To the Question of the Performing Fate of Piano Sonatas in Uzbekistan

Sidikova Aliya Maratovna
University lecturer Musical education, Art history Andijan State University, Uzbekistan, Andijan University

Abstract: Questions of musical and performing interpretation of the Sonata genre did not receive sufficient and thorough studies in modern music. This is especially true of the prosuses of the last decades created by Uzbek composers. There is a real need to analyze and understand what place the piano sonata is occupied in the composer work and in the executive practice of modern Uzbekistan, which the stable parameters of the genre appeared, and where the desire of domestic authors would connect to the national musical traditions and the experimental trends in Western Music of Postmodern Epoch. But the main thing is that the problem of the executive destiny of Uzbek piano sonata remains relevant, its further prospects to be, to sound on the concert scene, to gain their listeners and connoisseurs.

Keywords: Uzbekistan, composer, Georgiy Mushel, Nurillo Zakirov, Akram Khashimov, Avaz Mansurov, piano sonata, pianist, Adiba Sharipova, interpretation, concert stage.

Introduction. The appearance of a new Sonata Opus can be considered a creative victory of the author and a real challenge for a performer musician, since it is a serious professional difficulty to interpret these works that significantly differ from classical samples. The interest in the genre of Sonata from the artists was mainly educational. This means that the Faculty Students of the Special Piano Conservatory familiarized themselves with the Sonatas of Uzbek composers in the learning process, which, in turn, implied the learning of the tank text, mastering the sonata in the interpretation of the authors of works, the technical development of the most complex fragments of the composition. At the same time, deep penetration into the ideological concept of Sonata, its national nature, into a specific musical language, formed by the compound of classical canons of the genre with modern techniques of the composer's letter and purely traditional manner of the presentation of musical thought (having in mind not only the intonational, but also the rhythmic side of the writings) remained Several aside. Only a small part of professional pianists wondered how to interpret the Uzbek Sonata to reveal its style uniqueness.

Materials and methods. Each appeal to the sonata of young and already experienced performers was extremely important for the development of this genre, for its popularization and in a professional environment, and among the wide audience. It must be said that the attention of pianists more often caught those writings that were already on hearing, that is, those who entered the repertoire (concert or pedagogical) domestic performers. One of these is “Pink Sonatina” by G.Mushel, very popular in the 1960-1970s, which was actively performed by the elderly pedagogues, among which Ophelia Yusupova, Tatiana Kontuashvili, Tamara Ignoyan. The composer who made a significant contribution to the development of the piano sonata was Nurillo Zakirov - the author of 5 works of this genre. Sonatas of the composer were popular among the pianists, but due to their virtuoso warehouse, requiring special technical preparedness, were performed by a small number of musicians. Of the five piano sonatas, three were recorded on the plate: the second performed by Valeriya Dolgnikova (Alimbaeva), the fourth - Adiba Sharipova, the fifth - Gulnara Nazarova. The Third Sonata was repeatedly played Adiba Sharipova, including in the author's evening N. Zakirov in Kazakhstan.
Original piano Sonata by Rumily Wildanov also gained stage life in the interpretation of Adiba Sharipova, one of whose performances was at a concert in honor of the 75th anniversary of the composer in the male hall of the Conservatory, held as part of the "Music Conversations" project, the author and the leading composer F. Yanov-Yanovsky.

Sonata "Storm" Akram Khashimov firmly entered the repertoire of the conservatory students engaged in the classroom of Nargiz Polatkhanova. At regular class concerts of the Conservatory teachers, which usually undergo in November, Polatkhanova students present their interpreter versions of this essay of Khashimov.

Piano Sonatas Muhamadzhan Atadzhanov, especially the second and third, are also presented in the concert practice of young pianists of the republic. Atadzhanov himself perfectly owns the game on the piano and often acts as the main interpreter of his writings.

Deep content and unusually penetrated by the emotional state of the memory of D. Shostakovich Valery Saparov is located in the repertoire of the teacher class student A. Sharipova Musthary Saidumarova. E. Salikhov's Sonata was greatly popular, the first and second part of the writings were performed. Sonatou has repeatedly analyzed pianists and theorists, and as a result, the articles of domestic musicians are devoted to it, and she also entered the educational plan of teachers working at the music faculties not only to the Conservatory, but also other higher educational institutions, in particular, the State Pedagogical University (for example, it became an object of research in the study manual I. Revez).

We mention the case when the scene work of the composer became the center of attraction of performers who are in the composition of the young novice author the original idea and professionally performed its musical embodiment. It is such a diploma, who became A. Safarov's Sonata, who already has two versions of her interpretation. One belongs to the a pilot teacher of the conservatory, the associate professor Zakhro Muhamedzhanova, and the second is a doctoral student of the conservatory, a young pianist Dilyara Islyamova.

Repeatedly on the domestic concert venue A. Mansurov's Sonata was sounded - three-part, virtuoso, very dynamic composition. At the concert "Davr Sadolari" was performed by Adiba Sharipov, students of Professor M. Gumarov gave her original interpretation.

Interesting interpretation of B. Zeidman's Piano Sonatas, written on the material of his ballet "Count Monte Cristo", performed by Lola Ganieva, made in her student years. Expanded, pianistically very convenient work has become one of the successful works of Ganieva. F. Yanov-Yanovsky's Sonatina, written in a classic style, with a clear and understandable drama, was more executed by students of the conservatory, in particular, students of M. Gumarov, and also a student was performed by A. Sharipova's student.

Results and discussion. It was in the second half of the last century that the period of the most active development of the sampling composers used in various musical genres, both small and large compositions, began. This is largely explained by the Sonata genre, directly representing the canons of the classic Sonata Allegro. The works created during these years are distinguished by a variety of images, for the implementation of which the writings attracted not only in practice, composite techniques, but also the most bold, giving each essay the original sound [8, 3].

The scenic life of any musical composition is always accompanied by a complex of circumstances affecting his executive fate. Large luck when there is a living interest from the performers to the newly created work, and they include it in their concert or pedagogical repertoire. However, it happens that the new essay on the debt "lies on the shelf" is waiting for its o'clock. The Uzbek piano sonata was in good circumstances when the listener had the opportunity to get acquainted with one or another opus. At the same time, not every pianist was taken for learning Sonata, since many works of this genre differed significantly in character and musical language from the usual sampling offices of composers of the past. To perform the Uzbek piano sonata, a completely different approach and to the interpretation of the genre, and,
in particular, to the interpretation of the musical and expressive-emotional sides of the compositions, which demanded from the performer of deep immersion to the world of traditional musical culture, folk creativity and transfer the characteristic elements in your game. As it turned out, this task was not simple.

**Conclusion.** Of course, not only the musical time is used by performers as an influence tool on the listener. The most basic in the essential content of the "living" execution is the process of "translation", "transcoding" of semantic content into sound. The sound world, which forms the execution, in the opinion of T. V. Cherednichenko, one of the first lifting questions of the "living" execution affects the consciousness of people, forms ideological and emotional installations in it. That is why the role of performing arts, according to the researcher, must be considered as a significant liability for "filling the musical consciousness of listeners", which lies on the "live" concerts [1, 187-212].

The performing musicion may draw the attention of the listener to the substantive depth of the executable composition only interesting in the semantic attitude of the interpretation [3, 204]. "Music itself", naturally, has the effect of exposure, but if the performer does not attach a statement actual meaning, then the viewer turns into a passive listener: the executable music goes into the background mode, and the perceive itself is removed into the stream of his own thoughts.

To "stay afloat", "live" concerts must be consistent with the record, where a moment is stopped and is not updated under the influence of constantly occurring events. Performance in a valid time is always new, even if this task is not set as a priority.

**Acknowledgements.** Stage execution, while in the immediate field of contact with the listener, to a greater extent, there is a performer musician to subjectivity [5, 138]. Here he must be an individual, but a music message, his musical speech must be perceived by the listener in comparison with others. This installation dictates a special approach to the semantic content of execution - an original, different from other or at least an event. At stake - the interest of the listener to your work, although for many it is, of course, it is not important. And the priority can be considered the moment of self-expression through the executable music, which once again confirms the activation of subjective thinking.

Thus, the artist musician is colossal responsibility to transfer the musical content of the executable work through the game, to give his interpretation of this opus, and at the same time maintain its own individual style and player of the game, to fill its speech by an individual personality attitude towards one or another essay. Understanding that Uzbek Sonatas do not have a large number of interpreters and, accordingly, it is difficult to make conclusions about the variety of performing versions, however, every appearance of the sonatas of domestic authors on the bills of modern concerts says that interest in this genre did not disappear, and therefore the listener will be able to hear the original compositions, filled depth of content and, at the same time, the virtuoso brilliance in the spirit of the present concert essay.

**References**


9. Sharipova A. Coordinates of the performing style in the piano music of Uzbekistan. – T., 1999


11. Sidikova A. To the question of the meaning of the aleatoric device of composer writing in the piano work of Nurillo Zakirov. Collection of articles of the IX International Scientific and Practical Conference «SCIENCE, RESEARCH, DEVELOPMENT #30». Ch., - 2020,
