

History of Development of Piano Music in Karakalpakstan

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Annotation: Piano music as a genre was formed in Uzbekistan only in the post-war period, European piano music has three centuries and Uzbek music for about eight decades.

Keywords: Music, piano, composer, genre, creativity, coloring, national traditions.

The founders of piano creativity in Uzbekistan, as well as in a number of other genres, were Russian composers, who firmly connected their fate with the Uzbek Republic. One of the first should be called V.A.Uspensky. His piano miniatures testify to the author's romantic sympathies and bear the stamp of characteristic romantic imagery. Hence the typical stylistic features: refined, fragile harmony, multi-layered texture with capricious variability of its patterns, richness of timbre, dynamic nuances.

As in his symphonic works, Uspensky uses here the intonational-modal sphere of Uzbek melos, but if there he completely subordinates himself to it, deliberately limiting himself to careful and stingy texture-harmonic techniques, then in piano compositions the composer freely improvises on a chosen theme, surrendering to power direct creative imagination. Piano pieces by V.Uspensky are transcriptions of fragments of theatrical music: "Prayer to the Fire", "Song over the Water", etc.

A bright page in the formation of Uzbek piano music was written by G.A.Mushel, whose activity in this area unfolds throughout the entire post-war period. It can be said without exaggeration that with his work he covered almost all traditional piano genres: from simple children's pieces to piano concertos. Unlike Uspensky, Muschel's style is more organic and is based mainly on two sources: the Uzbek national tradition and forms, techniques that have settled in European musical practice. It is as if he translates the most common piano genres of etude, ballad, elegy, scherzo, intermezzo, March, toccata, fairy tale, etc. into the language of Uzbek music. [1.90-91]

From the late 40s-early 50s, Uzbek authors also came to piano music. One of the first was H. Izamov. His "Toccat", written in 1948, still has not lost its bright appeal. A colorful piece, it organically combines the form of a toccata movement, permeated with a single rhythmic pulse, with the melodic relief of the thematic.

BF Gienko works a lot and fruitfully in the field of pianoforte. He is the author of a large number of different plays based on Uzbek thematic material, which rightly received high marks in the press. But perhaps the most remarkable are his 24 preludes and the Rubaiyat, published in separate notebooks. Written professionally, pianistically, Gienko's preludes embody mostly lyrical images. However, within these limits, the composer achieves a wide variety of emotional shades: an elegiac mood prevails in the First Prelude, a concentrated and thoughtful mood in the Second, a light pastoral coloring is inherent in the Third, the Fourth is distinguished by pathetic intonation, etc. Sometimes the lyrics border on drama - as, for example, in the fourteenth prelude, which has the character of a funeral march.

N.Zakirov worked especially purposefully and with inspiration in this genre, in whose sonatas many trends in modern piano music are reflected. Boldly modifying the historically established norms of sonata dramaturgy, Zakirov retains one of the main sonata patterns - thematic contrast, including derivative.

As N.Kadyrova rightly notes: "The principles of mono-intonation and variant-variation are typical for the composer's works, and this is a property of both symphonism, especially modern, and traditional national music. Another characteristic feature of him is his gravitation towards polystylistics. This often causes a contrast between harmonic and natural modes, a juxtaposition of different types of polyphony.

In the piano cycle of N.Giyasov "Patterns" the innovative features of his music clearly emerge. The author himself refers to this work in many respects as experimental. Here he organically combines serial, pointillistic, sonorous technique with elements of aleatoric. The study of these miniatures allows the performer to join the process of composer's creativity, as well as to act as a "researcher" of "totally ordered sound material". The use of the most diverse modern means of expression (classers, tremolo, rehearsals, etc.), as well as deeply original principles of shaping, introduce the achievements of the piano writing technique of the 20th century.

The individual implementation of the sonata principle, so characteristic of the composers of Uzbekistan, finds an original embodiment in the Impromptu Sonata "The Tempest" by A.Khashimov. The work of the Uzbek composer is a very interesting experiment of hybrid combination of sonata and impromptu genres. As a result of the synthesis of these two

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musical genres, a very interesting and artistically meaningful work of a large form arose, in which the sonata acts as the first plan, and the three-part form, typical for impromptu, acts as the second plan.

Suite cycles are of particular interest in modern piano music of Uzbekistan. Such compositions are usually programmatic and provide the performer with great creative freedom in sound embodiment. In this regard, the cycle of D. Saydaminova "Frescoes of Afrasiab", which exists today in two editions, is very interesting. As noted by the researchers of D.Saidaminova's work, S.Avagimova and S.Zufarova, "The cycle was the result of the accumulation and comprehension of spiritual and intellectual experience, the result of painful reflections and searches." [2.143-144]

The figurative world of the cycle is complex and ambiguous, in its origins it has such samples of compositions as the "Samarkand Suite" for two pianos by G. Muschel, "The Walls of Ancient Bukhara" by D.Saidaminova herself, as well as the original piano composition "At the ruins of Bibi - khanyim" from cycle "Samarkand paintings" by D.Amanullaeva. The authors of all these works experienced sensations and experiences from contact with the culture of their ancestors, and conveyed in artistic form their understanding of the spiritual heritage of the Uzbek people through the prism of the modern worldview.

The original sound world is presented in the piano cycle "Bagateli" by D.Yanov-Yanovsky. Each of the eight pieces of this cycle demonstrates some kind of composer's search, using new polyphonic, harmonic, meter-rhythmic and textural techniques. The extreme conciseness, improvisational immediacy of the development of thought and, at the same time, the acute characteristic of most miniature sketches that make up this work, evoke Beethoven's and Bartok's bagatelles.

With a variety of styles and orientations, neoclassical orientation dominates in the cycle, which determines the main trend of the composer's interactive work. The features of the creative individuality of R.Abdullayev were brightly and multifaceted in such piano compositions as a cycle of five pieces Prelude and Toccata (1972), Epitaph (1998), "Frescoes of Navruz", Rhapsody No. 1, (1998), concert piece "Zumlokh" for piano and percussion instruments (2006), Tales, Rhapsody No. 2, Humoresque (2008), cycle "48 Fugues" (2010).

In these works, R.Abdullayev widely uses the techniques of modern composer writing, such as aleatoric, sonoric, color, organically combining them with national soil. The composer's inclination towards programmability contributes to the creation of various associations, multiple performing interpretations. The texture of the piano pieces is interesting for the novelty of expressive means, the originality of the transfer of timbres of Uzbek national instruments.

The brightest achievement of modern Uzbek composer creativity is five piano concertos (1972, 1989, 1993, 1994, 1998) by R. Abdullayev. They reflect the evolution of the composer's style, his ability to capture the world around him in amazingly beautiful sound colors, in the competition between the soloist and the orchestra. The figurative world of concertos is extraordinarily wide. These are the blossoming of Navruz (Second Concerto) and exotic images of Thailand (Third Concerto), and the poetics of Korean life (Fourth Concerto), and the Khorezm Folk Festival (Fifth Concerto). R. Abdullayev's concert works also include the temperamental piece "Ratalla" for piano and orchestra as a coloristic sketch of Uzbek life, emphasized by dynamic percussive rhythms - usuls.

Piano music is the most important part of the multifaceted work of the modern Uzbek composer and pianist M.Atajanov. Today it is represented by various forms and genres, in particular, the sonata, preludes; its cycles are mainly programmatic, concert venues, piano duets, piano concertos. The compositions of the composer-pianist are created on the basis of musical performance practice, in the process of everyday communication with the piano. Atajanov is not only a composer who constructs the composition of a work, but also a musician-researcher who studies the possibilities of the instrument in the process of making music, catching with a thin ear the acoustic expressive properties of the piano, its sound aura. In his piano work, Atajanov tends to be cyclical, combining pieces into cycles that usually have programmatic names.

Such, in particular, is the piano album "Guldasta", pieces from which are very popular and widely used in the educational process of children's music and art schools, lyceums and colleges. In this sense, it is about world musical culture." The piano cycle "Contact" is of great interest. The source of this original work was a poetic poem by the famous Tashkent poetess Nuri. The plays of the cycle characterize the regions of Uzbekistan, have deep national origins, the contact of which with modern expressive means symbolizes the continuity of traditions. The "Contact" cycle attracts with its inventive piano texture, beauty and rich timbre, replete with modern writing techniques.

Atajanov's concert etudes, which are examples of virtuoso pianism, attract performers who improve their skills and find emotional spiritualized performance inspiration. The highlight of the concert programs are Atajanov's colorful piano duets, dedicated to the sketches of Tashkent. Their music creates a good mood, instills in the listeners joyful emotions, optimism, a sense of harmony between a person and the surrounding world. "The piano ensembles were written by the composer M.Atajanov with deep knowledge and taking into account the specifics of the instrument." [3.90-92].

The piano works of Uzbek composers also reflect Karakalpak folklore. On the basis of its refraction, the works of the first Karakalpak composer A.Khalimov ("Preludes", "Variations for Piano", "Rhapsody on Karakalpak Themes", "Karakalpak Suite" by Y.Nikolaev, "Pieces for Piano on Karakalpak Folk Themes" by B.Zeidman and others.

With subtle grace, noble simplicity of style, witty finds, Zeidman's work captivates. Well-chosen folk themes, juicy and convex, form the basis of six bright contrasting miniatures. Processing tools are extremely economical, but precise and expressive in every detail.

In the period of 1960-80s, professional composers of Karakalpakstan, such as N.Mukhammeddinov, G.Demesinov, D.Dzhanabaeva, along with vocal works, created a number of piano works. Composers of this generation, using the classical form in their works, were based on the traditional Karakalpak melos.

G.Demesinov made a great contribution to this genre. He created 3 concertos for piano and orchestra, toccata, fantasy, preludes, elegy and other works. G.Demesinov's works are rich in variety of harmony, texture and polyphonic language. The composer in his works introduces the folk melody as a quotation, especially in the second piano concerto, in the third part the main theme is the folk melody "Nazly". He uses folk themes without changes in this work. N.Mukhammeddinov created a number of piano miniatures: preludes, "Song and Dance" and others. [4.53].

A vivid example of this genre, especially in the repertoire of pianists of Karakalpakstan, can be said to be "Elegy" by D.Dzhanabaeva, in which the melody of this work is very rich in intonation-national lyrics.

In the period of 1980-90s, the composer U.Abdullayeva created many works in this genre. For example, "Children's Album" (consists of 5 pieces), 2 preludes, variations, a ballad "from a dastan", an arrangement of folk songs like "Chimbay" and "Kara zhorga". In the program works of the composer, in the ballad "from the dastan", the content touches with the culture of the ancestors, especially with the dastans of the Karakalpak people. In the arrangements of the folk melodies "Chimbay" and "Kara zhorga", without losing the main theme of the folk melodies, the composer uses a variety of texture techniques.

In recent years, it should be noted that, along with professional composers, the young composer J.Charshemov made a great contribution to the development of piano music. He created miniatures and close-up plays, as well as arrangements of folk melodies such as "Nalysh", "Kazhzhar", "Tolkyn" and others.

Especially in the work "Tsunami" gives the pianist the opportunity to interpret the "storyline" in two directions: as the embodiment of the elemental forces of nature, beyond the control of man, and as a transfer of spiritual storm, confusion experienced by man.

Concluding the conversation about the piano work of the composers of Uzbekistan, we can draw some conclusions. Numerous genres of piano music such as etude, ballad, elegy, scherzo, march, toccata, miniature, sonata, suite cycles, plays, rhapsody, concerto, prelude, variations and others are formed in the Republic on the Uzbek national soil.

The noticeable growth of the general composer culture observed in recent years, the intensification of all genres of Uzbek and Karakalpak musical art, the growth of performing personnel, the expansion of the system of musical education - all these are undoubted incentives for the further development of pianism and piano music in the republic.

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