

DOI:10.29013/EJA-25-2-44-47



WORLD PERFORMING SCHOOLS AND GREAT PERFORMERS WHO INFLUENCED THE FORMATION OF THE ORGAN ART OF UZBEKISTAN

***Djurabekova Saodat Zarifbekovna*¹**

¹ Department “History of Uzbek music” State Conservatory
of Uzbekistan Tashkent, Republic of Uzbekistan

Cite: Djurabekova S.Z. (2025). *World Performing Schools and Great Performers Who Influenced the Formation of the Organ Art of Uzbekistan*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-44-47>

Abstract

By the middle of the XXth century, an organ was built in Uzbekistan, creating conditions for the development of this art form. The results of reformist research in composition and performance on a global scale began to take their rightful place in Uzbekistan. The article discusses the great performing composers of the 20th century, artists who contributed to the development of the art of organ performance school around the world.

Keywords: *organ, instrument, art, composer, performing school, modern music, avant-garde music, organ registration, articulation, dynamics*

The development of organ music in the 20th century can be seen as a result of the progress of various performance styles and techniques, as well as the development closely with the work of great composer-performers. This influenced the artistic-stylistic formation of an entire period. In many cases, composers who wrote music for the organ were at the same time skilled performers and masters of the art of artistry. This tradition exists from long historical periods, thanks to which Bright Works have appeared and are emerging.

The great performer-composers of the 20th century took place not only as a proud representative in the national culture of their country, but also among the ranks of creators who made worthy contributions to the per-

formance and organ art of the whole world. In particular:

- Germany-Hugo Distler, Gerhard Schröder, Walter Kraft;
- France-Olivier Messian, Jean Langle, Léon Boelman;
- USA-Donald Joyce;
- Switzerland-Jan Gju, Daniel Rogg;
- Latvia-Hugo Lepnurm;
- Poland-Kshishtof Sadowski;
- Hungary-Antalfi Jiros, Zygmunt Szmara;
- Russia-Oleg Yanchenko, Tatyana Sergeyeva, Alexander Gedike, Isaac Braudo.

One important aspect that influenced the evolution of 20th – century organ music creativity are performance schools that

represent specific national characteristics. These schools were formed in large temples, churches and educational institutions – conservatories. For example, in the formation of a number of famous organ performers who graduated from the Paris Conservatory, the performance School of the great performer and creator Marcel Dupré (Marcel Dupre (1886–1971)) is of particular note. Each of his pupils are special laureates of the Conservatoire de Paris: O. Messian, J. Alen, J. Demissio, J. Giyu et al.

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 performer-composer Max Reger nurtured many Apprentice-performers during his career as a professor at the Leipzig Conservatory. In addition to being the author of works for a large-scale organ, he also created a school of performance with special characteristics.

In Russia, a.F.Gedike's performance and composing work have been singled out. For 35 years, Gedike acted as a professor in the organ class of the Moscow State Conservatory, leaving behind hundreds of disciples. About the main aspects inherent in his performance skills, the statesman who served in Russia and the former Union, doctor of Arts L. I. Roizman's thoughts are notable: "the ideological concept of the work being performed is clear and clear, the use of extremely simple colors (the choice of a register is implied), distinguished by the ability to play the composer's thought in an intelligible" language" to even the most inexperienced listener" (Roizman L. I., Gedike – organist 1960, 168). With Gedike's work, the organ in Russia shaped his position as a concertbop instrument from religious music. The organ's tradition as a concertbop instrument has also passed from Russia to Uzbekistan. From the beginning of the 20th century, church music was banned in Russia, and the promotion of atheistic ideas set certain obstacles for the development of religious music in the former Union states.

A. F. Gedike's as a result of Gedike's reformed research in composition and performance, organ performance schools began to take shape in the 20th century. Another performer who made an invaluable contribution to the development of.

World organ Music of the 20th century was Professor of the Leningrad Conservatory, doctor of Arts I. A. Braudo (1896–1970), as the founder of a separate School of performance, inherited from himself a tradition with a number of disciples and a distinct performance methodology. In it, the attitude towards the main instruments in the performance of the organ (rhythm, articulation, registrar) changed. Also, work on the proportionality of manual and pedal techniques is formulated with special attention in the Braudo school. Particular importance was given to the execution of legato and nonlegato. B. from the leading musicologists of the last century.

Asafyev in one of his articles I. Braudo's performance was admired by kata: "in my life meetings, I met only 2 people among serious-minded musicians; in the intonation developments of polyphonic music, I listened to a full-fledged, lively interpretation of musical thought only in their performance. One of them was the Basel organist Y. Gandshin and the second Leningrad organ player I. Braudo" (Asafiev B. V., 1957, 191).

This school of performance, which is based on clear rules and spread across the networks through many students, today also forms the foundation of the Tashkent organ performance methodology. Because I. Braudo's disciples included V. S. Alzuskaya, V. N. Bakeyeva and A. N. The kotlyarevskys laid the groundwork for the construction of the first organ instrument and the formation of the Performing Arts in Tashkent. Today's Uzbekistan organ performance art I. Braudo can be said to have relied on the school he founded.

The formation and development of organ music in a country is associated with the possibilities of organ construction in this place. Each organ instrument is an inimitable specimen, unlike any other. Since the 50s of the last century, the construction of new instruments on a global scale and the restoration of organs valued as an ancient monument have risen to the level of art. Well-known organ building companies have installed many instruments in various parts of the world. Professor L of the Moscow Conservatory at the construction of many instruments, restoration work and the appearance of organ concert halls in our country and in all former

Union states, and at the opening of special organ classes. I. Royzman's contribution is unparalleled. In 1969, the Union for the construction of an Organ was established under the Ministry of culture of the USSR, with L. I. Royzman takes over all organizational work. In particular, organ instruments built in Uzbekistan until the years of independence were also used by L. It is noteworthy that it was built with the participation of Royzman.

The development of organ music in the 20th century was influenced by many factors related to the principles of contemporary musical art. A sharp increase in interest in the unconventional possibilities of the organ, the timbre potential, began to be evident in the works of European and Russian composers in the second half of the 20th century. Advanced discoveries in Organ construction, bold design developments (an update of the principles of structure and control of organs) were in harmony with innovations in musical language and organ composition. The most advanced composition techniques of the 20th century had a strong influence on organ music, and radical changes appeared in the perception of organ music. The changes taking place on a global scale, naturally, also began to be clearly felt in the work of composers of our country.

The greatest achievements in modern organ music were made by the great reformed composers of this period, namely D. Ligeti, S. Gubaydulina, V. Rome, M. Kagel, L. Berio, J. Xenakis, V. Stockmayer, J. Cage, G. Zaher, D. It arose with the avant-garde style creativity of Schnebel and others. It is of interest that at the heart of this avant-garde music lies the compositional concept of the distant past. The increased interest of contemporary composers in the music of the distant past began first with their choice of genres of the time. Among the compositions used compositional models and principles of "old styles", X. Eder's "L. homme arme" (1969) organ concerto; K. Heschegen's "J. P. Swellink" (1971) – J. Polyphonic post-series variations on Svellink themes, G. Becker's "in memory

of Josken Depre" (1975/76), O. Bochikhina's compositions for organ and ensemble "quintet" (2002) can be said. F. In the work of composers of Uzbekistan. Yanov-Yanovsky's "Idea Fix", D. Examples of Yanov-Yanovsky's plays "Elf and mirror", "borders". In the work of composers of the 20th century, the emphasis is also on the musical symbolism of baroque (rhetorical figures and monograms, for example, I. S. Bach). S. Gubaydulina's composition "in sgoce", for cello and organ, is based on a geometric (spatial) "intersection" of two instrumental voices forming a crest direction. The interaction of register and invoice forms rhetorical figures in Baroque, namely anabasis and Catabasis. Through the low pitch movement of the cello and the upward movement of the organ, the intersection of voices is formed.

The finale features a cello with flajolets symbolizing heavenly light in higher registers, while the organ falls into the bass register and is underground, reflecting grave symbolism. Among the composers of Uzbekistan, one of the composers who created the symbolism of the Baroque style in the direction of neoclassicism, reflecting in musical forms, was D. Varelas. For example, the theme in his fugue "Crucifixus" is in the direction of the melody I. S. Crest symbolism is expressed through the intersection of voices, as is the sis-moll Fugue in Bax's "Well-Tempered clavire". Another interesting composition is A. Mirzoev's "in memory of Bach" (1984). The symphony of this organ demonstrates the synthesis of baroque semantic ideas and Bax with ethnic elements of Azerbaijani folklore based on the principles of multi-voice development. This five-part series, which is the basis of neofolchlorism, is based on the themes of mugham, where it was carried out on the basis of variational and polyphonic development. The first movement of the symphony, "theme and 6 ornamental variants", is a polyphonic reworking of mugham. The third part uses the theme of the famous Mugam "Bayoti sheroz" as a quote.

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- Marcel Dupre (1886–1971) was a great French organist who developed a special teaching method for mastering virtuoso technique. He is the author of the following textbooks: "Method d'orgue" ("Organ Method"), "Gammes de pedal" ("Pedal Scales"), "Cours complet d'improvisation a l'orgue" ("Complete Course in the Art of Organ Improvisation"), and several other teaching aids.
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submitted 27.03.2024;
accepted for publication 08.04.2025;
published 28.10.2024
© Djurabekova S. Z.
Contact: navouzbek@mail.ru