

# DECADES OF KAZAKH ART AND LITERATURE IN MOSCOW (1936, 1958). SOURCES REVIEW

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**Abstract.** The problem of organizational activity in the context of mass tours is a topic that needs to be disclosed in Kazakhstan. It proposes to consider the first mass tour of artists of the Kazakh SSR as the first such experience for the country, both for leaders and artists.

The basis of the study documents from the central state asset, through the prism of archival documents: resolutions, orders, certificates, etc., the author proposes considering the preparation processes, their effectiveness, and tools for implementing the tour.

Unique archival documents presented a colorful overview of the national scale event - "Decades". Implementing a significant project to support Kazakh culture was successful for many reasons. The author describes the tactics for popularizing the Kazakh culture in Moscow, strategies for conducting related events, allocating resources, and appointing responsible persons. Special attention was paid to Kazakhstani figures of culture and art. The article reflects the specific actions of T. Zhurgenov, A. Zhubanov, A. Zataevich, and many others who paid particular attention to Kazakhstani figures of culture and art. The reviews and publications in the media throughout the USSR speak of the unconditional significance of the Decade event and related events.

The described decades of 1936 and 1958 are unique projects of their kind, having no analogs in any other culture (except for the CIS countries). In their potential, these are some invisible bridges of points of contact between the principles of promoting culture in parallel with the dynamics of the development of modern art management technology with its features, theory, and practice.

**Key words:** Decade, 1936, 1958, Kazakh Art, concert tours, Kazakhstan, culture, music.

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## Introduction

As is known, in the Soviet Union, the sphere of culture was an integral part of the ideological policy of the Central Committee of the CPSU (Communist Party of the Soviet Union). Management activities in the field of musical art were the prerogative of the Ministry of Culture. Hence, the management mechanisms were adjusted at a qualitative level because various kinds of deviations were not allowed. Researcher N. Beloshapka writes: “There was a unified policy of the party and the state, which determined the main directions of the country’s development. Therefore, it was wrong to single out the state’s policy concerning certain national economies or public life spheres. Decisions of party congresses and resolutions of the Central Committee of the CPSU, not directly related to culture, for example, on ideology, foreign policy, or agriculture, nevertheless significantly impacted the formation and implementation of policy in the field of culture.” (87)

For Kazakh musical culture, the 30s of the 20th century was difficult despite the country’s rapid development. Actively developing in the USSR (Union of Soviet Socialist Republics) and Kazakhstan, particularly musical oriental studies, forms a “non-Eurocentric view” (Amanov, Bagdaulet, et al. 306) of the Kazakh traditional musical culture. Amanov, Bagdaulet, et al. wrote, “In the musical culture of Soviet Kazakhstan, two currents still exist,” reflecting this trend. One connects successively with traditional professional music, while the other, originating during the Soviet era, represents professional European-style art. Both currents embody, as it were, opposite qualities of the national - one carries a tendency to crystallize inherited principles, and the other seeks to expand external relations. But the interaction process between the national and the international proceeds in each. Due to the vast difference

in musical systems, these currents develop in parallel, although they mutually use each other.” (307)

The moment, of course, is controversial. However, we do not aim to assess the degree of influence, the changes that have taken place, or the pros and cons of development processes. For example, one of the results of the *fait accompli* of such influence is the manifestation of the phenomenon of Kulyash Baiseitova, her unique singing technique, which combines traditional intonations and “non-classical” operatic ones.

It is worth noting that in those years, Kazakhstan had not yet embraced the theoretical concept of art management, and only now, as we objectively evaluate those initial organizational processes, including the first tours beyond the borders of the Kazakh SSR, can we apply modern terminology.

## Methods

The research methodology is based on a systematic analysis of archival documents, including decrees, orders, certificates and other official records from the central state assets. The method of complex analysis is also used, covering the tactics of popularization of Kazakh culture in Moscow, the strategy of holding events, the distribution of resources and the actions of key figures, which is documented.

## Discussion

The formation of the national musical culture of Kazakhstan of a new format began after the change of the social system in 1917. Significant events in the field of culture marked this period, including the establishment of new cultural organizations, the formation of new theaters, ensembles, and diverse groups, and the emergence of new genres in composer creativity. “After the socialist revolution, from the autumn of

1917, the most important direction of cultural transformations in Kazakhstan was the elimination of illiteracy among the population” (Zhumabekova 17). Statesman T. Zhurgenov played a crucial role in developing the country’s educational processes. As People’s Commissar of Education of the Kazakh SSR, he successfully managed the functions entrusted to him and solved “insoluble” tasks. Furthermore, he actively joined in the work to raise and develop the literature and art of Kazakhstan. In addition, he contributed as much as possible to develop the Kazakh national opera, cinematography, and Kazakh dramaturgy.

In those years, in many respects, the implementation of large projects aimed at supporting Kazakh culture was successful since the strategies for conducting related events, allocating resources, and appointing responsible persons - behind everything, there was a well-thought-out tactic of promotion and popularization at the state level, and, respectively, through public funding. In addition to a scrupulous and highly responsible attitude to planning, government agencies also carefully approached the personnel issue. Expert consultants with experience managing people and teams were invited to supervise projects.

So, to T. Zhurgenov as a statesman, Kazakhstan owes many of its achievements and successful presentation, at least to the union republics. Being an extraordinarily enlightened personality, a polyglot, and a researcher of the history of cultural construction in Central Asia and Kazakhstan, T. Zhurgenov collected and recorded works of oral and poetic creativity of akyns in his writings reflected the problems of the history of the pre-revolutionary culture of Kazakhstan. With his professionalism and high, versatile culture, T. Zhurgenov enjoyed authority and respect not only among his colleagues but also among the creative intelligentsia of Kazakhstan. So, A. Zataevich, in his work

“1000 Songs of the Kazakh People”, noted the exceptional awareness of T. Zhurgenov “in the old song art of his homeland!” (372). It is also known that the creation of the first Kazakh opera Kyz-Zhibek, was proposed to E. Brusilovsky by T. Zhurgenov.

Moreover, T. Zhurgenov recommended that the composer consider A. Zataevich’s work, “1000 Songs of the Kazakh People”, uses this material when writing an opera. However, even as an actual organizer, Zhurgenov immediately agreed with the director Zh. Shanin on preparing a libretto in Russian quickly (Varshavskaya, Ludmila, et al. 1). Thus, the opera Kyz Zhibek was “designed” and successfully implemented.

It was Zhurgenov who played a crucial role in the preparation and holding of the first Decade of literature and art of Kazakhstan in May 1936, which “became a symbolic and colorful report on the growth of the socialist culture of Soviet Kazakhstan... a kind of report, exchange of experience, fraternal help, as a celebration of the art of the Soviet peoples. The decades were a vivid review of the achievements of the cultures of the socialist nations” (Vinshtein 1).

Events of a republican scale, decades of the Kazakh SSR that took place in Moscow in 1936 and 1958, served as a high start for the formation and subsequent development of the country’s culture. Considering that there was the first acquaintance of a comprehensive, practically foreign public with Kazakh art, one can imagine the degree of responsibility assigned not only to the leadership of the country but primarily to artists: soloists, musicians, for example, from an orchestra of folk instruments or choristers of a chapel. Undoubtedly, the ideological approach to the ten days was defined as a priority.

## Results

Decades of 1936. The minutes of the Commission’s meeting for the first Decade

(1936) showed that there were hasty preparations and some issues still needed to be resolved a month and a half before the start of the tour. For example, there was still a discussion at the meeting about tailoring costumes and purchasing “robes for performers of roles in *Kyz Zhibek*.” According to the protocol, urgent actions in the last month before the trip included increasing the orchestra’s composition from 27 to 32 people or, for example, a note that gifts still needed to be purchased. Moreover, at the time of the meeting, it still needed to be known when the committee’s Commission would arrive to preview the performances and the concert. However, it turned out that the planned initial shows in Leningrad were canceled, but at the same time, the exact dates of the ten-day show in Moscow were being confirmed, as well as the date the bands would go on tour. At the same time, the final estimate for the trip, sketches of scenery and costumes, and a thematic plan for covering the Decade of Kazakh art in the central press were already approved in February. In particular, concerning the media, those responsible were instructed “to break down the thematic plan into magazines and newspapers (where which articles will be placed) “by contacting the editors of *Pravda* and *Izvestia* (newspapers) on this issue first of all” (212).

The task was completed, and publications in the format of articles, notes, and reviews appeared everywhere, including in the “main” newspapers of the country required by the authorities.

All the major newspapers and magazines contained many positive reviews and opinions of well-known representatives of the artistic intelligentsia. “The performances of Kazakhstanis excite with their sincere artistic inspiration. The freshness of the richly melodious music, the optimistically spirited performance acts on the listeners like a healthy steppe air,” Boris Asafiev admired. “The Decade of Kazakh Art <...> is a creative record of

Kazakhstan. Testifying to the growth of the Kazakh people, at the same time it will be an incentive for further development,” wrote *Literaturnaya Gazeta*” (Mosienko 1).

Of course, the successful performance of the Kazakhs was preceded by hard, sometimes exhausting work. Compared with the preparation time for the Decade of 1958, which took almost two years, the preparation for the first trip in 1936 took only a little more than three months, and the participants - both the artists and the organizing committee - worked very actively. Here is how one of its participants K. Dzhandarbekov, then the director of the Opera and Ballet Theater named after Abay, said: “Rehearsals went on day and night, the scenery was painted, costumes were sewn. We slept in between rehearsals right there, right in the auditorium’s chairs. Food was brought by relatives from home. Moreover, all the days and nights in the hall was the People’s Commissar of Education Zhurgenov. The musicians of the orchestra, who played almost continuously, were the first who could not stand such a rhythm. Showing swollen fingers, they asked for a three-day vacation. Temirbek Zhurgenov, all disheveled, jumped up from his seat and exclaimed in a hoarse, broken voice: “Whoever cares about Kazakh art, let him get out of here!”. The musicians silently sat down in their places, and the rehearsals continued” (Mosienko 1).

The artists did not leave rehearsals even on a multi-day train journey from Alma-Ata to Moscow. A. Zhubanov, who headed the Philharmonic and the State Kazakh Orchestra of Folk Instruments, describes it this way: “The orchestra, choir, soloists, dancers rehearsed carefully twice a day in two club cars with an instrument attached to the train.” With warmth, he also recalls how, during the trip, the “fighting” mood of musicians and dancers was supported by spontaneous rallies with “wishing good luck to brothers and sisters of one big family” on the platforms of railway stations in cities through which the path to Moscow ran (Zatayevich 197).

E. Brusilovsky also left his memories of the Decade: “There was no experience of organizing national decades. The Kazakh Decade was only the second after the first - Ukrainian. Nevertheless, Ukrainian art was known in Moscow for a very long time, and very little was known about Kazakhs, and even more so about Kazakh art <...>. Thus, the Kazakh decade was to introduce the Moscow public to the Kazakh people, their life and customs, literature, and art. It is a tough, essential, and honorable task. <...> Our orchestra <...> was on the verge of exhaustion. <...> The first rehearsal started at 9 am and ended at 3 pm. The second rehearsal started at 5 pm and ended at 9–10 pm. There were no days off, and they rehearsed to exhaustion every day. The Decade opened the fascinating world of the East to the Soviet listener - the Kazakhs were the first representatives of the Central Asian republics to show their unique art in Moscow in 1936 and then in Leningrad in 1937” (Mosienko 1).

It would be timely to mention A. Zataevich’s direct assistance to the musicians and his presence at the Moscow rehearsals from the memoirs of A. Zhubanov, we observe helpful advice and instructions from A. Zataevich before the performance of the orchestra of Kazakh folk instruments. Zhubanov, who conducted the orchestra at the final concert, Zataevich gave several valuable recommendations that concerned not only the organizational moment - such as his advice to correct the sequence of works in the program in favor of fast cues at the beginning of the performance. So, he noted that Zhubanov “will be dressed in a tailcoat, and in it, it is immediately difficult to feel free. The huge stage... will overwhelm you, and it will seem to you that you do not hear your orchestra, the hand will “virgin” if you start with slow cues. In this regard, Zataevich proposed to “beat off” fast kuyis to “get used to the situation.” Zataevich advised how to correctly “bow, how to leave, where to put the singer”

(Zatayevich 198). The recommendations concerned both the tempo of the pieces and the nuances in the accompaniment with the soloist due to the peculiarities of the Bolshoi Theater stage... Such useful “life hacks”, which are not obvious to a young inexperienced conductor, helped so much that Zhubanov, using them to the fullest extent, became so “embarrassed” and became insolent,” that despite the strict ban, the entertainer performed an encore piece (Zatayevich 198). And, of course, the friendly, almost paternal support helped create a positive psychological attitude of the conductor behind the scenes before the concert and immediately after it became necessary for the young conductor, who has no experience performing in front of a demanding metropolitan audience.

Undoubtedly, the historical significance of the first Decade was very great. First of all, the success of the events of the Decade proved that Kazakh culture is a worthy part of world culture. At the same time, this period, they have established a connection between the original Kazakh art and world civilization. As a result, Kazakh art and literature, originating in the mists of time, rose to the international level. And Muscovites learned how unique Kazakh art and literature are. Of course, this was facilitated by the responsible attitude towards the work of the Kazakh artists themselves and, of course, their leaders, in particular and primarily T. Zhurgenov, who adequately fulfilled the task entrusted to him (Sadikova, Aigul, et al. 152). Furthermore, rewards and bonuses for Kazakh State Musical Theater and Musical Philharmonic Society employees, including T. Zhurgenov, directly prove this (Soviet Art).

It is important to note that the work was carried out in preparation for the Decade of 1936. The successful holding of this event served as an impetus for the further development of the team of the first Kazakh musical theater, as evidenced by the Decree of the Council of People’s Commissars

of the Kazakh SSR, which lists specific actions of state structures in support of further development of the theater to “create a highly artistic national opera and ballet theater capable of mastering the best examples of the classical repertoire.” The Council of People’s Commissars saw the solution to this problem, first of all, in need to “raise the general cultural level and creative qualifications of the team as a whole.” The paper outlines several measures to facilitate this. Among them are the organization of studio and political-educational research work, the creation of a unique theatrical library, the attraction of highly qualified personnel, the provision of artists with housing, the missing tools, the allocation of funds to increase scholarships, etc. (Decree №1016).

Decades of 1958. Works for preparing the Decade of 1958 were started in 1956. So, on September 7, 1956, the Commission for Concert Performances presented a calendar plan for preparing for the upcoming Decade. And then, twice a month, the Commission heard artists from various groups.

Philharmonic groups, as well as the Kazakh State Academic Opera House, and Ballet Theater named after Abay, the Republican Russian Drama Theatre, the State Song and Dance Ensemble, the Choreographic School, and the Uighur Music and Drama Theater with a total of 1005 people (Order №351) actively and conscientiously began preparing for a responsible tour.

For example, the Kazakh State Philharmonic, named after Dzhambul, was preparing the following groups for the upcoming Decade of Kazakh art and literature in Moscow in 1958: the State Orchestra of Kazakh Folk Instruments named after Kurmangazy, the Kazakh State Chapel, the Ensemble of the People’s Artist of the Kazakh SSR Shara Zhienkulova, the Ensemble of the Honored Artist of the Kazakh SSR Nursulu Topalova, the Philharmonic String Quartet conducted

by Iosif Kogan, the soloists of the Kazakh State Philharmonic Society (People’s Artist of the Kazakh SSR Zhamal Omarova, Roza Baglanova, Zhusupbek Elibekov, and Manarbek Yerzhanov).

The best works were selected for the program from the existing repertoire and the Kazakh art explicitly ordered for the Decade. Thus, the program of the orchestra of Kazakh folk instruments was collected from the current repertoire of Kazakh folk kyuis, original compositions on Kazakh themes. The program also included works of Russian and Western European classics, the best of them, which determined the rapid growth of instrumental Kazakh music and the path of its development. To replenish their repertoire with works of classical music, populist orchestra players had to master the complex, new technique of orchestral sound. For example, the program included works like Scherzo from the fourth Symphony of P. I. Tchaikovsky or Hungarian Dance No. 5 by J. Brahms. Kazakh music was represented by arrangements of Kurmangazy’s kyuis Saryarka, Akbai, and others (Concert’s Programs).

Especially for the Decade, the orchestra ordered a new repertoire. So, a work of large form was commissioned to create Y. Brusilovsky. A. Zhubanov was requested to compose for kobyz and orchestra. Further works were also ordered from S. Mukhametzhanov, K. Musin, and B. Baikadamov. The arrangement of the Scherzo from the 4th Symphony by P. I. Tchaikovsky was commissioned to be made by Sh. Kazhgaliev, F. Mansurov, and A. Khachaturyan were asked to arrange for the orchestra of their choice, and so on (Reference dated sep.19,1956, item 1).

In preparation for the decades, the repertoire for the choir, which was called “The Collective - a pioneer” in the severe field of propaganda among the Kazakh people of a cappella singing, new works were ordered from Mukan Tulebaev, Sydyk Mukhametzhanov, Gaziza Zhubanova,

Kuddus Kuzhamyarov. Thanks to the updating of the repertoire list, new suites on Kazakh themes, plays on Uyghur themes, songs about the motherland, the Soviet army, virgin lands, etc., appeared. In addition, a major choral work (“cantata or oratorio”) was entrusted to E. Brusilovsky (Reference dated sep.19,1956, item 3). It should be noted that even though the political course in the field of musical art, starting from the 1930s, was aimed at mastering extensive genres - symphonies, operas, concertos, despite the introduction of the “written tradition” and classically oriented forms, styles and genres, it is essential to note that national soil has always remained the basis of composer creativity. In this regard, the opera *Kyz Zhibek* presented in the Decade of 1936, with soloist Kulyash Baiseitova in the title role, was entirely based on such features of traditional musical culture as the melodic-thematic material of the national heritage, the timbre-sound properties of Kazakh instruments and folk manner of singing, forming a “layer of national sound.” There is also a reliance on the features of poetic speech, which in traditional Kazakh culture are inseparable from music. The features of music are associated with the reflection of the national worldview, worldview, and attitude (Dzhumakova, 232).

As a result, the program of the combined concert of groups and soloists of the Kazakh State Philharmonic named after Dzhambul for the Decade of Kazakh Art and Literature in Moscow in 1958 was “composed of the best works and performers” (Reference dated sep.19,1956, item 5).

In connection with the Decade, the management also placed an order at the Moscow Musical Experimental Workshop for a new set of instruments for the orchestra named after Kurmangazy to “simultaneously enrich the orchestra with instruments with new timbres.” Instruments with unique timbres included timbre harmonicas (fur instruments) imitating the following musical

instruments: oboe, bassoon, trombone, horn, and other wind instruments. A total of 100 instruments were ordered. It was also decided to experiment with modernizing Kazakh folk wind instruments. For example, the *sabyzgy* was brought closer to the shape of a flute (meaning the range, fingering, and fret system, while retaining its specific timbre. The percussion instrument *dauylpas* was brought closer in shape and sound to a group of tympanums (tuning instruments with copper cauldrons). The Philharmonic Society was ordered to “perform experimental work around all the instruments of the Kurmangazy Orchestra, except for the tenor *dombra* and the bowed instrument *kobyz*”. The Kazakh State Philharmonic Society’s directorate sent the chief orchestra conductor Shamgon Kazhgaliyev to order a new set of instruments for the Kurmangazy orchestra and carry out experiments to properly modernize instruments. The conductor led and controlled processes in the Ministries of Culture of the USSR and the RSFSR (Russian Soviet Federative Socialist Republic), the Ministry of Forestry and Fisheries, and other institutions directly related to ordering new instruments and fulfilling this order (Reference dated sep.19,1956, item 2).

Preceded this event was a memorandum by Kazhgaliyev in 1953, who addressed it to the head of the art department. He wrote about the need to open a musical and experimental workshop in Alma-Ata so that in Kazakhstan, “experimental and laboratory scientific work could be carried out in a serious area of modernization of Kazakh folk musical instruments.” Sh. Kazhgaliyev stated that since “a network of musical educational institutions is expanding more and more in the Kazakh Republic” and that the workshop will be able to “supply the orchestra named after Kurmangazy, musical educational institutions, numerous circles of amateur performances. Moreover, the workshop will

provide an opportunity to buy “instruments for amateurs who want to learn how to play Kazakh folk musical instruments” (Kazhgaliyev, memorandum) — the report of Sh. Kazhgaliyev was discussed in the Council of Ministers of the Kazakh SSR, where the issue raised was resolved positively, but later the project was suspended. Nevertheless, this issue was repeatedly raised in the future by many musicians of the Republic of Kazakhstan.

For each organizational process related to the preparation for the Decade, whether it was attracting composers to replenish the repertoire of the team or asking for new personnel to the orchestra, it was necessary to report to the ministry; everything was subject to strict control. The existing musical educational institutions requested the missing personnel, filling the so-called “decade understaffing”. For example, information about the expected number of participants in the Decade from the Dzhambul Philharmonic, submitted to the Ministry of Culture on February 11, 1956, contained data on the number of participants in the Decade at 256 people (Reference dated Feb, 5, 1957).

At the same time, according to the certificate on the staffing of large groups and individual workshops of the Kazakh State Philharmonic Society during the period of preparation for the Decade of Folk Art (1956-1958) dated September 25, 1956, from the director of the Kazakh State Philharmonic Society A. Kaplambekov, Kurmangazy orchestra, as of September 25 was only 57 people, with the staff approved for 1956 - 64 people, while in the estimate of the Decade, 80 people were indicated. The so-called “Decade understaffing” amounted to 23 people. Personnel for replenishment (10 people) were requested from the conservatory and music schools. The remaining 13 people were asked to “select among those wishing to enter the orchestra through a competition.” Also, for musicians, “young and capable personnel” rooms were requested no later than January

1957 to “create minimum conditions in terms of staffing the Kurmangazy orchestra” (Reference dated Sep 25, 1956).

In the same way, the composition of the Kazakh State Choir needed to be more staffed, where a ten-day understaffing was 24 people. These people were requested in Almaty music schools and the regions, namely in Uralsk, Ust-Kamenogorsk, Semipalatinsk, and Karaganda.

The philharmonic symphony orchestra was planned to be created based on the existing Kazakh radio orchestra, established in 1938 (Kazakhstan National Encyclopedia 57), before the second Decade of Kazakh art and literature in 1958.

So, in the certificate on the preparation of groups and soloists of the Kazakh State Philharmonic Society for the upcoming Decade of Kazakh Art in Moscow, given to the head of the Department for Arts under the Council of Ministers of the Kazakh SSR, the phrase “Symphonic orchestra - in the project” was entered with a simple pencil (Reference dated Sep 19, 1956). Then, on September 25, 1956, the director of the Philharmonic reported that “to create a symphony orchestra in the Kazakh Republic, it is necessary: a) to have at the head of its chief conductor a highly disciplined educated musician-organizer and teacher whose name would be widely known in terms of everything necessary when organizing new affairs and the subsequent time of its existence, b) the mandatory invitation of qualified musicians to a total number of 40 people, c) to meet the minimum living conditions of musicians and the speedy creation of a Kazakh State Philharmonic Symphony Orchestra, 25 rooms are needed during the period of the organization from January 1 to March 1, 1957.” At the same time, he also determined the orchestra’s composition in the amount of 65 people (stationary) and 97 people for the Decade (Document dated Sep, 25, 1956). Then, on October 8, according to the calendar plan, the honored



worker L. Sharogorodsky, already reported to the concert commission “on the long-term plan for the work of the symphony orchestra, in connection with the upcoming decade / the organization of a symphony orchestra in Alma-Ata and its repertoire plan” (Calendar plan 54).

The document mentioned above - the calendar plan (for September-December 1956), among other things, contained a note in which important “urgent issues” were indicated: the creation of a symphony orchestra in the Republic, the announcement of competition among composers for the best song about the party and a cantata on a topical and exciting topic Kazakhstan, an order for a new set of instruments for the Kurmangazy orchestra, as well as an invitation from the composer Vano Muradeli as a consultant for the preparation of concert performances (Calendar plan 55). It is known that Muradeli had an experience of mass outing tours during the war years when in 1942, he was appointed musical director of the central ensemble of the Workers’ and Peasants’ Red Fleet (RKKF). This professional group included a choir, a symphony orchestra, a choreographic and drama troupe, a jazz orchestra. As the concert commission determined, the experience of managing an entire concert team with many participants would help organize mass tours of the Kazakh SSR. In addition, the choice of V. Muradeli was mainly due to his authoritative position in the Union of Composers of the USSR; in particular, at that time, Muradeli held the post of head of the USSR Music Fund. And, of course, the work of V. Muradeli, Russia, performed by the Song and Dance Ensemble of the Kazakh SSR, was included in the program of the final concert of the Decade of Kazakh Art and Literature at the Bolshoi Theater of the USSR on December 23, 1958 (Concert program dated Dec, 23).

A year and a half before the Decade, the newspaper “Kazakhstanskaya Pravda” published an article about preparations

for the Decade of the Abai Theater. Before the readership, they unfolded the scale of responsibility assigned to the team. They prepared to present “professionally mature works of national composers” to the Moscow audience, which differed from the first performances of Kyz Zhibek and Zhalbyr operas by “a radical change in the artistic qualities of the productions”. Thus, the theater’s repertoire was enriched with full-fledged Kazakh operas, folk singers, performers of the first operas, mastered professional skills, and gained the necessary experience; the cast acquired musical education. The improvement of the performance skills of Kazakh artists and the successful work of national composers led to the transition to a new stage in the development of Kazakh art, successfully demonstrated during performances in Moscow.” Despite the generally positive mood of the presentation, the author of the article Messman, also makes several critical statements, for example, about the unbalanced sound of the orchestra, as well as on the topic of reading the artistry of the production of the opera Birzhan and Sara, speaking, however, favorably about the music itself. In the framework of public hearings of groups on the eve of the tour, such critical articles in newspapers of the republican scale made it possible to objectively assess the level of training at its various stages, both for the layman and the participants in the “Decade” project (Messman 1).

Closer to the upcoming event, in October 1958, publications appear in the media, where the reader describes the conditions that are being prepared in the capital of the USSR for the participants of the Decade. For example, the author of the article Moscow is waiting for guests, E. Rappoport, writes that “the best hotels - Ukraine and Ostankino have been prepared, and the stages of the Column Hall of the House of the Unions, the stage of the branch of the Bolshoi Theater And the list goes on. have been provided for the

performances of Kazakh groups. About Kazakh literature, the article contains a documentary author's sketch from a bookstore, which demonstrates the interest in the work of Kazakh writers among famous Russian literary critics. In addition, "in all bookstores, in kiosks, on the so-called tables placed on the streets, squares, in the subway - everywhere you can find the works of Kazakh writers — moreover, not only books published by the Decade by major publishing houses. Many among them are "products of Kazgoslitizdat... For example, on the shelves of the richest bookstore in our country, Writers' Shop, the epic of M. Auezov's Abai, School of Life by S. Mukanov, poems by G. Ormanov, T. Zharokov, H. Bekkhozhin, etc. All this is presented in the best Russian translations" (Rappoport 63).

During the Decade, to demonstrate talents from Kazakhstan, all the iconic concert venues in Moscow and the region were involved in the performance of organizations of the Kazakh SSR. Among more than 20 concert halls, palaces, and houses of culture and clubs, there are iconic ones like the Tchaikovsky Concert Hall, Large and small halls of the P.I. Tchaikovsky Conservatory, the Column Hall of the House of the Unions, and others. In addition, the Moscow region cities of Zagorsk, Serpukhovo, Solnechnogorsk, Podlipki, and others also received Kazakh artists.

As an advertising announcement, on October 15, 1958, Moscow television showed a concert of the Kurmangazy State Orchestra of Kazakh Folk Instruments. The orchestra demonstrated wide performing capabilities and repertoire potential with the concert program. Almost the entire spectrum of music available for performance by a Soviet Kazakh artist/group was played. These are classical works (Figaro's Cavatina from the opera *The Barber of Seville* by G. Rossini, Hungarian dance №5 by I. Brahms), and a Russian play (*Kamarinskaya* by M. Glinka), and

works by Soviet composers R. Glier *Dance of Soviet Sailors* from the ballet *Red Flower* and E. Brusilovsky *Two Swallows*, and the play by the contemporary foreign composer He Lutin *Party*, and arrangements of the Kazakh *kyuis* of Kurmangazy (*Sarzhaylyau*, *Adai*, *Sary-Arka*), and, finally, the work of the modern Kazakh composer S. Mukhametzhanov *Symphonic kuy Motherland of Joy* (Concert program 12).

By tradition, the participants of the Decade brought valuable gifts to Moscow. In addition, unique copies of Kazakh folk instruments were made: inlaid *kobyz* and *dombra*, and presented to the leadership of the concert hall named after P. I. Tchaikovsky, the conservatory and separately, the *dombra* - to the concert hall of the conservatory. In total, 22 thousand rubles were spent on gifts for the Decade of 1958. The expenses included gift albums (3 pieces) in a leather cover with a gold print, Kazakh *chapans* embroidered with a silver (4 pieces) for the heads of the Ministry of Culture of the USSR and the leaders of the halls, as well as the head of the plant named after Likhachev (Reference of expenses).

All the events held over the decades were widely and massively covered by the media, not only by Moscow but by publications of the Russian regions and other union republics. An impressive list of periodicals in which articles about the Decade of 1958 were published included such high-profile titles as *Soviet Culture*, *Pravda*, *Trud*, *Evening Moscow*, *Izvestia*, *Moskovsky Komsomolets*, and others. The mass media of the fraternal republics followed the progress of the Decade no less actively; publications were placed in the *Tashkent Pravda of the East*, in the newspapers *Sovetskaya Latvia*, *Turkmenskaya Iskra*, *Krasnoe Znamya* (Kharkov), *Rabochaya Gazeta* (Kiev) and many others. Thematic publications also did not bypass the large-scale event. Among them: are *Soviet aviation*, *Literary newspaper*, the *Soviet fleet*, and others. The regions of Russia federation covered

decades on the pages of the newspapers Soviet Chuvashia (Cheboksary), Soviet Transcarpathia (Uzhgorod), Soviet Kuban, Kalininskaya Pravda, and others.

Most articles contain repetition of headings and texts, suggesting that strictly approved press releases only allowed a partial reprint. So, for example, an article about the final concert of Kazakh art and literature, “Colorful Feast of Friendship”, in the newspaper Pravda dated December 24 does not differ in text from the publication in the newspaper Gudok (the same date), where the article is printed with minimal reduction, literally one or two paragraphs. The heading “Festive flowering of art” is also the same as in the Gudok and Trud newspapers publications (same date). The above title’s words are often found in publications as if they were the official title of the Decade. Sometimes, however, there are variations of it, for example, “Bright inflorescence of talents” (Miroshnichenko) or “Colorful holiday of friendship”, or “Bright, colorful art” (Komsomolskaya Pravda, same date). It is also interesting that repetitive headings are found in various publications. For example, we will meet “The Festive Flowering of Art” in at least five newspapers: Leninskoe Znamya and Sovetskaya Rossiya on the same date, Sovetskaya Chuvashia from 14/12, Izvestiya 24/12, Soviet Aviation 24/12.

Moscow publications, however, published not only formulaic press releases but also reviews by critics and journalists about the events and other, more exciting articles. For example, in Evening Moscow, a Diary of a decade of Kazakh art and literature was kept (39). Moskovskaya Pravda devoted a lot of space to the materials of the Decade in its pages. So, in the issue of December 23, under the headline-slogan “Thoughts, work, dreams connect Moscow with Alma-Ata!” on the entire third page were placed notes from the exhibition of Kazakh fine arts and a small creative report by the people’s artist Roza Baglanova, and a review of

meetings with readers of the writer Sabit Mukanov, and K. Dzhandarbekov’s thanks to Muscovites with the title “Criticism is better than praise”, and even an artistic essay about the young conductor Turgut Osmanov under the heading “stories about the participants of the decade.” In addition, the issue published poems To the Capital by D. Shamkenov translated from Kazakh, and an article review by the People’s Artist of the RSFSR N. Kazantseva about the production of Birzhan and Sara opera (Dairy of Decade dated Dec, 22, 1958).

Notably, the first Kazakh artists have noted separately in the Decade: “The first Kazakh artists appeared in Kazakhstan. Among them is G. Ismailova, who presented sketches of scenery and costumes for M. Tulebaev’s opera Birzhan and Sara and a beautifully executed compositional portrait of the People’s Artist of the Kazakh SSR Shara Zhienkulova – Kazakh Waltz. The works of another Kazakh artist A. Galimbayeva are also good - sketches for the film Songs of Abai and the painting Folk Talents (Moskovskaya Pravda 60).

All publications wrote about one thing, echoing each other: about the triumphal tours of the fraternal people, about the success of art exhibitions, literary meetings, and, of course, about the grandeur of the final concert, at which, in addition to the entire composition of the leaders of the party and government (A. B. Aristov, N. I. Belyaev, L. I. Brezhnev, K. E. Voroshilov, N. K. Ignatov, F. R. Kozlov, O. V. Kuusinen, A. I. Mikoyan, N. A. Mukhitdinov, M. A. Suslov, E. A. Furtseva, N. S. Khrushchev, N. M. Shvernik, P. N. Pospelov, D. S. Korotchenko, E. Ya. Kalnberg, A. P. Kirilenko, A. N. Kosygin, K. T. Mazurov, V. P. Mzhavanadze, M. G. Pervukhin, N. V. Podgorny, D. S. Polyansky, D. A. Kunaev, Zh. A. Tashenev, N. D. Dzhangildin, I. T. Tazhiev, N. A. Mikhailov, A. K. Kanapin and others) were attended by “representatives of the Moscow public - cultural and art figures, as well as

“many people with badges of deputies of the Supreme Soviet of the USSR - they came from different republics, cities, and villages countries per session” (Trud newspaper). The solemn reception held by the Ministry of Culture of Kazakhstan on the occasion of the end of the Decade of Kazakh art and literature in Moscow the day after the final concert “was held in an exceptionally cordial fraternal atmosphere” (Miroshnichenko 28).

Of course, many artists were deservedly awarded after such a successful event for Kazakhstan. Thus, the Presidium of the Supreme Soviet of the USSR awarded the Order of Lenin to the Opera and Ballet Theatre. Four hundred and seven artists were also awarded Orders of Lenin - by 13 people, the Order of the Badge of Honor - by 125 people, the Order of the Red Banner of Labor - by 53 people, and the Medal for labor distinction - 216 people (Soviet culture newspaper 28). In addition, the title of People’s Artist of the USSR, “in connection with the decade of Kazakh art in Moscow” in early 1959, was received Shaken Aimanov, Kalibek Kuanyshpaev, and others (Komsomolskaya Pravda).

Another result of the successful holding of the Decade of 1958 is presented by a document dated October 7, 1958, from the State Concert Association of the USSR on including the Kurmangazy Folk Instruments Orchestra in the all-Union concert tour plan for the 1958-1959 season (Document GK-2017).

## Main provisions

The combination of material resources, human potential, initiative, and professional competencies allows for the implementation of large-scale projects, growth, adaptation, and development, responding to the challenges of the times and meeting the needs of the community.

In a period when, in the first half of the 20th century, a new state structure was being created and culture was being built/

enriched/supplemented in the countries of Central Asia, management served as a tool for implementing state policy and planned economy, becoming an integral part of the process of cultural formation.

## Conclusion

With the management tools used today, the set level of responsibility for holding events during a trip to Moscow was initially high.

Even today, in modern times, tours of large groups abroad reveal problems in their organization; it is always tricky, most responsible, and very costly. Nevertheless, any state recognizes the importance and value of the exchange of cultural experience between friendly countries. Of course, Kazakhstan has always been open to international cooperation in art and culture, both in Soviet times and even more so in the period of independence.

Considering the decades of Kazakh art through the prism of archival materials and analyzing the management actions of the governing structures through an active document flow, we can say that these trips - events of a republican scale - showed all the art management technologies available at that time. A combination of funds and tools was required to solve the many different tasks of organizing a trip for many people, tools, and props. So, for a ten-day journey, project management tools were used, namely, precise planning and following the approved plan. The organization and implementation of, for example, the project “the first national opera” was successful also because the artists themselves were no less than their leaders (artistic directors, directors) inspired by the prospects of the trip.

As a quality control system, the organization of an expert commission and the preparation of a specific schedule of reports and detailed recording of each meeting held according to the plan were successfully applied.

Analyzing the effectiveness of the tools used in those years to organize touring

activities, it is worth considering that the tour of 1936 was the first mass tour of artists of the Kazakh SSR, and it was successful enough. Accordingly, such an experience was the first for the country, both for the governing structures and organizations and for the artists led by them. And this experience can be found quite successful as well.

Nevertheless, both decades - 1936 (first of all) and 1958 demonstrated in the

best possible way to the top leadership of the USSR, the audience of the fraternal union republics, how well the new cultural policy was mastered and accepted by the country, how much culture was enriched and developed in the newly formed Kazakh SSR. Furthermore, achievements in the performing arts and literature demonstrated during the two decades of Kazakh art in Moscow (1936, 1958) had a significant impact on the socio-cultural environment of Kazakhstan in the future.

### **Авторлардың үлесі**

**Ә. Н. Имае** - Мақала тұжырымдамасын қалыптастыру. Материалдарды жинау, талдау және қорыту. Мақаланың ағылшын тіліне аудармасы. Деректер көздерін жинау және жүйелеу. Мәтіннің зерттеу бөлігін дайындау. Мақаланы жариялауға дайындау.

**Г. З. Бегембетова** - Мәтінді сыни тұрғыдан талдау және пысықтау, тұжырымды тұжырымдау. Мақаланы безендіру, мәтіннің зерттеу бөлігін қайта қарау. Орыс және ағылшын тілдеріндегі мақаланы түзету және өңдеу.

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## Әсел Имае

Құрманғазы атындағы Қазақ ұлттық консерваториясы  
(Алматы, Қазақстан)

## Ғалия Бегембетова

Құрманғазы атындағы Қазақ ұлттық консерваториясы  
(Алматы, Қазақстан)

### МӘСКЕУДЕГІ ҚАЗАҚ ӨНЕРІ МЕН ӘДЕБИЕТІНІҢ ДЕКАДАЛАРЫ (1936, 1958). ДЕРЕКТЕРДІ ШОЛУ

**Аңдатпа.** Бұқаралық турлар контекстіндегі ұйымдастырушылық қызмет проблемасы Қазақстанда ашыла бермейтін тақырып. Онда Қазақ КСР өнер қайраткерлерінің алғашқы жаппай гастрольдік сапарын ел үшін, басшылар үшін де, өнер қайраткерлері үшін де бірінші осындай тәжірибе ретінде қарастыру ұсынылады.

Орталық мемлекеттік қазынадан алынған зерттеу құжаттарының негізін мұрағаттық құжаттар призмасы арқылы: қаулылар, бұйрықтар, анықтамалар және т.б., автор дайындау процестерін, олардың тиімділігін және экскурсияны жүзеге асыру құралдарын қарастыруды ұсынады.

Бірегей мұрағат құжаттары «Онжылдықтар» атты жалпыұлттық ауқымды оқиғаның түрлі-түсті шолуын ұсынды. Қазақ мәдениетін қолдау бойынша маңызды жобаны жүзеге асыру көптеген себептерге байланысты сәтті болды. Автор Мәскеуде қазақ мәдениетін танымал ету тактикасын, соған байланысты іс-шараларды өткізудің стратегияларын, ресурстарды бөлу, жауапты тұлғаларды тағайындауды сипаттайды. Қазақстандық мәдениет және өнер қайраткерлеріне ерекше назар аударылды. Мақалада Т.Жүргеновтің, А.Жұбановтың, А.Затаевичтің және тағы басқалардың құжатталған нақты іс-әрекеттері көрсетілген. Бүкіл КСРО-ның бұқаралық ақпарат құралдарындағы шолулар мен жарияланымдар онкүндіктің және оған байланысты оқиғалардың сөзсіз маңыздылығы туралы айтады.

1936 және 1958 жылдардағы сипатталған онжылдықтар басқа мәдениеттерде (ТМД елдерін қоспағанда) теңдесі жоқ бірегей жобалар болып табылады. Бұлар өз әлеуеті бойынша қазіргі заманғы өнерді басқару технологиясының даму динамикасымен, оның ерекшеліктерімен, теориясымен және тәжірибесімен параллельді мәдениетті ілгерілету принциптері арасындағы байланыс нүктелерінің көзге көрінбейтін көпірлері болып табылады.

**Түйін сөздер:** декада, 1936, 1958, қазақ өнері, концерттік гастрольдер, Қазақстан, мәдениет, музыка.

**Дәйексөз үшін:** Имае, Әсел және Бегембетова Ғалия. «Мәскеудегі қазақ өнері мен әдебиетінің декадалары (1936, 1958). Деректерге шолу». *Central Asian Journal of Art Studies*, т. 8, № 4, 2023, 239-258 б. DOI: 10.47940/cajas.v8i4.643.

**Алғыс:** Авторлар анонимді рецензенттерге зерттеуге назар аударып, қызығушылық танытқаны үшін, сондай-ақ, мақаланы баспаға дайындауға көмектескені үшін алғысын білдіреді.

*Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.*

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## ДЕКАДЫ КАЗАХСКОГО ИСКУССТВА И ЛИТЕРАТУРЫ В МОСКВЕ (1936, 1958). ИСТОЧНИКОВЕДЧЕСКИЙ ОБЗОР

**Аннотация.** Проблема организационной деятельности в разрезе массовых гастролей тема, безусловно, мало раскрытая в Казахстане. Первые массовые гастроли деятелей искусства Казахской ССР предлагается рассмотреть в качестве первого подобного опыта для страны, как для руководителей, так и артистов.

Основу исследования составляют документы из центрального государственного актива. Сквозь призму архивных документов: постановлений, приказов и справок и пр., автор предлагает рассмотреть процессы подготовки к декадам, их результативность и инструменты реализации гастролей.

Уникальные архивные документы представили красочное обозрение события государственного масштаба – «Декады». Реализация крупного проекта, направленного на поддержку казахской культуры была успешна по многим причинам. Автор описывает тактику популяризации казахской культуры в Москве, стратегии проведения сопутствующих мероприятий, распределения ресурсов, назначение ответственных лиц. Отдельное внимание было уделено казахстанским деятелям культуры и искусства. Конкретные действия Т. Жургенова, А. Жубанова, А. Затаевича и многих других, подтвержденные документально, нашли отражение в статье. Приведенные рецензии и публикации в СМИ по всей территории СССР говорят о безусловной значимости события «Декады» и мероприятий с ним связанных.

Описанные декады 1936 и 1958 годов являются уникальными своего рода проектами, не имеющие аналогов ни в одной другой культуре (кроме стран СНГ). В своем потенциале – это некие незримые мосты точек соприкосновения принципов продвижения культуры в параллели с динамикой развития технологии современного арт-менеджмента с его признаками, теорией и практикой.

**Ключевые слова:** декада, 1936, 1958, казахское искусство, гастроли, Казахстан, культура, музыка.

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