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STYLE AND FEATURES OF INTERPRETATION OF THE PIECE FOR TWO PIANOS BY B. GIENKO "MASKARABOZY"

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Abstract

The composition of the famous Uzbek composer B. Gienko for piano is distinguished by its bright oriental flavor and concert character. This is a kind of musical embodiment of the old performance of traveling artists, bright and colorful in imagery, quite difficult in technical terms. Recommended for performance in senior classes of special music schools and in the conservatory.

Keywords: *composer, piece, piano, concert character, performance, music, form, duet, theme*

The famous one-part piece for 2 pianos "Maskarabozy", written by B. Gienko in 1981, is still often performed on the concert stage.

The kaleidoscopic alternation of themes and moods forms the plot of "Maskarabozy" itself - these are images of street musicians, actors, acrobats, without which no celebration in Central Asia can do. It is based on dance images, full of joy and fun. The features of a concert are already embedded in the very character of the music - openly emotional and festive.

The genre of the concert play is also consistent with the contrasting composite form chosen by the composer. "The entire instrumental dramaturgy of this work," writes G. Kh. Gulyamova, "is a colorful, kaleidoscopic performance, woven from episodes-frames, forming in their unity an indivisible whole, which can be conditionally

called the concept of the People's Theater" (Gulyamova G.X. 2015, 73). The realism of the dramaturgy is already evident in the realism of the genre picture itself, the changes of which are directly related to the emotional mood of the main characters.

Such a contrasting-composite form ensures the brightness of the appearance of images, colors, and the enchanting spectacle itself. A kind of competition arises between the two performers. Their duet is either a duet of agreement or a kind of confrontation, a standoff. The main theme frames the entire play and is in the key of B-dur. The inviting surnaya chants at the beginning of the play immediately introduce the listener to the atmosphere of a bizarre performance, the main characters of which are comedians, mimes, clowns.



Figure 1. Main topic

The main theme, presented in fourths, appears in the 1st figure in the 1st piano part. Decorated with descending passages in the 2nd piano part and staccato-style cluster

chords in the 1st piano part, it sounds rich and solemn in the middle register of the keyboard:



Figure 2. Main topic

It is important for the performers of this episode to differentiate the sound of the theme and the secondary voices. For example, chords in the upper register, imitating the clapping of the audience, are recommended to be performed lightly and loudly, as close as possible to the sound of a xylophone or triangle.

The second sentence sounds confident: the theme is presented in octaves with chord filling - this is an orchestral *tutti* with whimsical accents of the percussion in the added one-bar play-off between the thematic cues.

Here, the performer of the second piano part must play rhythmically precisely, dryly, without using the right pedal.

In the *Poco meno mosso* section, the four-bar introduction to the new theme anticipates the character of the entire next episode: lightness and grace are associated with a female image, as well as a sharp change in moods and nuances. The beginning of the theme, sounding in the alto register, must be performed melodiously, accurately fulfilling the author's touches:



Figure 3. *Topic start*

The answer in the upper register with triplets in the first piano part should sound legato and leggiero; the subsequent syncopated chords, covering a range of 4 octaves, imitating the clumsy jumps of clowns, are performed crescendo and with tension until the 50th measure. The performer of the first piano needs to switch: a playful and care-

free theme sounds against the background of long, drawn-out “cello” halves with a dot in the second piano part. In the fifth figure, one should pay attention to the triplet presentation of the musical material in the second piano part. They are the main form-generating material, the legat basis, the saturated soil for the transparent part of the first piano:



Figure 4. *Transparent first piano part*

The scherzo nature of the main theme in the upper register in the first piano part is emphasized by unexpected clusters on the weak, third beat of each two-bar, which creates a comic effect of the “fall” of one of the participants in the theatrical action. The second piano part in the 6th figure is assigned the role of accompaniment. In this regard, it is not worth weighing down the texture by using the right pedal, since the basses in the left hand part imitate the pizzicato of the double basses and cellos. The second sentence is presented in chords, thematic cues are transferred from the first piano part to the second part, which creates

the effect of a dialogue between both performers.

The contrast that has arisen in the **Allegro** section is emphasized by the change of size and signs. The composer imitates the playing of national instruments accompanying all the main events of the people’s life: here one can hear the timbre colors of the Uzbek national instruments – karnay, nagora, doira. They seem to enter into an improvised competition, demonstrating their performing skills. The music sparkles with joy, in its rhythmic pulsation one can feel a huge reserve of vital energy. The repeating ostinato figure with changing dynamic shades in two measures imitates the

performance of percussion instruments. Syncopated “F” on the weak fourth beat of each measure in the range of five octaves enhance the tension of this episode. And only the buzzing “A” of the small octave in the part of the second piano create an atmosphere of expectation, alertness.

In the 12th figure, the composer managed to masterfully synthesize the main theme, built on national intonation patterns, with the characteristic features of jazz music.

A melodic, sing-song theme, sounding in the bass register against the background of a continuing ostinato rhythm, is transferred to the part of the first piano, decorated with ringing chord subvoice in the upper register. The performers of this episode should mentally unite the thematic line, not allowing the subvoice to violate the integrity of the phrasing.

In the 16th figure, the echoes of both pianos sound, reminiscent of a playful mimicry, a quarrel between the main characters of the performance. Some confusion, the awkwardness of the conflict that has occurred leads to

peace and harmony, and, as a result of this truce, the main theme of the play sounds.

A powerful texture, chord presentation, a wide range of range create a rich, voluminous sound of a theme that is solemn in nature. This is the apotheosis, the culmination of the victorious march of the forces of good and creation.

The musical material is precisely distributed between both parts, the functions of which are equal in importance here. Wanting to prolong the triumph of the life-affirming principle, the composer repeats the second phrase of the theme twice. Suddenly the sentence is interrupted, like the imperious movement of a conductor's baton. A tense beat pause sounds. The joyful exclamations of karnay and surnaya, which sounded at the beginning of the piece, announce the end of this colorful performance.

The sound embodiment of “Mascaraboz” enriches both listeners and performers with a colorful palette of musical images, the inexhaustible inventiveness characteristic of the author's pen.

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