

# People's Artist of the Republic of Kazakhstan, Kobyzist Galia Moldakarimova

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**Abstract**—Galia Moldakarimova is one of the prominent representatives of the kobyz school of Kazakhstan. She soulfully performs Russian, foreign music, especially Kazakh folk songs and kuis in processing for kobyz and piano. Concerts for kobyz and orchestra S. Mukhamedzhanov and A. Zhaksylykov are dedicated to her. G. Moldakarimova as a teacher raised 9 winners of the international competition. The performer has released 3 CD, they contain the best works for kobyz and piano of famous Kazakhstan composers.

**Keywords:** *kobyz, Kazakhstan, Conservatory, music, work*

## I. INTRODUCTION

The music of the Kazakh people, as an integral part of the spiritual life of society, dates back to ancient times, at the origins of which stood the sage of the Great Steppe - Korkyt, who personifies the image of the eternal and immortal - music.

Amazing naturalness, sincerity, ease of play, rare beauty of sound, flexible and plastic cantilena are distinguished by the art of the national artist of the Republic of Kazakhstan, Professor of the Kazakh National Conservatory named after Kurmangazy Galia Moldakarimova.

Her performance is diverse: solo play, performances with an orchestra, accompanist of the Kobyz group of the "Otrar Sazy" folklore and ethnographic orchestra and the "Ornek" ensemble.

Her concert repertoire consists of works of Russian and Western European music, including works by composers of Kazakhstan. On her favorite instrument, she soulfully sang Kazakh folk songs (for example, "Karatorgay", "Shili Ozen") and kui in processing for kobyz and piano.

In 1989, the recording studio "Melody" released the album "Galia Moldakarimova, Kobyz". It included famous works, such as "Sentimental Waltz" by P.I. Tchaikovsky, "Sicilian" by I.S. Bach, Concerto No. 2 by J. Haydn for violin and orchestra, "Poem" by M. Tulebaev, "Aria" by A. Zhubanov, "Prelude" by K. Musin, "Celebratory kui" by G. Zhubanova, "Poem" by K. Kumysbekov, "Memoirs" by S. Yerkinbekov, "Boz Aigyr, the final of the suite" by E. Brusilovsky.

An outstanding conductor F. Mansurov noted: "I would like to emphasize my shock with amazing art, game, and talent of the cobble-wrestler Galia Moldakarimova. I was captivated by a juicy and deep sound, virtuosity, overlapping the technical capabilities of a traditional instrument" [1].

## II. THEORETICAL BACKGROUND TO THE RESEARCH

Galia Moldakarimova received her initial musical education at the Republican Secondary Specialized Music School for Gifted Children named after K. Baiseitova. L. Mukhamedzhanova writes: "The first performances of the young kobyzistka made it possible to speak of her as an undoubtedly gifted musician with excellent natural data ... The subtle style of the kobyzistka's handwriting is characterized by a fine sense of style, the ability of wide cantalized 'singing' on the instrument, and the emotional richness of embodied images" [2].

Her first and only teacher in the kobyz class was the Honored Teacher of the Republic of Kazakhstan D.K. Tezekbaev is the director of this famous school. Together with G. Moldakarimova studied R. Mussakhodjaeva and G. Shildebaeva (Urazalieva), who represented Kazakh instrumental art on different continents of the world. Now they are famous performers - kobyzists, laureates of republican competitions, professors of the Kazakh National University of Arts.

R. Mussakhodjaeva writes: "In 1954, a student of the Almaty Conservatory D.K. Tezekbaev adds a fourth string of mi 2 to the kobyz and thereby creates a new version of the kobyz - prima with four strings and a complete violin system, which irrevocably displaces the old sample ... In the 60s of the twentieth century, a training system based on the Baiseitova school was developed on this four-string kobyz" [3].

In the Republican secondary specialized musical school for gifted children named after K. Baiseitova G. Moldakarimova played the experimental 4-string kobyz of master Alexei Pershin, whose instrument had a soft timbre, an open bright sound.

The distinctive performing style of a student of the 11th grade Galia was highly noted by the outstanding composer of

the twentieth century A.I. Khachaturian, who visited this famous school on April 23, 1974. Closely listening to the play "Reflection" by P.I. Tchaikovsky performed by young G. Moldakarimova, he was struck by her unusual sound on the Kazakh folk instrument kobyz. A.I. Khachaturian, being very impressed on the title page of the violin part (5 pieces by P.I. Tchaikovsky) personally leaves the following record: "Great! Handsomely! Strong! and Great! Galia! Be happy. Aram Khachaturian"<sup>1</sup>.

These words of the outstanding master of the twentieth century became prophetic, wise instruction of the happy, bright creative career of the People's Artist of Kazakhstan, Professor Galia Moldakarimova.

In 1986, Galia Moldakarimova took part in the I-th inter-republican competition of the Caucasus, Central Asia and Kazakhstan named after Uzeyir Hajibeyov. The jury was chaired by Professor A.A. Adymov. The jury included famous musicians - representatives from six republics. Kazakhstan was represented by the Honored Artist of the Republic of Kazakhstan, Professor of the Kazakh National Conservatory named after Kurmangazy M. Kalenbaeva.

S. Mirzoeva writes: "Among the winners of the first prize in the section of stringed bow instruments are G. Moldakarimova (kobyz, Kazakhstan), M. Asaturyan, M. Khachatryan (both canon, Armenia), K. Nazumov (gidzhak, Uzbekistan), U. Ergashev (chang, Uzbekistan), E. Mansurov, A. Salimov (kemancha, Azerbaijan)" [4].

G. Moldakarimova became the laureate of this competition, having received the Diploma of the I degree and the Diploma for the best performance of the work (Fantasy No. 2) by U. Hajibeyov.

She participated in the nomination - gidzhak, kyyak, kemancha, kobyz. At the competition, G. Moldakarimova was performed by Y. Haydn - Concert (in G Major), Berio - Concert No. 8, part I, plays "Poem" by M. Tulebaev, "Celebratory kui" by G. Zhubanova, Fantasy No. 2 by U. Hajibeyov and others. The competition consisted of 3 rounds. Despite the fact that young performers, in particular on kamancha and gidzhak, were distinguished by their virtuoso playing, G. Moldakarimova's skill still impressed the audience with a figuratively meaningful side, deep understanding, and lyrical penetration of the performed work.

Galia Moldakarimova recalls: "After my successful performance of the play "Reflection" by P.I. Tchaikovsky in the hall shouted "Bravo". The participants and members of the jury were very surprised by the specific sound extraction in kobyz by pressing the left hand nail to the string. They noted with enthusiasm that the four-stringed kobyz is an amazing tool. For many, flageoletno - nail performance on a traditional instrument was a great discovery!"<sup>2</sup>.

### III. CORRELATION STUDY ON PRINCIPLES OF KOBYZ PLAYING

After graduating from the Almaty Conservatory named after Kurmangazy in 1979 she was sent as a young, talented specialist soloist to the Kazakh Philharmonic named after Zhambyl. As a bright propagandist of Kazakh instrumental music, an active participant in the series of concerts "Masters of Art of Kazakhstan - Workers of the Republic", together with leading lecturers, Honored Workers of the Republic of Kazakhstan A. Kelberg, Yu. Aravin, she often performed at subscription concerts in Pavlodar, Ust-Kamenogorsk, Petropavlovsk, Kyzylorda, Taldy-Kurgan and other cities.

At that time, L. Mukhamedzhanova wrote: "Bright talent and rare hard work, creative determination and constant improvement of her skills led Galia Moldakarimova to major artistic achievements ... The creative searches of the Honored Artist of the Kazakh SSR Galia Moldakarimova will be crowned with many more bright ups" [5].

Her concert repertoire included plays "Melody" by V. Velikanov, "Nocturne" by A. Khachaturyan, "Andante" K. Kuzhamyarov, "Bala Gulim" by M. Aubakirov, "Romance" by M. Koyshibaev, kui "Erden" by Ykhlis, Concert No. 2 by V. Velikanov and others.

Professor G. Moldakarimova became the first performer of the play "Legend of the Dombra" by H. Tastanov and the play "Elegy" by E. Rakhmadiyev (dedicated to the memory of M. I. Esenaliev). In 1972, H. Tastanova's "The Legend of the Dombra" was first performed by Galia at the plenum of the Union of Composers of Kazakhstan and recorded on radio broadcasting. E. Rakhmadiyev first wrote the play "Elegy" for trumpet and piano, performed by the People's Artist of the Republic of Kazakhstan, Professor Y. Klushkin, and only in 1999 did the composer shift it for kobyz and piano. In the summer of June 19, 2001, he gives Galia this play with the following inscription (in the original in Kazakh): "Sister Galia, perhaps these notes will be on the list of your huge repertoire, your great art. Yerkegali - uncle".

Since the founding of the folklore - ethnographic ensemble "Otrar Sazy" (1980) under the direction of the People's Artist of the USSR, Halyk kaharmany N. Tlendiev G. Moldakarimova worked as the group's accompanist for about two years.

Since 1986, she works first as a teacher, since 1990 - as a senior teacher of the kobyz and button accordion department (part-time) at the Almaty Conservatory named after Kurmangazy. In 1991, she was awarded the title "People's Artist of the Republic of Kazakhstan". In 1994 G. Moldakarimova was invited to the main job as an assistant professor at the above-mentioned department. In 2000, she was awarded the academic title of professor.

In the 90s, G. Moldakarimova successfully performs in Japan (1990), Sweden, Switzerland, America (1991), Germany (1991), Czechoslovakia, Yugoslavia.

In 1990, G. Moldakarimova was lucky to visit the country of the rising sun - Japan (Tokyo, Kyoto, etc.),

<sup>1</sup> From the personal archive of D. Zhumabekova.

<sup>2</sup> Interview with Galia Moldakarimova dated August 22, 2001.

together with prominent artists of the Republic of Kazakhstan. This is the People's Artist of the USSR B. Tulegenova, K. Akhmedyarov, A. Dnishev, A. Mussakhajaeva, N. Usenbaeva, G. Yesimov. To the accompaniment of the famous virtuoso dombra player K. Akhmedyarov, Galia played the plays "Zhez kiik" by A. Zhubanov, "Reflection" by M. Tulebaev. The glorious duet introduced Kurmangazy, various orchestral arrangements by Kazakhstan composers to the listeners of the "Adai", "Balbraun", "Sary-Arka" kuis.

At one of Osaka's meetings, Galia met an interesting folklore ensemble led by Hiroko Yoshioko. She had a happy opportunity to communicate and play music with them. The pinnacle of their joint creative process was the performance of the play "Spring Sea" by Japanese composer Miyagi, which was performed on a kobyz accompanied by a Japanese plucked instrument. Hiroko Yoshioko played it. A year later, these musicians were invited to the Republic of Kazakhstan, where the original international duet (Moldakarimova - Yoshioko) again performed Miyagi's "Spring Sea".

In 1991, G. Moldakarimova took part in the festival of folk music. When referring to the play "Zhez Kiik" by A. Zhubanov, extraordinary creative finds are born in her. This play was originally written by the composer for kobyz and piano. G. Moldakarimova, taking her as a basis, gives her a detailed concert form. This is expressed, firstly, in the fact that "Zhez Kiik" now sounds accompanied by a folklore ensemble; secondly, in the middle a small cadence of the soloist is given, in which the intonations of kui of Yhlas are refracted. G. Moldakarimova sought to show here the virtuosity of the kobyzist.

In April 1991, Honored Artist of the Republic of Kazakhstan, Professor, Rector of the Almaty Conservatory named after Kurmangazy D.K. Kaseinov, Honored Artist of the Republic of Kazakhstan, composer A. Serkebaev, Honored Artist of the Republic of Kazakhstan, chief conductor of the State Symphony Orchestra of the Republic of Kazakhstan T. Abdrashev and People's Artist of the Republic of Kazakhstan Galia Moldakarimova at the invitation of the conductor David Bovden and the cultural center of the state of Indion - Polis arrived in America.

Along with the well-known works by "Cantabile" Paganini, Romance by Sviridov, "Poem" by M. Tulebaev, a one-part concert for the kobyz with the orchestra of the famous Kazakhstan composer S. Mukhamedzhanov accompanied by an American symphony orchestra (conductor T. Abdrashev) and song R. Yelebaeva "Zhas Kazakh" arranged for kobyz.

Before traveling to America, at the request of S. Mukhamedzhanov, an arrangement (score) for a symphony orchestra (the concert was first written for solo instrument and piano) was made and prepared by the famous composer, Honored Artist of the Republic of Kazakhstan T. Kazhgaliev. In the new edition, the concert ended with a small coda in achieving a cheerful, solemn completion.

G. Moldakarimova says: "The concert for kobyz S. Mukhamedzhanov was very warmly received by the Americans, I was called for an encore several times. Coordinating some performance moments with the composer, I significantly complicated the part of the soloist in the cadence (p. 10-18), namely, the use of double notes, thirty-two legato passages for one bow, chords, and artificial flags".

David Bowden, conductor of the "Columbus for Music" orchestra, one of the organizers of the concert "The Soviets go", was enthusiastic about his colleagues. "I have never heard a single instrument so closely resembling a human voice," and addressing the audience, I added: "Listen, there are wonderful masters working here!" [6].

People's Artist of the Republic of Kazakhstan S. Mukhamedzhanov wrote a one-part concert for kobyz with the orchestra in 1988 and dedicated it to the first performer G. Moldakarimova. In the mid-80s, after watching the film - concert "Performing Art of the People's Artist of the Republic of Kazakhstan G. Moldakarimova" (Kazakhtelefilm), broadcast via the republic's television and radio broadcasting, the composer immediately had the idea of creating a concert for the Kazakh folk instrument. For some time, it seemed that S. Mukhamedzhanov was literally under magical influence, a huge impression of the performing skills of a talented musician.

#### IV. TECHNICAL ASPECTS

The premiere of the Concert for kobyz and piano took place in the hall of the Union of Composers of Kazakhstan. During rehearsals, S. Mukhamedzhanov usually listened attentively to the musicians and consulted with them. "With each of our meetings, Sydykh Mukhamedzhanovich's complete satisfaction with our performance was noticeably manifested," says G. Moldakarimova.

The concert for the kobyz with the orchestra is one of the last works of S. Mukhamedzhanov. But the "swan song" was his opera "Ak Bayan", written in his own libretto.

A one-part concert is a two-part form with an expanded cadence. "The first conduction of the theme sounds in an orchestral introduction, which is very close to the Kazakh folk song. The first and second parts of the concert are identical in their construction ... If you take the first and second parts, lowering the cadence, you get the form of a rondo. That is, there is an alternation of a melodious, very melodic and touching theme with a full of fire and energy, an incendiary second theme. Thus, the development of musical material from the first part to the second. The emotional rise and intensity of the work occurs due to the change of tessitura, the melody sounds more noble in the middle register, then gently and exalted in the upper register. Of particular importance and variety of sounding tunes gives a change of keys. When you listen and perform a concert, you feel some kind of deep sadness, sadness, which is inspired by a slow, canted part.

In the fast parts, the composer calls for calm, resistance to all difficulties. The theme ignites, sparkles, but even so, a

minor key remains. This work is characterized by the fact that the whole work, despite the change of characters, retains the main minor tonal color”, - writes G. Moldakarimova [7].

At the evening in memory of the People's Artist of the Republic of Kazakhstan S. Mukhamedzhanov, held May 8, 1992 in the Central Concert Hall of Almaty, G. Moldakarimova brilliantly performed the Concert for kobyz with the orchestra conducted by the Honored Artist of the Republic of Kazakhstan T. Abdrashev.

People's Artist of the Republic of Kazakhstan, Professor G. Moldakarimova as a mentor, a well-known teacher released 9 laureates of the International Competition named after Kurmangazy. These are A. Iskakova, K. Musaev, K. Stambek, B. Kasymova, S. Sakurova, G. Nogaybaeva, G. Abdrakhimova and others. Its graduates successfully work in concert organizations, educational institutions of the republic, strengthening the base for the preparation of modern performing art on the Kazakh folk instrument.

Professor G. Moldakarimova created collections of Kazakh plays (1996), “On work on a musical work. Performance analysis of S. Mukhamedzhanov’s concert for kobyz and orchestra” (1998), “Kobyz auenderi” (“Chants for kobyz”) (1999), methodological developments “Strokes and fingering for kobyz” (1999). In 2015, she published a textbook, “Playing Galia Moldakarimova”, dedicated to the first teacher D. Tezekbaev. It presents the works of foreign and Kazakhstan composers with methodological recommendations of the author.

The program for students majoring in kobyz, co-authored with Professor M. Kalenbaeva, was included in the educational process of the conservatory and music colleges.

## V. CONCLUSION

The performer released 3 CDs (2010), which contain the best works for kobyz accompanied by the piano of famous Kazakhstan composers (S. Mukhamedzhanov, G. Zhubanova, N. Tlendiev and others).

She is the first performer of the Concert for kobyz and orchestra S. Mukhamedzhanov and A. Zhaksylykov, which were especially dedicated to her. Today, the People’s Artist of the Republic of Kazakhstan, Professor of the Kazakh National Conservatory named after Kurmangazy Galia Moldakarimova [8] is in the prime of life. Each of her solo performances is always a creative discovery, an original interpretation of famous and new works by composers of Kazakhstan.

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