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CLASSICAL TRADITIONS OF THE PIANO CONCERTO BY RUSLAN AGABABAYEV

Parvin Rustamova

*Doctoral Student; ORCID: 0000-0003-0617-9278; e-mail: pervin.rustamova@gmail.com
Baku Music Academy named after Uzeyir Hajibeyli, Baku, Azerbaijan*

Abstract

The article is devoted to the analysis of the concert for piano and symphony orchestra by the modern Azerbaijani composer R. Agababayev. The article is very relevant from the point of view of identifying ways to implement classical traditions in a modern piano concerto of the 21st century. It must be said that in this issue we have found many such stylistic features that testify to the strong reliance of Azerbaijani composers on classical traditions. This article is devoted to the study of identifying the stylistic features of R. Agababayev's piano concerto in the context of the historical development of this genre.

Research methodology. The choice of the methodological basis for this study is due to the above goals and tasks that we set ourselves in the framework of this work. Based on the subject matter of the article, the methodological basis of this scientific work is a complex analysis, which implies the interaction of several research methods at different levels. The basis for the analytical analysis of the piano concerto was a theoretical approach, in which such aspects of the work as the problem of form formation, stylistic features of individual elements of the musical language are subject to research.

The scientific novelty of the research lies in the fact that for the first time as special research work is the study and detailed analysis of R. Agababayev's piano concerto.

Conclusions. The main conclusion of our scientific research was to determine the stylistic features of the Azerbaijani piano concert created in the 21st century. Based on the data obtained during the analysis, we were able to determine the main trends and ways of development of this genre at the present stage of the development of Azerbaijani academic music.

One of the important, if not decisive, aspect in achieving this kind of goal is to identify issues of preserving and transforming traditions, as well as innovative tendencies in the composer's solution of a particular work. Single-movement piano concertos have become widespread in academic music since the beginning of the era of romanticism. And in the Azerbaijani one-part piano concerts, connections with romantic traditions are deeply felt. Moreover, in each specific work, these traditions are reflected especially. Since the concert by R. Agababayev demonstrates an interesting and original one-part interpretation, combined with an inner poly-part one, this is a typically romantic tendency associated with the composers' desire to compress the cycle.

Keywords: Ruslan Agababayev; piano concerto; genre; form; similarities and differences; traditions; modernity

Introduction

The article deals with a concert for piano and symphony orchestra composed in 2003 by Ruslan Agababayev, a well-known modern musician and one of the representatives of the Azerbaijani school of composition. It should be noted that for the first time since its writing, the analysis of this work was applied.

R. Agababayev is a graduate of the piano faculty of the Baku Music Academy named after U.Hajibeyli and the classical composition department of the New York University of New York. He is a member of ASCAP (American Society of Composers, Authors, Publishers). Ruslan Agababayev, who collaborates with many, well-known jazz and Ethno music performers, regularly participates in Baku jazz festivals.

This concert of Ruslan Agababayev, who lived far from his homeland for many years, reflected in the article, shows his well-known connection with the classical traditions of European academic music. At the same time, this work is a shining example of the composer's close connection with the national language of music. However, the general intonation palette of the work reflects the author's deviation from the typical Azerbaijani intonation and motives due to his creative individuality.

Purpose of the research

The study aims to identify the stylistic features of a piano concert of the middle generation of the modern Azerbaijani school of R. Agababayev's composition in the context of the historical development of this genre. One of the important tasks of this study is to determine the aspects of the Azerbaijani piano concert of the 21st century, which reflect the modern tendencies of world academic music, to identify the innovative features of the modern Azerbaijani piano concert, to determine the main trends and ways of development of the piano concert genre at the present stage of the Azerbaijani academic music development.

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Recent research and publications analysis

Analysis of the concert composed by Ruslan Agababayev for piano and symphony orchestra can be used as an aid in the performance of young modern musicians, as well as pianists. At the same time, given that Ruslan Agababayev's work, especially the piano concerto, has never been analyzed, this research will attract attention as an important study in the future.

Main research material

The piano concerto, which we analyze as practically all modern one-piece concerts, demonstrates an example of the composer's innovative approach to this genre. The innovative essence of the work in question is concentrated in its original interpretation of classical forms, structures, and means of expression. The composer works on the classical structure, fills them with non-typical microforms, interprets the internal boundaries of the sections in a new form. In a non-traditional world, many means

of expression also manifest themselves. Thus, the pace of "Andante" chosen by the composer for the work is not typical for one-piece concerts. However, this tempo is maintained by the composer almost to the end. And only at the end of the development Andante is suddenly replaced by the Allegro tempo. It should be noted that a similar tempo distribution between development units is not typical.

The composer also abandons the key signs in the course of modern trends, but throughout the work, a certain modal-tonal basis is felt. *Melodic modes, harmonic consonances, harmonic systems are phenomena of a meaningful, and not only physical and acoustic, order. The melodic mode is usually associated with a smooth flow from step to step and the concentration of tones around individual steps* (Kholopova, 2014, p. 21).

Also, according to the classical rules, the tone of this work becomes the main tool in the structuring of the form. The return of the main tone, which mainly sounds the main theme of the work, heralds the beginning of the reprise section. One of the important points that demonstrates the innovative nature of the concert is the form of the work in question. Ruslan Agababayev, appealing to the classical three-part structure, boldly draws this structure by his compositional thinking. *Socio-cultural realities dictate new forms of mastering the stage, encrusting each time new forms of presenting musical material that is not peculiar to it, while entertainment enters a new media reality, significantly transforming the system of values of public consciousness* (Piatnitska-Pozdnyakova, 2020, p. 393).

Ruslan Agababayev's concert is not only a well-known connection with the classical traditions of European academic music but also a bright example of the composer's close connection with the national roots of the musical language. The whole intonation palette of the work reflects the deviation from the typical Azerbaijani intonation and motives over the author's creative individuality. *"The first signs of the intensive development of modern Azerbaijani piano culture and its components, pedagogy, performance, and composition, belong to the early 50s"* (Seyidov, 2016, p. 49).

As mentioned above, the concert was written in three parts. The beginning of the work is a small, four-digit introduction, which is exclusively assigned to the orchestra's party. There are three main points in these motives and phrases: Cis, Gis, and later Fis joins them. Thus, the contours of the melodic line clearly show quarterly. The quarter in question here is an example of the composer's national language of music. Thus, the quartering from the tuning of the strings of the music distinguishes many elements of the musical language of the ashugs. On the other hand, quartering is one of the signs of the tetrachord of Azerbaijani moods.

With the introduction of the piano, the main theme begins to develop. In the commentary on this subject, as in the commentary on other topics, the division into equal or almost equal structural parts (reminiscent of the classical form of the period) is observed. The composer himself marks the given structural derivatives with certain letter signs distinguishing one period from another. Thus, in the piano part, the interpretation of the main theme in the main tone (Gis-moll) is presented in the form of a period consisting of two sentences. The composer expresses this section with the letter A. One of the distinctive features of this period is the structure of the sentences – three cells in each. In our opinion, such a structure is interpreted by the intonation content of the melody. Here the intonations typical of the oral traditional Azerbaijani professional music show themselves.

Despite the development of externally free improvisation of the melodic line of this theme, its next interpretation is also very seriously structured. The next stage is expressed by the composer with the letter B. This stage is characterized by the transition of thematic material from the soloist's party to the orchestra's party. However, the commentary tone of the topic is replaced by dis-moll (dominant tone). The first three-line sentence of this period preserves the original appearance of the main subject. In the second sentence, in addition to the next change in tonality (des-dur), there are also changes in intonation. It also increases the scale of the sentence to four cells. Together, these methods symbolize the intensification of the development of themes.

Accordingly, the next three periods, denoted by the letters C, D, and E, again demonstrate all possible ways of developing the main thematic material. In the third period of the 3-measure + 4-measure structure, the subject changes its tone and gains new continuity (due to the change in the height of the subject itself), and returns to the soloist's part. This time, the intonations of the second, which are very brightly increased in its contours, show themselves.

The peculiarity of the fourth period (except for the next move to the orchestra part) is the more important rhythmic changes of the contours of the melody and the sudden oboe solo (this solo sounds the intonations of the recently increased second) and the reduction of the scale for the first time (3 measures + 2 measures). The complementary fifth period of the first part (3 measures + 3 measures) again demonstrates a new tonality (d-moll) in the soloist's part. Also, for the first time, the triol character of the accompaniment appears here.

Thus, the development of the first part of the three-part structured concert is a monothematic development based on five almost equal periods. However, the first period is the main tonal exposition of the main theme. It is no coincidence that the composer repeats this short three-line theme twice without any changes. Thus, it forms a period structure that is not very characteristic but meets the main goals of development. The next four periods are characterized by all possible changes in the subject. Also, the structure of the period is almost preserved (except for the second sentence. This sentence is either increased or decreased by a measure).

From the point of view of the role and importance of solo and orchestral parts in the structure of the first part of the concert, we can say that the composer generally maintains the relationship between them with a slight advantage of the piano (which shows that the soloist is the main theme of the concert). The second part of the structure of the concerto differs from the first by the lack of monothematic. Again, its structure is based on five periods expressed by the composer with the letters F, G, H, I, J. Period F is in sharp contrast with all subsequent developments. It is characterized by a sudden change in mood. This change is made possible by the meter (2/4), the rhythmic structure (precise division into parts of the meter reminiscent of the rhythm of many mugham colours), and the development of intonation (rising quartet instead of smooth sounds and decreasing gamma filling). The increased second intonation, which is already familiar to us, manifests itself more vividly. This time its appearance is connected with the intonations of Chahargah mode.

Period G is characterized by the emergence of a completely new topic. This theme is in the solo of the cello. A characteristic feature of this period (8 measures)

is the complete exclusion of the piano part from development (the soloist begins to perform only in the last measure). This period can be considered the main part of the concert. Thus, the composer entrusts the initiative to demonstrate the new theme to the orchestra. From this point of view, in the dramatic development of the three-part form, there is an antithesis (confrontation of images). In the first part, the main theme of the piano part is contrasted with the main theme of the orchestra's part in the middle part. However, the themes do not contradict each other, and both are held in a similar emotional key. The new theme in Cello's party is based on repetition and a very modest hum of certain points of reference, which brings it closer to the theme of mugham.

Period H (8 measures) is a continuation of the development of the next topic. This time, the party of the soloist joining the development joins the theme. It is characterized by a change in the given register (a sharp jump from the lower octave to the third octave), as well as a different chord texture (thickens the sound of the subject, despite the high register) while maintaining the transmission height of the subject (at the "Mi" support point). Period I (6 measures) symbolizes a new stage of development. Its characteristic feature is the activation of all elements of the musical language, mainly due to the formation of smaller lengths in the piano part.

Period J is a complement to the middle section. Its main function is two-sided. On the one hand, almost all the development of this unit is based on the organ point of sound harmony. The main role here is played by the dominant point of support against the main tone – the point of support. From this point of view, one of the main functions of this unit is the pre-preparation process. On the other hand, in a given period, the orchestra's part is satisfied with the above-mentioned preserved sound harmony, which is then completely lost. In this case, the bright solo theme of the soloist's party appears almost throughout the solo. And in this case, this section can be interpreted in itself as a solo cadence of traditional classical concerts. In this case, the location of the above-mentioned unit is also noteworthy. Solo cadences are mainly placed here.

However, in contrast to the first part, which has a monothematic development, the middle part of the form consists of three distinct stages in its development. The first is the F period – it demonstrates a new theme and is a bright contrast to the next development. The second G and H periods are related to the exposition of new thematic material and are essentially the main part of the middle part. And finally, the last stage – the transition to reprise (periods I and J) – is characterized by the activation of all development and the presence of solo cadence.

The reprint of the concert is unusual. So, it's been pretty dynamic. Only the first period of the first part is preserved in its development. This is the K period. During this period, as in the main tone (Gis moll), the main theme, which is repeated, is not assigned to the soloist, but the part of the orchestra. However, tessitura (up two octaves), dynamics (ff instead of p), texture (chord is replaced by multiple octave doubles) change as the subject is conveyed. All this together demonstrates the increased dynamic tension in development.

The next L period (8 measures) already demonstrates the development of the main theme of the piano part. Here, too, the composer uses the means of development and transformation in the first part (changes of tones, intonation-rhythm and texture). The

next four periods (M, N, O, P) prepare a new stage associated with a sudden change in Allegro's tempo.

Although the period M (8 measures) is free - with separate quart intonations, it is reminiscent of the entrance in a certain rhythm at the point of the organ. However, unlike the introduction, the piano part is actively involved in the development of the theme of a given period (turning individual quart intonations into organized themes). Period N (8 measures) is again characterized by active thematicism in the soloist's party. In this case, the orchestra party joins the development of the theme. That period (8 measures) is in itself a transition to the complementary section. This period differs from the next development by a significant weakening of the dynamics. The orchestra's party retains only one tone. Then that harmony is completely removed from development. The thematicism in the soloist's party also disappears. It simply separates period P from the next period. This allows you to interpret a given episode as code. The main thematic development of the code is entrusted to the piano part. In this case, the orchestra is content with simply preserved chords.

However, unlike the first part of the monothematic, the development of the reprise is more thematically diverse. The composer changes the traditional form somewhat while retaining the main features of the classical trinity (such as the return of the main theme to the main tone), and the reprise significantly dynamizes it. In addition to the change in the second stage of interpretation (period L), the development of reprise begins with the emergence of both new and modified thematicism from the introductory material. The main innovative factor here is a sudden change in pace, which drastically diverts development.

Conclusions

Finally, the results of the analysis of Ruslan Agababayev's concerto for piano and symphony orchestra can be interpreted as follows.

It should be noted that the piano concerto, whose stylistic features have been associated with the national character in the works of Azerbaijani composers since its inception, continues to actively develop today and continues to surprise the audience with interesting innovative interpretations of the classical genre. It should be noted that, as always, today there is a great demand for piano concerts among both authors and listeners.

As it is known, Ruslan Agababayev's piano concert is one-part. This type of piano concerts became widespread in academic music at the beginning of the Romantic epoch. And that is why the piano concerto we are analyzing is very much connected with romantic traditions. Thus, it is this concert that demonstrates the interesting and original interpretation of the one-part form, combined with the multi-part from the inside, the typical romantic tendency associated with the composers' attempts to condense the series.

Special attention should be paid to the cadence of the soloist in the analyzed piano concerto. Thus, cadence in R. Agababayev's work has a traditional character. Because in this concert, the cadence of the soloist is traditionally placed between the performance and the reprise.

Concluding the analysis, we can say that the musical language of the concert composed by Ruslan Agababayev for piano and orchestra is moving away from classical traditions and towards modern means of expression.

In general, the trend we follow in the structural organization of the modern Azerbaijani piano concerto (more precisely, the reference to either a one-part or a three-part structure) corresponds to the trend of the piano concerto in the world musical art at the present stage. "...Unlike the symphony, the concerto resists irregular polyphony. The structure of solitude ...and polyphony continues to be the standard" (Dolinskaya, 2006, p. 464).

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КЛАСИЧНІ ТРАДИЦІЇ ФОРТЕПІАННОГО КОНЦЕРТУ РУСЛАНА АГАБАБАЄВА

Пярвін Рустамова

докторант; ORCID: 0000-0003-0617-9278; e-mail: pervin.rustamova@gmail.com
Бакинська музична академія імені Узеїра Гаджибейлі, Баку, Азербайджан

Анотація

Стаття присвячена аналізу концерту для фортепіано та симфонічного оркестру сучасного азербайджанського композитора Руслана Агабабаєва. Стаття актуальна з точки зору виявлення способів реалізації в сучасному фортепіанному концерті XXI ст. класичних традицій. Потрібно сказати, що в цьому питанні ми знайшли чимало таких стилістичних рис, які свідчать про міцну опору азербайджанських композиторів на класичні традиції.

Мета дослідження – виявлення стилістичних особливостей фортепіанного концерту середнього покоління сучасної азербайджанської композиторської школи Р. Агабабаєва в контексті історичного розвитку цього жанру. Одне з важливих завдань цього дослідження – визначити аспекти азербайджанського фортепіанного концерту XXI ст., де відображені сучасні тенденції світової академічної музики; виявити новаторські риси сучасного азербайджанського фортепіанного концерту; визначити головні тенденції та шляхи розвитку жанру фортепіанного концерту на сучасному етапі розвитку азербайджанської академічної музики.

Методологія дослідження. Вибір методологічного підґрунтя дослідження зумовлений викладеними вище метою та завданнями. Виходячи з тематики статті, методологічною базою наукової роботи є комплексний аналіз, що припускає взаємодію декількох методів дослідження на різних рівнях. Основою аналітичного розбору фортепіанного концерту став теоретичний підхід, в якому дослідженню піддаються такі аспекти твору, як проблема формоутворення, стилістичні особливості окремих елементів музичної мови.

Наукова новизна дослідження полягає в тому, що вперше у ролі спеціальної дослідницької роботи є вивчення та детальний аналіз фортепіанного концерту Р. Агабабаєва.

Висновки. Головним висновком здійсненого нами наукового дослідження було визначення стилістичних рис азербайджанського фортепіанного концерту, створеного в XXI ст. На підставі отриманих під час здійснення аналізу даних визначено головні тенденції та шляхи розвитку цього жанру на сучасному етапі розвитку азербайджанської академічної музики.

Одним з важливих, якщо не сказати визначальним, аспектом в досягненні цілі є виявлення питань збереження і перетворення традицій, а також новаторських тенденцій в композиторському вирішенні конкретного твору. Одночастинні фортепіанні концерти набули широкого поширення в академічній музиці з початком епохи романтизму. І в азербайджанських одночастинних фортепіанних концертах глибоко відчутний зв'язок з романтичними традиціями. Водночас в кожному конкретному творі ці традиції позначаються по-особливому. Концерт Р. Агабабаєва демонструє

цікаве й оригінальне трактування одностайності, поєднаної з внутрішньою багаточастинністю.

Ключові слова: Руслан Агабабаєв; фортепіанний концерт; жанр; форма; риси подібності та відмінності; традиції; новаторство

КЛАССИЧЕСКИЕ ТРАДИЦИИ ФОРТЕПИАННОГО КОНЦЕРТА РУСЛАНА АГАБАБАЕВА

Пярвин Рустамова

докторант; ORCID: 0000-0003-0617-9278; e-mail: pervin.rustamova@gmail.com

Бакинская музыкальная академия имени Узеира Гаджибейли, Баку, Азербайджан

Аннотация

Статья посвящена анализу концерта для фортепиано и симфонического оркестра современного азербайджанского композитора Руслана Агабабаева. Статья актуальна с точки зрения выявления способов реализации в современном фортепианном концерте XXI в. классических традиций. Нужно сказать, что в этом вопросе мы нашли немало таких стилистических черт, которые свидетельствуют о прочной опоре азербайджанских композиторов на классические традиции.

Цель исследования – выявление стилистических особенностей фортепианного концерта среднего поколения современной азербайджанской композиторской школы Р. Агабабаева в контексте исторического развития этого жанра. Одна из важных задач этого исследования – определить аспекты азербайджанского фортепианного концерта XXI в., где отражены современные тенденции мировой академической музыки; выявить новаторские черты современного азербайджанского фортепианного концерта; определить главные тенденции и пути развития жанра фортепианного концерта на современном этапе развития азербайджанской академической музыки.

Методология исследования. Выбор методологической основы исследования обусловлен изложенными выше целью и задачами. Исходя из тематики статьи, методологической базой научной работы является комплексный анализ, подразумевающий взаимодействие нескольких методов исследования на разных уровнях. Основой аналитического разбора фортепианного концерта стал теоретический подход, в котором исследованию подвергаются такие аспекты произведения, как проблема формообразования, стилистические особенности отдельных элементов музыкального языка.

Научная новизна исследования заключается в том, что впервые в качестве специальной исследовательской работы является изучение и детальный анализ фортепианного концерта Р. Агабабаева.

Выводы. Главным выводом осуществленного нами научного исследования было определение стилистических черт азербайджанского фортепианного концерта, созданного в XXI в. На основании полученных при осуществлении анализа данных определены главные тенденции и пути развития этого жанра на современном этапе развития азербайджанской академической музыки.

Одним из важных, если не сказать определяющим, аспектом в достижении цели является выявление вопросов сохранения и преобразования традиций, а также новаторских тенденций в композиторском решении конкретного произведения. Одночастные фортепианные концерты получили широкое распространение в академической музыке с началом эпохи романтизма. И в азербайджанских одночастных фортепианных концертах глубоко ощутима связь с романтическими традициями. При этом в каждом конкретном произведении эти традиции сказываются по-особенному. Концерт Р. Агабабаева демонстрирует интересную и оригинальную трактовку одночастности, совмещенную с внутренней многочастностью.

Ключевые слова: Руслан Агабабаев; фортепианный концерт; жанр; форма; черты сходства и различия; традиции; новаторство

