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Aktoty RaimkulovaThe Ministry of Culture and Sport of the Republic of Kazakhstan, Nur-Sultan, Kazakhstan.
E-mail: aqtoty.raimkulova@gmail.com**DECLINE AND GROWTH FACTORS OF CREATIVE ACTIVITY
OF KAZAKHSTAN COMPOSERS IN THE 1990-2000-IES**

Abstract. Based on objective data (the number of works written in major genres), I reveal a wave of decline and growth in the creative activity of Kazakhstan composers, which spanned two decades between 1990-ies and 2010-s. The article is devoted to an attempt to identify the external and internal causes of such statistics. The influence of the historical situation and the transformations of the cultural and ideological plan on musical creativity is analyzed. In my opinion, external factors affecting the creative activity of Kazakhstan composers are political changes and the ideological transformations associated with them, economic downturns and ups, as well as a system of intercultural interaction that is naturally transforming in the global world. A very indicative situation in the field of musical theater, which can be extrapolated to other genre spheres. It demonstrates a decline throughout the second half of the 1980s until the early 2000s.

Among the factors that influenced the growth of creative activity in the late 1990s and early 2000s, state programs for the preservation of cultural heritage, new music festivals Nauryz-21, new technical capabilities (the emergence of modern recording equipment and computers, informatization) should be mentioned, expanding the scope of international and intercultural contacts. One of the most noticeable results of the activation of composer creativity was the formation of Kazakhstan polystylistics, which is characterized by a multi-vector combination of styles not only from different eras, but also from different musical and cultural traditions.

Key words: composers of Kazakhstan, Kazakh music of independence period, polystylistics in Kazakh music, intercultural interaction, state programs for culture.

Introduction. Composers, whose creative activity mainly fell on the 1990s - 2000s, spent most of their professional career in the new socio-political conditions – in independent Kazakhstan. Analysis of their creative activity shows unevenness in the development of different genres and directions. Recessions and growth coincide with political, economic and sociocultural changes in the life of the republic. The new ideological situation also entailed the transformation of the content side of academic music, its aesthetic attitudes and compositional techniques. Having traced in detail the influence of external factors on musical creativity, I will not only reveal the underlying causes of creative recessions and growths, but also try to identify the conditions under which a further increase in the creative activity of Kazakhstan composers is possible.

Methods. The impetus for thinking about the downturns and growth in the creative activity of Kazakhstan composers was the statistical analysis that remained outside the scope of this article. In this study, an integrated and systematic approach is applied, allowing to consider composer creativity in the cultural system. The aspect of the interaction of cultures involves the application of semiotics.

Discussion. The era of *perestroika* and the first years of independence coincided with some decline in creative activity. This decline is most noticeable in the field of opera: after the premiere of G. Zhubanova's opera *Twenty Eight* in 1980, the next premiere took place in 1990 (*Makhambet* by B. Zhumaniyazov) and the next in 2000 (*Ablai Khan* by E. Rakhmadiyev). Of course, there are many reasons, and they should be considered in conjunction. Apparently, the main reason is social. In an era of change, people and nations have the highest priority – to survive. Art fades into the background. In the first decade of independence, the level of state funding for art fell, composers stopped receiving fees from the Union of Composers of Kazakhstan. The opera house and concert organizations were forced to survive

in the new market conditions, so there were no commissions for works from them. However, the recession cannot be attributed solely to economic reasons. Let us recall the story of the creation of the famous Seventh Symphony by Shostakovich in besieged Leningrad.

A number of prerequisites for a creative decline in cultural and ideological situation should also be highlighted – the value orientations of the Soviet era have collapsed, new ones have not yet settled down, as testified by U. Jumakova: “The mentioned historical fact that the extinction of the composer’s activity did not indicate a decrease in its relevance in national culture. It expressed the *exhaustion of the creative tasks posed by this era and the need to update them* in connection with the changed artistic and aesthetic situation.” [1] Accustomed to living in the conditions of a permanent crisis in the 1990s, people were more concerned about personal well-being than about high patriotic ideals, of which Kazakhstan music is undoubtedly a part. Media, spreading low-standard mass culture promoted an active demoralization of a society. The passivity of the intelligentsia contributes no less to it, on which the formation of a common national idea and the construction of a society focused on patriotic ideals largely depend. This is evidenced by representatives of various fields of science and art. Thus T. Jumaliev and G. Saduhasova note stagnation in the activities of Kazakhstani music critics: “One of the significant shortcomings of the national idea of music is, in our opinion, that today music criticism remains socially indifferent. It lacks social activity, efficiency, while the critic must be a preacher, a teacher who seeks to make society better, more moral” [2, p.211].

In the 2000s, some revitalization was outlined in the field of musical creativity. This was facilitated by a number of measures to develop and implement a national cultural policy, taken at the initiative of the President of the Republic of Kazakhstan N.A. Nazarbayev. Thus, in 2004-2006, the program “Medeni Mura” (“Cultural Heritage”) was implemented, which launched the strategic national project “Cultural Heritage”, which involves the phased implementation of the concept of the project aimed at developing the spiritual and educational sphere, ensuring the preservation and effective application of the cultural heritage of the country [3]. According to the Program for the Development of the Sphere of Culture for 2006-2008, in 2007 the state allocated 30 composer grants [4], and in 2008 - sixteen [5].

Significant role in enhancing the creative activity of composers played festivals of contemporary music *Nauryz –XXI*, ongoing in the Kurmangazy Kazakh National Conservatory, plenary sessions and concerts of the Union of Composers, concerts of contemporary music [6]. All this was reflected in specific opuses. Among the major works of recent years, the *Sixth “Ecological” symphony* and chamber opera *On the MAIL.RU website* by B. Bayakhunov, three symphonic poems (*Tolghau*, *Dala Syry* and *Zhamilya*) and the ballet *Heavenly Nomad* by A. Raimkulova, the ballet *The Prince of the Three Kingdoms* by V. Strigotsky, the opera *Tomiris* and the ballet *Tlep and Sarykyz* by A. Serkebaev, ballets *Mahabbat perishtesi (The Peri of Love)* and *The Wooden beauty* by B. Daldenbai, the ballet *Blue minaret* and ballet-oratorio *Eternal flame* by S. Erkimbekov, opera *Domalaq-ana* by D. Botbaev, the opera *Battle of Otrar* by M. Mangitayev, the *Symphony Sacrifice of Tengri* and the orchestral piece *Niagara* by A. Bestybayev, symphonic *kui-tolgau* for the orchestra of folk instruments *Confession of the steppes* by A. Mambetov, the symphonic picture *Zhalantos-Batyr* by K. Duysekeyev, the ballet *Nauryz meiram hikayasy* by B. Kadyrbek, etc.

Unfortunately, not all of the named operas and ballets can be heard in concert halls or seen in musical theaters. Opera houses, dependent on government subsidies, are wary of a new works, for the production of which fundraising is required. Nevertheless, the premiere of the opera *Tomiris* and the ballet *Tlep and Sarykyz* by A. Serkebaev, the opera *Makhambet* by B. Zhumaniyazov in Abai State Opera and Ballet Theatre, the Astana premiere of the ballet *Eternal Flame* by S. Erkimbekov, the ballet *Kalkaman and Mamy* by B. Kadyrbek, musical and choreographic composition *The Legend of Batyr Bayan* by F. Zhanno and B. Tleuhan suggests starting interest to theater productions of new works. One of the reasons for the small number of productions may be the relatively low level of performance, which was noted long before the political upheavals of the 1990s. So G. Zhubanova wrote about the prospect of staging her opera *Buranny Edyge*, the clavier of which she finished in 1991: “I don’t give the opera to the theater yet. Not the time... But I put so much effort into this opera. I’m afraid they will disappoint me...” [6]. The production of *Tomiris* by A. Serkebaev, which places high demands on performers in both acting and technical skills, outlined positive changes in this regard [7, p. 10].

Representatives of a young generation of composers have successfully started their carriers. T. Nildikeshev made his debut, presenting the ballet *Station Warden*. The musical *Kyz Zhibek* is being

staged to the music of S. Shamenov and D. Raev. Works and songs by T. Zharmuhamed are performed in concerts for the orchestra of folk instruments. S. Baiterekov and R. Abdysagin, representing Kazakhstan at international composers' competitions and courses, began an active career.

Kazakhstan composers are open to new ideas and creative experiments. Among the innovations of recent decades, the expansion of technical means, the combination of different genres and types of art, compositional findings in the implementation of *kui*, polystylistic searches. Technical means include not only new computer and acoustic technologies (as in A. Raimkulova's play "The Shaman's Soul" for cello and recording or in V. Strigotsky's ballet "The Prince of Three Kingdoms", which uses synthesized tones of Korean folk instruments), but also updating of the instrumentation (for example, the Turan folk ensemble in the symphonic works of A. Raimkulova). Genre synthesis and synthesis of the arts can be seen in such works as the opera-ballet *Kalkaman and Mamyr* by B.Kadyrbek ballet *Eternal Flame* by S.Erkimbekov. Almost every composer works in the field of modern rethinking of traditional forms and methods of composition; from recent experiments, one can name the ballet *Mahabbat peristhesi*" by B. Daldenbaev, the symphonic *kui-tolgau* for the orchestra of folk instruments *Confession of the Steppes* by A. Mambetov, the symphonic opuses by A. Raimkulova and many other works. The vector of polystylistics in the works of Kazakhstan composers has always been guided by the East-West context. In recent years, B. Bayakhunov, A. Bestybaev, V. Strigotsky and other composers have been working in this direction.

An important role in enhancing creative thought is played by the access of Kazakhstani musical culture to world scenes. Since 1992, Kazakhstani musical groups and performers have been representing the culture of their country abroad as a valuable phenomenon (and not as part of Soviet music). In the wake of interest in the "world music", which captured the musical community of North America and Europe in the 1980-2000s, "nomadic romanticism" and the peculiar exotic of Kazakh music are well received by Western listeners. Bearers of oral traditions (for example, *kobyzist* Raushan Orazbaeva, *zhyrau* Almas Almatov), and groups representing the so-called Soviet-influenced musical nationalism – orchestras and ensembles of folk instruments (Kurmangazy State Academic Folk Orchestra, Academic Folk-Ethnographic Orchestra named after N. Tlendiev, Otrar Sazy orchestra, Sazgen Sazy ensemble), and artists working in the new European tradition (State Brass Band and composer A. Bestybayev, violinist M. Bisengaliev) [8].

The activation of external relations stimulates creative activity within Kazakhstani culture, generating, for example, such phenomena as intra-oriental synthesis (Bayakhunov's term) – a combination of elements of different non-European cultures (raga and Kazakh melos, Altai throat singing and *kui*, etc.) in the works of the New European tradition., the fusion of ethnic music and mass genres (ethno-pop, ethno-rock, ethno-jazz) [10]. Kazakh composers adopt many of the trends inherent in Western art.

In the twentieth century in European, and then in North American music, there is a tendency to expand the boundaries of culture through an appeal to the art of other eras and peoples. It is characteristic of such artistic directions as neo-archicism, neoclassicism (and its types), neo-folklorism, polystylistics, World music [11]. All of them are focused on several historically or geographically different styles or creative forms. At the same time, within the framework of one work, self-valuable and fairly tight music systems are combined. This "depressurization" of traditions provides a multidimensional cultural space.

Rapid informatization and increased mobility of representatives of different cultures have been especially intensified since the late 1980s. With the collapse of the Soviet Union, Kazakh culture becomes involved in these global processes. The bipolarity that prevailed at the dawn of the formation of the national composer school (folklore - professional creativity) has faded already in Soviet times. On the one hand, composers and scholars recognized the heterogeneity of traditional art¹, on the other hand, representatives of various nationalities and ethnic groups appear within the framework of one composer school, introducing through their individual style a variety of cultures within the framework of one system.

The preconditions for the multidimensionality of the cultural space in Kazakhstan have developed due to historical circumstances: representatives of about 120 nationalities live in the republic, 25 of which are represented by large diasporas (from 20 thousand people). Each of them preserves its traditions, often

¹ First of all, I mean the landmark publications of N. G. Shakhnazarova: "Musical professionalism in the context of culture" [13] and "Music of the East and music of the West: Types of musical professionalism" [14].

in a more preserved form than in their historical homeland. The Uyghur and Dungan cultures through the composer school of K. Kuzhamyarov (the first Uyghur composer) and his student B. Bayakhunov (the first Dungan composer) formed a layer of national academic music of the European tradition. The nomadic culture of the Kazakhs is characterized by contacts with ethnically related peoples – Turkmen, Karakalpaks, Uighurs, Kyrgyz, and others, as well as with peoples living on the Great Silk Road [12].

Three aesthetic trends were initiated in the 1980s, and distinguished in the 1990s – 2000s, reflecting the multidimensionality of modern culture: an appeal to the past of the people, “intra-oriental synthesis” and an appeal to Western artistic movements (polystylistics, neoclassicism) [8, p.50]. All of them are implemented with the introduction of national flavor.

The already mentioned interest in the past and its artistic comprehension causes an intensive search for ways to creatively implement the idea of the connection of time, veneration of ancestors, shamanistic rites, etc. They can be combined into a *neo-archaic tendency*. The revival of various archaic traditions takes place at the level of the whole world culture [9], and in this sense, Kazakh music demonstrates a high degree of inclusion in world cultural processes.

The sphere of traditional life and art in Soviet times was, in fact, limited to the period of the XIX century. A new look at the history of the Kazakhs, finds of traces of the ancient nomadic civilizations of the Huns, Scythians, Turks; ethnographic and ethnolinguistic studies have led to a specific direction of neoarchaicism in Kazakh art: translating the romance of nomadic civilizations through the history and mythological images of Saks and Turks, reviving the religion of Tengrianism.

Archaic is manifested not only in academic music [10]. It has traces in folklore (e.g., revival tools saz- syrnay, zhetygen, sherter, sybyzgy et al. Bolat Sarybaeva [10]), and in particular its embodiment in relief mass music and a variety of creative culture experiments junction layers (traditional and mass, traditional and academic music, etc.).

Along with this trend, directions of neoclassicism and polystylistics receive a kind of refraction on Kazakh soil, although works of this kind are few in number. Most vividly and consistently they are presented in the works of V. Novikov and B. Bayakhunov. Sporadically G. Zhubanova, A. Meirbekov, M. Sagatov and other composers addressed the principles of neoclassicism. The specificity of Kazakh polystylistics consists in combining not only texts of different eras, but also texts of different traditions, for example, Baroque and Kazakh folk songs in the sonata “Kazakh Bahian ” by B. Bayakhunov [11, p.117].

The manifestations of the marked directions on the Kazakh material will be discussed in detail in the second chapter. If we talk about them in the context of the cultural model, a system of two coordinates is formed: *horizontal or chronological* (referring to the past) and *vertical or cultural* (referring to other cultures). Dialogue with other cultures of preceding or modern eras is an essential sign of culture as such. The difference between the Kazakh model and any other is more likely to be in the details: a greater or lesser deviation of the vector of expansion of the text of the national culture towards the horizontal or vertical axis. In view of the rethinking of the cultural heritage of the people that took place in the first decades of independence, the predominant direction so far has been chronological as defined by the processes of rethinking the cultural code [13].

The cultural direction finds special expression in Kazakh music. Interest in the origins of native culture leads to the study of other eastern cultures. If the theme of dialogue between the East and the West was present in one way or another in the work of Kazakh composers since the founding of the composer’s school, then the dialogue between the East and the East is an innovation rooted in the foundations of nomadic culture (Turkmen kui in the West Kazakhstan tradition, interest in Tatar songs, Tajik dances A.Zhubanova, etc.). As B. Bayakhunov aptly put it, combining in one piece the principles of Indian stew, jazz and Kazakh kyu, as well as the generalized transmission of the color of Central Asia (A. Bestybaev) can be called “ intracostal synthesis” [12, p. 50]. In his work, the composer himself turns to specific expressions of the East through an appeal to Japanese, Chinese, Indian, Jewish, Tajik, Arabic and, of course, Dungan and Kazakh music. B. Amanzhol shows similar cultural interests, although their creative implementation differs significantly among composers. The persuasiveness of intracostal synthesis is achieved through deep penetration into culture, the study of its foundations both in ethnomusicological works and through personal ethnographic practice.

Conclusion. So, external factors influencing the creative activity of Kazakhstani composers are political changes and the ideological transformations associated with them, economic downturns and ups,

as well as a system of intercultural interaction that is naturally transforming in the global world. A very indicative situation in the field of musical theater, which can be extrapolated to other genre spheres. It demonstrates a decline throughout the second half of the 1980s until the early 2000s.

Among the factors that influenced the growth of creative activity in the late 1990s and early 2000s, state programs for the preservation of cultural heritage, new music festivals Nauryz-21, new technical capabilities (the emergence of modern recording equipment and computers, informatization) should be mentioned, expanding the scope of international and intercultural contacts. One of the most noticeable results of the activation of composer creativity was the formation of Kazakhstan polystylistics, which is distinguished by a multi-vector combination of styles not only from different eras, but also from different musical and cultural traditions.

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1990-2000 ЖЫЛДАРДАҒЫ ҚАЗАҚСТАНДЫҚ КОМПОЗИТОРЛАРДЫҢ ШЫҒАРМАШЫЛЫҚ БЕЛСЕНДІЛІГІНІҢ ТӨМЕНДЕУ ЖӘНЕ ӨСУ ФАКТОРЛАРЫ

Аннотация. Шығармашылық қызметін негізінен 1990-2000 жылдары бастаған композиторлар кәсіби жолдың басым бөлігін жаңа әлеуметтік-саяси жағдайда – тәуелсіз Қазақстанда өткізді. Қайта құру дәуірі және тәуелсіздіктің алғашқы жылдары шығармашылық белсенділіктің құлдырауымен тұспа-тұс келді. Бұл құлдырау, әсіресе опера өнері саласында ерекше сезіле бастады. Оған басты себеп – әлеуметтік-экономикалық жағдайдың әсері болды. Тәуелсіздіктің алғашқы онжылдығында өнерді мемлекеттік қаржыландыру деңгейі төмендеді, композиторлар Қазақстан композиторларының Одағы желісі бойынша қаламақы алуды тоқтатты. Опера театры мен концерттік ұйымдар нарықтың жаңа жағдайында өмір сүруге мәжбүр болды, сондықтан олардан жұмыс жасауға тапсырыс болмады. Алайда, құлдырауды тек экономикалық себептер арқылы түсіндіруге болмайды. Идеологиялық сипаттағы шығармашылық құлдыраудың бірқатар алғышарттарын да атап өткен жөн – кеңес дәуірінің құндылық бағдарлары құлдырады, жаңалары әлі орныққан жоқ еді.

2000-жылдары музыкалық шығармашылық саласында бірқатар жандану байқала бастады. Бұған Қазақстан Республикасының Президенті Н.Ә.Назарбаевтың бастамасымен қабылданған ұлттық мәдени саясатты әзірлеу және іске асыру бойынша бірқатар шаралар ықпал етеді. 2004-2006 жылдары «Мәдени мұра» («Культурное наследие») бағдарламасы жүзеге аса бастады. Композиторлардың шығармашылық белсенділігін арттыруда «Наурыз – XXI» заманауи музыка фестивальдері, Композиторлар Одағының пленумдары мен концерттері, заманауи музыка концерттері елеулі рөл атқарады. Осының барлығы белгілі композиторлар Б.Баяхунов, А.Серкебаев, Б.Дальденбай, С.Еркімбаев, А.Райымқұлова, М.Манғитаев, А.Бестыбаев, А.Мәмбетов, К.Дүйсекеева, Б.Қадырбек және т.б. нақты шығармашаларында көрініс табады. Соңғы онжылдықтағы инновациялар арасында техникалық құралдарды кеңейту, түрлі жанрлар мен өнер түрлерін біріктіру, күйшілікті жүзеге асырудағы композициялық табыстар, полистилистикалық ізденістер байқала бастады.

Шығармашылық ойды жандандыруда қазақстандық музыкалық мәдениеттің әлемдік сахнаға шығуы маңызды рөл атқарады. 1992 жылдан бастап қазақстандық музыкалық ұжымдар мен орындаушылар шетелде өз елінің мәдениетін кеңестік музыканың бір бөлігі ретінде емес, өзіндік феномен ретінде ұсынады. 1980-жылдары ерекшеленіп, ал 1990-200-жылдары қазіргі заманғы мәдениеттің көптүрлілігін көрсететін үш эстетикалық үрдістер дамиды: халықтың өткеніне үндеу, «шығысшілік синтез» және батыстың көркемдік ағымдарына (полистилистика, неоклассицизм) бет бұру [1, 50-б.]. Олардың барлығы ұлттық нақышпен, ұлттық реңкпен жүзеге асырылады.

Өткенге және оның көркемдік ой-пікіріне деген қызығушылық уақыт байланысы, ата-бабаларды құрметтеу, шамандық әдет-ғұрып және т.б. идеяларын шығармашылық жүзеге асыру жолдарын іздестіруді туындатады. Әртүрлі архаикалық дәстүрлердің қайта жаңғыруы бүкіл әлемдік мәдениет деңгейінде жүріп жатыр [2], бұл тұрғыдан алғанда қазақ музыкасы әлемдік мәдени үдерістерге қосылудың жоғары деңгейін көрсетеді.

Осы үрдіспен қатар қазақ топырағында өзінше ұғынылуы, ондай шығармалар қатары аз болса да, неоклассицизм мен полистилистика бағытына бет алады. Олар В. Новиков пен Б. Баяхуновтың шығарма-

шылығында айқын және дәйекті түрде ұсынылған. Екі координаттан тұратын жүйе қалыптасады: *көлденең* немесе *хронологиялық* (өткенге жүгіну) және *тік* немесе *мәдениеттанымдық* (басқа мәдениетке жүгіну).

Қазақстандық композиторлардың шығармашылық белсенділігіне әсер ететін сыртқы факторларға саяси өзгерістер және олармен байланысты идеологиялық трансформациялар, экономикалық құлдыраулар мен өсімдер, сондай-ақ жаһандық әлемде табиғи өзгеріп жатқан мәдениетаралық өзара екіжақты қатынас жүйесі жатады. Басқа жанрлық салаларға шығаруға болатын музыкалық театр саласындағы көрнекі жағдай. Бұл 1980-жылдардың екінші жартысынан 2000-жылдардың басына дейінгі құлдырауды айқын көрсетеді.

1990 жылдардың соңы мен 2000 жылдардың басында шығармашылық белсенділіктің өсуіне ықпал еткен факторлар арасында мәдени мұраны сақтау жөніндегі мемлекеттік бағдарламаларды, «Наурыз – 21» атты жаңа музыка фестивалдерін, жаңа техникалық мүмкіндіктерді (қазіргі заманғы дыбыс жазу аппаратурасы мен компьютерлердің пайда болуы, ақпараттандыру), халықаралық және мәдениетаралық байланыстар саласының кеңеюін атап өткен жөн. Композиторлық шығармашылықтың белсенді болуының ең елеулі нәтижелерінің бірі қазақстандық полистилистиканың қалыптасуы еді, ол тек түрлі дәуірлердің ғана емес, сонымен қатар түрлі музыкалық-мәдени дәстүрлердің көпвекторлы қосылуы арқылы ерекшеленді.

Түйін сөздер: Қазақстан композиторлары, тәуелсіздік кезеңіндегі қазақ музыкасы, қазақ музыкасындағы полистистика, мәдениетаралық өзара екіжақты қатынас, мәдениет бойынша мемлекеттік бағдарламалар.

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ФАКТОРЫ СПАДА И РОСТА ТВОРЧЕСКОЙ АКТИВНОСТИ КАЗАХСТАНСКИХ КОМПОЗИТОРОВ В 1990-2000-Х ГОДАХ

Аннотация. Композиторы, чья творческая деятельность в основном пришлась на 1990-е – 2000-е годы, большую часть профессионального пути провели в новых социально-политических условиях – в независимом Казахстане. Эпоха перестройки и первых лет независимости совпала с некоторым спадом творческой активности. Заметнее всего этот спад в области оперного искусства. По-видимому, основная причина – социально-экономическая. В первое десятилетие независимости уровень государственного финансирования искусства упал, композиторы перестали получать гонорары по линии Союза композиторов Казахстана. Оперный театр и концертные организации были вынуждены выживать в новых условиях рынка, поэтому заказов произведений с их стороны не было. Однако нельзя объяснять спад исключительно экономическими причинами. Следует выделить и ряд предпосылок творческого спада идеологического характера – ценностные ориентиры советской эпохи рухнули, новые ещё не устоялись.

В 2000-х годах намечается некоторая активизация в сфере музыкального творчества. Этому способствует ряд мер по выработке и реализации национальной культурной политики, принятых по инициативе Президента Республики Казахстан Н.А. Назарбаева. Так 2004-2006 годах действовала программа «Мәдени Мұра» («Культурное наследие»). Немалую роль в повышении творческой активности композиторов играют фестивали современной музыки «Наурыз-XXI», пленумы и концерты Союза композиторов, концерты современной музыки. Всё это находит отражение в конкретных опусах известных композиторов Б. Баяхунова, А. Серкебаева, Б. Дальденбая, С. Еркимбекова, А. Раимкуловой, М. Мангитаева, А. Бестыбаева, А. Мамбетова, К. Дуйсекеева, Б. Кадырбек и др. Среди инноваций последних десятилетий расширение технических средств, соединение разных жанров и видов искусства, композиционные находки в претворении кюевости, полистилистические искания.

Немаловажную роль в активизации творческой мысли играет выход казахстанской музыкальной культуры на мировые сцены. С 1992 года казахстанские музыкальные коллективы и исполнители представляют за рубежом культуру своей страны как самоценный феномен (а не как часть советской музыки). В 1980-е годы выделяются, а в 1990-2000-е развиваются три эстетические тенденции, отражающие многомерность современной культуры: обращение к прошлому народа, «внутривосточный синтез» и обращение к западным художественным течениям (полистистика, неоклассицизм) [1, p.50]. Все они реализуются с привнесением национального колорита.

Уже упоминавшийся интерес к прошлому и к его художественному осмыслению вызывает интенсивные поиски путей творческого претворения идеи связи времён, почитания предков, шаманского обряда и т.п. Их можно объединить в неархаическую тенденцию. Возрождение различных архаических традиций

происходит на уровне всей мировой культуры [2], и в этом смысле казахская музыка демонстрирует высокую степень включения в мировые культурные процессы.

Наряду с этой тенденцией своеобразное преломление на казахской почве получают направления неоклассицизма и полистилистики, хотя произведения такого плана немногочисленны. Наиболее ярко и последовательно они представлены в творчестве В. Новикова и Б. Баяхунова. Складывается система из двух координат: *горизонтальной или хронологической* (обращение в прошлое) и *вертикальной или культурологической* (обращение к другим культурам).

Внешними факторами, влияющими на творческую активность казахстанских композиторов, являются политические изменения и связанные с ними идеологические трансформации, экономические спады и подъёмы, а также естественно трансформирующаяся в глобальном мире система межкультурного взаимодействия. Весьма показательная ситуация в сфере музыкального театра, которую можно экстраполировать на другие жанровые сферы. Она наглядно демонстрирует спад на протяжении второй половины 1980-х годов вплоть до начала 2000-х.

Среди факторов, повлиявших на рост творческой активности в конце 1990-х – начале 2000-х годов следует назвать государственные программы по сохранению культурного наследия, фестивали новой музыки «Наурыз-21», новые технические возможности (появление современной звукозаписывающей аппаратуры и компьютеров, информатизация), расширение сферы международных и межкультурных контактов. Одним из наиболее заметных результатов активизации композиторского творчества стало формирование казахстанской полистилистики, отличающейся многовекторным соединением стилей не только разных эпох, но и разных музыкально-культурных традиций.

Ключевые слова: композиторы Казахстана, казахская музыка периода независимости, полистилистика в казахской музыке, межкультурное взаимодействие, государственные программы по культуре.

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