

DOI:10.29013/EJA-25-4-66-72



EARLY MINIATURES BY THE UZBEK COMPOSER RUMIL VILDANOV

*Vlada Anatolyevna Osetrova*¹

¹ State Conservatory of Uzbekistan, lecturer of the Interfaculty Piano Department

Cite: Osetrova V.A. (2025). *Early Miniatures by the Uzbek Composer Rumil Vildanov*. *European Journal of Arts* 2025, No 4. <https://doi.org/10.29013/EJA-25-4-66-72>

Abstract

This article is devoted to the early works of Uzbek composer Rumil Vildanov. It briefly examines his early surviving works, analyzing their figurative world, musical style, musical form, tonal plan, and the musical language with which the composer creates a specific image.

Keywords: *Rumil Vildanov, composer of Uzbekistan, romanticism, basso ostinato, polyphony, passacaglia*

Rumil Dzhangirovich Vildanov is an Honored Artist of Uzbekistan, composer, conductor, teacher, and music and public figure. Vildanov was born on November 24, 1939, in Frunze, in the family of a Soviet Army officer. He lived a short life, but his work left a lasting mark on the musical culture of Uzbekistan. “A promising debut!” is how the musical community described the first performance of the symphonic poem-cantata “Enter the World” by Rumil Vildanov, a 15th-year student at the Tashkent State Conservatory, on December 27, 1961 (Iskhakova M.).

His earliest surviving works date from the years 1957–58. Despite his youth (R. Vildanov was not yet 20), in these works the composer, while exploring a variety of styles and genres, expertly utilizes and combines various components to convey the intended image. Among the few works written during this period are:

Pieces for piano. Namangan, 1957.
Romance for piano, 1957. Tashkent.
Nocturne for piano, 1957.

Scherzo, 1957

Reminiscence for piano, 1957. Tashkent.
Impromptu, 1958

Passacaglia for organ, 1958. (In memory of V.A. Bogatenko).

Pieces for piano. Namangan, 1957

This notebook is one of the early pieces written during his life in Namangan and includes three small works that convey different moods: a scherzo (Scherzo. 1999) and two preludes (Prelude. <https://soundtimes.ru/kamernaya-muzyka/udivitelnye-muzykalnye-proizvedeniya/prelyudiya>)

The outer pieces are light, while the middle section is filled with sadness and reflection. The texture is simple, the form classical – one, two, three, and variations. Even in these early pieces, the composer’s love of subdominant key turns is discernible (at the beginning of the first prelude). Even in these early pieces, the composer’s future style is discernible: vibrant melody, clarity of form, square construction, and an emotional be-

ginning. There is a clear similarity here with the themes for films that would be written many years later.

Пьесы для фортепиано
Скерцо Р. Вильданов

Allegro



Две прелюдии Р. Вильданов

I

Andante quieto



II

Allegro non troppo.



Romance for piano, 1957. Tashkent

Romance, like all his early works, is written in classical form, in this case a mix of the classical two-part form with a verse-chorus presentation and double variations characteristic of Romanticism. There is no indication that the composer intended this piece to be a vocal piece, although all the prerequisites are vibrant melody, a melodious character, and a laconic accompaniment.

The composer, using the vocal genre, creates a lyrical, soulful instrumental piece. The constant repetition of the melody is enriched by textural diversity. Variations in rhythm, harmony, tonality, and texture. R. Vildanov

changes the texture three times throughout the piece, using this technique to build a dramatic narrative. While in the first section, despite the allegro moderato tempo, the texture imparts a touch of contemplation and reflection, a philosophical understanding of the events, the sixteenth-note triplets and the presentation of the theme in eighth notes in the second section create an effect of excitement and impetus, and in the reprise, the chorus sounds broad and melodious, encompassing the entire range of the instrument. The melody as a whole is purely vocal, with long phrases and a smooth melodic line without major leaps.

Романс
(для фортепиано)

Р. Вильданов

Allegro moderato

Nocturne for piano, 1957
(Liszt F. 1959; Lysyuk S. 2010). As in most of the miniatures created in the period from the late 50s to the early 60s, in this

work the composer, mastering the classical principles of creating works, their forms and features, develops his own harmonic language.

Ноктюрн
(для фортепиано)

Р. Вильданов

Andante

The nocturne is written in a complex two-part reprise form, using a single musical structure, with a contrasting middle section. It is characterized by a light lyricism, interrupted by turbulent memories and attempts to change the course of events. The entire nocturne is filled with sonoristic techniques – coloring the same melodic turn with different

harmonies, imparting diverse nuances to the sound.

In this work, despite its early composition, the composer demonstrates absolute mastery of all classical methods of musical presentation. At the same time, he freely incorporates polyphonic development techniques into the melodic development and classical form.

Scherzo, 1957

This piece is also one of the composer's first ventures in this area. It is in the classical complex three-part form of D.C. al Fine.

Its playful, playful character matches the title. The melody is mostly written in eighth and sixteenth notes in a staccato pattern.



The scherzo is written in the key of D-major, in a complex three-part form, with elements of rondo (the theme of the introduction will be repeated several times in the outer parts and give the effect of rondality) and has a contrasting middle section.

This piece is one of his earliest, created during his student years. It is a striking example of the composer's mastery of classical forms. Despite the simplicity of its presentation and the compactness of its sections, the distinctiveness of his style is already evident in its vibrant melody, the abundance of contrasting and varied melodies, and even the connecting ones.

The transparent texture, the light, relaxed melody, the classical three-part form – all this suggests that this is a “test run” in a future profession.

Reminiscence for piano, 1957. Tashkent

Another of R. Vildanov's early works, he adheres to classical canons in form, texture, and tonality.

“Recollection” is written in three-part form with a contrasting and turbulent middle section. The principle of monothematic composition prevails throughout the piece. Despite the contrasting middle section, it features a distinct melody section from the first movement.

The piece is framed by an introduction and conclusion based on a single thematic theme. The overall key is B-minor, and the character of the outer sections matches the title – filled with reflection and reminiscence. Sadness and regret reign supreme. The middle section is agitated, foreshadowing the climax that will unfold in a dynamic reprise. The reprise is confident and purposeful. The presentation of the material changes in texture.

This piece belongs to the composer's early period. It features a classical form, an uncluttered, vibrant melody, and simple harmony. The composer mostly conveys emotions and experiences that arise during specific events rather than depicting an image.

Воспоминание
(Для фортепиано) Р. Вильданов

The musical score for 'Воспоминание' is written for piano. It begins with a tempo marking of 'Andante'. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of two systems. The first system contains measures 1 through 5. The second system starts at measure 6 and is marked 'cantabile'. The music features a melody in the right hand and a bass line in the left hand, both utilizing triplets. The piece concludes with a final chord in the right hand.

Impromptu, 1958

Is one of R. Vildanov's early works, in other words, a "test run." Almost all of the miniatures were created by the composer in the second half of the 1950s, with the exception of three preludes, which he composed a couple of years before his sudden death. During this period, "...the love of his life appeared in the composer's personal life, and all his

works would be written for her, in order to win her favor..." (From a conversation with the composer's son, J. R. Vildanov).

The Impromptu is consistent in structure and form. It's a three-movement piece with a contrasting slow middle section. The approach to keys is interesting. It constantly alternates between E minor and Dis/Es minor.

Экспромт Р. Вильданов

The musical score for 'Экспромт' is written for piano. It begins with a tempo marking of 'Presto'. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system contains measures 1 through 5. The second system starts at measure 6 and is marked 'poco a poco cresc.'. The music features a melody in the right hand and a bass line in the left hand, both utilizing eighth notes. The piece concludes with a final chord in the right hand.

Despite the simplicity of this miniature, the strong hand of the future master is already evident. This includes the unusual juxtaposition of tonalities, the use of classical forms (with the first sentence being repeated, the second is constantly updated), the use of an external effect (the break at the end).

Passacaglia for organ, 1958.
(In memory of V. A. Bogatenko. <https://www.belcanto.ru/passacaglia.html>)

History is silent on the role this person played in the composer's life, why this work is dedicated to him, and why it is composed in this particular genre.

The only fact that has been uncovered is that this person studied in the special piano department of the Moscow Conservatory from 1952 to 1957.

"Passacaglia" is written almost entirely according to the canons of its genre: an independent work for organ, in B minor, with a tragic tone, a slow tempo, and a variation form against a basso ostinato. The only deviation from the classical form is the use of quadruple time signature, rather than the generally accepted triple time signature. This is the composer's first attempt at polyphonic melodies. Judging by this work, the composer's attempts at polyphony are quite easy.

Пассакалия для органа.
Памяти Владимира Алексеевича Богатенко

Р. Вильданов

Organ

This is the only work written for organ. The composer took a serious approach to the polyphonic form of expression, characteristic of this instrument. A future melodist of exceptional rendition, he remained committed to the dominance of the melodic principle even in his polyphonic form of expression. All other polyphonic means of expression, such as supporting voices, ostinatos, and counterpoints, enriching and emphasizing the sound

of the main melody, are not fundamental, as is customary in classical polyphony.

The fact that the composer did not return to this genre in the future suggests that organ expression of music did not particularly appeal to him.

Analyzing the above-mentioned works, it is important to note that, despite his young age, Rumil Vildanov already has a fairly professional approach to his future profession. The firm hand of a master of his craft is ev-

ident in all his works, and it is difficult not to notice his unusual approach to the chromatic combination of keys, which will persist throughout his career. Polyphonic composition will be given considerable attention in

his subsequent works. It's also worth noting that all of his early works are written in a Romantic vein, and all works written in minor keys are characterized by a confessional quality.

References:

- Iskhakova M. "Rumil Vildanov: Requiem for the Maestro" (<https://mytashkent.uz>).
- Scherzo. Dictionary of the Russian language: In 4 volumes / RAS, Institute of Linguistic Studies; Ed. by A. P. Evgenyeva. – 4th ed., reprinted – Moscow: Russian language; Polygraphresources, 1999.
- Prelude. URL: <https://soundtimes.ru/kamernaya-muzyka/udivitelnye-muzykalnye-proizvedeniya/prelyudiya>
- Liszt F. John Field and his nocturnes // Liszt F. Selected Articles. Moscow: State Musical Publishing House, 1959. – P. 414–420.
- Lysyuk S. Nocturnes by J. Field in the context of the ideas of culture and art of the first third of the 19th century // Problems of modernity: culture, mysticism, pedagogy: a collection of scientific works. Lugansk: Lugansk. holding in-culture and mysticism, 2010. – Vip. 12. – P. 204–218.
- URL: <https://www.belcanto.ru/passacaglia.html>

submitted 16.09.2025;
accepted for publication 30.09.2025;
published 28.11.2025
© Osetrova V. A.
Contact: vao21081990@mail.ru