



# MUSICAL-HISTORICAL FACTORS OF EVOLUTION OF ORGAN ART OF KAZAKHSTAN IN 2000-2023

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**Abstract.** Organ art, which has deep roots in the European cultural tradition, occupies a worthy place in the musical space of Kazakhstan. The article is devoted to the analysis of historical factors that contributed to the development of organ art in the republic. The relevance of the study is conditioned not only by the rarity of such works in the context of the selected region, but also by the continuing interest in the organ heritage as an element of intercultural dialog. It should be emphasized that national organ art is not limited exclusively to performance practice. It also includes the study of organology, the structure of musical works, and the interaction between the musical traditions of East and West. The article pays special attention to the identification of regularities and national originality associated with the peculiarities of the development of organ art in Kazakhstan, as well as to the study of the third stage covering the years 2000-2023. It is worth noting that the selected period has exceptional characteristics; hence, the description of the key moments in the evolution of modern domestic organ culture seems important and timely. The methodological basis of the work was formed by historical, comparative and analytical principles of research, which allow to study in depth the Kazakh organ school, existing musical instruments from the point of view of their structure, as well as the organ repertoire of domestic composers, taking into account the diversity of genres and style canons.

The results of the work will find theoretical application in the courses of lectures on the history of Kazakh music, on organ performance, on instrumentology, as well as in the creative activity of performers and composers of Kazakhstan. In practical terms, the study is necessary to promote the national repertoire and organ school of the republic, as well as a theoretical and methodological basis for the study of organ pieces by Kazakh composers in the work of organ performers. The present research is aimed at solving the problems of the development of domestic organ art, performing practice and its interaction with other types of musical creativity. The three components of national organ art – organology, composer's activity and performance – had not previously been considered

within a single cultural and historical paradigm and had not been subjected to comprehensive scientific analysis and deep artistic understanding, which was the purpose of the research. In this regard, the following tasks have been set: to determine the historical stages of formation of the organ school of Kazakhstan, to study the third stage of evolution from the perspective of the interaction of three main components, to identify its role in the process of progressive movement of organ art in the republic, to make a classification the operating organs in terms of their structure and disposition; to study the organ repertoire of domestic composers, taking into account genre varieties and style patterns.

The research of three leading vectors, including organology, composer's creativity and performing practice, allowed to better understand more deeply the mechanisms of integration of organ art into the musical culture of Kazakhstan in 2000-2023 and to reveal the tendencies of its further development in the context of globalization and cultural diversity.

**Key words:** Organ, organ art of Kazakhstan, composer's creativity, issues of organology and performance.

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## Introduction

Modern musicology increasingly focuses on the processes of integration and cultural interchange, which have also become an integral part of the musical space of Kazakhstan. Organ art, being a unique aspect of the European heritage, has evolved over many centuries, leaving its trace in the musical picture of the world. Organ art traditionally has strong links with the historical, cultural and social features of the region where it was formed. Kazakhstan in this respect, with its rich history and original cultural diversity, is a fertile area for understanding this phenomenon. It is important to take into account that national music is not limited only to performance, but also includes the study of organology and the creation of original compositions, as well as the interaction of musical traditions of the East and the West.

The study of musical and historical factors contributing to the evolution of the phenomenon under study becomes relevant, as it is intended to fill the gaps in the scientific understanding of the history and current state of organ art in Kazakhstan. Their analysis allows us to realize how world musical trends are adapted and transformed in different cultural contexts, including in the multiethnic and multicultural landscape of Kazakhstan.

It is reasonable to consider the evolution of organ art in the republic through the prism of several key vectors. These are the installation of organs in Kazakhstan, the creation of organ works by national composers, and the development of performing skills. For example, the first organs appeared in major cities such as Almaty and Astana, which became a kind of symbol of cultural revival in the post-Soviet period. The organ works of Kazakh

composers naturally reflect national musical traditions and identity, which are often manifested in the use of melodies and rhythms characteristic of Kazakh folk music.

The formation of the domestic organ school is determined by the close connection with European musical traditions, which undoubtedly had a significant influence on the development of organ culture in Kazakhstan. This was reflected in the active involvement of foreign teachers, as well as in the organization of master classes and concerts with the participation of famous performers from different countries. It should be noted that from the moment of installation in 1967 in KNC named after Kurmangazy the first organ in the republic, the corresponding specialization was opened, which successfully functions till nowadays. Later in KazNUA (Astana), as expected, opened its own organ class. Thanks to these events, young musicians had the opportunity to learn to play this instrument under the guidance of qualified masters.

Currently, both universities actively cooperate with international music academies and conservatories, which facilitates the exchange of experience and improves the quality of music education. In this sense, the mastering of modern performing practices, which have a direct impact on the formation of Kazakhstani organists, is of great importance.

The study of the process of formation of the organ school of Kazakhstan, based on the key aspects of organology, composer's creativity and performing activity, allows us to divide more than half a century of its development into three stages.

A distinctive feature of the first stage (1967–1974) is the mastering of the timbre palette of the organ and the creation of a repertoire of the first arrangements, arrangements and miniatures, which is discussed in detail in the article “To the problem of the formation of the national organ art of Kazakhstan (1967–1974)”

in the journal “Keruen” (Gavrilenko, Nussupova).

The second stage (1975–1999) is marked by the emergence of a large form in the organ music of composers of Kazakhstan, the appearance of an instrument of symphonic type of the world-famous firm “Rieger-Kloss”, specializing in the production of organs, in the Kazakh State Philharmonic named after Zhambyl in 1988 and the birth of new names in performing practice.

The third stage, which began in 2000 and continues to this day, is characterized by the installation of organs in the capital of Kazakhstan, strengthening the position of organ performance and creating compositions that synthesize classical models with the latest means of musical expression and styles. The above implies the aspiration to revive Kazakh folklore, which creates a unique combination of national and modern in music.

The Kazakhstan organ school plays an important role in promoting intercultural dialog, becoming a means of sharing creative experience, uniting different traditions and musical communities. Concerts of organ music include a diverse repertoire, including works by Western European (Johann Sebastian Bach, Cesar Franck, Felix Mendelssohn, August Ritter, Julius Reubke, Johannes Brahms, Max Reger, etc.) and national composers (Bakir Bayakhunov, Serik Erkimbekov, Adil Bestybayev, Gulzhan Uzenbayeva, Olga Khromova, Arman Zhaiym, Rakhat-Bi Abdysagin).

Thus, the present study not only reveals historical and contemporary aspects of organ art in Kazakhstan, but also contributes to a deeper understanding of cultural processes taking place in the era of globalization.

## Methods

The organ heritage of Kazakhstan, considered in a holistic cultural and

historical context, appears as a fruitful reflection of the interaction between East and West. The basis of the study was a systematic approach, which implies the study of the triadic complex “instrument – music – performer” in a single and inseparable connection of its components. The chosen method opens up an opportunity to study the modern stage of the development of organ art (from 2000 to the present) in a complex of issues that includes the morphology of the organ, composer’s creativity and performance. This allows us to consider organ music an important component of the cultural heritage of the republic.

In order to realize the set goal, historical, analytical, genre-stylistic and comparative methods of research were involved.

Musical material includes:

- Gabit Nessipbayev’s arrangements of Kazakh and Kyrgyz folk songs;

- arrangements of piano, vocal and orchestral works by Gabit Nessipbayev, Larissa Latyshova and Irina Gavrilenko;

- pieces for solo organ by Bakir Bayakhunov, Balnur Qydyrbek, Gulzhan Uzenbayeva, Zhunus Jumabekov, Arman Zhaiym, Rakhat-Bi Abdysagayev, Alexandr Yerubayev.

- works of large form: “Blue Minaret” for organ, kyl kobyz and symphony orchestra by S. Erkimbekov; Spiritual Concerto for mixed and children’s choirs accompanied by organ “Dedication to the Pontiff” and Fantasy for piano, organ and symphony orchestra by Zhunus Jumabekov; Cantata “Redemption by Prayer” for mezzo-soprano, tenor, mixed and children’s choir, symphony orchestra and organ by Olga Khromova; Fantasia for kyl kobyz and organ “Ushardyn ului” (“Ushar’s howl”) by Alibi Abdinurov; “Sacrifice to Tengri” for large symphony orchestra and organ by Adil Bestybayev; “Tilep-abyz” (“Sage Tlep”) for quartet of kobyz and organ and “Sagyndym” (“I miss you”) for voice and organ Serik Abdinurov;

Cantata for organ, choir and symphony orchestra by Rakhat-Bi Abdysagayev and “Qantar” for kyl kobyz, piano, organ and synthesizers by Nikita Malyukhov, where the organ is presented as part of the orchestra. All the above mentioned allowed to process a significant number of musical works.

*A review of the literature.*

Comprehension of the organ art of Kazakhstan requires a comprehensive approach using a variety of research methods. The system-ethnophonic method is realized in the works of Mariya Moiseeva, Evgeniya Krivitskaia, Tatyana Zenaishvili, Elena Burundukovskaya, Anna Pronina and others. These works also present the history of various European organ schools. Information about the national organ art is supplemented by works by Tatyana Kharlamova, Gabit Nessipbayev, Larissa Latyshova, Vladimir Tebenikhin, Meruert Zhekenova, Galina Yuminova and others.

In the study of the musical culture of the republic and the work of Kazakh composers, an important role was played by the works of Kazakh musicologists – Nurgiyana Ketegenova, Umitzhan Dzhumakova, Evgeny Trembovsky, Genrietta Kotlova, Aklima Omarova, Galiya Akparova, Aizada Nussupova, Valeriya Nedlina, revealing the main milestones of the composer’s school, the problems of interaction between national and international, the system of genres and the main style directions.

## Discussion

In Kazakhstan, the sphere of spiritual organ art, being relatively young, as it was born at the end of the XX century, continues its development at present. It is noteworthy that according to the canons of European church performance, formed over several centuries, it is customary to include the organ not only in the liturgical context, but also to actively use it in concert practice. It should be noted that systematic

organ concerts with the participation of professional musicians are a common phenomenon in many European churches. It is known that the beginning of this tradition is inextricably linked to the work of the late 16th century Dutch organist Jan Pieterszoon Sweelinck, whose pedagogical achievements laid the foundations for many of the leading European organ schools and significantly influenced the development of the organ art.

In 2000, with the installation of a new instrument in the Roman Catholic Cathedral of the Blessed Virgin Mary of Fatima, the Mother of All Nations (Karaganda), a similar practice began to actively function in Kazakhstan. But until the beginning of the XXI century, this kind of performance did not exist in the republic, organs in the sphere of Roman Catholic church culture were used strictly for their intended purpose, i.e. directly in worship.

The third stage, which began in the 2000s, is characterized by new approaches to understanding the artistic value of musical art. This period turned out to be the most difficult, but also interesting and productive at the same time. Unfortunately, the joy and enthusiasm of the first years after independence dissolved rather quickly. For the possibility of integration into the world economic system, large-scale changes were necessary, first of all, concerning the introduction of market economy principles. The main thing in the study of culture in general and musical art in particular in that period was the change of value policy. As U. Dzhumakova notes: “The fact of fading activity of composer’s creativity did not at all indicate a decrease in its relevance in the national culture. It expressed the exhaustion of creative tasks set by this epoch and the need for their renewal in connection with the changed artistic and aesthetic situation (57).

It is quite natural that many musicians were temporarily forced to leave their main profession in search of a more stable income. This was due to the difficult

financial situation and the lack of proper funding from the relevant ministries. Given the above, the organ art of this period was in a very difficult state.

It should be noted that the art and literature of the republic in the 90s of the twentieth century experienced a period of some liberation from ideological dogmas and bans, gaining individuality by the early 2000s. At the same time, significant changes began to occur in the professional musical sphere of Kazakhstan. For example, domestic performers began to achieve significant success at major international competitions in various countries. In addition to performing activities, by the beginning of the third millennium, new educational institutions and musical groups began to open and form in the country. Domestic organ art also continued its progressive movement, having entered the next stage of development since the 2000s.

Let us dwell more on the problem of organology. New organs were installed in the capital of the republic at the beginning of the twenty-first century. It is noteworthy that the first instrument of Astana began to function not in the secular sphere, but in the bosom of the Roman Catholic Church, namely, in the Catholic Cathedral of Our Mother of Perpetual Help. The 2001 digital organ is still in operation today, excluding concert performances in the performing arts.

Four years later, in 2005, the Astana Concert Organ, manufactured by the famous German organ-building firm “Hugo Mayer”, was installed in the organ hall of the Kazakh Academy of Music (now the Kazakh National University of Arts). The instrument turned out to be of excellent quality, with a strictly organized disposition and the presence of peculiar registers. Nowadays it is actively used in concert practice of the capital. In 2007, KazNUA received two more instruments – study organs from the same company.

In 2009, the Kazakh National Conservatory named after Kurmangazy in Almaty replenished its instrumentation with a digital ersatz organ – Content D4330. Its appearance contributes to the further growth of national performance, allowing students and teachers of the conservatory to improve their skills.

In 2010 another important event in organ building of the republic took place. A large concert organ of the Austrian company “Pfluger Orgelbau GmbH” was brought to the Roman Catholic Cathedral of the Blessed Virgin Mary of Fatima, the Mother of All Nations in Karaganda, which for the first time in the history of the organ art of Kazakhstan began to be used not only in worship services, but also in concert practice of the country. Let’s remind that earlier, till the beginning of XXI century, the organ in Catholic churches of the republic was used only in divine services. Now, after several years, Karaganda is one of the leading cities in terms of the number of organ concerts, not yielding to the northern and southern capitals.

Since 2018, the electronic instrument of the company “Viscount” (made in Great Britain), installed in the Roman Catholic parish of the Nativity of the Blessed Virgin Mary in Shakhtinsk (a small town near Karaganda), has been actively involved in conducting worship services, excluding concert activities.

In 2022, the first organ in the bosom of the Lutheran Church appeared in Astana. As is known, the spiritual organ direction of the republic for a long time developed only within the Roman Catholic Church. Of course, both Lutherans and Catholics use the organ in worship, following the precepts of the Psalter “Praise Him on strings and organ” (Psalm 150, verse 4). At the moment the Lutheran Church of Kazakhstan is represented by 8 parishes in different regions. According to available information, the basis of domestic Lutherans was made by deported Germans. The center of the Lutheran Church of the

country is Astana parish, the archbishop of which is Yuri Timofeevich Novgorodov. It was he who inspired the idea of an organ in the Lutheran community, which was crowned with success in August 2022.

Considering the process of equipping halls and classrooms with new instruments, it should be noted that five of the nine organs are real pipe instruments with mechanical tracts and only four are digital instruments. Despite the popularity of the spread of electronic organs in various countries of the near abroad by the end of the XX century, digital ersatz instruments were brought to Kazakhstan only in the new millennium. However, given that the cost of an entire electronic instrument is approximately the same as the cost of one register of a mechanical organ (an average-sized pipe organ usually consists of 12 – 15 registers), and the electronic instruments themselves are optimally suited to fulfill the functions assigned to them (in our case, use in teaching and accompanying worship services), the acquisition of electronic instruments has become quite natural.

At the third stage, the performing sphere continued to improve. Organist Gabit Nessipbayev, creatively developing in concert and pedagogical areas, trained and educated new performers, including Elena Arazova (Efinberg), Kairat Mendygaliyev, Larissa Yushkova, Larissa Latyshova, Tatyana Konovalova, Oleg Smolnikov, Saltanat Abilkhanova, Tatyana Son, Vyacheslav Vcherashniy, Adil Nessipbayev, Ioanna Solomonidou, Leila Akshpekova, Aizhan Muratalieva, Venera Seitbatalova and many others. In 2005, in parallel with the organ activity in the southern capital of the republic, with the installation of the first organ of the Kazakh National University of Arts, an organ class was opened. Among the young teachers we highlight Larissa Latyshova, Saltanat Abilkhanova (since 2010), Venera Seitbatalova (since 2016), Kamilya Akhmetova (since 2018). The same musicians are also active organists-

performers, performing not only in the country, but also abroad. Thus, two schools – Almaty and Astana – are successfully functioning in Kazakhstan.

Composer's work of the third stage represents a rather extensive sphere of activity. For example, the list of arrangements is expanded by arrangements by Kazakhstani organists Gabit Nessipbayev ("The Voice of Asia", the original piece for wind orchestra by Adil Bestybayev), Irina Gavrilenko ("Tribute to Bach's Portrait No. 10" by Alexandr Romanov and "Prelude and Fugue" by Gulzhan Uzenbayeva), and transcriptions by Larissa Latyshova ("Basso ostinato" by Aida Isakova and "Keruen" by Serik Abdinurov).

The field of original works for solo organ is enriched by the Piece for Organ by Serik Abdinurov (2001), "Uran" by Balnur Qydyrbek (2001), "Kazakh Bachiana" (2004), Prelude, Chorale and Fugue (2023) by Bakir Bayakhunov, Fantasia (2005) and Variations (2022) by Gulzhan Uzenbayeva, works by Zhunus Jumabekov's Tekemet (2005) and Three Pieces for Organ (2007), Arman Zhaiym's Organ Symphony (2022) and Rakhat-Bi Abdysagin's Organ Pieces (2020).

This time was marked by the creation of ten large-scale canvases where the organ is part of the ensemble: "Blue Minaret" for organ, kyl kobyz and symphony orchestra by Serik Erkimbekov (2002), spiritual concerto "Dedication to the Pontiff" for mixed and children's choirs accompanied by organ (2003) and Fantasia for piano, organ and symphony orchestra by Zhunus Jumabekov (2004), Cantata "Redemption by Prayer" for mezzo-soprano, tenor, mixed and children's choir, symphony orchestra and organ by Olga Khromova (2005), Fantasia for kyl kobyz and organ "Ushardyn ului" ("Ushar's howl") by Alibi Abdinurov (2007), "Sacrifice to Tengri" for large symphony orchestra and organ by Adil Bestybayev (2008), "Tilep-abyz" ("Sage Tilep") for quartet of kobyz and organ

(2015) and "Sagyndym" ("I miss you") for voice and organ (2016) by Serik Abdinurov, Cantata for organ, choir and symphony orchestra by Rakhat-Bi Abdysagin (2021) and "Qantar" for kyl kobyz, piano, organ and synthesizers by Nikita Malyukhov (2022).

The repertoire presented here outlines new principles in the field of organ music characterized by stylistic diversity. The simultaneous coexistence of several trends is evident: classical-romantic, neo-baroque, neo-folkloric, as well as the creation of experimental works in search of innovations in musical language and unusual sound combinations. When considering the wide palette of musical genres that are realized in the sphere of organ works, several vectors can be clearly distinguished: miniature, technical-virtuoso works, concert, symphonic and cantata works.

Organ miniatures by composers of Kazakhstan are characterized by transparency of texture, small forms, aspiration to programmatic, and appeal to everyday genre. Creative experiments in the field of texture, diverse juxtaposition of registers, abundance and colorfulness of strokes, dynamic shades and pedal give the works a special elegance and originality.

Technical and virtuoso works reveal the boundless possibilities of the organ. Characteristic features of this genre group are the complication of the textural layer, polyphonization of all melodic lines, and maximum expansion of the range.

In concert opuses, the virtuosity of the solo part, playing and technical complexity naturally come to the fore. Alongside concertizing, the symphonic method of developing musical material is actively used.

In the symphony, which is the highest genre of instrumental music, individual author's solutions are noticeable. For example, composer Arman Zhayim, who created the organ symphony in three movements, reveals the main idea of the work by means of the sound possibilities

of this instrument, which are as close as possible to the sound of a symphony orchestra, displaying the narrative and dramatic action.

Finally, in the cantata genre, the authors' search for composition is evident, which demonstrates a considerable variety of participants. Thus, there is a gradual transformation of the cantata into a more complex contrast-composed work, where soloists, choirs (children's and mixed), recitatives and orchestral accompaniment appear. In terms of content, religious and historical subjects prevail.

Studying the relationship of the music of the selected period with national origins, it is worth noting that the trend of renewal of musical melos continues, the content of the works retains a steady reliance on unique, peculiar to the worldview of the Kazakhs and rooted in the life of the people images and plots (not only epic and mythological, but also everyday life, such as the depiction of landscapes), and in the musical language of the works the most important role is played by nationally defined thematicism. There is no doubt that the national culture and traditions of the Kazakhs remain a powerful source of inspiration for contemporary composers.

## Results

The third stage of the evolution of the national organ art was a turning point, as it came to the stage of the end of the Soviet era and the birth of independent Kazakhstan. As it is known, the first years of independence were associated with a crisis that affected not only economic, but also socio-political areas, and it, as a consequence, was reflected in the humanitarian and spiritual spheres of human life. During the first decade of the XXI century there were significant state transformations aimed at economic recovery, development of human capital, establishment of a favorable investment climate, etc. Significant changes were

also felt in the field of culture, associated with a powerful reassessment of values. This period of time was marked by comprehension of the new status of the republic.

Addressing the issues of organology, it should be noted that this period is marked by the largest increase in the number of instruments, compared to previous stages. Thus, starting from 2000, nine more organs were installed in Kazakhstan, which are used both in secular and church directions.

Of the nine new organs, two are concert organs (in the Organ Hall of the KazNUA in Astana and in the Cathedral of Mary of Fatima in Karaganda), three are exclusively educational (two organs in the KazNUA of the capital and an electronic organ in the Conservatory of Almaty), and three are used only in divine services (in the Catholic parish of Astana, Almaty and Shakhtinsk and in the Lutheran church of Astana).

Studying the performance issues of the third stage of the development of organ art in Kazakhstan, it is worth emphasizing the qualitative "leap" that occurred in this field. It was caused by the functioning of the organ class of the Almaty Conservatory. The performing school was enriched with new names and a new specialization "Organ" was opened in KazNUA (Astana).

As is well known, performance is closely interrelated with organ music, the creation of which is directly dependent on the activities of composers. An important impetus for the appearance of many compositions that emerged after 2000 was the installation of a concert organ at the University of Arts in the northern capital. With the appearance of the instrument and professional organists, Kazakhstani composers had the opportunity to familiarize themselves with the organ not only theoretically but also practically, creating several works for it.

In the third stage, the organ repertoire was significantly enriched with new works, including arrangements, solos and compositions in which the organ is part of



the overall ensemble. Regarding the scale of development of the field of compositional work, it should be noted the solid expansion of the sphere of solo works for organ, and, in general, the largest increase in works in comparison with previous periods. In addition, the active introduction of Kazakh melos into modern compositions by domestic authors is evident, giving organ music an original sound and reflecting the originality of national art.

Thanks to the limitless sound possibilities of the organ, its ability to imitate not only the sounds of many musical instruments, but also the singing of birds, the noise of trees, and the roar of rockfalls, ultra-modern opuses began to appear in the works of Kazakhstan's composers. These include "Blue Minaret" for organ, kyl kobyz and symphony orchestra by Serik Erkimbekov; Spiritual Concerto for mixed and children's choirs accompanied by organ "Dedication to the Pontiff" and Fantasia for piano, organ and symphony orchestra by Zhunus Jumabekov; Cantata "Redemption by Prayer" for mezzo-soprano, tenor, mixed and children's choir, symphony orchestra and organ by Olga Khromova; Fantasia for kyl kobyz and organ "Ushardyn ului" ("Ushar's howl") by Alibi Abdinurov; "Sacrifice to Tengri" for large symphony orchestra and organ by Adil Bestybaev; Cantata for organ, chorus and symphony orchestra by Rakhat-Bi Abdysagin.

Thus, the organ gradually joined the arsenal of modern instruments. Undoubtedly, fruitful cooperation between composers and performers played an important role in the creation of the repertoire. As can be seen from the list, the considerable range of works composed for the organ encompasses a wide genre palette. These include various types of concert works – concertos, concertinos, fantasies, cantatas and extended program works.

#### *Basic Provisions*

1. The interaction of academic European organ music and Kazakh traditional culture

became possible due to the predisposition of both systems to interpenetrate on the basis of common musical principles, as well as recognition and openness to various forms of musical expression.

2. The emergence of organ art as a new form of national art in Kazakhstan is the result of the interaction of two cultures – European and traditional Kazakh.

3. The phenomenon of Kazakh organ music is determined by the synthesis of European forms, national musical language and modern composition techniques.

4. Based on the analysis of works related to the third period, several directions of the development of organ music in Kazakhstan have been identified: classical-romantic, neo-baroque, neo-folklore, as well as the creation of experimental works aimed at finding innovations in the field of musical language and unusual sound combinations.

5. The emergence of large-form genres and organ pieces in various ensembles has historically been conditioned and marked the beginning of a new stage in the history of Kazakh music. The active process of developing various genres of organ music in the works of modern domestic composers characterizes the viability and importance of organ art for the entire musical culture of the republic.

6. The organs of Kazakhstan, which originated between 2000 and 2023, are a collection of nine instruments that are classified by type (pipe and electronic) and by type of use (secular and spiritual).

7. At the third stage of the evolution of the organ school in Kazakhstan, it was divided into two main lines – Almaty and Astana. Within the framework of each of these areas, educational programs in the specialty "organ" are functioning, and a unique staffing of teachers and performers has been formed.

## **Conclusion**

The third stage of the development of the organ art of Kazakhstan is the most intense of all the previous ones, in view of the

appearance of more organs in the republic. If, at the first stage of formation (1969–1974) the number of instruments counted only 2, in the second period of formation (1974–1999) they became 7, and at the moment – 16. Noting the quantitative indicators of organ installations increasing in geometric progression, and taking into account the effect of accumulation of achievements in organology, performing and composer's creativity, it is possible to assume that in the future the organ art of Kazakhstan will develop even more progressively, covering the layer of nationality more deeply and becoming an integral part of Kazakhstani culture.

Using the system method, an attempt was made to study the evolution of the national organ art of Kazakhstan and its characteristic features in the complex of issues of organology, composer's creativity and performance. As a result, the distinctive features of the third stage were revealed, demonstrating the close interrelation of the components of the whole.

First, Kazakhstan's instrumentation is represented by all existing types of organs. Thus, there are 16 instruments in the country at the moment. Of these, five are fully mechanical, one is mixed, another one is electronic tracture, five are pneumatic, and four are digital ersatz instruments. Taking into account the revival of interest in organ art in recent decades, it can be assumed that this will directly affect organ building, new organs will appear both in the secular sphere and in the spiritual direction.

Secondly, at the moment there are two organ schools successfully functioning in Kazakhstan – Almaty and Astana. It is noteworthy that each of them is attached to a higher educational institution (Almaty – Kazakh National Conservatory named after Kurmangazy, Astana – Kazakh National University of Arts) and is represented by the names of famous organists. Among the brightest names of organists of the republic should be named Vladimir Tebenikhin, Aliya Karasaeva, Gabit Nessipbayev.

It is obvious that the ascent of new talented organists (Saltanat Abilkhanova, Larissa Latyshova, Adil Nessipbayev and others) to the musical Olympus and the establishment of performing schools favorably affect the improvement of the level of performing skills.

The rich concert activity of the organ class of the Conservatory played a special role in strengthening the position of performing arts. It should be noted that in Soviet times two organ concerts were held in Alma-Ata every month, one of them with the participation of musicians from far abroad and the other from the Soviet Union. In between these two events there were regular performances by Almaty organists. As a result of a well-thought-out concert policy, organ music was constantly played in Alma-Ata. Naturally, this fact directly influenced the consciousness of the capital's public, whose level of perception steadily increased from concert to concert. This also affected the continuity of generations of listeners, as young people first came to the concerts and later brought their children.

As a result, there was a transformation of public thinking, as a new type of national art was introduced into the arsenal of Kazakh musical classics - organ art, based on a deep assimilation of folk-national foundations. As a result, the process of adaptation and fusion of organ art with the national consciousness, which influenced the authenticity of culture, was successful in the republic. According to Gabit Nessipbayev, nowadays Almaty has formed a prepared, educated and grateful public. This became possible due to the actively functioning organ class in the conservatory in the 70s of the twentieth century. Being an instrument introduced from the European cultural environment, over time the organ harmoniously blended into the national context, rising to a new supranational level. In general, the growing number of performers, concerts and festivals of organ music contributed to the

strengthening of organ art in the cultural life of Kazakhstan.

Thirdly, with the birth of the organ school in the republic, the first organ opuses appeared, which at first were represented by three genre varieties - arrangements, miniatures and a large form, where the organ performed as part of an orchestra. At the moment, organ music in the works of Kazakh composers is characterized by a variety of genres and forms with distinctive features and specific means of expression. The phenomenon of Kazakh organ music consists in the synthesis of European forms, national language and modern techniques of composition. All this demonstrates the growth of composer's skill and enrichment of the repertoire. The introduction of the organ into the compositions of various ensembles and the creation of new principles of interaction between it and folk musical instruments (kyl-kobyz, dombra, sybyzgy) testify to the significant expansion of experimental forms of music-making.

Thus, it is possible to assert that the organ art in the musical culture of Kazakhstan turned out to be viable and creatively promising, since over time it has

developed into an integral independent type of national art. The results of the work can serve as a supplement to the content of the courses of the history of Kazakh music, instrumentology, history of organ performance, musical culture of Kazakhstan, as well as will find application in the practical activities of organists as a theoretical and methodological basis for the study of organ works by composers of Kazakhstan.

The analysis of three key areas – organology, composer's activity and performing practice – has opened up the possibility of a deeper understanding of the mechanisms of integration of organ art into the musical culture of Kazakhstan. Understanding these aspects allowed not only to identify the main trends in the development of national organ music, but also to determine how globalization and cultural diversity affect its evolution. As a result of the study, significant musical and historical factors contributing to the popularization and strengthening of organ art in the country, as well as promising ways of its further growth in the context of the modern world music space were identified.

**Authors' contribution:**

**A. Nussupova** – research, development and formation of the research concept; critical analysis; setting the goals and objectives of the research; editing the text, analysis of scientific literature; conceptualization of the results, design of the article.

**I. Gavrilenko** – development of the methodological component of the study; study and processing of archival data concerning the installation of the organs in Kazakhstan, personal files of organists, letters to administrative authorities, preparation and revision of the research part of the text and literary review.

**Вклад авторов:**

**А.С. Нусупова** – исследование, разработка и формирование концепции исследования; критический анализ; постановка цели и задач исследования; редакция текста, анализ научной литературы; концептуализация результатов, оформление статьи.

**И.А. Гавриленко** – разработка методической составляющей исследования; изучение и обработка архивных данных, касающихся процесса установки органов в Казахстане, личных дел органистов, писем в административные органы, подготовка и доработка исследовательской части текста и литературного обзора.

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**И.А. Гавриленко** – зерттеудің әдістемелік құрамын әзірлеу; Қазақстанда органдары орнату процесіне, органистердің жеке істеріне, әкімшілік органдарға хаттарға қатысты мұрағаттық деректерді зерделеу және өңдеу, мәтіннің зерттеу бөлігін және әдеби шолуды дайындау және пысықтау.

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### **МУЗЫКАЛЬНО-ИСТОРИЧЕСКИЕ ФАКТОРЫ ЭВОЛЮЦИИ ОРГАННОГО ИСКУССТВА КАЗАХСТАНА В 2000-2023 ГОДЫ**

**Аннотация.** Органное искусство, имеющее глубокие корни в европейской культурной традиции, занимает достойное место в музыкальном пространстве Казахстана. Статья посвящена анализу исторических факторов, содействовавших развитию органного искусства в республике. Актуальность исследования обусловлена не только редкостью подобных работ в контексте избранного региона, но и неизменным интересом к органному наследию как элементу межкультурного диалога. Следует подчеркнуть, что отечественное органное искусство не ограничивается исключительно исполнительской практикой. Оно также вбирает в себя изучение вопросов органологии, структуры музыкальных произведений, а также взаимодействие музыкальных традиций Востока и Запада. Особое внимание в статье уделяется выявлению закономерностей и национального своеобразия, связанных с особенностями развития органного искусства в Казахстане, а также изучению третьего этапа, охватывающего 2000-2023 годы. Стоит отметить, что избранный период обладает исключительными характеристиками; следовательно, описание ключевых моментов в эволюции современной отечественной органной культуры представляется важным и своевременным. Методологическую основу работы составили исторический, сравнительный и аналитический принципы исследования, позволяющие глубоко исследовать казахстанскую органную школу, существующие музыкальные инструменты с точки зрения их строения, а также органной репертуар отечественных композиторов с учетом многообразия жанров и стилевых канонов. Результаты работы найдут теоретическое применение в научных исследованиях по истории казахской музыки, по органному исполнительству, по инструментоведению, а также в творческой деятельности исполнителей и композиторов Казахстана. В практическом плане исследование необходимо для пропаганды национального репертуара и органной школы республики, а также как теоретическая и методологическая основа при изучении органных сочинений композиторов Казахстана в работе исполнителей-органистов.

Настоящее исследование направлено на решение проблем развития отечественного органного искусства, исполнительской практики и её взаимодействия с другими видами музыкального творчества. Три компонента национального органного искусства – органология, композиторская деятельность и исполнительство – ранее не рассматривались в рамках единой культурно-исторической парадигмы и не подвергались комплексному научному анализу и глубокому художественному осмыслению, что и явилось целью предпринятого исследования. В этой связи поставлены следующие задачи: определить исторические этапы становления органной школы Казахстана, исследовать третий этап эволюции с позиции взаимодействия трех основных компонентов, выявить его роль в процессе поступательного движения органного искусства в республике, произвести классификацию действующих органов с точки зрения их строения и диспозиции; изучить органный репертуар отечественных композиторов с учетом жанровых разновидностей и стилевых закономерностей.

Осуществленное исследование трех ведущих векторов, включающих органологию, композиторское творчество и исполнительскую практику, позволило глубже понять механизмы интеграции органного искусства в музыкальную культуру Казахстана в 2000-2023 годы и выявить тенденции его дальнейшего развития в контексте глобализации и культурного многообразия.

**Ключевые слова:** Орган, органное искусство Казахстана, композиторское творчество, вопросы органологии и исполнительства.

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### 2000-2023 ЖЫЛДАРДАҒЫ ҚАЗАҚСТАН ОРГАН ӨНЕРІ ЭВОЛЮЦИЯСЫНЫҢ ТАРИХИ МУЗЫКАЛЫҚ ФАКТОРЛАРЫ

**Аңдатпа.** Еуропалық мәдени дәстүрде терең тамыр жайған орган өнері Қазақстанның музыкалық кеңістігінде лайықты орынға ие болды. Осыған байланысты мақала республикада орган өнерінің дамуына ықпал еткен тарихи факторларды талдауға арналған. Зерттеудің өзектілігі таңдалған аймақ мазмұны мұндай жұмыстардың сирек болуымен ғана емес, сонымен қатар мәдениетаралық диалог элементі ретінде орган мұрасына деген тұрақты қызығушылықпен де байланысты. Отандық орган өнері тек орындаушылық тәжірибемен ғана шектелмейтінін атап өткен жөн. Ол орган жасау мәселелерін, музыкалық шығармалардың құрылымын, сондай-ақ, Шығыс пен Батыстың музыкалық дәстүрлерінің өзара байланысын зерттеуді қамтиды. Мақалада Қазақстандағы орган өнерінің даму ерекшеліктеріне байланысты заңдылықтар мен ұлттық ерекшеліктерді анықтауға, сондай-ақ, 2000-2023 жылдарды қамтитын үшінші кезеңді зерттеуге ерекше назар аударылады. Таңдалған кезең ерекше сипаттамаларға ие екендігін де айта кету керек. Сондықтан қазіргі заманғы отандық орган мәдениетінің эволюциясындағы маңызды сәттердің сипаттамасы маңызды және уақтылы болып көрінеді.

Зерттеудің әдіснамалық негізі ретінде тарихи, салыстырмалы және аналитикалық зерттеу принциптері алынған, олар Қазақстан орган мектебін терең зерттеуге, музыкалық аспаптардың құрылымын, сондай-ақ, отандық композиторлардың органдық репертуарын жанрлар мен стильдік канондардың көптүрлілігін ескере отырып талдауға мүмкіндік береді. Жұмыс нәтижелері қазақ музыкасының тарихы, орган орындаушылығы, аспаптану саласындағы ғылыми зерттеулерде, сондай-ақ, Қазақстан композиторлары мен орындаушыларының шығармашылық қызметінде теоретикалық тұрғыда қолданылатын болады. Практикалық тұрғыдан алғанда, зерттеу ұлттық репертуар мен республика орган мектебін насихаттау үшін маңызды, сондай-ақ, Қазақстан композиторларының органдық шығармаларын органист орындаушыларының жұмысы тұрғысынан зерттеу кезінде теориялық және әдістемелік негіз ретінде қызмет етеді. Бұл зерттеу отандық орган өнерінің дамуы, орындаушылық тәжірибесі және оның басқа музыкалық шығармашылық

түрлерімен өзара әрекеттесу мәселелерін шешуге бағытталған. Ұлттық орган өнерінің үш компоненты – органология, композиторлық қызмет және орындаушылық – бұрын біртұтас мәдени-тарихи парадигма тұрғысынан қарастырылмаған және зерттеу жұмысының мақсаты болып табылатын кешенді ғылыми талдауға не болмаса терең көркемдік түсінікке түспеген. Осыған байланысты мынадай міндеттер қойылды: Қазақстандағы орган мектебінің қалыптасу тарихын анықтау, үш негізгі компоненттің өзара әрекеттесуі тұрғысынан эволюцияның үшінші кезеңін зерттеу, орган өнерінің республикадағы алға жылжуы процесіндегі оның рөлін айқындау, органның құрылымы мен диспозициясын ескеріп, жұмыс істеп тұрған органдарды классификациялау; отандық композиторлардың органдық репертуарын жанрлық түрлері мен стильдік заңдылықтарын ескере отырып зерттеу. Органологияны, композиторлық шығармашылықты және орындаушылық практиканы қамтитын үш жетекші векторды зерттеу 2000-2003 жылдары Қазақстанның музыкалық мәдениетіне орган өнерін интеграциялау тетіктерін тереңірек түсінуге және жаһандану мен мәдени әртүрлілік контекстінде оның одан әрі даму тенденцияларын анықтауға мүмкіндік берді.

**Түйін сөздер:** Орган, Қазақстанның орган өнері, композиторлық шығармашылық, орган жасау және орындау мәселелері

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