Mustafina. Opening speech at the closing of the festival by the head String Instruments Department, Professor G. Murzabekova: "Good evening, dear friends! I welcome you with great joy, because today is a big holiday for us, for the department of stringed instruments. It requires a huge effort to organize the festival; I am pleased that we have such enterprising, creative and talented teachers. Of course, this could not have been born, all thanks to the great traditions that exist at the department, outstanding teachers, professors who taught, inspired us with their example. Nina Mikhailovna Patrusheva - thanks to her talent and "musician" generosity she taught a whole generation of violinists, today her students play around the world, and we, teachers, learn a lot from her. Yakov Iosifovich Fudiman is a great musician, master of the Alto School, who brought up a whole galaxy of violists of Kazakhstan. By the way, the initiator of the festival is his student Diana Akhmetova (Mahmood), who is distinguished by her activity and purposefulness! Zhambul Baspaev - has trained a galaxy of cellists, Ayzhan Dzhulmuhamedova is one of them, a wonderful teacher of our department, whose students will play at the concert today. The festival consisted of six concerts, we had a stormy week, very exciting and festive, the works were performed for the first time in Kazakhstan, the creativity of our teachers was manifested, even the department of the general piano showed its work. And finally, today's Gala concert will demonstrate the skill of our teachers and students. The uniqueness of our festival is that such a collaboration between students and teachers enables students to grow and be inspired. And what inspired us to host the festival? This is an example of the work of the concert department of our conservatory, which actively initiates large festivals and concerts. Thanks to the concert department, the concert life of Almaty is bubbling, looking at them, we also wanted to say our word. How was it ...you to judge ... Thank you all! "

At the present stage, festivals of a huge scale are held all over the world. It is possible to highlight festival events bearing the names of prominent representatives of stringed art of the former Soviet Union territory, such as the Winter International Festival of Yuri Bashmet in Sochi, the International Music Festival "Vladimir Spivakov invites ..." in Minsk, Gidon Kremer's KREMERata Baltica International Festival of Chamber Orchestra, International Festival of Mstislav Rostropovich in Moscow, etc.

Festivals of string-bow performance art create an unusual communication environment for creative exchange, and become a very popular and actual form of representation in the era of modern global interaction. Becoming an organic part of modern culture, festivals smoothly entered the life of the world community. Modern festivals of performing arts, carrying out communicative, research, representative functions, introduce the listener to the actual tendencies of modern art, as well as give life to many earlier unknown works to the public. In this connection, as E. Reznikova writes in her thesis research, this phenomenon can be considered "as an important culture-forming and culture-creating phenomenon" [1].

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«STRING MUSIC FESTIVAL»
КАК ФЕНОМЕН МУЗЫКАЛЬНОЙ КУЛЬТУРЫ КАЗАХСТАНА

Аннотация: Статья посвящена исследованию первого фестиваля струнно-смычковых инструментов как важного элемента современного музыкального исполнительства Казахстана, как особого типа исполнительского искусства. На примере творческих выступлений музыкантов раскрывается потенциал фестивалей не только для культуры общества, но и для музыкальной образовательной системы республики. Будучи инициатором данного проекта, автор статьи определяет важность фестиваля с популяризацией смычковой музыки, а также с ознакомлением широкого круга слушателей с репертуаром и спецификой звучания таких инструментов как скрипка, альт, виолончель, контрабас.

В данной работе представлены программы всех концертов, проходивших в рамках фестиваля. Каждый концерт отличался своим жанровым содержанием, включающего имена авторов разных эпох и стилей, что, безусловно, придало высокий статус мероприятия в огромной череде различных выступлений представителей классического искусства. Для истории музыкального исполнительства нашей республики, этот фестиваль стал знаковым явлением, давшим новый толчок в развитии культуры исполнительства на струнно-смычковых инструментах. Фестиваль как инновационная форма представления современного искусства дает возможность для развития массовой коммуникации общества.

Актуальность данного исследования основана на необходимости обобщения и анализа концертных программ в рамках инструментального фестиваля, формирующих определенные исполнительские школы Казахстана, а также обозначившие проблемы репертуара для струнно-смычковых инструментов.

Ключевые слова: фестиваль, струнно-смычковое исполнительство, альт, скрипка, виолончель, контрабас, струнный дуэт, ансамбль, музыкальная культура.

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«STRING MUSIC FESTIVAL» ҚАЗАҚСТАННЫҢ
МУЗЫКАЛЫҚ МӘДЕНИЕТІНІҢ ФЕНОМЕНІ РЕТІНДЕ

Аннотация: Мақалада ішекті-ысқы аспаптарының алғашқы фестивалі Қазақстанның қазіргі заманғы музыкалық орындаушылықтың маңызды элементі ретінде зерттеу жүргізіледі. Музыканттар шығармашылығының үлгісінде тек фестивальдердің қоғам мәдениеті ғана емес, сондай-ақ республиканың музыкалық білім беру жүйесінің әлеуеті де айқындалады. Осы жобаның бастамашысы бола отырып, мақаланың авторы фестиваль форматында болатын ішекті музыкасын насихаттап, сондай-ақ скрипка, альт, виолончель, контрабас сияқты аспаптардың репертуары және дауыс ерекшеліктерімен таныстыруды анықтайды.

Мақалада фестиваль аясында өткізілетін барлық концерттердің бағдарламалары ұсынылған. Әрбір концерт жанрлық мазмұнымен және әртүрлі дәуір, стиль авторларымен ерекшеленіп, классикалық өнер өкілдерінің орындаушылықтың үлкен іс-шараның жоғары мәртебесін көрсетті. Біздің республикамыздың музыкалық шығармашылығының тарихы жолында бұл фестиваль ішекті-ысқы аспаптарда орындау мәдениетін дамытуға жаңа серпін берді. Фестиваль заманауи өнерді ұсынудың инновациялық нысаны ретінде қоғамның жаппай қарым-қатынасын дамытуға мүмкіндік береді.

Зерттеудің өзектілігі Қазақстандағы белгілі бір орындаушылық мектепті құрайтын аспаптық фестиваль аясында концерттік бағдарламаларды жалпылау және талдау қажеттілігінде негізделген, сондай-ақ ішекті-ысқы аспаптарға арналған музыкалық репертуардың мәселелерін анықтайды.

Тірек сөздер: фестиваль, ішекті-ысқы орындаушылық, альт, скрипка, виолончель, контрабас, ішекті дуэт, ансамбль, музыкалық мәдениеті.

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Редакторы *М.С. Ахметова, Т.А. Апендиев, Д.С. Аленов*
Верстка на компьютере *А.М. Кульгинбаевой*

Подписано в печать 15.02.2018.
Формат 60x881/8. Бумага офсетная. Печать – ризограф.
9,6 п.л. Тираж 500. Заказ 1.