



## **CERTAIN ISSUES OF THE PERFORMANCE OF G. MUSHEL'S ORGAN COMPOSITIONS**

**Aminova Munira Tursunhodjaevna**  
*Tashkent State Conservatory, Tashkent, Uzbekistan*

### **DISCUSSION**

Organ music is one of the youngest genres of Uzbek musical art. In 1946, organ was installed in the hall of the Tashkent State Conservatory, only after that the first experiments in creating organ compositions, based on Uzbek folk music material, appeared. Georgy Alexandrovich Mushel was the originator of Uzbek organ music. The number of works produced by him for the organ is limited, but their confidence and innovation distinguish the creative means of expressiveness that are used in them. His writings include the Suite for Organ (1947), consisting of three parts (Aria, Toccata, Fugue); Poem for organ and cello (1947); Album of organ pieces (1958) and organ transcription of "Samarkand Suite" for two pianos (1970).

The organ attracted the composer for several factors. As it is known, the organ is able to convey the contrasts between the strong, majestic sound and subtle, barely audible timbre colors, between static moods, frozen in their wholeness, and rapid movement expressly, with special force. In such contrasts, organ music always makes it possible to feel the multiplicity of the surrounding world, its "depth and height", the spiritual strength and fragility of the man - these dialectical opposites, which have received new nuances over the centuries.

Analyzing the figurative sphere of organ compositions of G.A. Mushel, one can see that the following is characteristic of it: on the one hand- an active, transforming attitude to the world, assertion of the creative power of the human personality, will and mind ("In Memory of Navoi", fugue from the Album of Organ Pieces, Toccata from the organ suite and others). On the other hand, there is a contemplative perception of the world, as if the desire not to interfere, but only to observe the beautiful harmony of the Universe, of which the man is a part (Nocturne, Elegy, Prelude and others).

In the oeuvre of G.A., the organ is receptive to the expression of both these patterns. Thanks to the unique expressive possibilities, which was embedded

in the very essence of the instrument. The first actively - effective sphere is close to the organ's ability to intensively fill the sounding space, its grandiose range and timbre -dynamic scale, and most importantly - the monumental unity of the sound mass (it is this last thing that distinguishes the tutti organ from the tutti orchestra). Consisting of instruments - individuals, the orchestra is potentially prone to splitting a common unity, while organ timbres are subordinated to a single breath and movement. This unified direction of sounding was used both in the improvisations of baroque toccatas, fantasies, and in the purposeful movement of motor preludes, fugues, fast parts of sonatas and concerts.

With the realization of the second tendency - statically - contemplative state - we meet in chorales, in the sublime images of romantic organ compositions, which as if raise the listener above the ephemera, routine, involving them into infinity. The causes of these sensations are in the smooth, boundless breathing of the organ sound, which does not obey the instantaneous "subjective", dynamically - timbre impulses of the performer. In addition, even the placement of the organ - high above the audience, where the performer remains an invisible magician who rules the worlds of sounds, contributes to the contemplation so characteristic of organ lyrics.

The notion of "organ sounding" itself should be considered as a two-line intersection zone. One of them, due to the peculiarities of organ sound formation, retains stability in different historical stylistic eras. The well-known stability of genres, figurative spheres, texture techniques of organ music is connected with it. The second line is the stylistic channel, within which organ music lives. The latter is associated with the discovery of the instrument's new, previously unused expressive capabilities. The intersection area of these two lines is large enough to place various artistic solutions in it.

Setting the task to illustrate the features of G.A. Mushel's organ compositions, we highlight the features, characteristic of compositions of different



themes, materials, written in different years. These traits are revealed in thematic invention, theme formation and texture.

Suite for the organ appeared the first one (1947). Each of the three parts of the Suite embodies the characteristic rhythms and intonations of Uzbek music. Contour of Uzbek melos with the emergence and persistent ascent to the auge (culmination point), alternation of second melodic movement with quint leap, characteristic syncopated rhythm that gives the development special elasticity - all this constitutes fertile ground for the creation of developed polyphonic forms. Organ fugues of G.A. Mushel outline one of the possible ways here.

The first piece of the Suite- Aria, resembles an Uzbek folk melody with surprisingly noble melodies. It should be played simply and soulfully, without false pathos, maintaining a calm, pensive character all over the piece. Rejecting all sorts of exotic register combinations, here organist must choose timbres that are easily and simply perceived, without requiring the audience's hearing tension. The strongest side of the analysis should be the diligent recognition of the melody's intonation richness.

Tocatta is a masterly-concert piece. Fast tempo and rhythmic clarity, the same audibility of all chord sounds in simultaneity, highlights the perception of the chord essence of the upper layer. Chord combinations, sounding one after another, regularity of the rhythmic grouping of chords and unison line of the middle voices give the music a feeling of free, unrestrained expression of thought. These freely improvised images are well known in organ music, vivid, resembling rhetorical voice, encountered in fantasies, toccata of the masters of the Baroque and later periods.

Fugue is notable for its perfect instrumental texture and shows fluency in instrumental thinking, characteristic of the composer. G.A. Mushel wrote a concert piece in a fugue style, in which a plastic theme, with a characteristic and very restrained general movement at the beginning, without losing all the tension, permeates the entire fugue and leads to a grandiose culminating point. Thus, in the fugue coda, where the culmination reaches its highest tension, G.A. Mushel uses "complex voice-leading" technique, which is characteristic of his artwork, based on the parallel movement of ninth chords.

Poem for Organ and Cello "(1948) was produced with the Suite almost at the same time. "Throughout this soft and calm piece, the narrative character of the Uzbek folk melody "Ulturgusi", which is the basis of the poem, is preserved. The "Poem" of G.A. Mushel is presented in the form, traditional for folk art – couplet (verse) form, which is in strict accordance with the musical content and structure of the quoted Uzbek song. The repetition of the composition theme

(3 verses) allows the author to deepen the nuances of the dominant emotional tone of the folk melody. In the methods of harmonization and re-interpretation of the melody (chant), G.A. Mushel acts as a worthy heir to the tradition of domestic classics, in particular, V.A. Uspensky, who always strived to preserve the quoted melody.

Poeticalness, as a special quality of musical drama, prompted the author to combine such constructions in a single line of emotionally - figurative development of the theme. To this end, G.A. Mushel makes dynamic the traditional form of compression techniques of verses scale. The facets of the constructions are veiled by the method of varying the melodic phrases, most characteristic of the quoted song.

Melodic of "Poem" is characterized by great fluidity, wide breadth of breath. It is devoid of tonal calmness and any tonal schematism. Movement to new modulations, new tonal spheres is inherent to it. At the same time, G.A. Mushel uses tonal contrasts carefully and with a large artistic tact, never forgetting that folk music is characterized by a long stay in one tonal plane. First of all, it is important to pay attention to the vibrant feeling of the expression, the plasticity of the melody and consistent articulation while performing the poem. Caesuras should breathe naturally (when changing manuals). Registration should be entirely compatible with the quality of the music and assist in the creation of the entire single epic.

In 1958, the Album of Organ Pieces of G.A. Mushel appeared. The cycle is an author's great achievement, a composition, unique in its originality: it contains the concentration of the material that is a peculiarity of Uzbek music, namely: the development of a specific organ texture on the new national melodic material. Pieces of the cycle of various music content attract with the freshness of the theme, originality of the sound, associated with the image of Uzbekistan.

Each piece of the cycle is small in scale, but still they should be viewed as six independent, focused and limited in themselves images. In the ballad, the unhurried tempo brings to the fore the expressiveness of the cantilena, which is especially heard in the soft color of the organ registers. At the same time, the linear nature of the instrument, even with the slightest metro-rhythmic differences in voices, makes it possible to hear intra-layer lines and micropolyphony.

#### **Note example 1.**

Intermezzo is a lovely watercolor picture with elements of dancing. An ancient instrument is combined here with new song and dance intonations. In this synthesis, household instrumental tunes rise above specific household connections and introduce



into the circle of abstract instrumental art. The rhythm of the piece is distinguished by great clarity and dynamic certainty. A bright, clear and lively interpretation would fit the essence of the intermezzo well. The swift sunny Toccata reflects the bright color of folk festivals, characteristic rhythms and invocatory sounds of Uzbek wind instruments - karnays. The figurative presentation of the chord vertical is used here in terms of an improvisatory play with a selected thematic - intonation element. This technique, known in modern music, the unity of vertical structure and horizontal structure, allows preserving the unity of theme in free mode-functional conditions. Activity is emphasized by the regularity of rhythmic, feeling of relaxed play - renewal of the modal (tone) system. In Toccata, the initial type of texture is maintained throughout the piece.

A mood of quiet sorrow, concentrated ponder, characteristic of the formed images of Uzbek song lyrics, imbues the thoughtful elegy. The sound texture is organized in the form of a three-dimensional texture with equally functional textured elements. The upper line in the form of a movable ostinato goes down smoothly and unhurriedly, and so the pedal line goes down. And in the middle of this space, like an independent melody, groups of freely imitating voices sound. The voices are coordinated by almost strictly observed rules of preparation and resolution of detentions and vertically form a series of consonant accords, which creates the unity of this layer.

Prelude is a piece of a motor type, which is characterized by an imperceptible, but constant "this and not this", which plays a crucial role in themes, in which even pulse, time-measuring rhythm is a restraint. In the Prelude, we encounter a case of texture change: the uniform movement of sixteenths is interrupted by the texture cadenza that inhibits brisk movement (episode *Meno mosso*). When interpreting this part, one should take into account some motor static character of the organ, therefore, despite the change in texture, in general, the author's intentions follow in a smoother, more flexible breath, characteristic of organ.

Fugue is an example of the plasticity of a calm and rational flow of thought. This is an example of the composer's polyphonic thinking. It is precious that such a logical textural development, revealing a deep penetration into the laws of fugue construction, is based on a sound system, based on Uzbek folk music. Thus, G.A. Mushel's fugue is a synthesis of a kind of national sound system.

#### **Note example 2.**

The album of organ pieces by G.A. Mushel demonstrates that the composer has a number of properties that are valuable in the author's work, writing for organ: he is able to create works that are

integral by images and development of the thoughts, on which the composition is based. The author implements this development laconically, simply and with great concentration. It is by using such miniatures as examples one can demonstrate especially clearly the diversity of the organist's artistic discoveries in the field of sound colors. Both contrasts of near and distant plans, and comparisons of "muteness" with a clear openness, and sometimes radiance of sound can find reflections in them. The transparency and variety of organ timbres alternate with the deliberate monochrome supporting voices, accompanying singing of the solo flute, oboe, and bassoon clarinet.

The last cycle of organ pieces "Six Pieces for Organ" was created in 1970. The composition begins with the piece "In Memory of Navoi", written in the form of the fugue with an introduction with a prelude, with similar to the prelude independent sections - interludes. The majestic question is formulated in the introduction of the recitative. Then the fugue comes, its development gives rise to confusion and struggle. The brightly, rhythmically sharply performed piece "In Memory of Navoi" should favorably shade the second piece - Nocturne.

In Nocturne G.A. Mushel develops an Uzbek folk melody. He managed to find here that unusual kind of organ texture in which this new voice could live and develop, revealing its new sides. It should be noted that the piece is by no means an adaptation of some melodic material to some instrument. The interpretation of the organ, found in the piece, corresponds to the expressive capabilities of not only the instrument, but also the melody, underlying the piece.

The piece Intermezzo is taken from the "Album of Organ Pieces", which has already been examined. The title of the next piece "Improvisation" reveals the author's intention and his artistic intentions. On the basis of the quoted melody (song of Tokhtasin Jalilov) G.A. Mushel creates a detailed composition. Its content turns out to be wider than the figurative sphere of the folk lyric song. In the process of its implementation, the author brings nuances of narration, philosophicality and vivid expression to the theme: as if a folk song gives rise to a chain of associations that are uniform in their specific color and different in emotional tone of production.

Musical phrases, familiar to us from folk instrumental music, are heard in the piece. However, parallelisms have not only melodic character here, they sound more decorative. It should be performed flexibly, slightly modifying the line in the melody, the organist should emphasize that the return of the theme is not just a repetition, but its reminiscence - the story happens in a time perspective.



In the prelude, we face a background upper voice and a melodic middle voice. The background chord layer is that sound space, harmonic field, on which the action occurs. It has its own horizon and its basis (when pressing the pedal). In addition, the melody of variants develops within this space. At that, the modal polysemy of the melody reveals the richness of colors, characteristic of the background.

The fugue is unified in its intonation structure: the theme begins with unison, then all the counter voices in one way or another go back to the theme - the progenitor. This piece contains many "pitfalls" and poses difficult technical tasks for the performer. A complex polyphonic texture should be pronounced slowly, weighty, strictly. Here one should be especially careful with the musical material - not a single intonation should be missed, not played "in any random fashion", not a single musical phrase should fall out of the general development.

Performing musician of organ works by G.A. Mushel should approach the author's text of the works very carefully. The author's text requires each musician to decipher the articulation, dynamics, registration, based on the timbre interpretation of the organ score, peculiar instrumentation, because this is the soul of organ music-making.

It should also be considered that the performance of the organist is inextricably linked with individual characteristics (and they are very diverse) of the instrument on which he will play. If the same organ excludes the possibility of meeting with a perfectly adequate "reading", "deciphering" the author's text by different performers, then, passing from one instrument to another, each time, we hear a musical composition in different timbre attire, in a different instrumentation.

So, the organist is not only a performer, but also an editor, and the editor is especially sensitive, flexible, who must, afoot (that is, in the process of rehearsal), having familiarized himself with the properties of this instrument, hear its strongest sides, and fix the registration instructions in the text.

It is worth noting historical erudition of the author in organ compositions of G.A. Mushel. Georgy Alexandrovich knows compositions of J.S. Bach, he knows the organ compositions of A.F. Gedike, M. Yudin, M. Balanchivadze and others. The composer not only knows, but also masters the technique, the means, by which he expresses the author's deep intention. G.A. Mushel demonstrates in his organ compositions his possession of composer's means and techniques of Bach's, Handel's, and Frank's pieces and, at the same time, he creates works, connected in their origins with the national sound contemplation of the author. The significance of Mushel's organ compositions lies precisely in the fact that historical knowledge does not remain only

formal knowledge here, but leads to synthesis of the historical and the modern, the traditional and the national.

G.A. Mushel's compositions for organ are widely known in our country and abroad. His organ pieces were repeatedly included in their programs of the famous Leningrad organist I.A. Braudo, professor of the Moscow Conservatory L.I. Roizman. They were performed by Tallinn organist, Professor Hugo Lepnurm, Liverpool organist Noel Roston, Scottish musician Ian Morton (Glasgow), Miss Dshun Pikson from Australia, professor of the Prague Conservatory Miroslav Kapelsheimer, French musician and professor at the Caen Conservatory Ervan la Prado, organist Lorenzo Banoldi from Milan, famous American organist Diana Bish. Many of these performers recorded their interpretations on audio and video media.

But Uzbek organists V.N. Bakeeva, R.Sh. Karimova, T. Levina and others should be considered as the real propagandists of G.A. Mushel's organ creativity. We owe the appearance of G.A. Mushel's organ suite and Poem for cello and organ to the creative contact of V.N. Bakeeva with composer G.A. Mushel. V.N. Bakeeva was the first performer of these artworks.

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