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CULTURAL ANALYSIS OF THE ARTISTIC LIFE OF THE PAVLODAR REGION IN THE SECOND HALF OF THE TWENTIETH CENTURY

The article discusses the issues of the artistic life of the Pavlodar region in the second half of the twentieth century.

The object of the study was the artistic culture of the Republic of Kazakhstan and the Pavlodar region in the second half of the twentieth century. Based on the research object, we have identified the subject of scientific work – a general panorama of the artistic life of the Pavlodar region in the second half of the twentieth century. The purpose of the study is to show the general picture of the functioning of various spheres of culture and art in the Pavlodar region during the period under consideration and to identify historical factors that to one extent or another influenced the development of cultural transformations in the Pavlodar region in the second half of the twentieth century.

The period we are considering is a time when masters of arts and culture, and creative performing groups were experiencing the heyday of creative transformation. Artistic works of fine and folk applied arts, museums, theatrical art and librarianship, musical art and education, folk and pop songs, a network of palaces and houses of culture, and cinemas all this diversity of cultural development of the Pavlodar region was created by the combined creative work of cultural and art workers. Our history shows that masters of art: writers, painters, sculptors, musicians, theater, and cinema workers are creators who can understand, and truthfully reflect in their works the essence of cultural, political, and social transformations in Kazakhstan and certain regions of our country.

Key words: artistic life, artistic culture, artistic works, fine arts, musical art, theatrical activity, cultural heritage.

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XX ғасырдың екінші жартысындағы Павлодар облысының көркемдік өмірінің мәдениеттанулық талдауы

Мақалада XX ғасырдың екінші жартысындағы Павлодар облысының көркемдік өмірі туралы сұрақтар қарастырылады.

Зерттеу нысаны ретінде біз XX ғасырдың екінші жартысында Қазақстан Республикасы мен Павлодар облысының көркем мәдениетін анықтадық. Зерттеу объектісіне сүйене отырып, біз ғылыми еңбек пәнін – XX ғасырдың екінші жартысындағы Павлодар облысының көркемдік өмірінің жалпы панорамасын анықтадық. Зерттеудің мақсаты-біз қарастырып отырған кезеңде Павлодар облысында мәдениет пен өнердің әртүрлі салаларының жұмыс істеуінің жалпы көрінісін көрсету, XX ғасырдың екінші жартысында Павлодар облысының мәдени өзгерістерінің дамуына қандай да бір дәрежеде әсер еткен тарихи факторларды анықтау.

Біз қарастырып отырған кезең-бұл өнер және мәдениет шеберлері, шығармашылық орындаушылық ұжымдар шығармашылық қайта құрудың өркендеуін бастан өткерген уақыт. Бейнелеу және халықтық-қолданбалы өнердің көркем туындылары, мұражайлар, театр өнері және кітапхана дело, музыкалық өнер және білім, халық және эстрадалық ән, мәдениет сарайлары мен үйлерінің желісі, кинотеатрлар – Павлодар облысы өңірінің мәдени дамуының осы алуан түрлілігі мәдениет және өнер қызметкерлерінің біріккен шығармашылық еңбегімен құрылды. Біздің тарихымыз өнер шеберлері: жазушылар, суретшілер, мүсіншілер, музыканттар, театр және кино қызметкерлері өз шығармаларында Қазақстандағы және еліміздің жекелеген өңірлеріндегі

мәдени, саяси және әлеуметтік өзгерістердің мәнін түсінуге, түсінуге және шынайы көрсетуге қабілетті жасаушылар екенін көрсетеді.

Түйін сөздер: көркем өмір, көркем мәдениет, көркем шығармалар, бейнелеу өнері, музыкалық өнер, театр қызметі, мәдени мұра.

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Культурологический анализ художественной жизни Павлодарской области во второй половине XX века

В статье проводится анализ общей панорамы художественной культуры Павлодарской области во второй половине XX века.

Объектом исследования мы определили художественную культуру Республики Казахстан и Павлодарской области во второй половине XX века. Исходя из объекта исследования, нами был определен предмет научного труда – общая панорама художественной жизни Павлодарской области во второй половине XX века. Цель исследования состоит в том, чтобы показать общую картину функционирования различных сфер культуры и искусства в Павлодарской области в рассматриваемый нами период, определить исторические факторы в той или иной мере повлиявшие на развитие культурных преобразований Павлодарской области во второй половине XX столетия.

Рассматриваемый нами период, это время, когда мастера искусств и культуры, творческие исполнительские коллективы переживали расцвет творческого преобразования. Художественные произведения изобразительного и народно-прикладного искусства, музеи, театральное искусство и библиотечное дело, музыкальное искусство и образование, народная и эстрадная песня, сеть дворцов и домов культуры, кинотеатры – все это многообразие культурного развития региона Павлодарской области было создано объединенным творческим трудом работников культуры и искусства. Наша история показывает, что мастера искусств: писатели, художники, скульпторы, музыканты, работники театра и кино являются творцами, способными понять, осмыслить и правдиво отобразить в своих произведениях сущность культурных, политических и социальных преобразований в Казахстане и отдельных регионах нашей страны.

Ключевые слова: художественная жизнь, художественная культура, художественные произведения, изобразительное искусство, музыкальное искусство, театральная деятельность, культурное наследие.

Introduction

Culture is a historical phenomenon and is subject to certain objective laws in its development. The cultural construction of Kazakhstan opened wide access to all forms of social and cultural creativity for everyone, awakened the enormous creative forces hidden in the people, and ensured the full flowering of all their abilities and talents. Only with the prevention of each member of society, who is a consumer of culture, at the same time becoming its creator, does spiritual production lose its limited, alienated character. Cultural policy covers both the sphere of distribution and consumption of cultural values, and spiritual creativity. This is expressed in the involvement of the masses and each person in conscious historical creativity, in the formation of a harmoniously developed personality [Kokumbaeva, B. D, 2000. 149].

Not a single generation of people has and cannot do without material and spiritual wealth, without

productive experience and artistic skills accumulated during all previous development. In the same way, no socio-economic formation can develop normally without relying on the productive forces and cultural heritage of the formations that precede it.

Relevance of the topic of articles, goals and objectives. In recent years, the attention of philosophers, sociologists, and cultural scientists to the general problems of the theory of culture, the patterns of its development in various social formations, has been increasing. Attempts are being made to define the essence of culture as a social phenomenon more precisely. The development of culture is associated with a certain historical epoch of society, with one or another nation. In different periods of historical development, each nation, nation, and social group develops its own artistic and aesthetic culture, its own views, concepts, and ideas about beauty. The content of our research is the issues of cultural analysis of the artistic life of the Pavlodar region in the second half of the twentieth century. The ar-

tistic culture of the Pavlodar region in the second half of the twentieth century was formed under the influence of society, reflecting the social structure and functioning in accordance with the system of cultural development of the region. Artistic works of fine and folk art, museums, theatrical art and librarianship, musical art and education, folk and pop song. The modern perception of cultural construction of the past time allows us to establish points of interaction between different spheres, as well as to comprehend the common and special in the cultural heritage of the regions of Kazakhstan, the connection with types of professional artistic creativity, primarily literature, painting, musical and theatrical art. History shows that literary and artistic figures: writers, artists, sculptors, musicians, theater and cinema workers are creators who are able to understand, comprehend and truthfully reflect in highly artistic works the essence of transformations in our country.

Methods and methodology

The purpose of this study is to show a general picture of the functioning of various spheres of culture and art in the Pavlodar region in the second half of the twentieth century, to determine the historical factors that to one degree or another influenced the development of cultural transformations.

The research methodology involves a systematic approach, the use of methods such as descriptive, observation, and classification methods, and comparative analysis of scientific works on the research topic.

Since art, and culture as a category of scientific knowledge is the object of art criticism, cultural studies, literary studies, and philosophy, it is necessary to systematize and briefly review, as well as find connections in the research of domestic and foreign art historians, cultural experts, philosophers on this issue, especially now, when scientific interest in this research topic has received the most active development.

Literature review

The subject of special research is the issues devoted to the cultural, historical, sociological analysis of artistic life, artistic culture, artistic and aesthetic environment of the Pavlodar region of the second half of the twentieth century. Smetova Almagul Amantaevna, in her work «The development of musical education in the Pavlodar region (1938-1985)» highlights such problems as the formation

of professional musical education, the development of centers of cultural and educational activities, the current state of songwriting. Knyazeva Irina Nikolaevna, in her research, focused on the modern existence of folklore in the Pavlodar Irtysh region, as well as issues of preservation and revival of traditional songs. Lichman Elena Yuryevna, Denisova Natalia Ivanovna, Zhanaikhan Yerkin, Itemgenova Bekzat Upyshovna, Baizhanova Saule Shakimbaevna in their works covered the issues of the history of art education in the Pavlodar region, the development of fine arts. The authors, based on the study of the artistic culture of the region, show the regularity of the formation of the artistic life of the Pavlodar region, trace how, during a particular time period, in the process of the evolution of public consciousness, an important category of the artistic and aesthetic environment was interpreted – the category of aesthetics. At the same time, the authors focus on the main types of artistic creativity and on the work of the most prominent figures of culture and art of the region, who have made a great contribution to the development of artistic culture of the Pavlodar region.

Results and discussion

In the second half of the twentieth century, the culture and art of the Pavlodar region were influenced by several historical, political, and social changes [Zaharenko, A. L., Kosajakov, B. K., Merc, V. K., 2003. 133]:

- the development of virgin lands in Pavlodar began in February 1954. For the period from 1954 to 1955 in the Pavlodar region, about 2 million 787 thousand hectares of virgin and fallow lands were developed. The once provincial town of Pavlodar was transformed: the largest energy hub in the USSR was created, two cities were formed in the region – Aksu and Ekibastuz, the turbines of the Aksu State District Power Plant and the Bogatyr coal mine were put into operation, in these same years almost all the large enterprises of the Pavlodar region were built;
- industrial development – metallurgical, oil refining and chemical enterprises, mechanical engineering, and mining industry determine the region of Pavlodar region as one of the largest economically developed regions of Kazakhstan;
- the development of transport and communication infrastructure has allowed the region to become an accessible cultural center (mutual influence, interaction, joint events) for neighboring countries;
- the presence of diverse ethnic groups contributed to the mutual exchange of cultures and the

development of national traditions and customs (a large influx of population during the years of development of virgin and fallow lands).

This period was marked by intensive development and diversity of artistic movements.

Fine arts (painting, sculpture, graphics, photography) make a great contribution to the formation and development of the aesthetic and spiritual culture of the population.

Itinerant artists V. P. Baturin (from 1919 to 1929 he worked in Pavlodar) and E. A. Klodt (from 1927 to 1935 he worked in Pavlodar) – the creative, pedagogical activities of artists played a prominent role in the promotion of artistic art, in their works reflected the aesthetic attitude of man to the world around him. The rich traditions of the Pavlodar art school began in those years when the first professional artist in its history, V.P. Baturin, lived and worked in the city. He had a huge influence on the moral improvement and spiritual development of the city's residents. In 1920, Baturin organized an art studio in Pavlodar. Being engaged in his main creative work, he combines it with teaching at school and design. It so happened that the venerable master painter and the young poet Pavel Vasiliev crossed. Baturin gave the poet's spiritual environment a powerful intellectual charge. Another student of Baturin, the future director of the local history museum I.V. Lagutin recalled: «Viktor Pavlovich sought to awaken students' interest in art, he was a deep lyricist» [Grigor'eva, O, 1998]. E. A. Klodt, while working in the Pavlodar region, studied Kazakh ornaments. The ornament was used to decorate clothing, household items, jewelry, and wood, metal, and stone carvings. The motifs of the Kazakh ornament mainly reflected the aesthetic attitude of the people to the surrounding nature and reality. Accordingly, the artist selected various colors of vegetable and synthetic paints. E. A. Klodt was familiar with Dmitry Polikarpovich Bagaev, a photographer, local historian, founder, and first director of the Pavlodar Regional Museum of Local Lore, with whom they traveled to Bayanaul to collect ornaments and patterns from national clothing, carpets, furniture, and woven embroideries [Sokolkin Je, 2020].

In the 1960-1970s, the number of progressive, creatively minded artists and masters of Pavlodar fine art was replenished by M. P. Kolmogorov, A. M. Dyachkov, V. A. Kritinin, P. G. Velichko, I. P. Lopatin, G. N. Slyusarev, V. V. Tereshchenko, R. P. Ershov, N. N. Smorodinov. They contributed to the further development of artistic culture and had a significant influence on the formation of the population's aesthetic attitude towards art in general, and

the fine arts in particular. The content of the artistic works of Pavlodar masters reflected all aspects of the social life of the people, the aesthetic attitude to reality, and expressed in their paintings the traditional idea of the unity of man and nature [Zhanajhan, E., 2011. 21]. In the development of the aesthetic culture of the population of the Pavlodar region, the paintings of Turar Tusupovich Tuleyev, an artist and painter, a graduate of the Aktobe cultural and educational school with a degree in graphic design, a member of the Union of Artists of Kazakhstan and Pavlodar, played an important role. In his works, he realistically reflected modern reality, and expressed an aesthetic perception of both historical events and human relationships, assessing the point of view of his understanding of beauty [Prihodchenko I., 2014. 6]. The artist's works worthily represented the fine arts of Pavlodar at international exhibitions, many of them were awarded diplomas and medals.

It should be noted that the opening of the Pavlodar Regional Art Museum (1964) played a major role in the beginning of exhibition activities. During this period, exhibitions formed an integral part of the artistic culture of the city and region and became its main form. The works at the exhibitions showed man as the creator of the world, reflected the heroism of the past and the peaceful life of modern days – the development of virgin lands, the construction of a state district power station, the growth of industry, the landscapes of the Bayanaul mountains and steppes. In the 1970s, a new trend emerged in the artistic culture of Pavlodar – photo exhibitions. Artistic photography reflected the multifaceted life of the Pavlodar region. The organizer of the first photo salon in Pavlodar (1942) is Dmitry Polikarpovich Bagaev – founder, and first director of the Pavlodar Regional Museum of Local Lore, an outstanding local historian, and photographer. One of the founders of the photo exhibition in the 1970s is Nikolai Mokhirev, an honorary citizen of the city of Pavlodar, a unique photographer who reflected the history of the city. As a photojournalist and cinematographer, Nikolai Mokhirev traveled throughout the Soviet Union, his photographs were published in republican publications. The works of Nikolai Mokhirev are unique historical chronicles of Pavlodar, warm memories from the childhood and youth of Pavlodar residents, they show not only how the city and the people in it were built and changed, but also how our entire country changed.

The 1960s saw the development of monumental and decorative art; this was associated with the development of cities and increased construction activity. As a result of stylization, stone sculptures

turn into steles, and fresco paintings of buildings appear. In the 1970s-1980s, this type of monumental art such as stained glass and decorative panels was gaining strength. An outstanding master in this field of art was A.I. Bibin. His works truthfully and deeply reflect real relationships between people, their lives, thoughts, feelings, and aspirations, which, although not directly, still echo the thoughts and feelings of our contemporaries. Bibin's works not only convince and teach how to live, but also shock, excite feelings, and provide an imaginative perception of events. S. Sharonov, N. Petersh, E. Kamzin, and V. Yatsik also demonstrated their skills in the art of stained glass, decorative panels, wood carving, and embossing. In the 1970s, professional artists came to Pavlodar: V. Polikarpov, K. Temirgalin, K. Baimuldin.

For artistic propaganda, in 1983, a union of artists was created in Pavlodar, whose task was to provide all possible assistance to the creative growth of artists, popularize creativity, organize exhibitions of works by artists from Kazakhstan and Pavlodar, and from near and far abroad. The Union of Artists of Pavlodar is becoming one of the most important centers for the promotion of fine arts in Pavlodar [Pashko, O. V., 2014. 104]. The artistic culture of the Pavlodar region is taking on a new direction – the works of Pavlodar masters of artistic writing are exhibited abroad. Exhibitions with works by masters of our region are held in France, Mongolia, Germany, and Czechoslovakia. Pavlodar artists participate in exhibitions on a republican and all-Union scale. This was one of the criteria for professionalism since members of the Union of Artists were required to participate in exhibitions at least at the republican level.

1950-1980 – the heyday of cultural institutions – the necessary material base was created, scientific planning was carried out in the field of cultural construction, and leadership personnel in the bodies of education, science, art, press, cultural and educational institutions were strengthened. During the Second World War, a total of more than 20 theatrical and musical institutions were evacuated to the republic, which actively operated and interacted with local creative groups. At that time, an atmosphere of genuine creative friendship reigned between more than 100 writers from Russia, Ukraine, and Belarus who arrived in the republic. During the war, A. Tolstoy, S. Marshak, S. Mikhalkov, K. Paustovsky, M. Zoshchenko, F. Wolf, L. Kvitko and others were in the republic. A creative friendship began between the Moscow Mossovet Theater and the Academic Drama Theater of Kazakhstan (artistic director Yu. A. Zavadsky). Artists and sculptors of the republic

studied with Kukryniksy, N. Karpovsky, S. Uman-sky, and A. Berger. In those years, the Mosfilm and Lenfilm film studios moved to Alma-Ata. In total, more than 510 film workers and artists arrived, among whom were such outstanding masters as S. Eisenstein, F. Ermler, G. Roshal, G. Alexandrov, M. Zharov, I. Pyryev, N. Cherkasov, L. Orlova, N. Kryuchkov and many others [Vorozhejkina, E. V., 2004. 289]. Subsequently, this period of creative co-operation was reflected in the artistic works of cultural masters.

It should be noted that the creation of objective conditions for a radical turn in cultural activity not only did not exclude but also assumed a further increase in the role of subjective factors, including the creative activity of the population of the region. This period is characterized by the active participation of the population in various creative groups, and the network of cultural and educational institutions expanded, which had a positive effect on the spiritual culture of the population. Profound qualitative changes took place in the field of literature and art; previously rather weakly developed genres such as literature, folk operetta, symphony, cinema, the growth of choirs, choreography, and theatrical art were established. An important aspect of the cultural development of the Pavlodar region was the creation of people's universities, which employ experienced teachers, and organize thematic dinners, debates, conferences, and excursions. The activities of the people's universities consisted of teaching the population of the region in such areas as literature, music, theater, and cinema [Smetova A. A., 2004. 72]. For listeners to understand the meaning and be able to fully enjoy any work of art, the content of the work was revealed before the start of the event. (for example, this technique was used when performing any program musical works with rather complex content, in which the characteristics of individual historical figures, events, etc. are given). Musical works were one of the most effective means of shaping the aesthetic culture of the region's population. This is explained by the fact that music accompanies almost all types of artistic creativity, each musical work tells about specific moments in life, customs, and mores of society, and provides information about the attitude of the people to music in different historical periods of their life. All this makes the music understandable and easily digestible. It is not uncommon that, after listening to one or another piece of music performed by a professional instrumentalist, musically gifted residents of one or another area immediately took up a musical instrument and reproduced the piece they heard from memory. This suggests that music gave listeners not only aes-

thetic pleasure but also contributed to their involvement in artistic creativity.

One of the important progressive phenomena in the cultural education of the population is theatrical art. It is the bearer of certain social and moral ideals, and due to its specificity, it is also a powerful factor in the emotional impact on people. Theatrical art, by the best traditions, vividly responded to all the complex phenomena of our time, and through its means promoted new things in life. In Pavlodar, whose population was just over 330 thousand people, the Russian Drama Theater was named after A. Chekhov, and the Kazakh Music and Drama Theater was named after Zh. Aymautov operates successfully. The theaters host performances based on plays by Kazakh, Russian, and foreign world classics and modern national authors. Thus, the Russian theater hosted Bulgakov's «The Master and Margarita», Gogol's «The Players», and Chekhov's «The Seagull». Along with musical performances, the Kazakh Musical Drama Theater's posters included productions of the ancient Greek tragedy «Euripides», Shakespeare's «Othello», and «Filumena Marturano» by E. de Filippo.

The A. Chekhov Theater was founded in 1945, at the end of the Great Patriotic War. Along with performing activities in the regional center, the theater team paid great attention to remote areas of the region. During agricultural campaigns, the creative team of the drama theater performed important cultural work: organized theatrical performances, and helped create artistic theater groups. In the second half of the twentieth century, all the conditions necessary for the qualitative growth of professional art were created, which had already passed the initial stage of its development for the creation of multi-genre professional theatrical art, a feature of which is its synthetic nature. It includes many other types of arts, primarily music and visual arts. The creative experience accumulated by the drama theater during this period provided invaluable assistance to the fruitful artistic development of Pavlodar theatrical art.

The song genre is developing successfully. This is quite understandable, especially considering the huge place song creativity has always occupied in the life of the people. «Song is the eternal companion of the joys of the earth», said Abai. In addition, the song is the most dynamic artistic genre; it allows you to quickly and sensitively respond to the most pressing events. As professional musical culture grew, songs by Soviet composers became widespread. Systematic radio broadcasts introduce them to a huge audience in a short time and gain them wide popularity. Amateur artistic clubs also contribute to this. The development of the song genre

is facilitated by numerous annual competitions for the best songs dedicated to the most pressing topics of our time. Amateur groups played a huge role in promoting the song genre, their repertoires included folk songs and instrumental tunes. As part of an effective form of development of vocal and choral genres, regularly held festivals and the creation of proactive creative groups are envisaged. The groups participating in the festivals showed different artistic and performing levels – some demonstrated singing close to the folk sound, others showed a rather academic performance, which was the merit of their leaders. In concert programs, amateur artistic groups showed the viewer scenes from folk life, in particular weddings, which gave the performances convincing entertainment. The concert costumes, quite convincingly stylized and of high quality, gave a special flavor [Sokolkin Je, 2015].

The song folklore of the Pavlodar region is a unique phenomenon in national, social, and genre terms. Folklore ensembles are promoters of folk culture. Folk groups are called upon to collect, study, and promote the best that exists in the region whose culture they are bearers of. The samples created by folklore ensembles represent the enduring values of the treasury of world culture and provide a natural process of transmission and preservation of national spiritual values. Among the folklore groups, it should be noted such as: «Talapker» (artistic director T. Azenov, Aksu), the ensemble «Kamazhay» (artistic director A. Rakishev, Ekibastuz), «Pryalicza» (artistic director V. Salykina, Kachiry), folk ensemble «Sosedushki», «Kalinushka», «Vesnyanka» (artistic director I. Knyazeva, Pavlodar), exemplary children's ensemble «Russian Patterns» (artistic director V. Kuznetsov, Aksu), «Chimes» (artistic director M. Ershova, Pavlodar) [Kanjazeva I. N., 1998. 206].

The creation of professional musical art is impossible without special training of musical personnel. Therefore, music schools and a music college are opening in Pavlodar, opening their doors wide to talented youth and children. Most of the now famous musicians received professional training in these educational institutions – Rakhimzhanov Bolat Sagatovich, Honored Worker of Kazakhstan, artistic director and chief conductor of the Philharmonic Symphony Orchestra, honorary citizen of the Pavlodar region; Aitbaev Erbol Khamitovich, Honored Worker of Kazakhstan, laureate of Republican competitions, professor of Pavlodar University; Karimov Talgat Baritovich, Honored Worker of Kazakhstan, artistic director and chief conductor of the Philharmonic Orchestra named after. Rustembek. Omarova, Dukenbai Nazymbek Sabitovich,

cultural figure, composer, professor, author of several textbooks on music education, and many others. Schools and colleges trained students on Kazakh and Russian folk musical instruments, the button accordion, as well as singers and pianists, choir and orchestra conductors, musicologists, music historians and musician theorists, and teachers in all branches of musical art. It is important to train teachers of choral disciplines who are capable of being leaders of amateur performances. The need for such musicians is especially great due to the introduction of teaching music and singing in secondary schools.

Shakhimardan Kaidarovich Abilov – People’s Artist of the Republic of Kazakhstan, Honored Artist of the Republic of Kazakhstan, laureate of the State Prize of Kazakhstan, native of the village of Arbigen, Shcherbaktinsky district, Pavlodar region. Shakhimardan Abilov has a rare gift for conveying the subtlest emotional experiences with his voice. His powerful baritone, exceptionally beautiful in timbre, and rich in emotional intensity, sounds smooth and free throughout the entire range. The singer knows how to reveal the immense breadth of the melody of a folk song, matching the endless steppes of Kazakhstan, and easily overcomes the vocal difficulties of the most complex operatic arias, warming all these works with the warmth of his heart. Here is how the Milanese entrepreneur Silvio A. Ippoliti spoke about Shakhimardan Abilov: “It is undeniable that Professor Abilov has enormous abilities, which he polishes with tireless and painstaking work. The artist has reached a level of perfection worthy of such high-class opera houses in the world as Milan’s La Scala, New York’s Metropolitan Opera, London’s Covent Garden, and the Paris Opera. His singing is distinguished by the highest technique, artistry, and exceptional emotionality. Organizer of the public cultural support fund to assist young musical talents and the opera and ballet art festival «Shakhimardan invites friends», held annually in the regional center of Pavlodar region. The participants of the festival were famous groups and masters of art not only from Kazakhstan but also from near and far abroad. It is worth noting that among the guests of the festival, there were such personalities as People’s Artist of the USSR, composer Erkegali Rakhmadiev; People’s Artist of

Kazakhstan Bulat Ayukhanov; People’s Artist of Kazakhstan Nurzhamal Useмбаева; People’s Artist of Kazakhstan Aiman Musakhodjaeva and many others. It is quite obvious that holding such a music festival in the Pavlodar region played a huge role in the development of the musical culture of the region. As part of the festival, eminent masters of art conducted master classes and open lectures for teachers and staff of music educational institutions, which certainly affected the professional component of performing musicians and musicians-teachers.

Conclusion

The artistic culture of the Pavlodar region in the second half of the twentieth century was formed under the influence of society, reflecting the social structure and functioning of the system of cultural development of the region. Artistic works of fine and folk arts, museums, theater arts and librarianship, musical arts and education, folk and pop songs. The modern perception of the cultural construction of the past allows us to establish points of interaction between various spheres, as well as to comprehend the general and special cultural heritage of the regions of Kazakhstan, the connection with types of professional artistic creativity, primarily with literature, painting, musical and theatrical art.

History shows that literary and artistic figures: writers, artists, sculptors, musicians, theater and film workers are creators who can understand, comprehend, and truthfully reflect in highly artistic works the essence of transformations in our country. An in-depth study of the multifaceted activities of art and culture workers, and the creation of truthful and vivid images of our contemporaries in literature, drama, works of cinema, painting, sculpture, and music is one of the main tasks of art and culture workers.

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