

12-30-2020

## Features of the Performance of Compositions by Romantic Composers (On the Example of F. Liszt's Creativity)

Feruzha Mukhamedova

*The State Conservatory of Uzbekistan, feruss37@mail.ru*

Follow this and additional works at: [https://uzjournals.edu.uz/ea\\_music](https://uzjournals.edu.uz/ea_music)



Part of the [Music Practice Commons](#)

---

### Recommended Citation

Mukhamedova, Feruzha (2020) "Features of the Performance of Compositions by Romantic Composers (On the Example of F. Liszt's Creativity)," *Eurasian music science journal*: 2020 : No. 2 , Article 9.

Available at: [https://uzjournals.edu.uz/ea\\_music/vol2020/iss2/9](https://uzjournals.edu.uz/ea_music/vol2020/iss2/9)

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Eurasian music science journal by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact [sh.erkinov@edu.uz](mailto:sh.erkinov@edu.uz).

With extremely fruitful work as a composer, pianist, and musician-thinker, F.Liszt had a certain influence on the development of musical culture in Uzbekistan. Liszt was considered a brilliant pianist who played a huge role in the development of concert performance and enriching the piano texture. Like Beethoven, Liszt interpreted the piano as symphonic and turned the piano from a salon instrument into a concert one.

The main features of his piano style are brilliance, power, beauty, declamatory pathos, virtuosity, his piano virtuosic scale and improvisation. Liszt had a colossal technique and striking colorfulness. "No one could compare with him in playing orchestral colors-massive tutti and timbres of individual instruments» [2, 137].

His performance reflected the national identity of Hungarian music: rhythmic freedom, improvisational beginning. Liszt used in his piano compositions a "fresco" style of writing, transparency of presentation, he enriched the piano texture with orchestral sound. Liszt's merit - new types of piano technique: crossing and shifting the hands in passages, quick transfers of jumps, using the pedal to lengthen the sound and hold it after removing the finger from the key. Agogic nuances – phrasing, accents, dynamics, tempo-take on a new meaning for Liszt, marked by the desire to liberate musical speech from clock boundaries.

The amazing combination of romantic poetry and brilliant virtuosity inherent in Liszt's creativity opens up new possibilities of expression for interpretation, inspires performers to search for solutions to new sound, artistic and technical problems. The basis of Liszt's performing art is the unity of feeling and mind. "Liszt's poetic inspiration was linked with his religious fervor, which was a vital force throughout his life" [6, 9]. When performing Liszt's compositions, a pianist must not only have a bright artistry and scale, possess a variety of types of piano technique, but also have a broad world view, the ability to deeply penetrate the artistic content of music, experience it himself and convey it to the listener.

In Uzbekistan, Liszt's work made it felt at the beginning of the twentieth century. According to historical information that has come down to us, Liszt's

piano compositions were first performed in Tashkent in 1917-1918, in concerts by Vsevolod Buyukli, whose programs included the h-moll Sonata, La Marseillaise, the Forest king, Campanella, Rhapsodies, and many other masterpieces. I must say that Liszt was Buyukli's favorite composer, close to him in spirit and temperament. Much has been written about his interest in the great Hungarian on the pages of the newspaper "Art and culture of Turkestan ": "Buyukli admired the genius of Liszt, studied the most important Liszt masterpieces by memory, played and heard them hundreds of times, in a word – studied him as a fanatic" [1, 23]. Liszt's compositions performed by Buyukli were performed in the cities of Tashkent, Samarkand and the Ferghana valley.

Among the performers of Liszt's piano music in the mid-twentieth century in Uzbekistan are prominent piano teachers, graduates of the Moscow and St. Petersburg conservatories, who were at the origins of the formation of the Tashkent Conservatory. For example, one of the first rectors of the Conservatory, A. Lisovsky, who often performed solo concerts in Tashkent, performed Liszt's "Fantasy" for the first time in Tashkent in 1952 to motifs from Beethoven's "ruins of Athens". Liszt's compositions were also performed at concerts by great musicians, piano teachers N. Yablonovsky ("Round dance of gnomes", "Campanella", "Wandering lights"), V. Slonim (Second "Hungarian Rhapsody", "Spanish Rhapsody", Sonata h-moll, "Mephisto-waltz", " Tarantella") and A. Haeckelman.

Liszt's piano arrangements by composers of various styles formed the main part of the repertoire of the brilliant pianist Z. Tamarkina. A clavirabend dedicated to Liszt's work was held with great success, in which monumental compositions and arrangements by the Hungarian composer were performed [3, 41].

In a bright, convincing interpretation of a graduate of the Tashkent Conservatory, winner of the All-Union piano competition (1961), R. Kerer performed Concerto No. 1, "Mephisto-waltz", "Spanish Rhapsody", "Forgotten waltz" by Liszt. As D. Rabinovich noted, "Kerer plays" Mephisto-waltz "at a furious pace, but it follows from the plan of interpretation, and, consequently, it

turns out to be artistically justified" [5, 101]. The ability to penetrate the author's idea, combined with artistry, an unprecedented temperament and colossal technique, determined the enormous power of influence of Kerer's interpretations on the listener.

To date, Liszt's music is regularly played on concert stages in Uzbekistan. Many of the composer's compositions, such as piano concertos, rhapsodies, etudes, and Nocturnes, are firmly established in the concert practice of Uzbek pianists, and are certainly studied by students in the academic order.

A significant musical event in the cultural life of Uzbekistan was an innovative project dedicated to the 200-th anniversary of the composer "Golden Musical Leafall" (authors and organizers – S. Gafurova and musicologist Sh. Ganikhanova). At the opening of the festival, students of the Special piano Department performed all the pieces from the cycle "Years of wandering" By F. Liszt. The program of the concert included educational lectures and paintings with the use of modern information slides. This concert was successfully presented to music lovers in Tashkent, Samarkand, Bukhara and caused a wide public response.

The festival continued with a series of six concert evenings, where teachers of the Special piano department took part. At the opening ceremony, two Liszt piano concertos were performed by teachers of the Special piano department and the orchestra of the musical theater-studio of the state Conservatory of Uzbekistan under the direction of Z.Khakhnazarov. Liszt's First Concerto (inspired by the heroics of Beethoven's fifth Concerto), which requires virtuoso scope and strong-willed activity from the soloist, was brilliantly performed by E. Mirkasymova. The second concert was performed by G. Gulyamova, whose interpretation was dominated by a romantic sound, expressed in contrasting States of reflection and impulse, excitement and elegiac dreaminess. On the second evening of the festival, rarely performed pieces for two pianos were performed – "Memories of the Opera Norma" by Bellini, "Fantasy on a theme from the ruins of Athens" by Beethoven, and "Memories of Mozart's don Giovanni" interpreted by A. Sharipova and N. Polatkhanova.

The treatment of "Miserere" from the Opera "Troubadour", Petrarch's sonnet No. 123, Ballad No. 2, Etude No. 10 were performed at the festival in performance by M. Fayzieva, who in her interpretation revealed Liszt from the lyrical and poetic side. "Spanish Rhapsody" was performed in a peculiar interpretation of R. Palvanov, characterized by concentration and clarity of concept. The organ Prelude and Fugue on the theme of DFCY was performed majestically by M. Aminova.

During the festival N. Polatkhanova performed a solo "mono-concert" (Liszt's performing tradition). For the first time in Uzbekistan, she presented to the audience a large-scale opus "Poetic and religious harmonies", in which the interpreter convincingly demonstrated the result of religious searches and the main aesthetic positions of Liszt. "Fantasia-Sonata" after reading Dante "was performed with fiery temperament by A. Sharipova; "Faustian" Sonata h-moll – by M. Gumarov, who managed to convey the sublime poetry and deep philosophy of Goethe's plan. All these concerts with the participation of masters of the performing school of Uzbekistan undoubtedly revealed the piano style, the imaginative sphere, the philosophical and aesthetic worldview of Liszt's creativity.

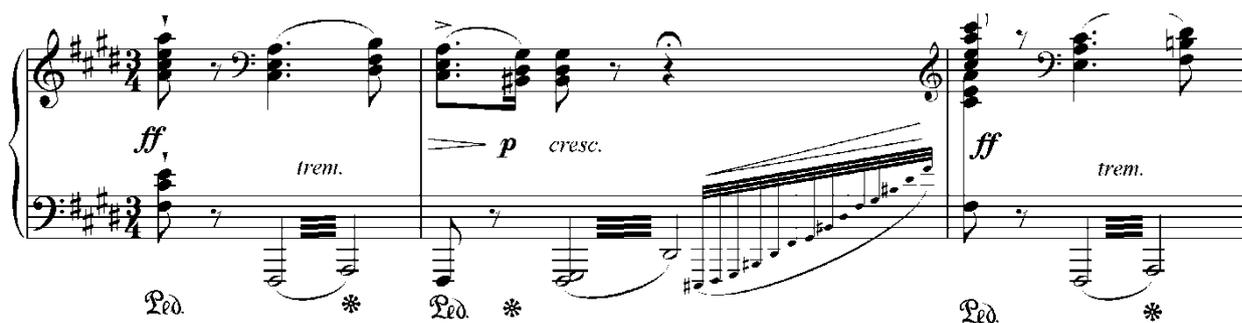
The festival undoubtedly played an important role in promoting Liszt's piano work, as performers covered a huge layer of different genres of music. These are: all piano concertos, all pieces from the notebook "Years of wandering", all sonatas and many other significant works. Of course, any performance, even by the world's leading pianists, is not without its roughness. Among the disadvantages of the above interpretations, in our opinion, we note: sound overlaps – extremely sharp *fortissimo* and dull *pianissimo*.

Some pianists lacked the purity of the passages; others had a more "mechanical" performance, when the filigree and refinement did not show the soul of the performer, or on the contrary, sometimes the artistic and expressive performance did not have sufficient technical equipment.

Interest in Liszt's compositions in Uzbekistan increases from year to year, and his piano concertos are regularly performed by pianists not only with

Symphony orchestras, but also with orchestras of Uzbek folk instruments. Thus, Liszt's "Hungarian fantasy" for piano and orchestra was arranged for an orchestra of Uzbek folk instruments and is performed annually by students on the stage of the Conservatory's Great hall.

As an example of a performer's interpretation of Liszt's piano works, we will analyze the opus "Spanish Rhapsody" as interpreted by the author of this work. Liszt's "Spanish Rhapsody" is one of the well-known and often performed virtuosic works that involves solving a variety of artistic and technical problems. The Rhapsody begins with a slow movement in E-dur, which should be performed thoughtfully, broadly, and in an improvisational manner. The tremolo in the bass register sounds quiet but ominous, turning into a passage figuration, rushes to the last chord, which is played powerfully, with a gradual increase in sound:



Pic. 1.

The next cadence, performed freely, with slight deviations from the tempo and undulating dynamic development, leads to the main theme of the Rhapsody.

We interpret the theme that resembles Sarabande (indicated by the author as a Spanish Folia) as a mystical story of a rhapsodist narrator and perform it with concentrated, prehensile fingers, emphasizing the strokes in the left hand. Next, a weightless touch on the theme superimposed chords – «sighs»:

(Folies d Espagne)

*p marcato molto*

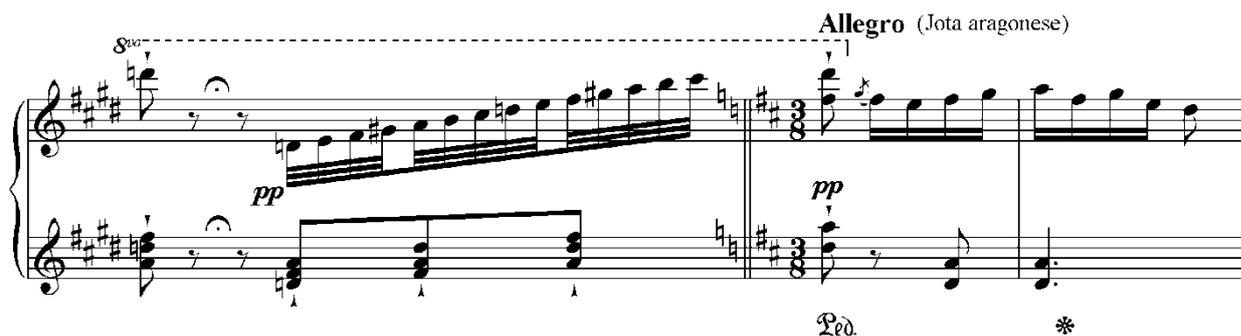
*Pic. 2.*

Then the theme moves to the right hand and intertwines in both hands. A multi-character duet is heard, which should be combined into a wide phraseological line, performing dotted lines with extreme accuracy. With each subsequent variation of the theme, the texture is compacted, the movement accelerates, and the sound increases. Here it is advisable to take a thick pedal, making a base on the bass chords.

Liszt pays great attention to the precise calculation of dynamic gradations, develops a whole scale of dynamic shades and gradations (*poco a poco piu agitato*, *crescendo et appassionato*, *molto rinforzando*), so the performer must try to catch the shades of difference between one forte and another, extract forte with a strong, powerful, but not knocking sound.

The theme of the next part (*Jota aragonesa*) is figuratively contrasted on. It is similar to the sound of bells in the right hand on a piano, which is accompanied by chords in the left hand and is played loudly. The relaxed rhythm makes a playful impression on the listener:

The theme of the next part (*Jota aragonesa*) is figuratively contrasted on. It is similar to the sound of bells in the right hand on a piano, which is accompanied by chords in the left hand and is played loudly. The relaxed rhythm makes a playful impression on the listener:



Pic. 3.

The section *Un poco meno allegro* sounds as if from a distance, indefinite, meditative-contemplative, performed without a pedal. In the following presentation *terrova* graceful melodies stand out the top notes, the movement fluid. The virtuoso part, rapidly developing towards the end, passing through all the registers of the instrument with flurry of dynamic shades and impatiently exploding accents, is performed technically freely, bravura, and emotionally.

Summing up, it should be noted that most pianists in Uzbekistan, among the various performing interpretations of Liszt's works, tend to read them excessively romantically, when the frenzied pace, sparkling passages are dominant in the performance interpretation. "Virtuoso disease" is most often found in young pianists, but, in a timely manner, is directed by teachers in the right direction, to the embodiment of the artistic idea of the performed composition. Thus, in the interpretation of Liszt's compositions, transcendent technique and virtuosity should be a means of revealing the figurative content and not go beyond the artistic expediency of the music performed.

## References

- [1] Kulyabko-Koreskiy, M., Buyukli, V. (1918). *Iskusstvo i kultura Turkestana [Art and culture of Turkestan]*. №1.
- [2] Alekseev, A. (1967). *Istoriya fortepiannogo iskusstva [History of piano art (Part II)]*. Moscow. p. 285.
- [3] Kalmykova, G., Yusupova, O., Gilin, V. etc (1989). *Istoriya fortepiannogo, kamernogo i ansamblevogo ispolnitelstva [History of piano, chamber and ensemble performance in Uzbekistan]*. Tashkent. p. 96.
- [4] Rabinovich, D. (1979). *Ispolnitel i stil [Artist and style]*. Moscow. p. 320.
- [5] Lawhon, G. L. (1911). *The Poetic Ideal in the Piano Music of Franz Liszt: A Lecture Recital, Together with Three Recitals of Music by Mozart, Beethoven, Schubert, Chopin, Brahms, and Contemporary European and North American Composers*. Dissertation, December 1972. Denton, Texas. Retrieved from (<https://digital.library.unt.edu/ark:/67531/metadc504470/m1/1/>: accessed November 28, 2020). University of North Texas Libraries, UNT Digital Library, <https://digital.library.unt.edu>.
- [6] Esman, O., Kalinina, G. (2018). *Evolyutsiya mirovozzreniya Ferenza Liszta na fone intellektualnogo klimata epohi [Evolution of Franz Liszt's worldview against the background of the intellectual climate of the epoch]*. Retrieved from <https://cyberleninka.ru/article/n/evolyutsiya-mirovozzreniya-ferentsa-lista-na-fone-intellektualnogo-klimata-epohi/viewer>.
- [7] Kuznetsova A., Kurganskaya O. (2019). Ispolnitelskaya svoboda v kontekste romanticheskovo mirooshusheniya: ot F.Liszta k N.K.Metneru. [Performing freedom in the context of a romantic worldview: from F. Liszt to N. K. Metner]. *Vestnik Moskovskogo Gosudarstvennogo Universiteta Kul`Turi i Iskusstv [Bulletin of The Moscow State University of Culture And Arts]*. Retrieved from <https://cyberleninka.ru/article/n/ispolnitelskaya-svoboda-v-kontekste-romanticheskogo-mirooschuscheniya-ot-f-lista-k-n-k-metneru>.

[8] Mukhamedova, F. (2019). Formation, Development of Piano Performance and Education of Uzbekistan. *Eurasian Music Science Journal*. No. 1, article 5. Retrieved from [https://uzjournals.edu.uz/ea\\_music/vol2019/iss1/5](https://uzjournals.edu.uz/ea_music/vol2019/iss1/5).