Formation, Development of Piano Performance and Education of Uzbekistan

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The piano performing culture of Uzbekistan at the turn of the XIX-XX centuries was formed on the basis of the traditions of foreign performing musicians, creative associations and circles. The genesis of piano performance art was Amateur music making, which is widespread not only in Tashkent, but also in Samarkand, Ferghana, and Kokand cities. It is no coincidence that "famous ethnographers and travelers who visited Central Asia in the XIXth century (for example, G. Mahan, S. Rybakov, N. Lykoshin) emphasized the exceptional love of local residents for music, in particular for instrumental music" [10, 7]. The local intelligentsia created musical circles that included singers, instrumentalists, and sometimes small choirs and ensembles. Especially popular at the turn of the XIXth and XXth centuries was piano playing. In Tashkent, there was a music store by T. Verbovsky, where you could buy sheet music from the Moscow publishing house of P. Jurgenson. The store owner published simple music literature for music lovers and intellectuals.

The activities of foreign musicians who arrived in Tashkent at the end of the XIXth century played a decisive role in the formation of the performing art of Uzbekistan. Those are F. Lasek, V. Michalek, F. Sedlacek, F. Smircic, A. Eichhorn, N. Mironov, D. Mikhailov, G. Padmashali. They were propagandists of world classical music in the Turkestan region. F. Leysek was one of the first to raise the issue of creating a music educational institution in Tashkent. On his initiative, in 1890 there were opened classes of singing, playing musical instruments and music theory. V. Michalek, who organized music courses in 1896, was a highly qualified teacher of special piano.

During this period, one of the important tasks was to introduce the local population to the piano culture, which was a completely new art form – multi-voiced and complex in the abundance of keys, timbre and sound colors. Closed home music-making gradually gives way to music-social and concert life.

Among the piano teachers at the Turkestan people's Conservatory, which opened in 1918, we note Ksenia Uspenskaya, a graduate of the St. Petersburg Conservatory, who was at the origins of piano performance. For sixty years of teaching in music educational institutions of the Republic, her class was attended by
students, many of whom became outstanding musicians. K. Uspenskaya gave concerts actively and promoted works by Bach, Beethoven, Chopin, Tchaikovsky, Lyadov.

Vsevolod Buyukli, a graduate of the Moscow Conservatory (class of P. Pabst), had a special influence on the development of piano performance in Uzbekistan, a unique pianist who had an exceptional talent. His concerts in 1917-1920 in Tashkent, Samarkand, Ferghana, Kokand, Namangan, made an indelible impression on the audience. One of the many reviews notes: "V. Buyukli's previous concerts were held in all cities of the Turkestan region with great success". He performed masterpieces of world piano classics – works by Beethoven, Chopin, Brahms, Scriabin, Rubinstein, and Strauss. Buyukli interpreted Liszt's works especially vividly.

Considering the genesis and origins of the formation of piano performance, we will focus on the activities of the piano department of the Tashkent state music school named after Hamza. The first teachers of the special piano class were N. Kartseva, F. Tsaregradsky, A. Abrutskaya, A. Podgorny, A. Goldberg. The first graduation of the piano department took place in 1927. These are L. Adelung (class of N. Kartseva), L. Afanasiev (class of A. Podgorny), G. Yakovleva-Dubrovskaya (class of F. Tsaregradsky). The Chairman of the State qualification Commission of the first graduation examination was V. Uspensky, the second – L. Oborin. Among the first graduates of the department, we note the names of E. Schaufler, F. Getsonok, I. Kalnitskaya, R. Olimpieva, S. Boshnyak, O. Polikarpova, A. Grinberg.

At the beginning of the XX century, the piano art of Uzbekistan enters a qualitatively new stage, characterized by the main parameters of its two components: education and performance. By this time, tangible achievements are observed in the field of music education. The formation of the Tashkent state Conservatory (on the basis of the Higher school of music, opened in 1934), the first higher musical educational institution in the Central Asian region, contributed to the intensive development of the piano art of Uzbekistan, the formation of industry professionalism, and the revival of concert and creative life.
At the Tashkent Conservatory one of the first was opened a piano faculty, the teaching and performing principles of which were based on the traditions of the Moscow and St. Petersburg piano schools. At the origins of the department were prominent musicians who came from Moscow - S. Kozlovsky, N. Yablonovsky (1908-1970), A. Birmak (1903-1985), Sh. Rokhlina (1919-1956), A. Litvinov; from St. Petersburg - T. Kotlyarevskaya (1894-1959), A. Lisovsky (1910-1968) and others. Among the first to start working at the department of special piano were well-known Tashkent teachers from the music school: A. Goldberg, F. Tsaregradsky, A. Gede, A. Podgorny [8]. In 1941, the first graduation of the piano faculty took place: L. Malmberg, I. Yusman, I. Kalnitskaya.

The development of music education has led to the need for special music ten-year-schools that can train professional musicians. The solution to this problem was the organization in 1939 RSSMS named after V. Uspensky and RSSMS named after R. Glier, reorganized into a ten-year school in 1947.

In 1944 prominent pianists A. Goldenweiser, E. Gilels, S. Feinberg, L. Oborin, R. Tamarkina and A. Merovich toured in Tashkent, their performances had a beneficial effect on the development of piano performance in Uzbekistan. Solo concerts By V. Sofronitsky, Yu. Venkov, and G. Kogan were also notable events in the musical life of Tashkent in the 1930s and 1940s. Tashkent pianist V. Abramov, famous for his interpretations of the works of A. Scriabin, with whom he successfully gave concerts. Thus, through the major musicians who toured and stayed for a long time in Uzbekistan, the domestic public became more familiar with the works of Western European music.

The middle of the XXth century is rich in events of intensive concert activity and is associated with the names of bright musicians - N. Yablonovsky, Z. Tamarkina, V. Slonim and others, whose creative experience of performing and teaching activities requires study in order to understand the important stages of the formation of the piano art of Uzbekistan.

Nikolai Yablonovsky, a graduate of the Moscow Conservatory in the class of A. Shatskes and S. Feinberg, made an invaluable contribution to the development of
piano art. A talented pianist with a bright performing personality, he was invited to teach at the Moscow Conservatory and as a soloist at the Central Philharmonic. Despite such a bright prospect, N. Yablonovsky expressed a desire to work at the Tashkent Conservatory, thereby contributing to raising the level of cultural life of the Republic.

N. Yablonovsky was an active promoter of European music, his concert repertoire included works by French harpsichords, sonatas by Haydn, Mozart, Beethoven, etudes by Liszt ("round dance of the gnomes", "Campanella", "will-o'-the-Wisps"); etudes, mazurkas, waltzes, ballads, Scherzo by Chopin; Variations on "Abegg" by Schumann, "Pictures from the exhibition" by Musorgsky, pieces by Schubert, Mendelssohn, Debussy, Ravel, Stravinsky, Prokofiev. At the same time, he often performed solo concerts in Moscow and St.Petersburg. N. Yablonovsky was an active teacher at the Conservatory, head of the Department of chamber music.

A talented pianist, Zelma Tamarkina actively promoted the piano work of Uzbek composer G. Mushel. She graduated from the St.Petersburg Conservatory (class P. Serebryakov), before entering the Conservatory studied with S. Heinrichs (a student of P. Pabst), F. Lemba (a student Of F. Leshetitsky), and studied at the Paris Conservatory with Lazar Levy. When she was a student, she received a first-degree diploma for participating in the third round of the all-Union competition of performing musicians (1945).

During creative career in Tashkent (1951-1961), Tamarkina performed numerous concerts of foreign (Bach, Mozart, Schubert, Chopin, Schumann, Liszt, Frank, Brahms, Ravel) and Russian (Rubinstein, Mussorgsky, Scriabin, Rachmaninoff, Prokofiev, Shostakovich) classics, monographic concert programs (Beethoven – all piano sonatas; Liszt-Sonata in b minor, Bach-Liszt-Fantasy and Fugue in g minor, Schubert-Liszt – "the Miller and the brook", "Message of love", "Margarita at the spinning wheel", Mozart – Liszt – Fantasy on themes from the Opera "the Wedding of Figaro"), where listeners could trace the evolution and various facets of the composers' piano work. Zelma Tamarkina also led a fruitful
teaching activity at the department of special piano at the Tashkent conservatory, bringing up a galaxy of talented musicians - R. Kehrer, A. Koltakova, I. Alspector.

Nadezhda Borisovna Retsker, a pianist with a phenomenal memory (class of A. Goldenweiser, graduate school under V. Natanson), is remembered as a musician with a large-scale repertoire, which included Bach's "Well-tempered clavier", 32 Beethoven sonatas, almost all piano works by Schumann, Chopin, sonatas by Scriabin, Rachmaninoff, Prokofiev, 24 preludes and a cycle of preludes and fugues by Shostakovich. The audience was particularly impressed by the pianist's inspired interpretation of all Beethoven's piano sonatas and concertos [6, 46]. Retsker combined her performing activities with teaching at the Department of special piano at the Tashkent Conservatory and at the Uspensky school, among her students: L. Mukhitdinova, Ch. Satanovskaya, N. Lebedeva, O. Yusupova, who recalls that "Nadezhda Borisovna approached each lesson creatively, always in a spiritualized atmosphere that uplifts the soul and enriches the thought".

In 1954, one of the most original musicians who contributed to the development of the piano school in Uzbekistan, Anatoly Gekkelman (a Student of S. Savshinsky and P. Serebryakov, postgraduate - G. Neuhaus), whose talent was especially clearly manifested in teaching. His name was associated with the best page of the Uzbek piano art, among his students, along with leading educators in Uzbekistan (D. Daniyar-Xodjaeva, N. Polatkhanova, V. Milova, G. Gulyamova, S. Gafurova), you can call the names of the pianists, who continued the creative activities abroad (A. Greenberg, B. Haknazarova, U. Palvanov, B. Akhmedzhanova in Germany; M. Sultanova, S. Yudenich in the USA; Z. Safarova in Turkey).

Gekkelman regularly performed various concert programs (works by Rameau, Couperin, Bach, Frank, Brahms, Chopin, Liszt, Debussy, Ravel, Scriabin, Metner, Prokofiev), with the Symphony orchestra of the Uzbek state Philharmonic. The specifics of his performing appearance were in the interpretation of the same compositions in different ways, and he also widely promoted unknown or rarely performed compositions. According to the recollections of his students, he played
with a small sound, but quite convincingly and interestingly, conceptually thought out the interpretation of each performed composition.

Along with performing and teaching activities, A. Gekkelman was an inquisitive researcher of pianism, the compiler of the first collection of articles published in the Republic by teachers of performing departments of the Tashkent Conservatory "Methods of performance and music pedagogy" (Vol., 1980); the author of scientific and methodological articles on the issues of performing interpretation.

Among the piano teachers of this period, we should mention Galina Kalmykova (class of L. B. Shvartz, A. M. Litvinov, V. Slonim), who had a significant role in the development of the piano art of Uzbekistan. This is a teacher-psychologist with more than fifty years of teaching experience (who started in 1959 at the department of general piano, since 1972 at the department of special piano), endlessly devoted to music, constantly looking for new nuances in teaching methods. G. Kalmykova cultivates in her students the ability to think analytically and expand their horizons, "is able to find the shortest ways and the best means to reveal and interpret a musical composition, and always explains why this particular path is appropriate" [1, 166]. Among Kalmykova's graduates are such bright names of the Uzbek piano school as M. Gumarov, S. Gafurova, Zh.Muratbekova, M. Fayzieva.

Being a witness and a direct participant in the formation of the piano school of Uzbekistan, G. Kalmykova published articles-portraits of pianists Z.Tamarkin, A. Litvinov, B. Schwartz, V. Slonim; conducted extensive scientific-research work. She is the author of the monograph "Ofelia Yusupova "(Vol.-2001), substantial works on piano pedagogy and performance, co-author of the collective work “History of piano, chamber and ensemble performance in Uzbekistan " (1989).

Performing and teaching activities of the touring and local musicians had a beneficial effect on the qualitative growth of the piano art and pedagogy of Uzbekistan. Their aesthetic views and creative principles were continued by the next generation of pianists, whose professional education is directly related to the Tashkent Conservatory. During this period, the problem of piano education was
solved, piano departments and faculties were opened, the first specialists were graduated, and concert life was established (Conservatory, Philharmonic hall); also there was creation of the first piano compositions of M. Ashrafi, G. Mushel, B. Gienko.

By the beginning of the 1960s, the first professional national cadres in the piano specialty were appeared – O. Yusupova, D. Daniyar-Khodjayeva, S. Zakirov, D. Jahangirova, H. Azimov, who continued to improve their professional skills at the postgraduate school, which opened in 1961. Their creative development contributed to the popularization of performing, in particular, piano art in the country. In this regard, it is advisable to describe important milestones in the creative path of each of these pianists, pay attention to the peculiarities of their pedagogy and methodological principles.

The first Uzbek pianist who graduated from the Tashkent Conservatory and was awarded the title of Honored artist of Uzbekistan and Karakalpakstan and the academic title of Professor is Ophelia Yusupova (class of V. Belova, N. Retsker). She is one of the first musicians who has presented the Republic's piano art abroad – in Poland, Canada, Mongolia, Egypt, Finland, Germany and Thailand. For the first time in the history of piano performance in Uzbekistan, O. Yusupova gave solo concerts (in 1984), the program of which consisted entirely of piano works by composers of Uzbekistan: Prelude and Fugue in C minor by G. Mushel, "Variations on a Tajik theme" by S. Karim-Khoja, Sonatina by F.Yanov-Yanovsky, "Fantasy" by N. Zakirov, "Song without words" by M. Ashrafi, "Poem" by H. Azimov, "Tanovar" by A. Nabiev, "Prelude and Toccata" by R. Abdullayev, Concert No. 1 by R.Abdullaev. These performances became a significant cultural event and caused a great resonance among the musical community of Tashkent and the cities of the Ferghana valley.

An important place along with Uzbek music in the performing repertoire of Yusupova is occupied by works of composers of different eras and styles (Mozart, Beethoven, Liszt, Chopin, Schumann, Schubert, Liszt, Grieg, Tchaikovsky, Debussy, Rachmaninoff, Scriabin, Prokofiev). Her performance is dominated by the
intellectual principle combined with subtle lyricism, artistic and aesthetic taste. Yusupova's pianism reflects national roots, which are manifested in a flexible sense of rhythm and emotional restraint.

O. Yusupova is a leading specialist in the field of piano art in Uzbekistan. From 1962 to the present day, she has been teaching at the State Conservatory. She has trained more than 70 pianists, many of whom are winners of National, Regional and International competitions. The main task of O. Yusupova's pedagogy is to educate a highly cultured performer who is able to independently, carefully and accurately read the author's text and get into the essence of the composition, much attention is paid to working on sound and deep intonation.

Since 1973, Yusupova has been the head of the Department of special piano, and since 1987 she has been the rector of the Tashkent state Conservatory. It was on her initiative that in 1974 a concert of piano works by composers of Uzbekistan was organized, which is held annually in the Conservatory among students and has become a kind of educational event promoting national music. Such concerts are still held today in various forms: monoconcert, anniversary, festival-competition, concerts in memory of departed composers, "Compositions of students-composers performed by students-pianists". Ophelia Yusupova pays much attention to popularizing the piano compositions of her compatriots among teachers and students. These essays are included in the examination programs, in the mandatory programs of national competitions. As the first performer of many piano compositions by Uzbek composers, she edited them and compiled a collection of first published works by Uzbek composers.

O. Yusupova is the author of scientific works related to the problems of piano art and interpretation; issues of professional development of a pianist; editor-compiler, who prepared for publication eight issues of collections of articles "Issues of musical performance and pedagogy".

Yusupova's creative activity is characterized by the scale of her ideas. This is confirmed by such festivals organized under her leadership as: "a Wreath to Chopin" (1999), "an Offering to J. S. Bach" (2000), "Prometheus festival" (2003),
"Rachmaninoff’s evenings" (2004), "Tchaikovsky music Evenings" (2005); in which O. Yusupova performed Chopin's piano Concerto No. 2, Bach's Concerto for two claviers, Mozart's Concerto for two pianos. Of course, the personality of Yusupova is a major figure in the piano art of Uzbekistan. Her performing, pedagogical, administrative, scientific, methodological, organizational and educational activities have had a great impact on the development of culture and art in Uzbekistan.

Dilbar Daniyar-Khodzhayeva (1938-2008) made a great contribution to the scientific understanding of the theory and practice of teaching the subject of special piano. One of the first Uzbek pianists who graduated from postgraduate school (class Z. Tamarkina, postgraduate course - A. Hakkelman); a follower of the traditions of the St. Petersburg and Moscow piano schools, Daniyar-Khodzhayeva actively promoted the piano music of Uzbekistan in her teaching activities. She developed a course on methods of teaching piano and taught it for many years to students of the department of special piano at the Conservatory and students of the RSSMS named after V. Uspensky. Based on her extensive teaching experience, she has written a number of methodological works devoted to the analysis, interpretation, and imaginative sphere of piano works by composers of Uzbekistan. Thus, in an article devoted to the "Pink Sonatina" by G. Mushel, Daniyar-Khodzhayeva considered the problem of polyphonization of piano texture "due to the introduction of elements of polyphony" [2, 29].

In her teaching work, Daniyar-Khodzhayeva paid special attention to the development of a melodious sound and expressive phrasing, persistently sought warmth of sound and sincerity of performance, brought up a sense of proportion and good taste in students. She performed the works of H. Asimov, B. Gienko, H. Izamov, A. Litvinov, D. Saidaminova and other composers in a heartfelt way, and encouraged her students to study the best examples of Russian piano music (Novella V. Uspenskiy, "Pink Sonatina" by G. Mushel, Toccata H. Isamov, Ballad H. Azimov).

Daniyar-Khodzhayeva was a sensitive teacher-psychologist who had rare qualities, and brought up many pianists who developed her creative traditions. As
she noted in one of her scientific and methodological works: "Performers have a great responsibility-to reveal the depth of the music, to clearly reveal contrasts in the composition, to comprehend the psychological loads that this work carries, to determine all the semantic contours, to find logical culminations in each phrase, and not to lose the inner rhythm of the thing being performed" [3, 44].

Among the first national pianists we should notice the name of Sabihulla Zakirov (1936-2010), a student of N. Yablonovsky, who entered the Conservatory in the class of Kashgar rubab. His performance at an academic concert was heard by N. Yablonovsky, and seeing good data in it, he persuaded him to transfer and further study in a special piano class. After graduating from the Conservatory, Zakirov was engaged in teaching and administrative activities for more than fifty years as Dean of performing arts, Dean of the piano faculty and head of the General piano course Department (since 1987). Zakirov developed practical and methodological foundations of piano pedagogy, which were reflected in his works, including: a collection of scientific papers "issues of optimization of learning to play the piano", "Methodological and performance recommendations in working on piano works by B. Gienko", "On the work of N. M. Yablonovsky in the special piano class".

Bright creative personality of Dolores Jahangirova (class of V. Slonim, postgraduate course-A.Haeckelman) is worthy of mention, despite the fact that she proved herself exclusively in concert performance and for a relatively short time. First prize winner (shared with V. Afanasyev-Moscow) The first inter-Republican piano competition of Central Asia and Kazakhstan, a participant of the all-Union competition (1970), Jahangirova regularly performed solo programs in concert halls of Tashkent and other cities of the Republic, also presented the country's piano art as part of the Decade of Uzbek art in Belarus (1967), in Estonia (1968). Jahangirova's repertoire consisted of works of various styles and directions, including composers of Uzbekistan. She declared herself as a serious performer, an inspired interpreter, actively performing in Tashkent and other cities of the Republic.

Since the second half of the 1950s has been actively working the pianist and composer Kholmirza Azimov (class of N. Yablonovsky). A special place in the
educational process is occupied by the piano textbook published by him - "textbook of piano" - which for the first time builds a course of piano playing based on Uzbek material. As noted by R. Yunusov in the introductory article to this book, this work contributes to the comprehensive development of performing skills in piano playing, as well as increasing interest in Uzbek music.

In 1960-1970, students and graduates of the Department of special piano of the Tashkent Conservatory declared themselves at interregional competitions of the republics of Central Asia and Kazakhstan: D. Jahangirova, Yu. Kenzer, N. Tsintsadze, D. Magazinnik and others. A sensational event in the musical life of Tashkent was the victory of Rudolf Kerer, a graduate of the special piano Department of the Conservatory (1923-2014) (CL.E. Krause, Z. Tamarkina) at the all-Union piano competition in 1961 (at the age of 38). He was a unique musician who impressed listeners with the scale of his statements and the originality of his interpretation; "...in his performance, order, internal discipline, strict organization of the material triumphs. Once a mathematics teacher, he has not lost his taste for logic, structural regularity, and clear construction in music" [13, 137].

During these years, Cathedral concerts, class evenings of teachers, and music festivals of composers of Uzbekistan were regularly held, which served as an incentive to improve the professional skills of pianists.

In the history of music education in Uzbekistan, the leading place is occupied by the Republican Specialized Music school named after V. Uspensky. The school is known all over the world for its piano Department, a large number of winners of national and international competitions. Piano Department of the RSSMS named after V. Uspensky plays a crucial role in the training of mid-level professional performers. Among the leading teachers of different years should be noted T.Popovic, E. Movsisyan, N. Vasinkina, L. Florentieva, T. Sotnikova, M. Sultanova, A. Kim, L. Muhitdinova, R. Abdunazarov; professors of the Department of special piano of the Conservatory: O. Yusupova, D. Daniyar-Khodzhaeva, M. Gumarov, E. Mirkasymova.
An invaluable contribution to the piano pedagogy of Uzbekistan was made by the Honored Teacher of Uzbekistan Tamara Popovich (1926-2010), who developed her own special method of teaching piano playing, and brought up more than fifty talented pianists who received wide recognition around the world. Among them are winners of international competitions, world-famous pianists A. Sultanov, E. Mursky, F. Husanov, U. Palvanov, B. Abduraimov, T. Salimdzhanova and many others. The peculiarity of her teaching methods was the creation of a solid Foundation of the technical base from early childhood on the basis of purposeful, systematic daily classes. As a student of Tamara Afanasyevna A. Sharipova noted: "the Goal-the Program of her life and activities was formed in the 60s of the twentieth century and implemented to the end, the education of world-class pianists and performers with their introduction to the circle of the musical elite" [15].

Among Popovich's students, it is important to emphasize the name of the legendary pianist Alexey Sultanov (1969-2005), who received his primary musical education at the Republican music school in her class and continued his studies at the Moscow Conservatory in the class of L. Naumov. By the age of eight, the child Prodigy had already played works by Bach, Mozart, and Beethoven, striking the manner of performance of venerable specialists. Sultanov achieved worldwide fame at the age of nineteen as a pianist-winner of the Van Cliburn International competition, after which he received a huge number of tour invitations and in 1991 moved to the United States. Sultanov twice participated in prestigious international competitions: in 1995 at the Chopin piano competition (the jury decided to award Sultanov the second prize, but not the first), in 1998 at the Tchaikovsky International competition (the jury did not allow him to enter the third round), and both times this participation was accompanied by a scandal from the public due to the Commission's bias.

Sultanov's pianism was distinguished by an incredible expression, a certain "demonic power", complete dedication and amazing penetration of lyrical images. The name of a virtuoso with a unique individual style is known throughout the piano
world, and he is considered the first pianist from Uzbekistan to conquer the world's stages.

The piano Department of The RSSMS named after R. Glier, which was founded by K. Uspenskaya, Yakovleva-Dubrovskaya, Greenberg, is also a hotbed of piano education. During its formation, the school faced various difficulties due to the regional population of students, conservative views of their parents, remote location from the city center, etc. The heyday of the piano Department was in the 1960s and 1970s, when excellent pianists-teachers A. Danilova and Y. Feliciano-came to the school. Among the brightest graduates of the school can be called N. Belaga, S. Kontuashvili, T. Ignoyan, K. Rahimkulov, K. Zairov. During the years of Independence, the piano Department of this educational institution, represented by leading teachers V. Milova, Zh. Muratbekova, G. Khasanova, R. Palvanov, showed fruitful work, students of the school began to successfully enter the world music arena and win prizes at international competitions.

Of course, the 1960s and 1970s were a time of high-quality growth of piano performance, expansion of its spheres in all regions of the country, opening of piano departments in children's schools of music and art, organization of national piano competitions. During this period, there was a problem of covering piano training in all regions of Uzbekistan, attracting national personnel to play the piano, educating the audience culture and identifying talented young people.

It should be noted that by the beginning of the 1980s the level of piano art in the Republic had significantly increased, as evidenced by the impressive number of participants in Republican and all-Union competitions, two of which were held in Tashkent – VI (1980) and VII (1985) Republican and VI all-Union (1981). During this period, students of the Tashkent Conservatory actively participated and won prizes at national piano competitions. Among them: D. Alavi, O. Andreeva, S. Antonova, E. Alimov, S. Asabayeva, V. Gazarbekova, G. Jurayeva, M. Gumarov, Z. Safarova, M. Sultanova. B. Khaknazarova, S. Gafurova, S. Yudenich, R. Abdunazarov, E. Mursky, and U. Palvanov won the titles of laureates at interregional competitions of the republics of Central Asia and Kazakhstan in the 1980s-90s.
Undoubtedly, performance competitions were an excellent school for pianists and contributed to the undoubted growth and development of piano professionalism.

A bright event in the musical life of Uzbekistan was the arrival in Tashkent in August 1988 of Svyatoslav Richter, who performed Mozart's Sonata in a minor, variations and Fugue on a theme of Handel in b flat major by Brahms, pieces from the Consolation cycle and Liszt's Rhapsody. An outstanding world-class pianist won the Tashkent audience with his unsurpassed skill. At the beginning of the 1990s, the American pianist D. Walsh performed brilliantly in Tashkent. The concerts of Russian pianists A. Nasedkin, D. Bashkirov, P. Nersesyan, T. Alikhanov were became an event in the musical life of the country and contributed to the qualitative growth of the skill of domestic pianists.

The 1980s and 1990s were a period of intensive development of piano art, the formation of the national image of the Uzbek piano school, and the creation of Uzbek piano literature – X. Rakhimov, A. Mansurov, N. Narkhodjaev, F. Alimov; mastering polyphonic genres (N. Giyasov), as well as modern foreign music: B. Bartok, S. Prokofiev, D. Shostakovich. During this period, the national performing style is formed, characterized by a special energy, toccateness of sound production, technological dexterity and volume of sound.

Since gaining Independence, the piano art of Uzbekistan has achieved unprecedented success, domestic pianists constantly participate in various international competitions and festivals, which contributes to the undoubted growth and development of the professionalism of students and their teachers. The need to master a large number of works, public performances with a serious program allow a young musician to acquire the skills of concert performance. It should be noted that in recent years, international competitions have been attended by pianists not only from the capital's music schools of arts, but also from the regions of the Republic. Over the years of Independence, young talented musicians of Uzbekistan have won more than 400 prizes at prestigious international competitions of performing skills.
Turning to the prospects of international competitions, I would like to emphasize that this factor is a powerful impetus not only for the professional growth of the piano school of Uzbekistan, but also an effective factor in establishing cooperation between national music schools of various countries. The approval of the Uzbek piano school, its bright representatives, and, especially, what is very important, the youth, in the world community is of great importance.

The above allows us to draw a conclusion about the national piano performing school, firmly established on the world stage, about the formed "Uzbek model" of a pianist who is fluent in European and national musical vocabulary, who has declared himself a new generation of national cadres. Of course, it is a merit of the teachers of the special piano chair of the State conservatory of Uzbekistan, piano departments of RSSMSes, regional musical Colleges and Lyseums. Special mention should be made of the teachers of the state Conservatory of Uzbekistan M. Gumarov, N. Polatkhanova, E. Mirkasimova, G. Gulyamova, A. Sharipova, S. Gafurova, who successfully combine pedagogical, performing and scientific and methodological activities:

Elmira Mirkasymova (student of T.Popovich, E. Virsaladze) - while still at school, she showed her bright talent, and for excellent studies and professional success was delegated to the Xth world festival of youth and students in Berlin (1973). After finishing school, she entered the Moscow state Conservatory named after P.Tchaikovsky, in the class of E. Virsaladze, under whose guidance she completed an assistant internship (1981-1983). Mirkasymova - winner of the first prize of the Republican piano competition in Tashkent (1980), participated in all-Union selections for International competitions in Vercelli, Montreal, Bolzano, where she was the only representative of the performing arts of Uzbekistan (1984); was awarded a special jury diploma at the all-Union piano competition in Riga (1985), in a duet with M. Ruzmatova (violin) won the 3rd prize at the International competition in Italy (1990).

Mirkasymova is bright interpreter of works of all styles - from Baroque to modern music. She took part in the annual international festivals of contemporary
music in Tashkent, the international festival "Ilkhom XX", festivals dedicated to the works of Bach, Mozart, Beethoven, Rachmaninoff; anniversary evenings dedicated to the works of D. Saidaminova, F. Yanov-Yanovskiy, M. Tajiev and others. She has given concerts on tour in Belarus and Moldova, in the cities of Moscow, Bishkek, Ankara and Bangkok. Everywhere she performs as a serious and deep musician, with the brightness of artistic thought, the scale of ideas, the fullness and richness of feelings. E. Mirkasymova's repertoire includes Bach concertos, all Beethoven concertos, Haydn concertos, Tchaikovsky's First Concerto, Rachmaninoff's first and Third concertos, and Prokofiev's First Concerto, Second Concerto of Saint-Saens, the First and Second concerts of F. Liszt, the Fifth Concerto by R. Abdullayev, piano parts in symphonic works by D. Saidaminova, F. Yanov-Yanovsky, M. Tajiev and many others. We would like to mention the four recitals that she performed in 1991 - the year of Mozart proclaimed by UNESCO - in which the pianist performed all of his piano sonatas. Interestingly, Mirkasymova often refers to the works of the great composer (in her repertoire, Mozart's piano concertos №№9, 20, 21, 22, 23, 24, 27).

The pianist has trained more than fifty students, many of them are laureates, representing the piano school of Uzbekistan in various countries of the world. Mirkasymova presented her experience in the field of pedagogy and her individual performance interpretation in the textbook "Aspects of performing interpretation of modern piano cycles by composers of Uzbekistan". In this work, she proved herself as an interpreter and researcher of Uzbek piano music. The manual focuses on the performing problems of cyclic compositions by S. Jalil, D. Saidaminova, M. Atajanov, A. Hashimov and D. Yanov-Yanovsky.

Adiba Sharipova (student of T.Popovich, L. Oborin, P. Messner, V. Gornostaeva) - honored artist of Uzbekistan, permanent performer of modern, foreign and Uzbek music, constantly looking for new ways in the musical art, is characterized by psychological looseness and readiness for an original turn of events in the implementation of theatrical visual parameters of music. Sharipova's original talent was noted during her years of study. After graduating from the Moscow Conservatory with a gold medal, Sharipova returned to Tashkent, where she actively
leads a teaching and concert life, tours in different countries (Cuba, Bulgaria, Turkey, Greece, France, India, China), and everywhere expresses her bright personality, brilliant professionalism, and powerful temperament.

Inexhaustible energy and curiosity are embodied in a multi-faceted activity as a soloist, ensemble player, teacher, organizer and researcher. She is the inspirer and first performer of many compositions by composers of Uzbekistan. (in her repertoire: D. Saidaminova - Walls of ancient Bukhara, N. Zakirov-Sonatas, Kalandarov-Concert Rondo, Ashrafi-Song without words, Abdullayeva-Fantasy on the theme of Ashrafi, Abdullayev - frescoes of Navruz, Zumlak, Diiralishma, Bafsoev-Alpomish, Dedication to Tagore, Giasov-Polyphonic Macom); a generator of ideas, initiator, organizer and performer of conceptual projects implemented with great success at home and abroad. A unique project was the performance "the great silk road", which was "the result of many years of research, experience, and communication with outstanding scientists, ethnographers, historians, archaeologists, and art historians" [12, 230]. All the thoughts, feelings, associations, and memories associated with this mega project are reflected by Sharipova in her book "Refraction", which examines the key aspects of piano performance in the context of modern musical culture of Uzbekistan in a new way. Sharipova is also the author of the textbook " Coordinates of the performing style in the piano music of Uzbekistan (80's-90's)" and a number of scientific and methodological publications. Another interesting project was organized by Sharipova festival-forum "Continent FA" (2017-2018), which included a huge layer of music in the genre of piano ensemble; organized a Republican conference, as well as film screenings and interactive events.

Nargiz Polatkhanova - has graduated the Gnessin Academy of music (a student of A. Litvinov, A. Haeckelman, and E. Lieberman), has an active, fruitful creative activity, and has a large concert repertoire of works of world piano literature: Mozart, Beethoven, Schubert, Liszt, Brahms, Schumann, Rachmaninoff, Prokofiev, Amirov, Kara Karaev; composers of Uzbekistan: Mushel, Gienko, Abdullayev, Zakirov, Hashimov. The author of seven teaching manuals, including
her work "the Problem of interpretation of one-part piano works of large form "(Vol., 2006) was awarded the III prize at the Republican contest "Best textbook of the year". Polatkhanova has trained a large number of laureates, and has received diplomas as the "Best teacher" at International competitions. In Polatkhanova's performance and pedagogy, the priority is to work on the filigree of sound, on the technology of touch.

Nowadays the leader in educating laureates of International and National competitions among pianists of Uzbekistan is Marat Gumarov (class of N. Mazanova, G. Kalmykova, O. Yusupova), many of whom successfully represent the piano school of Uzbekistan in different countries of the world. An active concert performer since the late 1980s, who won the 1st prize of the Republican competition in 1985, he began teaching in 1987. His repertoire includes Mozart's Fantasia c-moll, Schumann's carnival of Vienna, Brahms' Third Sonata, Beethoven's 32 variations, Rachmaninoff's Variations on a theme of Corelli and other works. Gumarov's pedagogical achievements have received international recognition: he has conducted master classes in Lithuania, Russia, and Kazakhstan; he is a member of the jury of piano competitions.

Gumarov summarized his extensive teaching and performing experience in numerous scientific and methodological works. The educational and methodical manual "Concert pieces of composers of Uzbekistan "(Tashkent, 1995) presents piano works by domestic authors of different directions with the performing instructions of the editor-compiler. The educational and methodical manual for higher educational institutions "Questions of performing interpretation of modern piano compositions of composers of Uzbekistan" (Tashkent, 2007), devoted to the study of modern music of various genres from the aspect of performing interpretation, is widely used in practice. The value of this benefit is that the author, in addition to performing recommendations to each work, added the application in the form of a dictionary of musical terms modern techniques, decoding of symbols composing the letter also notes the considered works. In addition, Gumarov is the author of the textbook "Piano works of Gyorgy Ligeti in the context of modern
musical art "(Vol., 2010) and a number of informative publications devoted to the problems of piano performing arts.

Gulzamon Gulyamova (student of A. Litvinov, A. Gekkelman)- winner of the Republican competition, is an active propagandist of composers of Uzbekistan abroad-Kazakhstan, Turkmenistan, Kyrgyzstan, Moldova, Georgia, Germany. She recorded some samples of world and Uzbek musical literature in the Golden Fund of Uzgosteleradio (S. Rachmaninov etudes-paintings op. 33 No. 2, cis moll, op. 39 No. 6, 9; six musical moments; Tevdoradze- dance of flowers; X. Izamov -Toccata).

G. Gulyamova has an excellent musical and finger memory, a fine sense of rhythm, one of those interpreters who always carefully and scrupulously follow the existing instructions of the composer and, at the same time, enthusiastically implement the parameters of music that the author consciously transferred to the area of performing competence.

When working with students, G. Gulyamova widely applies the method of analysis, she is demanding of phrasing and the rhythmic basis of the performed works. The pianist actively participates in scientific and theoretical conferences, publishes research and music-pedagogical works.

The name of a talented pianist who regularly performs large-scale conceptual concert programs, initiator and developer of innovative projects, musician of a huge range - Sayora Gafurova (class T.Popovich, A. Heckelman, G. Kalmykova, O. Yusupova) is known in wider circles. Winner of International competitions, Honored artist of Uzbekistan, is active in concert activities in the Republic and abroad, is the author, organizer, performer of a number of unique projects: "Six Bach keyboard concertos", "Chopin", "Evolution of the piano Concerto", "All Beethoven piano concertos", "Golden Musical leaf fall" and others. Concerts by Mozart, Brahms, and Tchaikovsky also occupy a significant place in her concert repertoire. I would like to emphasize the subtle understanding and deep interpretation of Bach's music, to which Gafurova regularly refers – concerts have already been performed in the tradition of "Ustoz-shogird" ("Teacher-pupil"), where concerts for two, three and four pianos and orchestra were performed together with her students. Gafurova's
performance is characterized by the scale of the idea, intelligence, and a clear concept of interpretation.

The acquired performing experience is reflected in her teaching activities at the Department of special piano (since 1996). Sayora Gafurova brings up in her students a high performing culture, intellectual and artistic reading of the text, and imaginative performance.

Along with the above-mentioned names, leading piano teachers who have made a lot of effort to develop the piano art of Uzbekistan, who make up the teaching core of the Department of special piano today are associate professors Natalia Lebedeva (a student of N. Retsker, N. Yemelyanova,) and Madina Fayzieva (a student of G. Kalmykova, M. Gumarov).

Summing up the achievements of the piano art of Uzbekistan in the twentieth century, it is necessary to state its vigorous development by the end of the century. The best examples of Russian and European creativity are being promoted in the national musical culture, the professional foundations of national pianism are being strengthened, and bright national composers are emerging.

Each of the above-mentioned pianists of Uzbekistan has an individual performing style and pedagogical approach, but they are United by one thing-the fusion of the performing culture of the East (meditativeness, originality, colorfulness) and the West (energy, finger accuracy), a variety of piano colors coming from the manner of playing music on Uzbek folk instruments and traditional singing used in piano performance. All this gives the Uzbek piano school a unique identity, authority and recognition in the world music community.

In this scientific work we have made an attempt to study the experience of performing schools in Uzbekistan based on objective factors – the continuity of traditions, aesthetic principles, education and formation of the technical base of the pianist, ways of developing and forming students' creative associative thinking.

The large number of pianists, the mixing of piano traditions, and the integration of the national musical art into the global culture at the present stage give us a comprehensive picture of the professional performing piano art of Uzbekistan.
Summarizing observations on the formation and development of the piano art of Uzbekistan, we emphasize that this branch of national culture has passed a long and fruitful path of development. Russian piano art is represented in all areas of creativity: performing, teaching, research and educational. The next generation of musicians is faced with the task of preserving and developing the best traditions of their predecessors, who were educated at the Moscow and St. Petersburg schools.

As for piano competitions, the success of young performers in Uzbekistan on international stages is undoubtedly an important indicator, but they are not the only ones that determine the task of educating and training personnel. After all, in most cases the same people participate in them, and the majority of students are average level of preparedness. But nevertheless, it is their professionalism, breadth of knowledge and culture that determines the education of the next generations of
musicians who should contribute to the further success of the piano school of Uzbekistan.

Thus, the state of piano performance today indicates that there are still unresolved issues that can be implemented with the joint efforts of the musical community of the Republic. Among them, for example, the organization or, more precisely, the establishment of mutual contact between the faculty of the Conservatory and teachers of regional colleges and lyceums; "integration of the scientific and pedagogical potential of branch educational institutions" [9. 12], regular trips to the region with concerts and “master classes”; the transfer of the necessary scientific-methodical literature in the Uzbek language, etc. To improve music education, in particular piano education in Uzbekistan, it is necessary to study this system in other countries, use international experience, and exchange teachers and students of foreign conservatories and art universities. Close communication and creative exchange with the best performers from different countries will contribute to the intensive renewal and enrichment of the country's musical art.

References


