

Armenia and Yakutia Intercultural Communications: Composer Grant Grigoryan

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Abstract. The article is devoted to the work of the composer Grant Grigoryan (1919–1962), which is considered in the context of the intercultural communication problem. This is the first time this problem has been stated. The relevance of the problem is associated with the importance of the composer's personality and his significant role in the musical culture of Yakutia. The features of the work of Grant Grigoryan, which were developed in the international cultural environment of the Soviet Union, are described. The article analyzes the creative activity of Grant Grigoryan in Yakutia in 1953–1962 and shows the process of his development as a composer, which took place in various regions of the country - from the Caucasus, the Far East to the Arctic. It was concluded that Grant Grigoryan, prior to his arrival in our northern republic, was an established composer with a significant creative background. Among his assets there were works written by him in various genres. Another conclusion of the study is the conclusion about the high degree of tolerance and intercultural competence of this composer, which allowed him to deeply and organically comprehend the foundations and distinctive features of Yakut music, the music of the indigenous peoples of Yakutia and make a fundamental contribution to the development of the musical culture of our Republic. He created classical works of Yakut music, which were widely recognized by the people. The work of Grant Grigoryan is an example of highly effective intercultural communication.

1 Introduction

Intercultural communication refers to the interaction between representatives of different cultures and ethnic groups. Intercultural communication is a complex phenomenon since it could be understood in various aspects [1]. Before mainly sociologists, philosophers, psychologists, linguists studied interethnic communications; however, recently, such issues have become relevant among representatives of other industries, i.e. ethnologists, political scientists, and culturologists.

The relevance of studying the problems of intercultural communication is of high interest. The interest does not diminish due to the intensification of the processes of interaction between cultures of different peoples. Questions about their cultural identity, differences of cultures, the need for rapprochement and understanding, the study of the interaction processes is of great interest as regards their scientific understanding.

This article examines intercultural communication using the example of work and life of famous Soviet and Armenian composer Grant Grigoryan. Despite the early death of this talented person, special works appeared in the first years after his death [2; 3; 4; 5]. The attempt was made to comprehend the phenomenon and the significance of this composer, who belongs to the culture of the Caucasus, Russia, but who, in terms of importance and degree of creative contribution, became Yakut composer. Various researches on Grant Grigoryan's life

and work were published, scientific and practical conferences were held [6; 7; 8; 9]. However, this problem has not yet been stated from the point of view presented in this article.

We refer to the work of the composer Grant Grigoryan as a vivid example of intercultural communication, which resulted in a great number of musical works in Yakutia.

2 Materials and Methods

Grant A. Grigoryan (1919–1962) was born in Sukhumi, in a family of teachers, which undoubtedly influenced his personality and pedagogical inclinations. The fact that he was born in the Georgian city and began to receive his musical education at a music school in Baku, the capital of Azerbaijan, influenced the development of his sense of internationalism, characteristic of Soviet culture and one of the ideological foundations of the socialist state.

Being in the army in the Far East (1939–1946) Grigoryan Grant Grigoryan sought opportunities to continue his studies. He headed the military orchestra, wrote an opera devoted to his native Armenian theme a Holiday in the Mountains (1942–1943), and developed his creativity in different ethnocultural environment. He was open for intercultural cooperation, absorbing the richness of intonations of the musical culture of the peoples of the Far East, wrote song arrangements devoted to local themes.

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He graduated from Moscow State Conservatory named after P.I. Tchaikovsky (1947–1952) – the composition class of E.K. Golubev. Over the years of his studies, he wrote the following compositions: a piece for trumpet, cantata, symphony, one-act opera, some of which were performed in those years.

During the same period, well-known composers, Rodion Shchedrin and Andrei Eshpai – People’s Artists of the USSR - studied with him and spoke very highly of Hrant Grigoryan’s talent and his abilities.

The following question is quite reasonable: What made a person from the South come to such a remote place and devote his life to the development of musical culture of the northern republic? The famous Russian composer Rodion Shchedrin, a classic of contemporary Russian music, a world-renowned composer, who studied with Grant Grigoryan at the Moscow Conservatory, wrote the following: If you will, it was a kind of challenge to everyday life, prosperity, philistinism. A dispute with oneself and with all of us, whose musical destiny was different. Due to his extraordinary artistic and human honesty, he could not afford, unlike many of his colleagues, to become ‘a butterfly that took honey from the flowers’ of the national culture and flew back home. He wanted to have a complete picture; he began to dig into the origins of Yakut music, which took years. His endeavors were not in vain. Grant Grigoryan did a lot for a far-away northern Republic both as a composer and as a teacher, as well as a researcher ... [4, p. 34].

Upon his arrival in the Republic in 1953 and after nine years of living there, Grant Grigoryan made a great contribution to the Region. He learned about the traditional musical culture of the Yakut people, absorbed its intonations and embodied them into his works. Grant Grigoryan laid the bases for the subsequent development of a number of genres of Yakut professional music, educated the firmament of Yakut musicians, and made pioneering steps in the study of musical folklore of the peoples of Yakutia, preserving and popularizing its best samples [10].

The process of acculturation is understood as the process of acquiring the communication skills of the dominant culture. At the same time, the most profound changes take place in the structure of cognition - the more a person gets to know about someone else’s culture, the faster he acquires the ability to cognize as a whole. The acquisition of skills in social and everyday behavior becomes decisive in the adaptation of a person to a different culture. It is also true that the more experience of social communication a person has (for example, acquiring acquaintances and friends in the environment of a foreign culture), the more effectively he adapts to the new culture. It is not a rare case when a contact with another culture, especially at the initial stage, leads to problems and conflicts caused by its misunderstanding. This state is defined as culture shock [1]. Grant Grigoryan had organically passed the stage of acculturation, safely passing the stages of the so-called culture shock. This was largely facilitated by his friend Lev Popov, a native of Yakutia, with whom he served in the army and who invited him to come to work in the

northern Republic. Almost everyone who knew and communicated with Grant Grigoryan noted that he was very sociable. The Armenian composer quickly adapted to the Yakut cultural environment, began to actively communicate with representatives of the Yakut people, learned Yakut words, phrases, and tried to talk with his Yakut friends from among the national intelligentsia - writers, poets, artists in their native language.

Prior to his arrival in Yakutia, the composer worked based on a wide assimilation of the multinational uniqueness of contemporary musical culture. He was open and tolerant to the musical cultures of various peoples, which significantly enriched the composer’s works and prepared him for working with the folklore of the peoples of Yakutia. In this way, he was a doer as regards the intercultural communication.

The Armenian composer could have experienced the cultural shock when he arrived in the northern republic in the middle of the twentieth century. However, it did not happen, as he was completely impressed by the original character of the traditional musical cultures of the Yakuts and indigenous peoples of the North - the Evens, Yukaghirs and Russian old-timers, who at that time were not investigated. It should be noted that it was Grant Grigoryan who left valuable remarks about their modal, rhythmic structure, composition, performance characteristics, which became the starting point for subsequent generations of researchers of the traditional musical cultures of the peoples of Yakutia.

According to the famous folklorist, Doctor of Art History, Eduard Alekseev: Grant Grigoryan ... found his life’s work. He uncovered almost untouched world, a huge and inexhaustible field where he could apply his creativity. He listened attentively to the unique originality of the Yakut song intonation not as an impassive observer, not as a curious person of the exotic world, but as a sensitive artist who set a clear, practical task – not only to hear something unheard by others, not only to comprehend what has not yet been understood, but also to immediately translate it into his music [2, p. 91–92].

Undoubtedly, he comprehended the basics of Yakut musical material not only by seating in his quiet office, but also by travelling, as well as expeditions, through communication with ordinary people who trusted the inquisitive composer and not only their innermost thoughts, but what is no less important - unique tunes inherited from their fathers and great-grandfathers. He managed to comprehend the code of the Yakut musical culture, to master a new, previously unknown Yakut musical language.

According to the memoirs of his contemporaries, Grant Grigoryan was a man with a good soul, kind heart and direct perception of the world. Everyone who communicated with him in the field of his professional activity mentioned this fact about him. If Grant Grigoryan did not possess these qualities, would he be able to work with such understanding, generosity and responsiveness for the needs of the young, emerging professional musical art of a people previously unknown to him, teach and educate his youth? Grant Grigoryan paid much attention to the education of young Yakut

musicians. Among them are K. Megezheksky, T. Struchkov, Z. Vinokurov, O. Ivanova-Sidorkevich, F. Argunov, V. Zyryanov, M. Konstantinova, A. Chakhov and others. He knew how to find an individual approach in working with his students, to see an interesting personality in each of them. Classes with Grant Grigoryan allowed them to master the basics of musical art, become good specialists and contribute to the development of musical culture of their native Republic.

Thanks to the enthusiasm and energy of Grant Grigoryan, a Department of Music Theory was established at the Yakut School of Music. Finally, 'the grain sown by him has brought a rich harvest'. Many famous Yakut composers and musicologists, the graduates of this Department, determine a high level of development of musical culture in the Republic.

It is worth mentioning that throughout the composer's career, his style underwent corresponding evolutionary changes. In the pre-Yakut period, the main intonational source of Grant Grigoryan's creativity was Armenian and Caucasian folk music, which did not exclude his interest in other musical cultures - Russian, Korean, Chinese, Spanish, music of the peoples of the Far East. Like many great musicians, Grant Grigoryan worked based on a wide assimilation of the entire multinational originality of contemporary art. Although the appeal to the musical folklore of a number of the above ethnic groups was rather episodic, it gave the composer a lot in terms of skills in working with national material, which undoubtedly enriched his work experience.

After arriving in Yakutia, G. Grigoryan thoughtfully reconsidered the original folk art of the Yakuts. By immersing in different musical realities, the composer's creative individuality took root in new soil, strengthened by its rich sources. At the same time, he retained a special spicy oriental flavor, which is felt to varying degrees of completeness in almost all works of G.A. Grigoryan of the Yakut period. In the musical language of Grant Grigoryan's compositions, a wide range of intonations was synthesized with the prevalence of features of the Eastern and Yakut musical cultures.

The rhythmic principle plays a major role in the composer's works. The simplicity and lapidary rhythm characteristic of Yakut tunes of the Degeren style is replaced by the sophistication of the rhythmic pattern inherent in the music of the eastern peoples. It should be noted that he used a specific syncopation technique, combined with an ostinuous rhythmic accompaniment. The dance metric is widespread in his works – in our opinion, this reveals the close connection between music and dance, the development of the choreographic art of the Armenian people. For melodies with a pronounced dance character, strict accent metrics and clarity of rhythmic pattern are characteristic. At the same time, they reflect the rhythmic specificity of the Yakut tunes of the Degeren style.

Classical functional harmony, spicy successions of sonorities inherent in oriental music, as well as turns, characteristic of Yakut musical folklore combines In the harmonic language of G.A. Grigoryan with amazing originality.

In addition to high professionalism, knowledge and mastery of each of the named components, the composer needed to have a great artistic taste and sense of style in order to achieve the organic nature of their fusion.

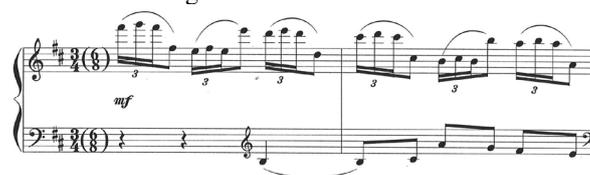


Fig. 1. Prelude No. 16. From the cycle "Reflections on the Lena Bank".

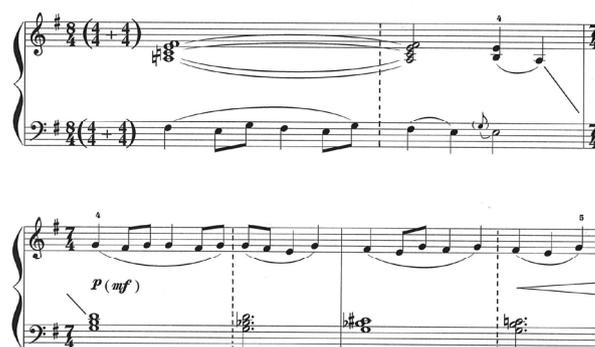


Fig. 2. Yakut tune. From "Album for Youth and Children".

3 Results and Discussion

The influence of the traditional musical culture of the peoples of the North, and above all of Yakut folk music, on the creative personality of Grigoryan is very significant, but there is also a feedback. Forming an individual composer's style, based primarily on the Yakut musical intonation, Grant Grigoryan became one of the founders and legislators of the national style of Yakut composer music. He showed the subsequent generations of Yakut composers the methods of working with folk material, the possibilities of wide implementation of its specific intonations.

He opened new frontiers as regards many genres, which for a long time became guidelines for subsequent generations of Yakut composers. Among his works there are the following orchestral compositions: Yakut sketches, Improvisation and Yakut dance, Concerto for violin and orchestra, the opera Lookut and Nyurgusun, the operetta Flower of the North, the oratorio Yakut festive, the ballet the Stone of Happiness, as well as a large number of chamber vocal works and arrangements of folk songs.

The work of Grant Grigoryan, been organically incorporated into the Yakut culture, became a connecting bridge between the cultures of Armenia and Yakutia, which gave a new impetus for the development of intercultural communication of these two peoples at the present stage. 2019 marked the 100th anniversary of Grant Grigoryan. In Yakutia, a set of performances called Dedication took place, which began with an updated two-act ballet the Stone of Happiness. Grant Grigoryan did not manage to create the score of this

work during his lifetime, but thanks to the efforts of the musicians and choreographers of the Republic, it was possible to resume this performance. A significant event for the residents of Yakutia and connoisseurs of Grant Grigoryan's music was the arrival of a delegation of leading musical figures of Armenia: Chairman of the Union of Composers of the Republic of Armenia, Honored Artist of the Republic of Armenia, Professor of the Yerevan Conservatory, Aram Satyan, Diploma Winner of International Competitions, soloist of the Armenian Academic Opera and Ballet Theater named after A. Spendiaryan, Diana Harutyunyan, famous duduk performer, soloist of the Yerevan State Philharmonic Society, winner of many international competitions, Harutyun Chkolyan, conductor of the orchestra of the Armenian Academic Opera and Ballet Theater named after A. A. Spendiaryan, Ruben Asatryan. Fruitful cultural discussions and round tables took place; new concert programs were performed. The concerts of the famous duduk performer, soloist of the Yerevan State Philharmonic Society, winner of many international competitions Harutyun Chkolyan were a great success among the Yakut audience. Yakut musicians performed music by contemporary Armenian composers, and Armenian musicians performed works by Grant Grigoryan on Yakut themes. The arrival of the music delegation from Armenia gave a special status to the anniversary of Grant Grigoryan, laid solid bases for the development of cooperation between the Armenian and Yakut peoples in the field of culture and art. Thus, intercultural contacts between these peoples have reached a new – international level. A fruitful dialogue took place between the Arctic and the East, Armenia and Yakutia, the culture vectors of which converged in the work of the outstanding composer Grant A. Grigoryan.

4 Conclusion

Even before his arrival in Yakutia, Grant Grigoryan was very active as regards the intercultural communication in the multinational environment of the Soviet Union. He was very fruitful in the field of the Yakut musical culture. The process of acculturation of a representative of another people in the Yakut national environment gave an impressive result.

The composer Grant Grigoryan had a high degree of tolerance and showed a high level of intercultural competence, working on the musical embodiment of the Yakut musical folklore, the music of indigenous peoples – the Evens, Russian old-timers, etc.

Being a person of a different nationality, he was able to comprehend the basics of national musical thinking, creatively rework the Yakut folklore material, the music of the small peoples of Yakutia, and present it with a new quality. The composer's sensitive ear and creative nature were susceptible not only to the intonations of the speech behavior of the representatives of the Yakut ethnos, but also to the Yakut folk music. He managed to comprehend the code of the Yakut musical culture, to master a new, previously unknown Yakut musical language.

Grant Grigoryan wrote highly artistic examples of opera, operetta, oratorio, symphonic, vocal and chamber instrumental music for the Yakut musical culture, which are classics of the Yakut musical culture, which are performed today and are loved by many generations of listeners.

Of great importance is the fact that the Yakut people perceived the music of the Armenian composer as their own national music, embodying the main ethnic ideals and values. An example of this is his widely known famous song Saham sire barakhsan (My Yakutia), which has become the unofficial anthem of the Yakut people, which every representative of the Yakut people recognizes the first sounds of the call signs of the Yakut radio.

G.A. Grigoryan's life was not very long, though bright and extraordinary. He was among the discoverers of the Yakut musical culture and contributed to its active introduction into Russian and international cultures.

The personality and work of the composer is the key to successful intercultural communication of the Armenian and Yakut peoples in the field of musical culture, composing, and academic performance.

In this regard, the topic of future research may be the processes of intercultural communication between Armenia and Yakutia at the end of the 20th and the beginning of the 21st centuries.

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