Unknown Pages Of Felix Yanov-Yanovsky's Creative Work: The Romantic Overture

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**Introduction**

Felix Markovich Yanov-Yanovsky is one of the most outstanding composers of the republic. Each new composition of the composer arouses the interest of the audience and the considerable attention of musicologists. The degree of studying of his creativity is impressive - even a cursory acquaintance with the bibliography about the composer reveals a large number of monographs, scientific and journalistic articles and essays [2], [3], [4]. A summary of all this material and a significant addition to it was the fundamental monograph "Felix Yanov-Yanovsky" by E. Abdullaeva published in 2015 [1], which included fully implemented information about the life and work of the coryphaeus of the composing school of Uzbekistan.

However, the oeuvre of F. Yanov-Yanovsky also contains pieces unknown to musicology, including the "Romantic Overture" in d-moll for a symphony orchestra for a large symphony orchestra (1984). It is not mentioned in any of the lists of the composer's works, including reference books [5, pp. 189-191], [6, pp. 239-242], [8, pp. 407-411], and the above-mentioned monograph. But it was not only the fact of the unknown that attracted our attention to this opus. Being highly individual in concept and means of implementation, this work replenishes the history of the development of the overture in Uzbekistan, and it is an additional touch to the general understanding of the F. Yanov-Yanovsky creativity.

**Materials and methods**

"Romantic Overture" is the only case of F. Yanov-Yanovsky's appeal to this genre. According to the composer, "writing an overture requires tremendous skill. And if one can 'hide' behind a volume of a multi-part symphony or oratorio, a five-minute overture does not provide such an opportunity. This genre presupposes specific material, development, and, as a rule, does not require internal contrast". (From the conversation of the composer with the author of the article (16.06.2018)).
The work was written 35 years ago, in 1984. It has been performed only once by the State Philharmonic Orchestra under the direction of conductor K. Usmanov. Unfortunately, no recording was made during the concert, and the only source for study is the manuscript of the score from the personal archive of F. Yanov-Yanovsky (Fig. 1).

In the process of researching the "Romantic Overture", the method of comprehensive analysis was used, special attention was paid to intonation, stylistic and semantic types of analysis. On the one hand, the work is researched in the context of the composer's creativity, and, on the other hand, the author shows the place of the "Romantic Overture" and its role in the development of the genre in Uzbekistan.

Results

Analyzing the "Romantic Overture" by F. Yanov-Yanovsky, one can note that a certain tradition of writing overtures has developed in Uzbekistan, one of the main components of which is festive, solemn imagery. The genesis of "Festive Overtures" in Uzbekistan was connected to some national genres, namely, Shadiyana, [7, p. 388], [11, p. 45, 165] introductory pieces in traditional street performances (art of maskharabozs, darvozs, puppet theater) [9, p. 62]. However, largely, it was stipulated by the trend that manifested more broadly in the art of the Soviet period, starting from the 1930s. It consisted of the development of the so-called "grand style", reflecting "certain political mythology, for the retransmission of which all types of artistic creation are covered" [15, p. 18].

The Romantic Overture is an exception to this general rule. It refers to an earlier era, evoking associations with works bearing a similar subtitle. Among them – "Romantic Overture for Orchestra" by L. Thuilley (c. 1896) and "Romantic Symphony" by A. Bruckner (1874), "Romantic Overture" by F. Novoweisky (1902), "Romantic Suite after I. Eichendorf" by M. Reger (1912),
"Romantic Overture" by the Latvian composer V. Utkin (1951), N. Bogoslovsky (1971) and "Romantic Suite" by A. Alexandrov (1920).

The title of F. Yanov-Yanovsky's overture not only determines the style of the composition, but also programs its content – both main themes are lyrical and do not form a figurative contrast. In turn, imagery of the work brings it closer to the genre of a symphonic poem, the connection with which was emphasized by the composer in a personal conversation with the author of the article. The triple orchestra, including the English horn, flute piccolo and celesta, also shows the closeness to the romantic style. In general, the work can be considered as an example of neo-romanticism, which appeared "as a result of special aesthetic efforts that broke practically all the existing attitudes of the century" [12, p. 33].

"Romantic Overture" begins with an introduction, which, in contrast to the subsequent development, which is quite definite in tonal terms, is replete with chromatisms and is built on the sequential conduct of the fourth and seventh intervals by a group of wind instruments (Fig. 2).

The first theme (d-moll, p. 1), performed in the parts of flutes and French horns, is of a continual canted character, based on the coherent movement within the range of the third with typically romantic syncopated retentions. Emphasizing the figurative meanings of such intonations, V. Kholopova notes: "Harmonious
detentions are associated with the most expressive moments of lyrical tension, with "sighs", with lyrical and psychological semantics in general" [13, p. 46].

The whole theme is built on the development of one initial motive. With the general constancy of the melodic pattern, the composer uses various chords to harmonize it. At first, the "f" sound is interpreted as a root third, then as a third of a seventh chord, and a third time as a non-chord sound in DD7, resulting in a deviation in a-minor. Duplications of the melodic line in the parts of flute, oboe and horns create an orchestral fullness of sound (Fig. 3).

![Fig. 2. Part I, main theme.](image)

The same theme, slightly varied and in rhythmic decrease, appears in the 2nd digit in the bassoon solo and has a gloomy shade. Unlike the original chord version, it now appears in a homophonic form against the background of a rather transparent accompaniment of the string group (Fig. 4).
Pic. 3. Variant version of the main theme of Part I.

Its relationship with an intonationally close variant, but different in rhythm and textured aspects, is based on the type of "contrast of expressive means" (Bobrovsky's term). In the development of the theme, repetition and sequencing play an important role, peculiarly reflecting the three-beat rhythm: the initial intonation of the theme is repeated three times, and then one of the elements is performed sequentially – again three times.

Sounding alternately in the original and rhythmically reduced version, the main theme leads (through the connecting Poco Pesante section) to the beginning of the middle section, where the theme of the overture begins with the "lyrical" small sixth (F major, Poco meno mosso, c. 22). Initially the English horn and French horn perform it against the background of brass and strings. Beginning the theme with the sound "e" (stage VII) against the background of tonic harmony in the accompaniment (Fig. 5) creates a somewhat dissonant sound and original coloristic effect.
Further, the theme develops by gradually densifying the texture, using roll calls against the background of the prevailing tonal and harmonic instability, thus leading to a culmination. Its multiple variant repetition confirms the observation of N. Kadyrova, according to which “lyrical extended themes get" functionally similar “to the intrathematic variant-variational “continuing development” [10, p. 41]. The use of such methods of development (in fact, excluding motivational work and varying the melody entirely), along with the song character of the main themes, speaks of the use of the principles of "song symphonism" in the “Romantic Overture”.

The recapitulation of the composition (c. 35) is varied, also built on the alternate presentation of the main theme in the main form and in reduction. The conclusion is based on a slightly modified second version of the main theme in the part of celesta on ppp, accompanied by timpani, as well as cellos and double basses, on a sustained tonic organ point. Such a "quiet" conclusion even with a touch of mysticism (this is facilitated by the timbre of the celesta) as opposed to the "canonically" solemn, once again emphasizes the individuality and originality of F. Yanov-Yanovsky's overture, its lyric-romantic orientation (Fig. 6).
Discussion

The early 80s – the time when the “Romantic Overture” was being created, was marked by the confident use of modern composition techniques by Uzbek composers, including in the overture genre. An example is M. Tadzhiev’s “Festive overture” (1985), which is replete with aleatoric techniques. And in the works of F. Yanov-Yanovsky himself, there is a lot of innovation – “aleatoric episodes, diatonic chorale, obvious intonations of the maqom “Segoh “, hard clusters in the culminating episodes of the First Symphony (1982) [1, p. 120]. The neoromanticism of the “Romantic overture” emphasizes the author’s desire for the simplicity of the embodiment of his idea. A similar interpretation, a desire to revive the style of past eras, can be traced in some other symphonic opuses of the composer of those years, for example, in “Symphonietta No. 1 Musica leggiera” (1981).

The choice of the three-part form in the overture is not accidental – it organically correlates with the content of the overture. In this regard, we would like to emphasize the fact that many composers and musicologists associate the overture genre mainly with the sonata form – researcher S. Moortel, for instance. Even speaks about “form as a formula” in the overture genre [14]. Despite of this statement, overture genre is largely characterized by three-part form, which provides the composer wide range of opportunities for juxtaposing (sometimes clashing) the main themes and is defers to the sonata allegro only by the lack of development section, which is often not in demand in the overture genre.
The “Romantic Overture” is not the only example of the use of the three-part form in the history of the Uzbek overture. It was also used by S. Yudakov (“Solemn” (1949) and “Festival” (1965) overtures), B. Gienko (“Pamir Overture” (1958)). These works can be considered as the predecessors of the “Romantic overture” by F. Yanov-Yanovsky, not only chronologically, but also in terms of form, as well as the prevalence of the expositional type of presentation as a kind of genre-forming indicator.

According to the classification of E. Abdullaeva, the instrumental creativity of F. Yanov-Yanovsky can be divided into three groups – concert, orchestral and chamber [1, pp. 83-84]. “Romantic Overture” is formally a genre of concert (that is, independent) overture, but there is no actual concert features in it. This composition rather refers to the orchestral line, in which the concept “is associated with a certain constructive idea that refracts in a poetic form this or that expressive device” [1, p. 84]. The “constructive idea” of the work is a three-part structure with a laconic introduction and conclusion. It is quite possible to point to the “general intonation” (V. Medushevsky’s term) – a third interval that permeates the entire terture of the work. In the first movement, this intonation, underlying the core of the theme, is individualized through texture and rhythm – chordally in the first appearance and in a homophonic variant – in the second. In the middle section of the form, the third appears in reverse, turning into a sixth – the main intonation marker of this part. Third basing and typically romantic is the tonal relationship (d-moll-F-major) between the first and second themes of the overture. Thus, the main “expressive device” of the work is the threefold, the dominance of which is found both in the choice of the three-beat rhytm and in the use of the triple orchestra. It is worth stressing that the initial motive of the first theme is also contained in three measures. Manifesting at all levels of the musical form, the threefold in the “Romantic Overture” turns into a kind of symbol referring to the romanticism era.
Conclusion

In general, “Romantic Overture” is a classic symphonic sample of small form, especially interesting in terms of genre interpretation: lyrical imagery, “romantic” orchestra, “quiet conclusion” significantly distinguish it from other works of this genre in the composers creativity of Uzbekistan.

Concluding the article with the words of the composer: “The overture genre is actual now for composers of Uzbekistan, since the need for small forms is clearly felt. After all, our new time and trends require a response in musical terms” (from the personal conversation, 16.06.2018), – it is possible to hope that “Romantic Overture” will not remain the only appeal of composer to this interesting and popular genre.

Practical recommendations

Basing on the research, the following generalizing conclusions can be distinguished:

• “Romantic Overture” by F.M. Yanov-Yanovsky – a symphonic work of high artistic value, which has not been studied (and even mentioned) in Uzbek musicology until now and needed to be included in scientific practice;
• The romantic imagery of the work is an exception in the series of overtures by Uzbek composers. It refers to the works of the 19th century;
• The composer’s approach to form is also non-standard – instead of the sonata form, which is typical of the overture, a three-part structure is used. This choice is explained by the fact that the threefold in the “Romantic Overture” by F. Yanov-Yanovsky turns into a kind of symbol and has been used at all levels of form;
• The demand for the overture genre, emphasized by many contemporary composers, including F. Yanov-Yanovsky, allows us hoping that the “Romantic Overture” will reappear in the repertoires of contemporary Uzbek orchestras, as well as new overtures will appear in the context of Felix Markovich Yanov-Yanovsky’s creativity.
References


