

DOI:10.29013/EJA-24-4-28-31



COMPOSITIONAL CONSTANTS OF WORKS FOR PIANO BY KHABIBULLA RAKHIMOV

*Sayyora Gafurova*¹

¹ The State Conservatory of Uzbekistan Tashkent, Uzbekistan

Cite: Gafurova S. (2024). *Compositional Constants of Works For Piano by Khabibulla Rakhimov*. *European Journal of Arts* 2024, No 4. <https://doi.org/10.29013/EJA-24-4-28-31>

Abstract

Objective: to determine the impact of national expressive means, performing techniques and strokes inherent in the Uzbek piano school in Concertino for Piano and Orchestra by H. Rakhimov.

Methods: generalization, theoretical and performing analysis, historical method.

Results: basing on the analysis of Concertino for Piano and Orchestra by H. Rakhimov the intensive creative searches in the field of synthesis of classical piano writing and H. Rakhimov's national thinking are noticeable. Piano music by Khabibulla Rakhimov is multifaceted, diverse in content, forms and genres – it attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making.

Scientific novelty: based on the performing experience of the author, the article studies the impact of genre of piano concert on the piano performance and composers' creativity.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in addressing issues of piano concertos and their important place in world musical literature in general and in the work of modern composers of Uzbekistan in particular.

Keywords: *piano performance, concert for piano and orchestra, Khabibulla Rakhimov, folk-national traditions*

Introduction

Concert works for piano and orchestra occupy an important place in the modern composer's work of Uzbekistan. In the general panorama of the development of this genre, the composers' intensive creative searches in the field of synthesis of classical piano writing and their national thinking are noticeable. The evolution of the concert for piano

and orchestra is closely connected with the wide use of national expressive means, performing techniques and touches inherent in the Uzbek piano school. The assimilation of such technical and expressive means opened up new paths to the sound possibilities of the piano, its specificity, the peculiarities of the immanent relationship with the orchestra, manifested in virtuosity and concerto quality,

which have always been in the foreground for composers writing music for this instrument.

One of the composers who turns to piano music and to the concert, in particular, is Khabibulla Rakhimov. In general, the composer's piano music is multifaceted, diverse in content, forms and genres, attracts with the brightness of images, freshness of musical language. It organically combines modern trends and searches in the field of musical expressive means and form-building with Uzbek folk and national traditions based on the principle of improvisation as the basis of folk music-making. Of great interest is the Concertino for Piano and Orchestra by H. Rakhimov – a complete and complete work demonstrating the composer's considerable achievements in the field of musical art. It has taken a worthy place in concert-performing and pedagogical practice, but has not yet received sufficient coverage in musicological literature. Let us turn to its consideration based on the personal performing practice of the author of the article.

Materials

Concertino for Piano and Orchestra by H. Rakhimov has several author's versions. Initially, it is the piano Fantasy "Mischievous", which was then reworked into a Concertino for piano and folk instruments orchestra. In this version, the composition was performed at the final concert of the D. Zakirov Folk Instruments Orchestra in December 1994 and in 1995 at the 10th Congress of the Union of Composers of Uzbekistan (soloist Gulzaman Gulyamova), and was also recorded at the Uzbek Television and Radio Broadcasting Company Sound Recording Fund.

Subsequently, it was again reworked for piano and symphony orchestra and in this final version it was performed in 1998 as part of the International Festival of Symphonic Music in Tashkent. The Concertino was performed by the laureate of the competition of pianists of the republics of Central Asia and Kazakhstan Nukhsan Rysaliev, accompanied by the chamber orchestra of the Uzbek State Television and Radio Broadcasting Company under the direction of Viktor Medyulyanov. In its figurative structure and dramaturgy, the Concertino is close to the piano fantasy "Mischievous", created by the composer under the

impression of the story of the same name by Gafur Gulyam. Both works by H. Rakhimov are brought together by form – a large one-part composition, intonational and thematic community, an optimistic life-affirming concept, a dynamic formation of musical form, a large role of rhythm and timbre, serving the maximum disclosure of the timbre and coloristic possibilities of the instrument. However, in the Concertino, due to the genre nature, these features are manifested, in comparison with the Fantasy, much brighter and more distinctly with the dominance of the sound function of the piano.

In addition, the thematics in the Concertino are more prominent and refined, the logic of their development is more perfect, the abundance of noise effects is enhanced by the participation of the orchestra, in which a special role is assigned to percussion instruments.

Some semantic and performance aspects of the piano fantasy "Mischievous" are considered in the article by L. Azimova, who notes that "Mischievous" is a work that is largely eccentric, humorous, dance-playful, written in a modern national spirit, and therefore the performer who turns to this work must have a vivid figurative imagination, creative fantasy. The above statements can be fully attributed to the Concertino.

In the architectonics of the concert, a special role is played by the thematics of the Concertino, in which rhythm and timbre act as the main means of expression. This is not accidental and is connected, on the one hand, with the composer's commitment to this type, on the other hand, it is probably dictated by the composer's desire to reflect the richest timbre-rhythmic traditions of Uzbek folk music.

The element of rhythm literally permeates the entire work, where rhythm becomes a cementing core uniting various section of the form. At the same time, rhythm also performs the opposite – dynamizing function. The development of this kind of technical pianistic resources is clearly visible throughout the entire work. This also testifies to the community with the primitive archaic element, which constitutes a kind of proto-music of the peoples of the ancient East, which has retained its magical effect to this day.

Polyrhythm, polymetry, on the one hand, rhythmic ostinato – on the other – are phenomena that determine the semantic, textual and compositional aspects of the form at different levels: within the piano part, the orchestral part, and finally – between the piano and the orchestra. This is connected with the active role of the orchestra's percussion instruments, as well as the interpretation of the piano as a percussion instrument, in the part of which usual rhythmic formulas reign and knocking timbres are emphasized in every possible way. When performing them, the pianist must achieve a bright and distinct sound in imitation of the orchestra's percussion instruments in the piano part, both with usual rhythms and with consonance clusters. Playing with timbres and rhythms with their capricious interruptions, superpositions, "mixes" becomes the leading means of expression, replacing both the charm of melody and the beauty of harmony. To do this, they need to be "stratified", forming various pianistic sensations through differentiation of finger techniques.

One of the important innovations introduced by the composer into the score of the Concertino is the wide use of percussion instrument timbres, their varied combinations and echoes with the solo piano. The choice of technical means for the performance interpretation of this type of musical fabric is dictated by its figurative content. However, the technique of imitation of such timbres by means of the piano is of genuine interest to pianists. A unique game, characterized by a dialogue of percussion timbre colors, takes place both within each part separately (piano and orchestral), and between them. This kind of dramaturgy helps to reveal new sound-coloring, sound-pictorial possibilities of the piano, and also strengthens the principle of competition, rivalry of the concert parts – piano and orchestra. The content, programmatic nature of the work predetermined its compositional logic. Concertino is a large monothematic, mono-intonational composition based on various transformations of one theme. Such kinetic vocabulary is embodied in the instrumental interpretation of the figurative, genre aspects, as well as the musical and expressive means of the piano. In the development of the form of this

work, two opposing tendencies interact and struggle: towards continuity, the end-to-end formation of form, on the one hand, and, at the same time, its clear division into a number of constructions, on the other. The first tendency is determined by a single theme that permeates the entire work, the second by figurative and genre transformations, the principles of development of this theme, thanks to which the theme appears each time in a new version. Despite such duality, the composer does not oppose them to each other, but on the contrary subordinates them to folklore vocabulary and the peculiarities of instrumental performance.

No less important role in the formation of the form is played by the ostinato rhythmic formula associated with usual. It is characteristic that the usual (like the theme) changes its appearance as it develops: in the nagora part it is presented in a purely rhythmic version, in the piano part – in a "sounded" (pitch) form, forming cluster combinations of varying complexity, and finally – in the form of dialogues-roll-calls both in the piano part – in imitation of various percussion instruments of the folk orchestra, and in the form of imitation dialogues between the piano and the orchestra. Such a synthesis of the artistic-figurative and timbre-rhythmic palette contributes not only to the creation of brightness, effectiveness, spectacle, richness of sound colors, but also significantly dynamizes the form, representing an effective means of activating the entire musical action. In its form, Concertino by H. Rakhimov freely implements the principles of form-building of Uzbek monody, the developed genres of which are based on variant-variational germination from the original "grain". The compositional model of monodic genres looks like this:

The focus on *auj*, a kind of cult of *auj* in monody is observed not only in the listener, but also in the performer, who considers *auj* as a stage of the form, allowing to demonstrate his artistic, creative and technical skills. The listener, in turn, also waits for the appearance of *auj*. Thus, the fundamental principle of the performer and listener of Eastern monody is the installation on *auj*, after which the emotional tension significantly decreases. To some extent, Concertino also embodies individual patterns of form-building, characteristic of the

instrumental parts of maqoms – the alternation of the so-called khona and bozgui, where khona (changing parts) are the embodiment of the dynamic beginning of the form, while the unchanging bozgui introduces a static beginning. At the same time, both sections, similar in intonation, differ only in their functional role in the form, which is revealed only in the process of development.

Conclusion

As follows from the analysis, the genre essence of the work by H. Rakhimov under

consideration reveals obvious features of similarity with the concert form, which is due to the chosen genre – Concertino. This is manifested in the chamber composition of the orchestra, in the comparison of solo-tutti episodes, the dialogic nature of the ensemble participants, the transfer of thematic material from one performer to another, in the increasing complexity of development, the change of principles of development in sections, the presence of a reprise, and finally, in emphasizing virtuosity as one of the important factors of concerting.

References

- Ganixanova, Sh. Problemi razvitiya prikladnix janrov v Uzbekistane (na primere muziki dlya detey): Avtoref. diss. kand. iskusstvovedeniya. (Problems of development of applied genres in Uzbekistan (on the example of music for children): Abstract of a PhD dissertation in art history). – Tashkent, 2008. – 24 p. (in Russ.).
- Drach, N. Osnovnie stilevie tendensii v otechestvennom fortepiannom iskusstve vtoroy polovini XX veka: Avtoref. diss. kand. iskusstvovedeniya. (The main stylistic trends in the domestic piano art of the second half of the twentieth century: Abstract of a dissertation by a candidate of art history). – Saratov, 2006. – 28 p. (in Russ.).
- Islyamova, D. Stilevie tendensii ispolnitelskoy kulturi sovremennoy fortepiannoy muziki Uzbekistana: Avtoref. diss. d-ra filosofii po iskusstvovedeniyu. (Stylistic tendencies in the performing culture of modern piano music in Uzbekistan: Abstract of a PhD dissertation in art history). – Tashkent, 2022. (in Russ.).
- Muxamedova, F. Fortepiannaya muzika Uzbekistana, formirovaniye, janrovoye svoyeobraziyeye, interpretatsiya: Avtoref. diss. d-ra filosofii po iskusstvovedeniyu. (Piano music of Uzbekistan, formation, genre originality, interpretation: Abstract of a PhD dissertation in art history). – Tashkent, 2019. – 50 p. (in Russ.).
- Savshinskiy, S. Rabota pianista nad muzikalnim proizvedeniyem. (A pianist's work on a piece of music). – M.: Classic XXI, 2004. – 192 p. (in Russ.).
- Xashimova, D. Fortepiannie proizvedeniya kompozitorov Uzbekistana: Avtoref. diss. kand. Iskusstvovedeniya. (Piano works by composers of Uzbekistan: Abstract of cand. of art history dissertation). – M., 1985. – 21 p. (in Russ.).

submitted 01.06.2024;
accepted for publication 15.06.2024;
published 28.10.2024
© Gafurova S.
Contact: uzpiano1@mail.ru