

PERFORMANCE ANALYSIS OF PIANO SONATAS BY V.SAPAROV

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Abstract. *This article is devoted to the sonata genre in the work of the famous composer of Uzbekistan V.Saparov. The author has performed a performance analysis of sonatas No. 1, No. 2 and the Sonata in Memory of D. Shostakovich.*

Keywords: *sonata, performer, rhythm, texture, piano, interpretation.*

The piano sonata today is acquiring its unique national essence, which is manifested in composers overcoming the conventions of form and in the search for new stylistic solutions. At the same time, the features of the sonata in the work of composers of Uzbekistan are certainly associated with the historical retrospective of the genre, ranging from its origins in European cultures to the beginning of the 21st century. All this suggests that the genesis of the Uzbek sonata is very interesting and deserves deep research, and the performing interpretation requires insight into the essence of the sonata form, which is marked by the originality of its interpretation.

The sonata genre in Uzbekistan is developing in two directions: creative-experimental and instructive-educational. The creative-experimental sonata, especially the piano one, as a kind of encyclopedia of writing techniques and a laboratory of creative possibilities, especially presented in a variety of ways by L. Beethoven, turned out to be closest to the aesthetics of Uzbek composers. Beethoven's sonatas most fully reflect his ideological world of thought and feeling, the innovative nature of his creative quest. As A. Goldenweiser, a researcher and editor of Beethoven's piano sonatas, noted: "Beethoven, like no one before him, showed the inexhaustible possibilities that the sonata form conceals; the variety of sonata form in his piano sonatas is infinitely great" [1, p.4]. Among the composers of Uzbekistan who turned to the sonata genre, we highlight the name of Valery Saparov, who wrote three sonata opuses written in different years, notable for his fluency in compositional technique and vivid thematicism based on the Turkmen and Uzbek intonation-rhythmic basis. V. Saparov's sonatas are distinguished by their clarity of form and logical harmony.

First piano sonata (1990) consists of four parts that follow each other attacca (without break). The first movement (Lento, recitativo) is written very laconically (only 52 bars) and is interpreted as an introduction to subsequent movements. Here the main theme is repeated in different voices, which should be performed thoughtfully and, as the author points out, recitativo. A contrasting theme is gradually introduced, emphasized by sharp accents. The character of the music changes, the movement quickens and quickly moves towards the climax. Then, on the bass sound "E", the dynamics fade and the main theme sounds again - distantly and easily.

The second part (Allegretto scherzando) is written in toccata style, emphasizing the national uniqueness of the music. The texture covers the entire range of the piano; the three-beat size gives the music a playful, caustic character. In the middle of the second part, the melody is accompanied by a clear dotted rhythm in the bass register.

The third movement (*Largo cantabile*) begins in a chord-choral presentation and is performed strictly and thoughtfully. Then the upper melodic voice gradually appears, which should be played easily and unobtrusively. The musical fabric becomes denser, the movement becomes rapid, the dynamic development gradually reaches its apogee and again returns to the initial chord texture.

The finale (*Allegro spiritoso*) requires complete inspiration, energy, and liveliness from the performer. Two main themes emerge in it, one of which sounds provocative and energetic, and the second mocking and caustic.

Second piano sonata (1991) written in one-part form and has a pronounced improvisational character, which provides great freedom for the performer. This is emphasized by such instructions from the composer as *rubato*, *senza metrum*, the ability to swap sections, etc. The sonata makes extensive use of modern composer writing techniques. This is an experimental work with new compositional and textural means. Among all the sonatas of Valery Saparov, the Sonata in Memory of D.D. Shostakovich, created in 1979, especially stands out. It is a three-part cycle, with a traditional relationship of parts, within which intensive thematic development takes place based on the implementation of the principles of Uzbek traditional music, monodyism, combined with the principle of monothematicism.

The first part – *Allegro non troppo* – is dynamic, excited, written in sonata form with a mirror reprise and a small coda. The theme of the main part is energetic, performed actively and brightly, written in the key of A minor in an ascending movement. The main part displays polyphony, woven from several voices. The performer should listen to the polyphony and clearly identify the top voice.

The side party is absolutely in contrast to the main party. The tempo, rhythm, texture, and character of the music changes. The melody in the right hand is based on a syncopated rhythm, the melodic line in the left hand covers a wide range. The theme of the side part should be performed in a calm, proportionate movement, with a melodious and deep sound production.

Gradually the texture becomes denser, sixteenth notes appear, the character of the music becomes more impulsive and agitated. Here it is useful to emphasize the syncopated rhythm in the left hand chords, which gives the music some tension.

The theme of the main part in the bass register is being developed. In this section, polyphonic development techniques are traced, the theme is developed canonically. The texture becomes denser, sharp accents on the descending fourth give the music a special intensity, which leads *ff*. The development consists of two sections, the second of which sounds weighty, majestic, and should be performed brightly, emotionally, solemnly.

The abbreviated reprise flows into a coda, which is built from stepped chords in an ascending movement in the right hand and descending octaves in the left. Ends on the tonic of A minor. The performer must be able to show the various sound gradations indicated by the composer - from *subito p* to *ff*.

The second part – *Mesto (adagio)* is an elegiac song written in a free, improvisational form. Against the background of bass chord clusters, a mournful recitative melody sounds, which begins in a low voice and gradually unfolds, opens up, the movement accelerates and hangs on the sound of G flat. Then, at the organ station, cluster chords sound chorally, and the following descending intonations in unison give the music the deepest grief and sadness.

The second part subtly portrays the emotions of sadness and emotional distress. The performer needs to express this state in sounds, convey to the listener all the expression of human feelings, while maintaining restraint and the logic of musical thought. With the help of timbre and sound colors, embody internal thoughts hidden deep inside.

The finale of the Allegro molto sonata is a five-movement rondo with a coda. The main theme is energetic, motoric, sounds in the bass register against the backdrop of continuous movement of sixteenth notes in the right hand. It is performed in a sharp, tenacious staccato style, which gives the music a certain sarcasm.

In the finale, organically intertwined with the musical dramaturgy, a quotation from the First Movement of D. Shostakovich's Fifth Symphony sounds against the backdrop of ostinato figurations of the right hand. The theme must be performed emphatically and weightily, since this episode is the culmination of the entire cycle.

“Sonata in Memory of D. Shostakovich” by V. Saparov is a large-scale composition that requires great technical and artistic skill, subtle pianism and rich imagination from the performer. Being a professional pianist, V. Saparov is sensitive to the piano texture, which is distinguished by pianistic convenience in his compositions.

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