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CONTINUITY OF MUSICAL AND PEDAGOGICAL TRADITIONS: K. S. SARAJEV - Y. H. DAVTYAN

Abstract

The article draws parallels between the activities of K. Sarajev, a teacher, and Y. Davtyan, a student, demonstrating the connection between times and traditions. A brief overview of Konstantin Solomon Sarajev's work, as well as some aspects of his pedagogical activity, is provided.

Sarajev has an extensive repertoire and has conducted numerous symphony concerts. Konstantin Solomon's conducting activities were based on the artistic principles and technical methods of his teacher, Arthur Nikish, as well as his own conducting and teaching methods. Along with conducting, he began teaching at the Moscow Conservatory, and then at the Yerevan Conservatory. B. Khaykin, M. Paverman, L. Ginzburg, S. Sakharov, A. Katanyan, G. Budaghyan, H. Voskanyan, Y. Davtyan and many others studied in Sarajev's class. Citing the work of the People's Artist of Armenia, conductor, Professor Yuri Davtyan, the author demonstrates the continuity of music and teaching traditions, that have survived to the present day. Yuri Davtyan led the most reputable orchestras of the Soviet Union: the orchestras of the Bolshoi and Mariinsky Theaters, the orchestra of the Saratov Opera and Ballet Theater. He was the chief conductor of the A. Spendiaryan National Academic Opera and Ballet Theatre from 1953 to 2000, as well as the conductor of the Symphonic Orchestra of State Television and Radio of Armenia (1966-1994) and the orchestra of the Hakob Paronyan State Theatre of Musical Comedy (2007-2020). Yuri Davtyan has performed in Romania, Hungary, France, the United States, and Spain. The concert programs and repertoire of musical performances conducted by the musician are extensive. Davtyan is the bearer of the musical and teaching traditions of the Sarajev school. As a teacher, Yuri Hayk Yuri Davtyan developed his own performing principles and teaching methods, teaching the art of conducting, instilling culture and skills in his students of the XX and XXI centuries, students of the Technological Era, and a different approach to the classical phenomena of life in the broadest sense.

Key Words: conductor, teacher, traditions, artistic principles, techniques, scores, concerts, conducting school.

Անվտոմում

Արվեստագիտության թեկնածու, Երևանի Կոմիտասի անվան պետական կոնսերվատորիայի դոցենտ **Նարինե Ավետիսյան**. - «Երաժշտական և մանկավարժական ավանդույթների շարունակականություն. Կ. Ս. Սարաջև - Յ. Հ. Դավթյան»:

Հնդվածում գուգահեռներ են անցկացվում ուսուցչի՝ Կ. Սարաջևի և նրա ուսանող՝ Յ. Դավթյանի գործունեության միջև, ցույց տալու կապը ժամանակների և ավանդույթների միջև: Տրվում է Կոնստանտին Սոլոմոնի Սարաջևի ստեղծագործության համառոտ ակնարկ, նրա դիրիժորական գործունեությանը, ներկայացվում են նրա մանկավարժական գործունեության որոշ հայեցակետեր: Սարաջևի դասախոսական գործունեությունն սկսվում է Մոսկվայի կոնսերվատորիայից, այնուհետև շարունակվում Հայաստանում: Նրա դասարանում սովորել են Բ. Խայկինը, Մ. Պավերմանը, Լ. Գինզբուրգը, Ս. Սախարովը, Ա. Քոթանյանը, Գ. Բուդաղյանը, Հ. Ոսկանյանը, Յ. Դավթյանը և շատ ուրիշներ: Հայաստանի ժողովրդական արտիստ, դիրիժոր, պրոֆեսոր Յուրի Դավթյանի ստեղծագործության օրինակով բացահայտվում է երաժշտամանկավարժական ավանդույթների շարունակականությունը: Յուրի Դավթյանը ղեկավարել է Խորհրդային Միության ամենահեղինակավոր՝ Մեծ և Մարիինյան թատրոնների, Մարատովի օպերայի և բալետի թատրոնի նվագախմբերը: Նա երկար տարիներ եղել է Ա. Սպենդիարյանի անվան օպերայի և բալետի ազգային ակադեմիական թատրոնի նվագախմբի դիրիժորը (1953-2000 թթ.), ղեկավարել է Հայաստանի պետական ռադիոյի և հեռուստատեսության (1966-1994 թթ.) սիմֆոնիկ և Հակոբ Պարոնյանի անվան երաժշտական կոմեդիայի պետական թատրոնի (2007-2020 թթ.) նվագախմբերը: Յ. Դավթյանը համերգներով հանդես է եկել Ռուսիայում, Հունգարիայում, Ֆրանսիայում, ԱՄՆ-ում, Բուսանիայում: Յ. Դավթյանը սարաջևյան դպրոցի

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երաժշտական կալվածական ավանդույթների կրողն է: Սարաջևյան ավանդույթների հիման վրա նա մշակել է իր կատարողական սկզբունքներն ու դասավանդման մեթոդաբանությունը, դիրիժորական արվեստի XX և XXI դարերի մշակույթը, հմտությունները, սերմանելով իր ուսանողների մեջ:

Բանալի բառեր. դիրիժոր, ուսուցիչ, ավանդույթներ, գեղարվեստական սկզբունքներ, տեխնիկա, պարտիտուրներ, հասերգներ, դիրիժորական դիրք:

Աբստրակ

Кандидат искусствоведения, доцент ЕГК им. Комитаса **Нарине Завеновна Аветисян**. - **“Преемственность музыкально-педагогических традиций: К. С. Сараджев — Ю. Г. Давтян”**.

В статье проводятся параллели между деятельностью К. Сараджева — учителя и Ю. Давтяна - ученика, показывая связь времен и традиции. Дается краткий обзор творчества Константина Соломоновича Сараджева, его дирижерской деятельности, представлены, некоторые аспекты его педагогической деятельности. Преподавательская деятельность Сараджева начинается с московской консерватории, затем продолжается в Армении. В классе Сараджева учились Б. Хайкин, М. Паверман, Л. Гинзбург, С. Сахаров, А. Катанян, Г. Будагян, Я. Восканян, Ю. Давтян и многие другие. На примере творчества Народного артиста Армении, дирижера, профессора Юрия Давтяна раскрывается непрерывность музыкально-педагогических традиций. Юрий Гайкович возглавлял самые авторитетные оркестры Советского Союза: оркестры Большого и Мариинского театров, оркестр Театра оперы и балета города Саратова. Он долгие годы был дирижером Национального академического театра оперы и балета им. А. Спендиарова (1953-2000), возглавлял симфонический оркестр Гостелерадио Армении (1966-1994) и оркестр Государственного театра музыкальной комедии имени Акопа Пароняна (2007- 2020). Ю. Давтян с концертами выступал в Румынии, Венгрии, Франции, США, Испании. Ю. Давтян - носитель музыкально-педагогических традиций сараджевской школы. Основываясь на сараджевских традициях, выработал собственные исполнительские принципы, и методы преподавания, обучая искусству дирижирования, прививая культуру и навыки своим студентам XX и XXI веков.

Ключевые слова: дирижер, педагог, традиции, художественные принципы., технические приемы., партитуры, концерты., дирижерская школа.

The commemoration of anniversaries of notable people invites us to reflect on the past, examine the present, and envision the future. Bright personalities, whose magnitude and significance cannot be overstated, "live in the present, serving the truth of the present with full awareness," to paraphrase Stravinsky.

I did not have the privilege to meet our hero in person, but reading books, articles, letters, and memoirs about him reveals the deep character of the great musician. The personality of Konstantin Solomonovich Sarajev can only be described as legendary.

An early orphaned young man from a large family, after having completed his violin studies at the Moscow Conservatory in Jan Hyumale's class as a promising violinist, followed his cherished dream and became a distinguished conductor. He studied with the world-renowned conductor Arthur Nikisch.

Nikisch, who Georgi Tigranov describes as "strict, strident, and always trying to impose great demands on his students," "appreciated the outstanding conducting abilities, vivid musicality, and genuine artistic temperament of K. S. Sarajev, whom he jokingly called 'Schwarzmann' ('the Black Man')." (1. P. 15). Sarajev studied a vast repertoire and performed a large number of symphony concerts under Nikisch's mentorship. His own independent conducting activity was based on the artistic principles and technical methods of Nikisch's school, which was entirely natural and was repeatedly emphasized by the contemporaries. N. Myaskovsky jokingly referred to him as "our Nikisch" (2. P. 17). S. E. Feinberg notes: "As a pupil of the famous conductor Nikisch, Konstantin Solomonovich in many

ways adopted his proud, restrained manner of conducting." (1.P.17).

Sarajev's incredible memory and work capacity made it possible to perform a large amount of symphonic music in a relatively short period of time. The conductor's vibrant artistry and unusual appearance captivated the audience. The success of Sarajev's concerts, however, was due to their interesting and substantial programs. The extensive concert program featured major works by classic and contemporary composers, including symphonies, overtures, suites, concertos, opera excerpts, and vocal works with the orchestra.

He was especially fond of premieres; as he himself put it, he was a 'discoverer' in music. As Konstantin Solomonovich pointed out himself, "at these concerts (we are talking about concerts in Sokolniki in the early period of his career - N. A.) many new works by Russian and foreign composers were performed, most of them for the first time from the manuscripts..." (1.P.19).

In music, it's not customary to refer to numbers, however, the following statistics, in my opinion, is quite interesting.

Here is a brief passage from the article titled "Towards the Closing of the Symphony Concert Season" (which describes the same concerts in Sokolniki): "Sarajev's ability to quickly grasp the intricate phenomenon known as the contemporary orchestral score is one of his enormously valuable, incredibly rare, and almost phenomenal qualities of his talent ... He performed 31 concerts in the course of four months, or at least one concert every four days. About 50 larger orchestral works and about 75 smaller compositions were on the programs for these concerts. Sarajev accomplished a feat and broke some sort of record when he performed 125 works in total over the course of 120 days, 13 of which were performed

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for the first time. (3.P.20) These performances have earned Sarajev honored place among the accomplished and dedicated conductors. His immense temperament as well as his talent for holding the attention of the orchestra when performing an unfamiliar piece, have been widely praised by the composers of the time".

Yakov Ter-Voskanyan, one of Sarajev's students, emphasized that "Konstantin Solomonovich had very clear conducting principles. He was brought up in the traditions of the German conducting school, yet he also developed his own conducting skills and established his own conducting tradition."

Further, Ya. Ter-Voskanyan presents the pedagogical principles of the Sarajev's school, which are as follows:

- academism in the early years of study, clear understandings of traditional performance, later followed by the freedom in interpreting the work. The awakening and development of the conductor's artistic abilities is one of his basic principles.

- The conductor should not be a copyist of the author's writing, but a voice for the composer's silent score.

- A precise, distinct, and convincing conductor's gesture should reflect not only the rhythm, but also the character of the music - the right hand keeps the beat, while the left hand demonstrates the nuances.

- The ultimate rule of the conducting is live interaction with the performers, the capacity to move them, inspire them, and influence how they think and perform.

- Knowing the score off by heart makes hand movement more relaxed and enables you to fully engage in technical methods of demonstration, choosing the most practical gestures - which Konstantin Solomonovich attached great importance to and called the conductor's "fingering". (4.P.3)

Many musicians, including B. Khaykin, M. Paverman, L. Ginzburg, S. Sakharov, A. Katanyan, G. Budaghyan, H. Voskanyan, and Yu. Davtyan, have served as orchestra conductors and educators in various cities and countries. All the activities of conductors from Sarajev's class cannot be introduced within the scope of one single presentation; however, I would like to remember one of his last students, who have taught at our Conservatory.

For more than 60 years of his long and successful artistic career, Professor Yuri Davtyan, the People's Artist of Armenia, worked to promote Armenian musical theater and symphonic music. The orchestras of the Bolshoi and Mariinsky theaters, as well as the orchestra of the Saratov Opera and Ballet Theatre, were led by Yuri Davtyan, one of the most renowned conductors in the Soviet Union.

Over the years, he was the chief conductor of the A. Spendiaryan National Academic Opera and Ballet Theatre (1953-2000), headed the symphonic orchestra of the State Television and Radio Company of Armenia (1966-1994), and the orchestra of the State Hakob Paronyan Musical Comedy Theatre (2007-2020). Yu. Davtyan gave concerts in the United States, Spain, France, Hungary, Romania, and Hungary.

The repertoire of concerts and musical performances conducted by the musician was enormous. "A conductor ought to know the entire repertoire of his theater," he liked to say. The musical and educational traditions of the Sarajev's school

were carried on by Davtyan. Just like his mentor, Yuri Davtyan established his own teaching and performing philosophies based on traditions.

Davtyan defined the capacity to "be an individual" as the main distinguishing characteristic of an accomplished musician. That was one of the key elements for artful development. Never copy anyone, not even your heroes; always be authentic. Sarajev lived and worked in this manner, as did Yuri Davtyan.

The similarities between a teacher and a student are numerous. I would like to use the words of one of Davtyan's later students, Sergey Smbatyan, who is currently the Artistic Director and Chief Conductor of the State Symphony Orchestra, as an echo of the Sarajev's school in the twenty-first century: "The profession of conducting is complex, and it is even more challenging to find a conducting teacher around the world. It is impossible to learn conducting from a book. My mentor is both a conductor and a teacher from God. He naturally has the ability to arouse passion for his line of work and a thirst for knowledge. He knows how to liberate young, inexperienced musicians by simplifying the material rather than making it more difficult. It is quite natural, that he can inspire his students in a special way by upholding the tradition.

Yuri Davtyan is very well-balanced in his communication; he never abuses his position of power, but he is also strict and never doesn't like to repeat himself twice. That would be impossible, however, as it takes time to fully process his lessons because they are so intense. Working with an orchestra has many subtleties, including the ability to lead musically, psychologically, and in terms of straightforward human communication-things you won't find written about anywhere else. Davtyan is an adept at getting the best outcomes in the least amount of time. The magic of music, the life (meaning, the personal qualities of the musicians), and the score make up his conducting formula. My teacher seems to have his own methods for imparting the knowledge. To me, he is a Master rather than just a maestro."

Yuri Davtyan, The Master, was born on June 10, 1929, in Stepanavan, into a family of teachers. According to the conductor himself in one of his interviews, the wind orchestra led by the well-known trumpeter Tsolak Vartazaryan gave him his first musical and most vivid impressions in his hometown. The Davtyan family later relocated to Yerevan, where, in 1938, he enrolled in Professor Dmitri Legker's violin class at the Tchaikovsky Specialized Music School, thus following in the footsteps of his mentor.

He developed an interest in violin music after the performances of renowned violinists David Oistrakh and Avet Gabrielyan in Yerevan. He was a dedicated musician and an excellent student, but he felt that he needed to pursue other interests as well. Davtyan began to take composition lessons from Robert Atayan, then from Tigran Ter-Martirosyan. They later suggested that he speak with Konstantin Sarajev. The first encounter of the teacher and the future conductor was crucial.

He was admitted to the conservatory without taking the

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entrance examination. When he came in for the examination, he read his surname on the list of those who had already been admitted. And, quite naturally, he was assigned to Konstantin Solomonovich's conducting class.

Davtyan once said in one of the few interviews he gave, "One doesn't become a conductor, one is born a conductor. But that doesn't mean that as you open your eyes, you'll be able to stand before the orchestra, master the most complicated score, and receive bouquets of flowers from a picky audience."

Even in established, classical scores, he was always up to date with the time because he worked hard, studied constantly, and learned by doing. Davtyan also remembered the five years he spent studying at the conservatory as the happiest of his life because they were spent under the tutelage of K. S. Sarajev, "whose little praise was equal to great happiness."

"Musical language and musical dramaturgy... Harmony, taught by Professor Robert Atayan, a specialist with a distinctive analytical mindset. Georgy Tigranov - an eloquent expert on the history of music, particularly musical theater. I read the music scores with Georgy Budaghyan and played viola in Mikael Maluntsyan's orchestra." Davtyan always valued and had warm memories of his mentors.

Davtyan always sought excellence because he was a perfectionist. Following his Conservatory graduation, he spent six months in Moscow studying conducting at a higher courses under K. K. Ivanov, who also happened to be a K. Sarajev graduate from Moscow and was the head of the USSR State Orchestra. In 1953, only a year after graduating, he was invited to apply for the position of conductor at the Alexander Spendiaryan National Academic Opera and Ballet Theater, and from that moment on, for more than 30 years, his destiny was bound to his home opera theater. Initially, as conductor of the orchestra (until 1964), then until 2000 - as Principal Conductor. In his interviews, Yuri Davtyan always talked about the high caliber of our opera house at that time. He spoke about the invaluable experience of working with great ensembles, artistic groups, premieres, and the great responsibility of a young conductor.

His teaching career started alongside his work at the Saratov Opera Theater (1964-66). Saratov State Conservatory invited him to lead the student symphony orchestra at the

Department of Opera Training. Upon his return to Armenia in 1969 and until the end of his life (2020), he taught symphonic conducting at the Yerevan State Conservatory, teaching the art of conducting and imparting culture and skills to his students of the 20th and 21st centuries, students of the Technology Age and new approach to classical phenomena in the broadest sense.

Again, comparisons to the teacher are possible. Numerous members of Yuri Davtyan's conducting class currently represent the Armenian school of conducting by working in different nations throughout Asia, Europe, Canada, and Russia.

"I enjoy working, and I love music and theater. Both in life and in music, you have to keep up with time so you don't fall behind. Classical music should be presented using a contemporary approach. It is necessary to aim for perfect, or at least try for. I live with what I've accomplished, - Yuri Haikovich Davtyan modestly noted in his latest TV interview. "Things I did not manage to do, will be completed by my musical successors."

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Նվիրվում է Կ. Սարաջևի ծննդյան 145-ամյակին

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