To the Question of the Origin of the Piano Sonata in Uzbekistan

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Abstract: The piano sonata has repeatedly become the subject of studies of scientists from different countries. It was analyzed in detail the genre peculiarity of the sonata, its style and composite features found at different historical stages of development. Scientists largely attracted the shaped world of the Sonata of composers of the past and present as an extensive sphere of emotional and spiritual and intellectual embodiment of their own ideas, thoughts and feelings. In the history of modern piano literature, Sonata genre takes a relatively modest place. Few of the composers of the late XX - the beginning of the XXI century regularly refers to this genre and has a large number of Sonate in his "portfolio”. It is not an exception and creativity of composers of Uzbekistan, most of their preference to other genres and forms.

Keywords: Uzbek piano sonata, composer, Georgiy Mushel, Sabir Babaev, Nurillo Zakirov, Muhammad Atadjanov, Rumil Vildanov, interpretation, style features, figurative world.

Introduction. The genre of the piano sonata received a historical and theoretical and musical and critical study in the works of foreign scientists, focused on the evolution of the genre as a whole [2, 311] and in the work of a separate composer in particular [1, 102]. A much smaller number of work is devoted to the problems of interpretation of Sonatas as a kind of composer creativity genre. Preferably, you can find the work of the performal associated with interpretation, for example, Beethoven’s sonatas (more precisely, separately selected covers) or other composer of the past. The least studied remains this area of musical art in Uzbekistan. The modest number of works written in the genre of Sonata, led to the lack of sonatas in the concert repertoire of domestic pianists and, accordingly, a small interest from the music studies and critics musicians. However, those few samples of Uzbek sonatas are of great interest in the point of view of the interpretation of the genre, its stylistic orientation, choice and combination of various musical and expressive means. The purpose of the study is to identify the national identity of the Uzbek piano sonata. The main task of my research is to designate the main stages of the origin and development of the genre of the piano sonata in Uzbekistan; reveal the articulated world of Uzbek sonatas and determine the degree of influence of traditional and european musical cultures on the musical language of the writings. In Uzbekistan, over the entire period of development of composer’s creativity, no more than twenty piano sonatas have been created, belonging to a small number of composers: G. Muschel, N. Zakirov, R.Vildanov, E.Salihov, A.Khashimov, A.Mansurov, N.Giyasov, M. Atadzhanov and some others.

Materials and methods. The history of the origin and development of the genre of Sonata in Uzbekistan does not differ intensity and scale. In the first stages, interest in the genre practically did not appear. Up until the 1970s, piano literature in the republic was limited mainly to small genres: plays, toccatas, preludes, nocturines. Attention is drawn to the complete absence of sonata. As the researcher of this area of composer creativity, the doctor of art history, Professor N. Yanov-Yanovskaya, "Attempts to master the sonata principles are made only at the level of Sonatina (Sonatina of S. Babayev, P. Khalikova, S.Abramova, Y.Nikolaeva, B. Zeidman, A.Berlin)" [14, 346]. Several slowdown development of this area of creativity is explained by a number of reasons. At first, the composers were more engaged in large genres, such as opera and
symphony. In addition, Sonata, like many other genres of chamber and instrumental music - "This is a complex intellectual genre, aimed at studying the depths of the human soul, the inner world of people" [3, 194-195]. It distinguishes "Special incessity, intimacy of the tone, as if the conversation to each individual listener, psychological deepening" [13, 57]. At the same time, it is impossible to forget that sonata, due to its concise nature, distinguishes the clarity and concentration of expression, the ability to think compressed, is functionally definitely, while expressing a lot, because in Sonatas, composers have always revealed bright images, characters, as if portraits of theater characters. Thus, working on the Sonata, the composers needed to have the ability to create specific concise them, which could reflect a large capacious content. The complexity of the sonata genre for the Uzbek composers was also in the difference in European musical thinking [12, 68-71], in which sonata arose, and the peculiarities of the national folklore, which, as a rule, composers are focused on the field of intonational genre features of them, a foot organization and other components of the music language. Sonata form as a type of musical composition, unlike other structures - a stubbic, variational, rondo - has no analogues in the traditional music of the Uzbek people [9, 35]. Its introduction into the emerging professional stream of musical creativity, on the one hand, means a new qualitative stage in mastering the european norms of musical thinking, and on the other hand, demonstrates the diversity of possible approaches to this development and synthesis of two cultures. Interest in the genre of the piano sonatas appeared at the composers of Uzbekistan earlier than to similar works for other tools (or their ensembles). It was due to the fact that the region of piano art since its appearance in the musical life of the republic (the end of the XIX century) has always attracted the attention of the audience to his attention, in many respects determining the format and nature of concert programs. The pianists were among the most sought-after participants of any concert programs. Composers, thinking of another piano opus, should be assumed to imagine who could submit a new essay to the general public. Such animation was the mutual process of mastering composers of new genres of piano music and the growth of professionalism among pianists, in which the works of Uzbek authors appeared, requiring a special approach to their interpretation. Among chamber piano works of sonata occupies a special place as one of the most closely connected with the canons of the genre formed in the European composer school” [15, 47]. Hence, a fairly careful appeal of composers to the sonata, in need of those internally in the development of the laws of the genre, comprehending its nature. One of the first attempts to write Piano Sonata, S. Babaev, who wrote sonatine for piano in 1947. This essay, like some other created in those years, is difficult to rank with original samples, characterizing the national style, a special approach to the interpretation of the genre, which is completely clear. Up to the beginning of the 1970s, composers only mastered new genres and forms, including such a complex genre as sonata, and one of the most difficult seeding form in the history of music.

Results and discussion. In the second half of the 1970s, and in the following years many sonata and sonatina were written both for piano-solo and for piano in an ensemble with other tools, which indicates the increasing interest of composers to this genre. Summing up all the above, we emphasize that for more than half a century history of the development of piano sonata in Uzbekistan, it was noticeably transformed, enriched with new ideas, style techniques, but the main thing - Sonata has gained its unique view by merging the national and European musical traditions expressed in a special musical manner of musical the statements inherent in traditional culture and the characteristic techniques of organizing musical thought, the logic of its development throughout the composition. Studies of various approaches to the interpretation of the genre from the side of composers and, in particular, on the part of the performers, will allow to open the most interesting sphere of modern music art of Uzbekistan, in which the original genre of the piano sonata occupies one of the important places both in concert practice and in the educational and pedagogical repertoire.

Conclusion. In the second half of the 20th century, the Uzbek composers began to be interested in the sonata genre, in whose work he received a new round of its development. Sonata has become the unique genre in the work of composers of Uzbekistan, opening a wide field for
experiments with new forms and techniques, the sphere of incarnation of complex software designs. The absence of a particular title does not mean the lack of software in sonata. A number of sonatas ideologically and thematically closely related to the images of folk holidays, theatrical ideas, which brings the sonata with a concert genre and, at the same time, gives sonate the concert feature. Such are sonatas by R.Vildanov, N.Zakirov, A.Mansurov, M.Atadjanov. The musical language of the Uzbek sonata is replete with the characteristic elements that re-send us to traditional music. Support for specific lado-intonational circulation, supported by expressive rhythm formulas (usules), give the music of the sonata unusual flavor and recognition. It cannot be said that sonata are among the sought-after genres in concert and pedagogical practice. However, it can be safely argued that a closer acquaintance with these essays will reveal the immense world of piano music of Uzbek composers, and sonata in the near future will take a worthy place in the repertoire of domestic pianists.

Acknowledgements. It seems that the living interest in the genre will arise from composers who are able to find new faces and the expressive possibilities of piano sonata and will give us their original writings. It should be said that such attempts to interpret the sonata in a new way have already been carried out by the young talented composer, a member of the Union of Composers and Bastackors of Uzbekistan Akmal Safarov. His piano sonata, created in 2020, is not only a creative achievement of the composer, but also evidence that the sonata genre is viable, and the creation of new sonata forms will become an important step in the development of the genre, its popularization among contemporaries. The Uzbek piano school is in the process of active self-determination, updates, improvement, and the genre of piano sonata played its small, but very important role, expanding the repertoire of domestic pianists with original musical writings.

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