

THE CREATIVE STAGES OF CREATING WORKS FOR DIFFERENT QUARTETS

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Abstract. *This article highlights the creative period of composers who have written works for various quartets, including their styles.*

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"The Quartet" is an academic music genre and is a composition written for a quartet consisting of four different string instruments (two violins, viola, and cello). The musical ensemble performing these works is also referred to by the same name. The Quartet is a widely recognized format for chamber music, although other variations such as piano quartets and string quartets with additional instruments have also gained popularity.

The genre of the Quartet flourished during the second half of the 18th century, particularly in the genetic aspect of chamber music, which Joseph Haydn developed into a refined and widely popular form through various genres such as divertimento, cassation, and serenade. Haydn established the norm that a quartet should consist of four movements: a slow introductory movement, a moderately paced movement, a minuet, and a fast-paced finale, structurally resembling a symphony.

The Classical era witnessed a peak and blossoming period for the quartet, with composers such as Mozart and Beethoven contributing significantly to the genre's development, following in Haydn's footsteps. In the second half of the 19th century, composers' interest in the quartet seemed to wane slightly, but in the 20th century, this interest was revived, particularly within the Second Viennese School. In Russian music, the pioneers of the quartet tradition were A.P. Borodin and P.I. Tchaikovsky, followed by their successors such as S.I. Taneev and D.D. Shostakovich, who made significant contributions to the development of modern quartet composition.

Thus, these composers played a crucial role in defining the advancement of the contemporary quartet.

In the 20th century, significant changes were evident in works for the quartet. Even in the compositions of Arnold Schoenberg, the classic four-movement structure was not necessarily maintained, and quartets were created in different forms. During this time, it became possible for a quartet to consist of any number of movements. Single-movement quartets or multi-movement quartets that seamlessly connect (*attacca*) became widely popular.

Another notable development was the discovery of new possibilities through extended techniques in quartets. In Webern's quartet pieces, various special effects were utilized to create unique sounds, such as harmonics, *col legno*, *sul ponticello*, and quick passages that were uncommon in traditional music, along with *pizzicato*-style performance techniques. In Webern's concise works, these effects could occur in almost every bar, and if different effects were not specified within a single bar, they would seamlessly transition to the next.

In the early 1970s, this trend reached a point where almost all works were primarily focused on producing sound through non-traditional techniques (for example, Helmut Lachenmann's *Gran*

Torso). Some composers had already created such quartets even earlier. For example, the quartets of Penderecki serve as an example. On the other hand, in parallel with this trend, quartets were also created that maintained traditional elements in their structure while adhering to conventional ideas. Morton Feldman's second quartet is an example of such a composition.

Here is a logical order presenting the various composers and their significant quartets:

1. Joseph Haydn - 68 works, including "Russkie kvartety" (Russian Quartets, 1781, dedicated to Grand Duke Pavel Petrovich)
2. Wolfgang Amadeus Mozart - 23 works, including six dedicated to Haydn (Op. 10)
3. Ludwig van Beethoven - 16 works, including the "Russkie kvarteti" (also known as the "Razumovsky Quartets," 1808)
4. Franz Schubert - 15 works, including the renowned "Death and the Maiden" Quartet
5. Felix Mendelssohn - 6 works
6. Robert Schumann - 3 works
7. Bedřich Smetana - "From My Life" Quartet
8. Johannes Brahms - 3 works
9. Antonín Dvořák - 14 works
10. Pyotr Ilyich Tchaikovsky - 3 works
11. Edvard Grieg - 2 works (second quartet unfinished)
12. Sergey Ivanovich Taneyev - 9 works
13. Anton Bruckner - 1 work
14. Gustav Mahler - 1 work
15. César Franck - 1 work
16. Claude Debussy - 1 work
17. Maurice Ravel - 1 work
18. Leoš Janáček - 2 works
19. Karol Szymanowski - 2 works
20. Arnold Schoenberg - 4 works
21. Alban Berg - 2 works, including "Lyric Suite" (1926)
22. Anton von Webern - "Torli kvartet" (1938); Five Pieces for String Quartet (1909)
23. Béla Bartók - 6 works
24. Igor Stravinsky - Three Pieces for String Quartet (1914)
25. Bohuslav Martinů - 7 works
26. Nikolay Myaskovsky - 13 works
27. Sergei Prokofiev - 2 works
28. Dmitry Shostakovich - 15 works
29. Darius Milhaud - 16 works
30. Heitor Villa-Lobos - 17 works
31. Boris Lyatoshinsky - 4 works
32. Elliott Carter - 5 works
33. Alan Hovhaness - 5 works
34. Witold Lutosławski - "Torli kvartet" (1964)
35. Morton Feldman - 2 works
36. Luigi Nono - "Fragmente-Stille. An Diotima" quartet (1980)
37. Krzysztof Penderecki - 3 works

38. Alfred Schnittke - 4 works
39. Helmut Lachenmann - 3 works
40. Brian Ferneyhough - 5 works
41. Wolfgang Rihm - 12 works

Composers of Uzbekistan such as G. Mushel, M. Burkhanov, S. Yudakov, B. Gienko, Ik. Akbarov, S. Jalil, F. Yanov Yanovskiy, T. Kurbanov, and others have created various chamber music, especially diverse quartet compositions. Uzbek chamber-folk music took its first independent steps in the 1940s. From the second half of the 1940s, suite compositions, as well as other genre examples of chamber music, particularly sonata-like cyclic works, gained prominence. It should be noted that M. Burkhanov was the pioneer of cyclic chamber-folk music in Uzbekistan. G. Mushel's trios for piano, violin, and cello (1940) became the first and only works for a long time, without taking into account the suites by G. Mushel, S. Yudakov, and others. In solo piano music, he created sets of miniatures ("Aria," "Scherzo," "Kuy," "Toccata," and others), separate collections (including "Engil Pesalar Album," "Concert Etudes," "Musical Silhouettes"), and cyclic works ("Pushti Rang Sonatina," "24 Preludes and Fugues"). G. Mushel, in particular, was very active in his compositions. By examining the mentioned works, it is possible to observe a certain evolution in relation to the composer's attitude towards the Uzbek national heritage. If in the initial works created in the 1930s and 1940s, G. Mushel incorporated popular examples of folk music in a "quotation-like" manner (meaning as musical quotations), later he tended to reflect more of the characteristic tonalities, meter-rhythms, and other features of folk music.

In Uzbekistan, the path of transforming examples of the quartet genre from simple suites to complex cyclic works was taken. It is possible to mention the early suites composed by M. Leviev based on folk tunes and the works by S. Yudakov and G. Sobitov with original themes. In the 1940s and 1950s, there was a movement towards creating sonata-like and cyclic works, and the first diverse quartets were written. Many of these works, including those composed in the early 1960s, resemble lively dances and are sometimes based on folk tunes. For example, D. Soatqulov's quartet is not coincidentally named the "Fergana Quartet." The intonational content of this quartet is widely influenced by the lively songs and tunes of Fergana Valley. By examining the thematic content of the four sections, it is possible to identify three different themes in the "Fergana Quartet."

B. Gienko is the author of five quartets. Notably, the second, third, and fourth quartets, which were composed in the late 1950s and early 1960s, are closely related to each other. Their first movements feature sonata allegro forms with rondo elements, the second movements are in genre character (such as nocturne or romance), and the third movements are written in the spirit of a scherzo, creating four-movement cyclic works. The quartets and their thematic material, as well as their developmental styles, are also closely interconnected.

Thus, over the course of more than thirty years, chamber music in Uzbekistan has followed its own distinct path of development. G. Mushel, M. Burkhanov, B. Gienko, Ik. Akbarov, S. Yudakov, G. Mushel, T. Kurbanov, F. Yanov-Yanovskiy, S. Saparov, B. Gienko, M. Ashrafiy, S. Varelas, A. Berlin, Kh. Izomov, R. Abdullaev, D. Saidaminova, N. Zokirov, M. Bafoev, Kh. Rakhimov, M. Tojiev, A. Mansurov, M. Otajonov, A. Khoshimov, B. Umidjonov, D. Omonullaeva, D. Yanov-Yanovskiy, N. Ghiyosov, O. Abdullayeva, N. Erkaev, A. Safarov, M. Mukhtarov, A. Abdusattorov, and many other composers have contributed to the development of their own unique experiences through their compositions. Particularly, remarkable achievements

have been made in the diverse quartet genre. The adaptation and integration of world musical achievements and the rich traditions of Uzbek monody spanning many centuries are of great importance for the development of chamber music creativity as a whole.

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