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M.O. Tukeev¹¹Kazakh National Academy of Choreography
(Astana, Kazakhstan)**NUMBER ONE - RAMAZAN BAPOV****Annotation**

This article is devoted to the life path of Ramazan Bapov, Honored Artist of the Kazakh SSR, People's Artist of the Kazakh SSR, from whom a new era of mastery in male classical dance began. He possessed high artistry, musicality, scenic charm. Ramazan Bapov for many years was involved in pedagogical activity. His students became laureates of international competitions; they successfully perform at world stages. The creative path of Ramazan Bapov is an example of a rapid rise to the heights of skill.

Keywords: choreography, classical dance, artistry, creative way.

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(Астана, Қазақстан)**НӨМІР БІР - РАМАЗАН БАПОВ****Аннотация**

Бұл мақала Қазақ ССР-нің еңбек сіңірген артисі, Қазақ ССР-нің халық артисі, ерлер классикалық биінде шеберліктің жаңа дәуірінің басталуына себеп болған Рамазан Баповтың өмір жолына арналады. Ол жоғары шеберлікке, музыкалық, сахналық көркемдікке ие болған тұлға. Рамазан Бапов көптеген жылдар бойы педагогикалық қызметпен айналысты. Оның оқушылары халықаралық жарыстардың лауреаттары атанды, олар әлемдік деңгейде табысты өнер көрсетуде. Рамазан Баповтың шығармашылық жолы шеберліктің шынына көтерілудің үлгісі іспетті.

Тірек сөздер: хореография, классикалық би, артистік, шығармашылық жол.

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(Астана, Казахстан)**НОМЕР ПЕРВЫЙ - РАМАЗАН БАПОВ****Аннотация**

Данная статья посвящена жизненному пути Рамазана Бапова – Заслуженного артиста КазССР, Народного артиста КазССР, с которого началась новая эпоха исполнительского мастерства в мужском классическом танце. Он обладал высоким артистизмом, музыкальностью, сценическим обаянием. Рамазан Бапов много лет занимался педагогической деятельностью. Его воспитанники стали лауреатами международных конкурсов, с успехом

выступают на мировых сценах. Творческий путь Рамазана Бапова – это пример стремительного взлета к вершинам мастерства.

Ключевые слова: хореография, классический танец, артистизм, творческий путь.

«I was struck by some extraordinary openness in Bapov, the breadth of the dance, which was closely intertwined with the young passion, an inordinate thirst to convey to the viewer his emotion, his understanding of music, to expose the interpretation of the ballet party's own understanding of the hero. Perfect technique, laconism and at the same time, the dramatic saturation of the dance image are distinguished by the performance of Bapov. Surprising in its beauty, in its relaxedness a jump is the take-off of a dancer, full of grace, brilliance, spirituality. This is an artist who has great opportunities and a bright personality...» [1]

Maya Plisetskaya

It was the beginning of the 70s, when Ramazan Bapov, like the effect of an exploding bomb, loudly declared himself as a dancer of a new format - a new era of performing skills in male classical dance began with him. At that time Abduakhim Assylmuratov, Anvarbek Jalilov, Marat Muntin, Bulat Valiev, Gaini Akzhanov and others shone on the stage... "We often visited ballet performances and sometimes participated in them, we were dressed in theatrical costumes, made light make-ups, and we played the role of the main characters in childhood in 6 national ballet performances" such as "Kambar-Nazym", "Kozy Korpesh Bayan Sulu" and others. But Ramazan Bapov was something else, unprecedented to the present day, cosmically incredible, no one danced like him before. A graduate of the Moscow Academic Choreography School, Alexander Rudenko class with impeccable training, technique of performance, academicity with excellent physical, natural data with a high "cat" jump, young, handsome, he favorably differed from the older generation. All the leading men's parties were performed in a new way in ballet performances, he brought them boldness, youth, beauty, it was some kind of dance rapture, joy and triumph of youth, life itself on stage, he did not dance, but acted as a miracle on stage, whether it be Prince Siegfried in Swan Lake, romantic Albert in Giselle, life-loving Basil in Don Quixote (which were the rear gigs in the 4th arabesque) and many other parties [2].

To the great joy of ballet lovers and the work of Ramazan Bapov, all this was just a prelude to an even more significant event in his creative career. On the 40th anniversary of the theatre, the chief choreographer of the theatre Zaurbek Raybaev, the People's Artist of the Kazakh SSR, the laureate of the State Prize of the KazSSR staged Aram Khachaturian's ballet "Spartacus", where Ramazan Bapov was unconditionally affirmed for the role of Spartacus, he was put on the ballet, where the whole range of techniques of male classical dance, mastery of solo skills was performed by Ramazan. The party of Spartacus became a visiting card of Ramazan. The difficult party in the male repertoire of the theatre, the disclosure of the image of Spartacus, the transformation from a gladiator slave into a great commander-leader requires not only excellent physical preparation but also actor talent live hero's life on stage, that the viewer believes in the stage action, Ramazan was magnificent, we were speechless, we could not even express in words the feelings that enveloped us, only the exclamations with dilated pupils, so it was amazing. I remember that after such performances we did not need to be persuaded to try at lessons on special disciplines, creative inspiration was enough for us for a long time.

He was our idol; it was the epoch of Ramazan Bapov. He was the first Kazakh dancer to win a silver medal at the International Competition in Varna who just graduated from the choreography school (1966), a bronze medal (1974), still this competition of ballet dancers is one of the most prestigious in the world. At that time, it was very difficult to break even into the Union Competition, not to mention the International Competition. The procedure was as follows: first you go through the show in the troupe in front of the chief choreographer and members of the artistic council of the theatre, then the coordination in the profile ministry of culture and only then to Moscow for the All-Union competition of ballet dancers, and only Moscow decides whether or not to represent the Soviet Union at the International Ballet Competition. Competitors in the competitions were new ballet stars: Mikhail Baryshnikov, Yuriy Soloviev, Vyacheslav Gordeev, Yuriy Bogatyrev, however Ramazan found his place, after winning the competitions he often went on foreign tours with a team of laureates of international ballet dancers - leading soloists of the Bolshoi Theatre The USSR (Moscow), the Kirov Theatre (Leningrad) and other leading opera and ballet theatres of the Soviet Union, representing our Republic with dignity. He was given the right to take courses to improve performing skills, to study in the ballet troupe of the Bolshoi Theatre of the USSR, in the classes of A.M. Rudenko and an outstanding teacher Asaf

Messerer. These trips gave him the opportunity to hone his professional skills, to engage with such masters of the ballet as Vladimir Vasiliev (the best dancer of the twentieth century), Mikhail Lavrovskiy, Yuriy Vladimirov, Alexander Godunov, Vyacheslav Gordeev, Yuriy Bogatyrev and after his return to Alma-Ata, he danced in ballets even more vividly, more technically, adding new interesting nuances to the executable roles that do not violate the general plotline of the play.

The leadership of the Republic noted the successes of Ramazan, appropriated the honorary title of Honored Artist of the Kazakh SSR (1973), People's Artist of the Kazakh SSR (1976) (the rule about 5 years gap between State awards was not applied to Ramazan). His living conditions were improved, allocated an apartment in the city center next to theatre was given him, also he had an opportunity for preferential purchase of the car "Volga". He as a young member of the Communist Party was elected to the deputies of the city committee. All these services to the Republic played an important role in the selection of the candidacy for the assignment after the tour of the Opera and Ballet Theatre. Abay in the Bolshoi Theatre of the USSR (Moscow) of the highest rank of "People's Artist of the USSR" from the Kazakh SSR and the delivery of the certificate number 1. He became the first and only possessor of this high title in the field of Kazakhstan's choreographic art [3].

In life he was an extremely modest, educated, intelligent person; all his thoughts were about the ballet, he was probably far from everyday vanity, from usual non-theatrical life, he was not interested in them at all, which is peculiar to unique people. Once he came to the theatre in the morning for a lesson and asked our "recognized motorist of the ballet" Evgeniy Makartsev: *"Please see the car, it's going bad, and the engine starts to boil,"* Zhenya said: *"it's easy, you forgot to take it off the handbrake."*

Another good quality of Ramazan is his devotion to his teacher in the choreography school: he expressed only words of gratitude to him, always kept in mind his remarks and parting wishes. In the classical dance class, where the morning of the ballet dancers begins, he was always in black tights, only white golfs, only in white shoes (for errors to be more visible in mirror reflection), a T-shirt, a towel over the neck and in dressing gown just in order not to spill after the lesson, no wool to warm up, all in a physiologically natural way. He trained extremely accurately, "mockingly" correctly and beautifully performed academic exercises, withdrawal and entry of the foot from V to V, in all it was visible, as we say, "school". A little, in my opinion, an overstated second

position of the hands (when the hands and elbows are on the same level), which is inherent in the Moscow school of that time. A special place in the third part of the lesson, allegro, Ramazan hopped unheeded, springboard jumps, fluttering with a big approach, and the most technical pas of male classical dance, everywhere there was a big natural jump and alignment of the pose in jumps, it was a visual aid in theory and technique performance of classical dance. After the lesson, during the break, we went down to the theatre buffet and, I remember, he recommended us, the students of Almaty Choreographic College named after Seleznev, a glass of tomato juice for growth.

We, already students of senior courses, participated in the ballet "Spartacus", where in a duet with Ramazan brilliantly performed the party of Crassus Edward Malbekov. The ballet is hard physical labor, invisible to an outsider and the more invisible, the higher is the professionalism of the artist, but the human body is not eternal, Ramazan suffered a foot injury and it did not give rest in subsequent years, and we got older with years. I remember before leaving the stage, he said that there was power, desire, but trauma did not allow (as I now know) to dance and open up in full force. I think he was very worried about this.

The number of soloists of the ballet of the theatre were replenished with new young names, Ramazan passed on to them his experience as a teacher-coach, made entries of young soloists into the repertoire of the theatre. In 1987, Ramazan went on his last tour to Sochi and Krasnodar, where he danced the leading parties. After retiring from the theatre for a long time he worked in Turkey, USA, where he prepared the laureates of the International Ballet Competitions, I remember meeting him as "rivals" all in the same Varna where he was the first Kazakhstan winner, he gave us a master class there, and I was out of the competition as a partner of our two promising graduates (Leila Alpieva and Maria Eyhvald).

Upon his return to his homeland, Ramazan Bapov was instructed to head the ballet troupe of Abay Opera and Ballet Theatre [4]. He was still full of plans for the future, but the shaky health did not allow this to be realized. He left early, did not have much time to do, but he remembered me as a sensitive, sympathetic, vulnerable person. His character was contemplative, he was not afraid of loneliness, could spend hours walking alone in exhibitions, museums, standing in front of a picture for a long time. On the last trip to Moscow, when all the People's Artists of the USSR were gathered, Bibigul Akhmetovna Tulegenova noted that Ramazan did not lose his exceptional features, "childishness", even naivety and amazing decency with age. We

constantly had to cry out so that he again did not fall behind a picture or an exhibit in the museum or be late for dinner in a restaurant.

He reserved Certificate Number one, as he was the first dancer of a new format, the founder of a new era of ballet soloists of a new generation of Kazakh choreography.



*Pic. 1. The State Opera and Ballet Theatre named after Abai 1980.
From the archives of the Almaty choreographic college named
after A.V. Seleznev.*

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