

THE IMPORTANCE OF ORGAN MUSIC OF UZBEKISTAN AMONG MODERN TRENDS IN MUSICAL ART

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Abstract: *the development of organ music in the 20th century was influenced by many factors related to the principles of modern music. A sharp increase in interest in the non-traditional capabilities and timbre potential of the organ is noticeable in the works of European and Russian composers of the second half of the twentieth century. The article provides analytical comments on the factors that influenced the formation and development of the organ musical culture of Uzbekistan, as well as the schools of performance that arose in world organ music and their great representatives.*

Keywords: *organ, music, performance school, composer, form, national, creativity, style, genre, modern, composition technique.*

ЗНАЧЕНИЕ ОРГАННОЙ МУЗЫКИ УЗБЕКИСТАНА СРЕДИ СОВРЕМЕННЫХ НАПРАВЛЕНИЙ МУЗЫКАЛЬНОГО ИСКУССТВА

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Аннотация: *на развитие органной музыки в 20 веке повлияли многие факторы, связанные с принципами современной музыки. Резкий рост интереса к нетрадиционным возможностям и тембровому потенциалу органа заметен в произведениях европейских и русских композиторов второй половины XX века.*

В статье даны аналитические комментарии о факторах, повлиявших на формирование и развитие органной музыкальной культуры Узбекистана, а также школах исполнительства, возникших в мировой органной музыке и их великих представителях.

Ключевые слова: *орган, музыка, исполнительская школа, композитор, форма, национальный, творчество, стиль, жанр, современная, композиционная техника.*

Advances in organ construction, bold design developments (updated organ structure and control principles), and innovations in musical language and organ composition were interrelated. The most advanced compositional techniques of the 20th century had a strong influence on organ music and brought about fundamental changes in the perception of organ music. The changes taking place on a global scale naturally began to be felt in the works of our country's composers.

The greatest achievements in modern organ music were made by the great reforming composers of this period, namely D. Ligeti, S. Gubaydulina, V. Rome, M. Kagel, L. Berio, J. Xenakis, W. Stockmayer, J. Cage, G. Zacher, D. Schnebel and others created in the avant-garde style.

It is noteworthy that this avant-garde music is based on the compositional concept of the distant past. The growing interest of modern composers in the music of the distant past began with their choice of genres of that time.

It can be seen that the development of organ music in the 20th century was closely related to the development of various performance styles and techniques, as well as the work of great composers-performers. This influenced the artistic style formation of an entire period. In many cases, the composers who wrote music for the organ were at the same time skilled performers and masters of the art of singing. This tradition has existed since long historical periods, as a result of which bright works are being created and they are fully showing the specifics of the instrument.

One of the important aspects that influenced the evolution of organ music creativity of the 20th century is the schools of performance that represent certain national characteristics. These schools were formed in large synagogues, churches and conservatories.

The German school of composition also has a special place in the development of world organ music culture of the 20th century. For example, the great performing composer Max Reger trained many of his student performers as a professor at the Leipzig Conservatory. In addition to being the author of large-scale organ works, he also created a school of performance with special features.

Another performer who made an incomparable contribution to the development of world organ music of the 20th century, Professor of the Leningrad Conservatory, Doctor of Arts I.A. Braudo (1896-1970), as the founder of a special performance school, left many students and a tradition with a special performance method. In it, the attitude to the main tools of organ performance (rhythm, articulation, register) has changed. Also, working on the balance of

manual and pedal technique was formed with special attention in the Braudo school. Special emphasis is placed on legato and nonlegato performance.

The formation and development of organ music in a country is also related to the possibilities of organ construction in this place. Each organ instrument is a unique specimen unlike any other. Since the 50s of the last century, the construction of new musical instruments and the restoration of organs valued as ancient relics have risen to the level of art.

Composition models and principles of "old styles" are among the compositions of X. Eder's organ concerto "L'homme armé" (1969); K. "J. P. Svellink" (1971), polyphonic post-serial variations on the themes of J. Svellink; G. Becker's "In memory of Josken Depre" (1975/76); O. Bochikhina's "Quintet" for organ and ensemble (2002). In the works of Uzbek composers F. Yanov-Yanovsky's "Idea Fix", D. Yanov-Yanovsky's "Elf and Mirror", "Boundaries" are examples.

In the works of 20th-century composers, attention is also being paid to the musical symbolism of the baroque (rhetorical figures and monograms, for example, I.S. Bach). S. Gubaydulina's composition "In sgoce" for cello and organ is based on the geometric (spatial) "intersection" of the sounds of two instruments that form the direction of the crest. Interrelationships of register and texture form the baroque rhetorical figures of anabasis and katabasis. Through the descending movement of the cello and the ascending movement of the organ, the crossing of voices is created. In the finale, the cello with flageolets in the upper registers symbolizes the heavenly light, and the organ descends to the bass register, reflecting the underground, grave symbolism.

Among the composers of Uzbekistan, D. Varelas is one of the composers who reflected the symbolic meanings of the baroque style in musical forms. For example, in the direction of the theme melody of his "Crucifixus" fugue, the symbolic meaning of the cross is expressed through the crossing of voices, like the B-minor fugue in the well-tempered piano of I. S. Bach.

Another interesting composition is called "In memory of Bach" (1984) by A. Mirzaev. In this organ symphony, the synthesis of Azerbaijani folklore with ethnic elements is demonstrated, based on Baroque semantic ideas and the principles of Bach's polyphonic development. This five-part series is based on mugham themes, where variations and polyphonic developments are implemented. The first part of the symphony - "Theme and 6 Ornamental Variations" - is a polyphonic reworking of the mugham. In the third part, the theme of the famous poem "Bayoti-sheroz" is used as a quote.

The fourth part of the series is called "I.S. Bach". At the beginning, the Bach-style four-part fugue plays the crest theme (based on the B-flat minor fugue in the YATK) and the BACH motif (based on the B-minor fugue in the YATK) at the climax. Thus, this large series can be said to be a unique example of the harmony of Eastern musical traditions and stylistic features of Bach's musical language.

The unique characteristics of the baroque style can be found in the works of composers of our country. For example, Tolqin Kurbanov's "Passakalya to the Important Theme" can be used as an example. One of the most common pieces in instrumental music, Maqom wrote his passacalya, an ancient genre based on the laws of Muhammad. Along with revealing the priority aspects of the pedal part in the organ instrument through the Passakalya genre, the composer found aspects related to the principles of horizontal development characteristic of polyphonic music based on the original monodic nature of Uzbek music.

It is very characteristic for organ music of the 20th century to refer to baroque genres as a general stylistic identity. For example, the English composer N. Ensdel-Evans's Passacalia (1998) is written within a traditional Baroque variation in ostinato bass, and incorporates stylistic features of the music of Pörcell and Buxtehude. M. Kagel's "Fantasia for organ and bass-general" and Z. Satmari's "Church sonata" for violin and organ (1971) can be cited as examples.

Also, in our country, the genres of the baroque period form the main creative page of composers' work. For example, P. Medyulyanova's work called "Refractions" was developed with modern compositional techniques of old protestant choral music, including aleatorics, sonoristics, pointillism and other techniques. Also, the genres of the Baroque era, prelude, toccata and fugue, in the work of D. Varelas, were created based on the creative thinking of modern composers.

It should be noted that the ideas of communication with historical periods are being developed in an unusually harmonious way with modern music art. In the 20th century, the evolution of compositional techniques led to the development of new phenomena in the interaction of traditional formation factors with polyphony.

Although the works created on the basis of the above-mentioned elements of modern compositional techniques in the organ music of Uzbekistan are not as wide-ranging as foreign organ music, unlike other Central Asian countries, it shows that it has a special place in the level of modern musical art trends of the 20th century.

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