



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 03 Issue: 06 Jun 2022

On the Issue of the Role of the Piano Ensemble in the Work of A. Latif-Zade

Alisher Latif-Zade

Composer, Lecture at the Brooklyn Music School, New-York, USA

Sidikova Aliya Maratovna

University lecturer Musical education, Andijan State University, Uzbekistan

Received 19th Apr 2022, Accepted 15th May 2022, Online 3rd Jun 2022

ABSTRACT

The article analyzes the problem of demand for the piano ensemble genre in Uzbekistan. Based on the analysis of "Silver Tango" by A. Latif-Zade, the problems of interpreting compositions for piano ensembles are revealed, the significance of ensemble music in modern composer's work is comprehended. As a result of the development of this theme, the role of Adiba Sharipova in the popularization of the piano ensemble genre in our country is determined.

KEYWORDS: A.Latif-Zade, "Silver tango", piano ensemble, duet, A.Sharipova, "Continent FA".

A modern piano ensemble¹ represents a genre whose development "keeps up with the times" and corresponds to the artistic interests and tastes of the listeners. "I am deeply convinced that chamber music is one of the most powerful means for developing musical taste and understanding," A. Borodin wrote [1, 3]

Entire generations of musicians mastered their professional skills in the conditions of home music-making, which contributed to the development of the piano ensemble. The formation of the skill of "ensemble focusing of hearing"² is a specific performance quality. In Uzbekistan, the first composers who composed in this genre were G.Mushel, V.Uspensky, B.Gienko, S.Yudakov, and the first domestic duets were L.Schwartz and A.Litvinov, V.Slonim and A.Birmak, V.Kachura and G.Akalaeva, Yu.Mikhailovskaya and S.Kagantseva, N.Tsintsadze and O.Lerner, S.Moshkov and A.Gringoff, M. and I.Zheleznovy. The duets are world famous: A.Gottlieb and M.Gottlieb, L.Bruck and M.Taimanov, G.Turkin and Yu.Turkin, Ye.Sorokina and A.Bakhchiev, K.Labeque and M.Labeque, L.Yussen and R.Yussen.

The research of the theory and practice of ensemble performance is very important, since an attempt is made to determine the place of each of the participants in the duet composition, its functions and psychological

¹ Translated from the French *ensemble* - "together, many"

² The term of the composer, musicologist A. Gottlieb

qualities. The creation of the International Association of Piano Duets, the National Association of Piano Duets, the Forum-Festival "Continent FA"³, holding concerts, competitions, international scientific and practical conferences and seminars stimulate composers, pianists and scientists to create, perform and study works of this genre.

The existence of a piano duet is impossible without the relationship of two important links - the composer and the interpreter. Composer's innovations in the field of piano duet in the XX-XXI centuries require from the performers a developed musical intellect and the talent of an ensemble musician. The concert programs that took place within the framework of the Forum-Festival "Continent FA" provided an opportunity for composers, performers, young scientists to show all their talents and abilities. To date, this is the only project of its kind in the cultural life of Uzbekistan, the purpose of which was to revive interest in the piano ensemble. The organization and holding of eight thematic concerts, a scientific and practical conference, the publication of a collection of articles within the framework of the project - all these events gave a "push" to the development of the piano ensemble genre in our country.

At the "Duonet.FA" Concert-Performance, a work for piano in 6 hands - "Grateful Note of Musical Offering"⁴ by Alisher Latif-Zade, who has always shown interest in piano ensemble music, was performed. He is a graduate of the Moscow Tchaikovsky Conservatory, a member of the International Royal Academy of the United Nations (USA), the Union of Composers of Tajikistan, Uzbekistan, Russia, the American Society of Composers, Authors and Publishers. A. Latif-Zade taught at the State Conservatory of Uzbekistan named after M. Ashrafi (1993-2003) and the Kazakh National Conservatory named after Kurmangazy (2003-2004). We can safely say that the works of A. Latif-Zade go beyond home music making. They are original, interesting, new, spectacular not only in their program designation, but, first of all, in their auditory perception, in a special, deeply individual manner of presenting musical material, and, of course, one cannot fail to note the amazing richness of images and stories, with which the composer introduces us.

Evidence of the special attention paid by the composer to the piano ensemble is Concerto No. 1 for piano and orchestra⁵, Concerto No. 2 ("Oriental Miniatures") for piano and orchestra⁶, "AL ZIKR" for piano, strings and percussion instruments⁷, Lieber scriptus for piano and chamber orchestra⁸, Concerto for two pianos "1001 seconds in notes"⁹, Toccata 85 for two pianos and chamber orchestra¹⁰, two notebooks of piano works for 4, 6, 8 hands and other compositions. In an interview, the composer said: "In my work, ensemble music, after symphonic music, is the most fruitful. I use this genre very often. By virtue of its contrapuntal musical thinking, it is ensemble music that gives me the opportunity to solve a number of specific composing tasks. I write for a wide variety of ensemble compositions - for example, a piece for 7 Chinese folk instruments and 7 classical instruments or for 2 guitars, piano, oboe, violin, cello and many others. Deciding to write "Silver Tango", I listened to a lot of different tangos - these are the tangos of A. Piazzola, I. Stravinsky, A. Schnittke, but I confess that A. Stravinsky's "Tango" served as an inspirational impulse for me. "Silver Tango" I

³ The author of the idea of the project "Continent FA" - Honored Artist of Uzbekistan, Professor Adiba Sharipova.

⁴ Ensembles - M. Amirdzhanova, O. Shek, M. Mirzaeva

⁵ Symphony Orchestra of the Moscow State Philharmonic, conductor S. Skripka, soloist - G. Inoyatova (Moscow, 1991)

⁶ National Symphony Orchestra of Uzbekistan, conductor A. Ergashev, soloist - A. Sharipova (III International Festival of Contemporary Music, Tashkent, 2002)

⁷ Chamber orchestra "Turkistan", conductor E. Azimov, soloist - M. Fayziyeva (International festival "Ilkhom XX", Tashkent, 2000)

⁸ Chamber orchestra "Turkistan", conductor E. Azimov, soloist - M. Fayziyeva (Paris, 1989)

⁹ Soloists - A. Sharipova, Z. Mukhamedzhanova (III International Festival of Contemporary Music, Tashkent, 2003)

¹⁰ Chamber orchestra "Turkistan", conductor E. Azimov, soloists - M. Fayziyeva, M. Gumarov

originally wanted to write for Mr. Yo Yo Ma. But, as it turned out, it wonderfully "lives" in the form of a piano duet. In the near future I plan to write it for cello and orchestra. My "Silver Tango" is not an "age" tango, because I am convinced that we always remain young in our souls, our energy is inexhaustible, over the years our creativity does not fade, on the contrary, it is filled with new colors, emotions, feelings. I believe that the composition should be interpreted in such a way that it corresponds to the "tango" genre - the "hottest" of all genres. My "Tango" is meant for dancing and therefore I would like it to be performed in an ensemble with a dancing couple, and if the musicians play it so that they can dance to it, then their interpretation is successful.

It was the "Silver Tango" that was chosen by the Honored Artist of Uzbekistan, Professor A. Sharipova for the cathedral concert in 2019. "Silver Tango"¹¹ opens the "SABRIE"¹² suite for two pianos and piano 4 hands (2016). It is interesting that the initial letter of each piece corresponds to the letter of each piece corresponds to the letter in the abbreviation of the name of the cycle - "Al sabr", "Bright Sunrise in Shanghai", "Romanian Counterpoint", "Iranian "Gold Dream", "East Dixie" ("... If my Muse were next to me").

A. Latif-Zade gives his "Silver Tango" a national and, of course, personal character. In his ensemble there is an incredible interweaving of the parts of the ensemble players, we hear a sound flicker in the most diverse palette of colors. This is what makes the composer attractive to us, the performers. The "axis" of preparing "Silver Tango" for a concert performance was to convey the image, content, thoughts and feelings of the composer through the "performing field"¹³. It was especially important for a successful ensemble performance to catch intonational, semantic transitions from one part to another; search for valuable, accurate sound extraction; transmission of a bright, elastic pulsation and rhythm of the dance - tango and, of course, immerse the listener in thought - but how does he personally feel and comprehend the "silver" stage in his life?

It seems to me that the performance of A. Latif-Zade's works by domestic musicians indicates that his work is relevant, interesting and significant, and it also deserves close attention in the search for various performing approaches in the interpretation of modern ensemble music.

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¹¹ Ensemble players - A. Sidikova and N. Rakhimova

¹² "Sabriye" is the name of A. Latif-Zade's beloved wife

¹³ Dynamics, agogics, articulation, phrasing, tempo, etc.