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MASTERPIECES OF THE EARLY PIANO WORK OF RUMIL VILDANOV

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Abstract

This article focuses on two early works by Uzbek composer Rumil Vildanov: “Variations for Piano” and “Trio for Violin, Cello, and Piano.” These works are truly brilliant compared to the piano work of Uzbek composers in general in the late 1950s. This article briefly analyzes the composer’s figurative world, musical style, musical form, tonal plan, and musical language used to create a specific image in these works.

Keywords: *Rumil Vildanov, Uzbek composer, Romanticism, variations, polystylistics, basso ostinato, polyphony, fugue*

In the 1950 s, Uzbek composers’ instrumental music was still developing, and the future genius Rumil Vildanov (Rumil Dzhiangirovich Vildanov is an Honored Artist of Uzbekistan, composer, conductor, teacher, and musical and public figure), not even a conservatory graduate, was already creating masterpieces whose complexity was unaccustomed to in Uzbekistan. These works include his 1958 Variations for Piano in E Major and Trio for Violin, Cello, and Piano.

Variations for Piano in E Major. Tashkent, 1958

(Sposobin I. 1984; Fraenov V. 2003; Kholopova V., 1999; Fraenov V., 2003; Kholopova V. 1999). Although written during his years at the conservatory, this work is mature in form, expansive in scope, and rich in texture. It includes a theme, nine variations in

various styles, and a large-scale coda, which, while being another variation on the theme, incorporates several other smaller variations.

An unusually vibrant and large-scale work, created during his studies at the conservatory. This composition comprises nine variations and a large-scale “Coda” with sonata-like features. The variations are written on a theme vividly reminiscent of Russian folk melodies. In these variations, the composer pays homage to great Russian composers from N. Rimsky-Korsakov and S. Rachmaninoff to I. Stravinsky.

As a budding composer, R. Vildanov experimented with styles and forms. The variation genre in each miniature gives him the opportunity to explore various genres and forms. Nevertheless, the vibrant individuality of the future great composer is already evident here.

Вариации ми-мажор
(для фортепиано)
ТЕМА

Р. Вильданов

Moderato



Despite the diversity of styles and genres the composer explores, the fundamental principle of these variations remains: triple time signature, reprise, and contrast between sections.

Overall, the “Variations” are structured from simple to complex. The transparent texture of the presentation becomes filled with dissonances toward the middle of the piece and becomes transparent again by the final variation. Despite the stated tonality at the beginning, the Variations move through such keys as E-cis-F-e-B-c-C-H-E. Some of them are written in the classical sense of tonality, while others are atonal (variations 6, 7, and 8).

The conclusion of the variation cycle, the “Coda”, represents a striving for unification and integrity.

The “Coda” is unusual. It plays a significant role in this work. It is written using sonata elements. Here, both elements of the Theme, stated at the beginning, acquire a certain individuality and collide.

Overall, the composer adheres to the form established in the Theme itself in all the variations: a two-part reprise. However, there are exceptions: variations № 7, № 8, and № 9 are in three-part form, and variation № 6 is in two-part form without reprise.

In the late 1950s, works in this form and on this scale were not yet typical in the piano works of Uzbek composers. R. Vildanov can safely be considered a pioneer in this direction.

Trio for violin and cello with piano.

December 21, 1958. Tashkent

Another major work written during this period, this trio comprises three movements, each of which the composer interpreted in his own way. While the first movement emphasizes the relationship between polyphony and homophonic harmonics, the second movement harks back to the Romantic era, and the third embraces 20th-century music with all its complex compositional techniques and polystylistics (The birth of polystylistics was at one time considered a kind of extravagance, designed to amaze the listener with the help of, so to speak, “proof by contradiction”: not with the shocking novelty of musical language, but with the inclusion of “old”, traditional music in a new sound context).

The first movement of this trio, rich in both thematic and textural richness, is a complex two-part form with elements of double variations and rondo. The refrain is the Introduction theme, from which subsequent themes will emerge, and it itself appears twice before each major section of this movement. It also serves as a conclusion, that is, it archly unites the entire movement.

This movement features two themes: a theme presented in the polyphonic style of the Baroque era and a theme in the style of M. Ravel’s “Bolero” on basso ostinato (Ravel M).

The first theme is presented polyphonically, in the form of a fugue exposition, while

the second is also enriched with polyphonic elements, which represent a rhythmic ostinato and canon.

Трио
(Для скрипки, виолончели и фортепиано)

Р. Вильданов

Lento **I**

II

27

III

Тема с вариациями

45

Andante grave

All these themes are developed in the second section. The first theme transforms from philosophical to more emotional, and the second theme, contrasting and lyrical in nature, is compressed, giving way to the expanded first theme. Throughout the movement, there is an echo of the keys: g-E.

The Second Movement takes a serious approach. The movement is presented through polyphony, with all instruments playing equal roles. The Introduction theme functions as both an epigraph-prologue and an epilogue in this movement. The key balance is interesting, with the contrasting middle section resonating in the key of the second degree. The reprise, after all the emotions expressed in the middle section, sounds more confessional.

The Third Movement is written in the form of a theme and variations (author's note). There are four variations on the given theme. The theme simultaneously serves as an introduction to the movement itself and also appears in the Coda. Each variation is linked to the others by the principle of attacca. The main key of the movement is G minor, while each variation has its own key. In this movement, the composer explores the following keys: g-h-G-Es-g. The movement and the entire work conclude with a large-scale Coda, in which the composer presents the Main Theme of the Third Movement and, in parallel, the First Theme of the First Movement. This is a vibrant, bravura summation of the entire trio. The composer briefly ran through the main themes (from the last to the first), thereby further demonstrating the kinship of both

themes. It is here that the realization dawns that the theme in the Third Movement grew out of the theme of the First Movement.

The trio included fugues in various styles, uniting eras from the Baroque to 20th-century music; variations in various genres: toccata (Toccata. URL: <https://soundtimes.ru/uroki-muzyki/chto-takoe-tokkata-istoriya-tokkaty>) and barcarolle. Various mood shifts, the presentation of a single image from different angles. All of this quite vividly and fully reveals a genius in his field.

In this work, despite being created at the beginning of his creative career, the composer already demonstrates the image of the future great composer. In one piece, the composer united various eras and styles, displaying a panorama of his capabilities. In this work, the characteristics of his melody, harmony, and orchestration were already established. In his major works dating back to 1958, R. Vildanov masterfully utilizes elements of polyphony, or incorporates polyphonic forms into parts of the composition (for example, in a trio, the composer employs fugue form (Toccata. URL: <https://soundtimes.ru/uroki-muzyki/chto-takoe-tokkata-istoriya-tokkaty>)).

Although works in this form and on such a scale were not yet typical in the piano works of Uzbek composers, and R. Vildanov can safely be considered a pioneer in this field, unfortunately, all of the composer's instrumental works, despite their modernity and genius, remain in manuscript form, and some have even been lost.

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