

ON THE EXAMPLES OF CULTURAL HERITAGE OF UZBEKISTAN KEPT IN THE ALL-RUSSIAN ASSOCIATION OF MUSICAL CULTURE NAMED AFTER M. I. GLINKA

Abdullayeva Nigora Sanjarovna,
Doctor of Philosophy in Historical Sciences (PhD)
Rector Advisor, American University of Technology

Abstract

This article scientifically analyzes musical heritage samples belonging to the Uzbek people that are preserved in the Russian Federation, specifically at the M.I.Glinka All-Russian Museum Association of Musical Culture. The work focuses on A.F.Eichhorn's collection of musical instruments from Central Asian peoples, which he assembled while active in Turkestan. It details the history of its formation, its preservation status within the museum, and specifically highlights the ethnographic, art-historical, and cultural significance of Uzbek musical instruments. The article also highlights the contributions of musicologists such as V.M.Belyayev to the study of this heritage. It further illuminates the processes of documenting Uzbek traditional music through the collaborative efforts of museums and scientific institutions.

Keywords: Uzbek musical heritage, M.I.Glinka Museum, August Fyodorovich Eichhorn, V. M. Belyayev, Central Asian musical instruments, ethnomusicology, traditional music, museum studies.

Introduction

Uzbekistan is the successor to great nations that left a lasting mark on the history of world civilization. For centuries, its land has given rise to remarkable works of architecture, art and literature that continue to amaze enthusiasts of Uzbek culture across the globe. A truthful and comprehensive study of this heritage is a crucial task, not just for Uzbekistan, but for the entire world, as our country's culture is a treasure for all humanity [13:5].

As the president Sh. Mirziyoyev emphasized, "Our people have always lived with a love and devotion for art, considering music the divine power of the human spirit. Great Eastern thinkers created remarkable works on the science and history of music, the art of *maqom*, and musical instruments. We are all heirs to such immortal cultural heritage. Therefore, jointly studying and widely promoting this immense legacy, and delivering it to future generations intact, is our most important task" [1].

It's no secret that the cultural heritage of the Uzbek people, distinguished by its richness and unique national identity, has long attracted the interest of various cultural organizations in different countries.

It's quite challenging to discuss the rich musical heritage of the Uzbek people preserved outside of Uzbekistan in brief, as it hasn't been fully studied yet. For this reason, we will limit our discussion to relatively interesting and specific examples, their classification and provenance



(instruments, photographs, miniatures, manuscripts, etc.), and their places of preservation. Notably, samples of Uzbekistan's musical heritage are also held in Germany, France, Great Britain, the Netherlands and other EU countries [13:37-38].

The issue of Uzbekistan's musical heritage in the Russian Federation also demands special attention. Uzbekistan's centuries-old ties with Russia and their long period of shared historical development have resulted in numerous museums and cultural organizations across Russia (including Moscow, St. Petersburg, Kazan, and other cities) holding a substantial number of exhibits and entire collections related to Uzbekistan's musical culture. These institutions include the M.I. Glinka All-Russian Museum Association of Musical Culture, the Hermitage, the Russian Museum of Ethnography, the Institute of Oriental Manuscripts, the National Library of Russia, the Museum of Russian Literature (Pushkin House), and the State Museum of Oriental Art, among others [13:39-40].

LITERATURE ANALYSIS AND METHODOLOGY

One of the largest and most influential music museums in Russia, the M.I. Glinka All-Russian Museum Association of Musical Culture, is a crucial scientific center for studying, preserving and popularizing not only Russian but also global musical heritage. The museum's scientific activities are conducted in various directions, including archival research, ethnomusicology, the history of musical instruments and the study of musical cultures of different peoples.

The museum's foundations were laid by the Moscow Conservatory, which for many years collected manuscripts, musical notations, scores, personal belongings of musicians, their musical instruments, and photographs from musical performances. The museum exhibition at the Moscow Conservatory opened in 1912 and was named after Nikolay Rubinstein – a Russian musician and the founder and first director of the Moscow Conservatory.

At that time, the museum displayed three Italian violins: instruments by Nicolo Amati, Antonio Stradivari and Santo Serafino. The museum also housed a collection of musical instruments from the peoples of Central Asia and Kazakhstan. This particular collection was assembled by A.F. Eichhorn, a Kapellmeister who served in Turkestan and was the author of a book titled "Complete Collection of Musical Instruments of Central Asian Peoples". Additionally, the museum showcased a uniquely constructed grand piano that belonged to Prince Vladimir Odoevsky. His widow generously donated his extensive library, an archive of folk song recordings, materials on ancient Russian vocal art, music theory and the non-tempered grand piano specifically commissioned by the prince.

In the late 1880s, musical instruments belonging to the peoples of Central Asia and Kazakhstan were acquired from Eichhorn, who had served as a Kapellmeister in Russian military orchestras in Tashkent from 1870-1883 [10:225].

Over time, the museum's collections expanded significantly. During World War II, the museum was granted the status of the State Central Museum of Musical Culture, becoming an All-Union museum and no longer named after the pianist Nikolay Rubinstein.

For a long time, the exhibits acquired by the museum primarily pertained to Russian and European musical culture [14]. Several years later, in 1954, the museum was named after Mikhail Glinka to commemorate the 150th anniversary of his birth [6:35].



Mikhail Ivanovich Glinka, the founder of Russian classical music, profoundly influenced the development of the country's musical culture. His legacy served as a primary source in shaping the museum's collection. Glinka created unique works such as "A Life for the Tsar" and "Ruslan and Lyudmila", laying a firm foundation for the development of the national music school [15].

In 1964, the Museum of Musical Culture relocated to the "Troekurov Chambers" on Georghy Street, operating there until 1980. That year, the museum's new building was completed, designed by I. Loveyko, M. Firsov, and A. Afanasov [16]. This new building includes a concert hall featuring an organ built by the German company "Schuke" from Potsdam. Permanent exhibitions at the museum began opening in 1985 [17].

In 2011, the museum was given a new name: the M.I. Glinka All-Russian Museum Association of Musical Culture [2]. Then, in 2018, it was renamed again, becoming the Russian National Museum of Music.

From 1938 to 1984, the museum was led by the renowned singer and musicologist Ekaterina Alekseeva. Since 2008, Mikhail Arkadievich Brizgalov has held the position of museum director. Additionally, since 2009, he has served as the president of the Association of Music Museums and Collections [9:74].

RESULTS AND DISCUSSION

The Moscow State Conservatory Museum, throughout its various stages of development, has shown immense interest in the musical cultures of numerous peoples. Among these, the musical culture of Central Asian peoples has held a significant position. The primary focus for building the museum's collection on the traditional musical culture of Central Asian peoples has been their musical instruments. These instruments have been brought to the museum over a long period and form the core of the traditional musical culture artifacts from the Central Asian region. The majority of these instruments are directly related to the musical heritage of Uzbek people.

One of the museum's earliest and most valuable collections is the compilation of Central Asian musical instruments by August Fyodorovich Eichhorn (1844-1911), the previously mentioned military Kapellmeister from Turkestan and an ethnographer of Central Asian music. This collection consists of 37 musical instruments dating primarily from 1850–1880, with some items even older. The collection was first fully exhibited in St. Petersburg at F. Patek's private museum in 1885, accompanied by a specially published catalog. In 1880, the Moscow Conservatory acquired this collection from its compiler, and for many years, it was displayed to the public in a dedicated cabinet at the museum.

August Fyodorovich Eichhorn's collection of Central Asian musical instruments allows for a new approach to the history of the development and popularization of musical instruments among the peoples of this region, especially the Uzbek people. This is because the rich culture of Uzbek musical instrument performance has preserved its centuries-old traditions and values in organic unity and interconnectedness with the musical achievements of other peoples. The complex of traditional Uzbek instruments was formed within the musical and nomadic environment of Central Asian nations and the Muslim East. This situation is characterized by



the similarity, and even identity, of some Uzbek musical instruments with those of tajik, iranian, afghan, uyghur, kazakh, azerbaijani, and indian people. The movement of musical instruments and performers along the Silk Road also played a crucial role in the general formation of instrument-making. Within the sphere of Islamic culture, musicians moved freely from city to city, showcasing their art on various musical instruments and sometimes even on completely unfamiliar ones, to audiences of different ethnicities and nationalities.

We can find supporting evidence for the above points in August Fyodorovich Eichhorn's collection of Central Asian musical instruments. The items in this collection were gathered starting from 1871, along with other musical-ethnographic materials, from various cities and regions of Turkestan, including Tashkent, Tuytepa, Chimyan, Angren, as well as cities in the Fergana Valley like Kokand, Andijan, Namangan, Margilan and Ush. At that time, many instruments were bought by Eichhorn directly in Tashkent. Indeed, Eichhorn had the opportunity to meet traveling musicians from various countries in Tashkent and directly familiarize himself with their performance art [13:262]. Eichhorn's characteristic notes on the purchased instruments include: "Obtained from a traveling musician from Kabul", "Obtained from a court musician from Bukhara", "A rare copy from Kashgar" and "Obtained from a court singer from Badakhshan" [12:7-9].

One of the remarkable musical instruments in A.F. Eichhorn's collection is a dutar manufactured in Tashkent. The information accompanying it states: "A tastefully decorated musical instrument, obtained from a noble girl from Tashkent". The musical instrument was crafted in accordance with the traditional dutar-making rules widely spread in Tashkent and other major cities of Turkestan during the 19th and 20th centuries. Here, the "kovurgalar", that's the upper part of the body where the soundboard is attached (referred to as kosa or kosaxona), is called "bogiz" by Tashkent masters. It's tastefully decorated, free from excessive inlay patterns. On the exterior (front), the soundboard connects to the neck or fretboard. To illustrate this connection, "a flat, trapezoid-shaped, decorated piece made of white bone is fitted onto the bogiz". Decorating with such flat pieces is a traditional method for old Turkestan dutars and tanburs. This decoration features a round, carved pattern with a dot in the center, known as "baliqkuz" (fish eye). From the patterned plate, an arrow-shaped design made of white bone extends towards the neck. Unlike the "bogiz", this instrument's neck doesn't have many decorations. On the back of it, there's also a decorative chain of triangles indicating where the neck joins the "bogiz". This type of ornamentation is characteristic of Tashkent masters, and we can also see it on the dutars made by Usta Usmon Zufarov, his teachers, and his followers [3:50-53; 8].

The indicated period for the musical instruments included in A.F. Eichhorn's collection necessitates attracting various additional pieces of information. It appears that many of them, as previously noted, date to 1850-1880. Only one of them has an explicitly written date of manufacture. This is an elegantly crafted sarboznay, which is a military transverse flute, with its owner's name engraved in Arabic script: Mulla Rozy Muhammad. Its manufacture date is Hijri 1296, which corresponds to 1878-1879 CE.

Subsequently, many musical and ethnographic materials belonging to August Eichhorn were brought to the M.I. Glinka Museum (to its archive manuscript department). Almost all of them

are directly related to Uzbek folk music. Among them are numerous photographs of a historical and ethnic nature (82 photo documents), musicians' notebooks, diaries, notebooks with musical notations (from 1870-72), and recordings related to Uzbek, Kyrgyz, and other national musics. All these materials pertaining to A.F. Eichhorn originally belonged to the Russian musicologist N.F. Findeizen (1868-1928) and were systematized by V.M. Belyaev (1888-1968). They were then transferred to the M.I. Glinka Museum in 1973-1974, along with Belyaev's personal library and archive.

Thanks to V.M. Belyaev, the museum acquired valuable and rare materials related to the history of Uzbekistan's musical art. It is no coincidence that his scholarly research was connected to our republic. He began studying these musical instruments in the first half of the 1920s and continued until the end of his life. V.M. Belyaev collaborated with Abdurauf Fitrat, Fayzulla Khodjaev and many other figures of science as well as culture from Uzbekistan [13:266].

The scholar lived in Tashkent for a long time, systematically studying the republic's scientific and cultural organizations [7:89]. He made an unparalleled contribution to the study of Uzbek music, writing a number of significant works and training students. V.M. Belyaev was among the first to scientifically evaluate and research A.F. Eichhorn's musical-ethnographic materials as well as musical instrument collection [4:5-24]. He studied and published a large portion of the ethnographer's collection materials. Moreover, V.M. Belyaev spent many years compiling his personal archive dedicated to the study of Uzbek musical culture. Consequently, the Glinka Museum possesses a number of rare artifacts today.

Although A.F. Eichhorn's collection of musical instruments gained considerable renown, the systematic replenishment of the museum's fund with new items related to Uzbek traditional music did not occur consistently in the 1920s and 1930s. It was often directly linked to the activities of All-Union scientific, artistic, and musical organizations.

The widespread acquisition of Uzbek musical instruments by the Moscow Conservatory Museum is linked to a large exhibition of instruments organized by the N.K. Krupskaya All-Union House of Folk Art, led by musicologist V.M. Belyaev. The exhibition took place in Moscow from October 1937 to April 1938, at the State Museum of Oriental Culture [5; 11]. The exhibition featured A.F. Eichhorn's collection of instruments, which included Uzbek musical instruments (54 items according to the exhibition guide) extensively added from other collections. In addition to the instruments, the Uzbekistan exhibition also included photographs, sheet music and gramophone records featuring performances on national musical instruments. The collection of Uzbek instruments (the most important collection in the exhibition) comprised over seventy examples. By this time, the N.K. Krupskaya All-Union House of Folk Art had amassed a large set of Uzbek musical instruments. After the exhibition concluded in May 1938, most of its items, including the collection of Uzbek musical instruments from the N.K. Krupskaya All-Union House of Folk Art, were handed over to the Moscow Conservatory Museum for permanent preservation.

In the extensive collection of the All-Union House of Folk Art named after N.K. Krupskaya, apart from traditional Uzbek instruments, the unique collection of the accomplished Uzbek musical instrument master Usta Usmon Zufarov (1894-1981) stands out. This collection includes not only traditional classical musical instruments but also the master's famous



experimental instruments from the 1920s-1930s: dutars, tanburs, ghijaks, and “banjos” (rubobs) [13:268]. Usta Usmon proposed altering the usual shape of traditional instruments and unique constructive solutions to improve their sound. Some of these were even incorporated by Yunus Rajabi, a representative of Uzbek musical culture and a famous folk musician, into his ensemble at Uzbek Radio [3:50-53].

CONCLUSION

The M.I. Glinka Museum of Musical Culture is a unique scientific and cultural center that preserves a rich heritage pertaining to the musical culture of not only Russian and European nations but also those of Central Asia. The Uzbek musical instruments preserved in this museum are rare examples that embody the centuries-old cultural traditions, performance styles and aesthetic views of our people. Through the collection compiled by A.F. Eichhorn, as well as scientific research conducted by scholars like V.M. Belyaev, this heritage is not only protected but also preserved as a scholarly resource for future generations. Such valuable museum exhibits and archival materials are of great importance for a deeper study of Uzbek musical culture and its promotion on an international scale.

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