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## IMAGINATIVE WORLD OF THE PIANO CYCLE "DIALOGUE WITH KHAYAM" BY DILOROM SAIDAMINOVA

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### Abstract

The article studies one of the largest piano compositions of the Uzbek composer Dilorom Saidaminova "Dialogue with Khayam," which is an eight-part cycle of deep philosophical and symbolic meaning. In connection with the unusual composer's plan of the work, its multilevel and semanticity of the artistic concept, the author of the article concentrates his research attention on a set of issues related to artistic content, the embodiment of images of personalities by Dilorom Saidaminova and Omar Khayam in virtual dialogue, and, most importantly, with the analysis of the most complex modern musical language of the cycle. In the process of analysis, compositional and dramatic features of the cycle are revealed, consisting in the principles of leitmotivity, figurative-thematic contrasts, dynamization of musical development from the first part to the eighth. The author of the article reveals the dramatic role of the system of expressive means in the disclosure of the figurative world of the cycle, the expediency of modern composite technologies, such as sonorica, aleatorics, minimalism, pointillism. Particular attention during the analysis is paid to the composer's use of the possibilities of extended piano and unconventional techniques of playing, acoustic effects, composer's comments in musical text. Based on analytical observations, the author of the article identifies the composer's creative approaches to revealing the artistic idea of the composition, such as philosophical, aesthetic, innovative. As a result of the study of the piano cycle "Dialogue with Khayam" by Dilorom Saidaminova, it is concluded about the depth of the artistic embodiment of the image of the great poet and thinker, whose ideas are consonant with the composer's philosophy and aesthetics.

**Keywords:** *composer Dilorom Saydaminova, poet Omar Khayam, piano cycle, virtual dialogue, innovative view, artistic design, compositional writing techniques, extended piano, leitmotif*

### Introduction

The spiritual need of the composer's dialogue with the famous classic of Persian-Tajik poetry, scientist, astrologer, poet and philosopher Omar Khayam was reflected in the

large-scale piano cycle "Dialogue with Khayam" (2010) by D. Saidaminova. The composition presents the composer's imaginary dialogue with the great thinker. The cycle has eight parts that are united by the idea

of finding answers to complex philosophical questions: about truth, the philosophy of life, the essence of being, about God, the laws of the universe. This dialogue reveals the general philosophical-aesthetic, worldview basis of the composer's spiritual world. The figurative world heroes of the Saidaminova and Khayam cycle are part of national history in its broad temporal perspective.

The musical embodiment of the images in the Dialogue with Khayam cycle is given as an entity in different manifestations that complement each other. Throughout all parts, they follow each other and form an imaginary dialogue of creative personalities. "The desire to look deep into the centuries and comprehend the highest culture of my ancestors, – says Dilorom Saidaminova to the author, – the desire to establish a spiritual connection with them is what inspired me and gave me the opportunity to move forward." The plot basis comes from the very concept of the cycle, which is thought of as an imaginary dialogue in time and space. The images in the work differ from each other and each of them has its own intonation, rhythmic, timbre functions, which together create a figurative sphere of the cycle. Speaking about dialogues, E. Nazaykinsky wrote: "Musical dialogue, as well as speech dialogue, depends in its content not only on the compositional large-scale construction plan, but also on the intonation conjugations of dialogue replicas from their syntactic concordance" (Nazaykinsky E., 1982, p. 215). The musical language of the work is close to the intonations of human speech, which play a large role in a given cycle.

The world of musical images of "Dialogue with Khayam" incorporates the imprint of the composer's time and spiritual world. The sound structure of the musical images of the cycle has a complex of certain stylistic techniques that persistently persist throughout all eight parts and are some individual-stylistic constants. These constants have their own features, manifested at the level of compositional-technical, as well as at the level of timbre-coloristic, typical of Saidaminova's work as a whole. The music of the cycle is imbued with a deep sense of human beauty, the inner harmony that exists between him and nature.

The work is a monumental lyrical and philosophical fresco, where the vivid color

is a unifying means and creates an integrity that exists only in sound form and cannot be said in words. The composer in this composition provides the listener with freedom of thought and feeling, without giving a name to the parts, thereby stimulating the listener's imagination. This contributes to the development of listener perception of images in their direct sound specificity. At the same time, we must not forget that sound images in the composer's work always have a deep philosophical meaning. The poetic image of Khayam by Saidaminova is an impulse to create a symbolic storyline for the development of sound realities. "Immersion in sound and at the same time" pushing "new intonation (harmonic, timbre) pulses out of it – this is how, obviously, the process of the new birth of memory music unfolds every time" (Romashchuk I., 2002, p. 179).

**Part I** is an exposition of images by Dilorom Saidaminova and Omar Khayam. The musical embodiment of Saidaminova's self-portrait is expressed by a combination of ostinacy and chromatically ascending line, and their mixing, where timbre-sonor colors are in the foreground. The thematic complex of the image of Saidaminova connects two elements: ostinateness and the ascending chromatic subvoice. It individualizes and enlarges the image. The complex and ambiguous, mysterious image of Khayyam, is represented by three short chords with foreshlags and sustained sound. The sound here resembles the timbre of the kanun.

The musical images of Saidaminova and Khayam are very different from each other and each of them has its own intonation, rhythmic, timbre function, which together creates a figurative sphere of the cycle. The musical image is the result of the close ties of artistic thinking in the unity of all expressive means. The embodiment of the images of Saidaminova and Khayam affects the development of the cycle and reflects their emotional state in various parts.

In thematic complexes characterizing the heroes of the cycle, imitation of the sound of national instruments plays an important role, thanks to which a kind of timbre effect is achieved. The techniques that are used in playing national instruments acquire a qualitatively new sound. As I. Romashchuk notes:

“Thanks to the specific sound production techniques used by Saidaminova, traditional European instruments begin to resemble national Uzbek ones, such as rubab or dutar (string-plucked), chang (from a string-percussion group), nagara (percussion instrument)” (Romashchuk I., 2019, p. 48). This also applies to the piano.

**Part II** is the image of Khayyam, with his deep thinking, conveys the feeling of his time. This part introduces the listener into a state of meditativity, which is facilitated by the principle of complementarity. The complementation of individual elements forms a complex, which is built from a dotted rhythm, prolonged notes with a combination of different elements, which creates a feeling of the free flow of musical thought. This part is dominated by improvisationality, which is achieved by a constant change in size and meter, inventive variation of rhythmic groups. All this conveys Khayyam's thought process, the state of his thoughts expressed by music. At the same time, the piano imitates the sound of the Uzbek folk instrument kanun.

The second part has a through development, is built on the constant renewal of the intonation material growing from second conjugations. Three-sound clusters are gradually formed from halftone conjugations. The conventional piano in this movement is gradually supplanted by the extended piano and leads to the third part of the cycle.

**Part III.** The image of Saidaminova, revealed here from a bright emotional angle. This part consists of two contrasting sections, separated by a general pause. The third part has a two-part structure. In the first section, the composer uses an extended piano, and in the second – the usual one. The first section is characterized by textural diversity, the use of various writing techniques, this is an extensive dynamic image. Modern expressive means are widely used, among them: pointilism, aleatorics, clusters, glissando, glissando on the pedals. As musicologist R. Abdullayev notes: “An essential factor in the structural organization of sound material is the strict selection of expressive means close to Saidaminova's artistic worldview and modern writing techniques, in the application of which her author's voice sounds bright” (Abdullayev R., 2019, p. 36).

These expressive means give rise to interesting timbre sounds, as a result of which a sonorous image arises, which serves as a vivid example of the composer's style, showing his ability to think extraordinary and wide, the ability to reveal the image in dynamic development. “The timbre of the instrument is hearing, as it were, through a small movable window – through the timbre of successive sounds. Developing as a representation of all the features of sound, it at the same time acts in the form of a single sound of a certain height, and this form turns out to be the most natural for perception “ (Nazaykinsky E, 1988, p. 34).

The second section is characterized by the use of a regular piano, and an extended piano applied sporadically. This section is more integral than the first, which involved many billing types. Here the ufar rhythm is brought to the fore, which alternates with coloristic timbre, sonorous techniques of writing.

**Part IV** is a symbolic image of Zikra. The music is on *ff* and *sf*, it's a zone of clusters that are the main means of expressiveness here. These clusters can be divided into diatonic and chromatic: at first, diatonic four-sounds sound, which then become chromatic six-sounds. Frequent change of rhythm, continuity of development create a feeling of intense pulsation, cycle, continuity. The appearance at the end of long whole notes on fermats can be interpreted as the achievement of nirvana, which is characteristic of the Zikr rite. In this part, continuity of movement prevails, obstinateness, the principle of contrast functions. This part can be considered the first culmination of the cycle, since it develops previously accumulated thematic material that unites the means of musical expressiveness in previous parts.

**Part V.** This part is interesting for coloristic-timbre, sonoristic expressive writing. The novelty lies in sonorica, rhythmic-timbre combinations that form a new sound quality in their contrasts. The predominance of colorfulness, timbre-rhythmic principle contributes to the expressiveness of the sound. In this part, the principle of augmentation is applied due to which small durations are gradually enlarged. The three-line score recording of musical text makes it possible to trace in detail how the development of

musical material occurs, the game of registers. Of great importance in this part is the rhythm, which creates a feeling of freedom of movement and transfusion of colors.

The **part VI** is a cosmic toccata, the culmination of the entire cycle, where all the drama of this work is concentrated. It is a concentrate of the energy that was accumulated during the previous parts and is the point of higher stress in the cycle. This is a kind of emotional breakthrough, this is an expression of a huge emotional charge, this is an expression of an inevitable, forever rapidly running time. Speaking about this type of culmination, M. Smirnov writes: "The dramatic intensity of culmination is conjugated with the ecstatic orientation of images. Nervous awe, impatience in anticipation of release, resolution, it seems, not only reaching the "last line," but also overstep it" (Smirnov M., 1990, p. 232). Culmination such as this require a recession, which will happen in the next part. Here is a storm and onslaught, a clash. This part is the quintessential hyperenergy that comes to the fore. The texture of this part is rich in its diversity: dispersal, clusters, harmonic figurations.

Saidaminova's innovation lies in the fact that she opens up new expressive possibilities of the instrument, possibilities of writing in Uzbek music, a colorful sonorous world. Here we can talk about the symphonism of Saidaminova's piano thinking. This part amazes with the breadth of thinking, dynamism and concentration of the climactic field, in the sense of toccata as a philosophical category. Toccata here is interpreted as the infinity of life, with the dynamics of its movement and the crystallization of the idea in a powerful culmination. Unlike other parts, this part is more monofactual, the development of musical material occurs continuously, similar to "time is transient and infinite." This part reveals the scale of space and time.

**VII part.** The images of Saidaminova and Khayam resume and the music again acquires an improvisational character. This part uses the principle of film editing. The musical fabric is woven from various elements that are qualitatively transformed and acquire a meditative character. Saidaminova and Khayam's dialogue can be said to be nearing completion, but its semantic ambiguity remains.

As E. Nazaikinsky wrote: "Each replica, itself having several meanings in instrumental music, is phonical, intonational and thematic, acquires another one – dialogic" (Nazaikinsky E., 1982, p. 212). A gradual decline in tension, where a large role is given to imitating the sound of national instruments: canon, chang, chang kobuz, the transmission of the mystical state of soaring spirit.

It should be noted that the composer is characterized by fluency in texture, rhythm, as well as experiments with the sound and timbre of the instrument, the ability to rationally use modern techniques, and all this is the fundamental principle of extensive musical development. Characteristic of the composer's style is the frequent use of melodies that sound alternately in different registers, as if imitating each other, but not completely. The composer's remark "outgoing echo," referring to the ascending octave moves in the highest register in the nuance of *mp > p*, creates a sense of echo, perceived as an echo of those events that once were. Development leads to the same structural elements that opened the product. In this part, the composer introduces reminiscence from the piano cycle "Walls of Ancient Bukhara."

The **part VIII** forms an arch with the first part of the cycle. It uses elements of energetic introduction, improvisational, even chords and dynamic shades reveal the features of community. All this gives the music completeness and integrity. The symbolic "conversation-dialogue" has come to an end. It should be noted that the I and VIII parts form a frame, serve as an arch and create a feeling of infinity. In this work, we found very interesting manifestations of musical language, bringing instrumental intonations closer to human speech. These intonations play a large role in this cycle, forming a dialogue of heroes.

To reveal the figurative world and achieve integrity in the cycle, the composer individually, peculiarly and unusually uses a variety of expressive means, such as: melody, rhythm, accordion. Speaking of theme-forming complexes, it must be said that the musical development of the cycle is based on two intonation spheres: The first, characterizing the image of Saidaminova, is bright, expressive, excited. She embodies the image of a man of

the XXI century with his constant forward movement, tense intonations, toccatocopy.

The second intonation sphere characterizes the image of Khayam. It is softer, meditative, calm, attracts with her melodic, rhythmic pattern, imitations of the sound of a canon. It is from these theme-forming complexes that the entire cycle grows. These complexes contribute to dynamic development, are the main thematic grain that permeates the musical fabric. Each part of the cycle is a weaving of these intonations, which give rise to a sense of dialogue between interlocutors with different views, but who have a common understanding of the world “as something more.”

Summarizing the analytical observations on the piano cycle “Dialogue with Khayam” by D. Saidaminova, the following points found during the study should be distinguished:

1. **Eight-part.** The number eight is the number of the Universe, the number of Infinity, the symbol of wealth and prosperity, the symbol of death and rebirth, endless transformations in the chains of karma. This is the inevitability of human fate, inscribed in infinity and immortality.

2. **Space and time.** An extension of the sound field is achieved, a new time function appears as conditions for the deployment of the musical space.

3. **Meditativeness, contemplation of the beautiful.** Features of the Eastern world perception are revealed.

4. **Timbre-coloristic richness of musical material.** Sonorics are used as a factor in the extension of the boundaries of the sound world.

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