

THE NEO-FOLKLORE STYLE IN A ROTARU'S TRIO FOR VIOLIN, PIANO AND CELLO "INO-2".

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Abstract

The piano *Trio*, the study of which is part of the dissertation research:" The features of the performance of the piano part in a cycle of three piano *Trio* "INO", is discussed in this article. The piano *Trio*, its meaning in the work of the author, the main stylistic, harmonic and rhythmic aspects are analyzed in this article. The connection with the neo-folklore trend in music and traditional genres in Moldavian folk music, the synthesis of traditional folklore with modern compositional techniques are revealed. This article is intended to determine primarily the style features of this composition. It is aimed at analyzing the characteristic features of the neo-folklore direction, which is a paramount importance in composer's creativity. The *Trio* "INO-2" was created by the composer in 2004 based on the material of "Sonata for violin and piano", dedicated to daughter Elizabeth. The *Trio* consists of two parts unequal in volume, *Recitativ* and *Allegro scherzando*. The second part is the dramatic and dynamic center of the work, the first performs a kind of prologue to it. The neo-folklorism style manifests itself in both parts of the trio. In the first part lexemes of folk genres of doina and ballads are found. This can be seen in the stanza form (5 stanza + *Coda*), in the rhythm rich in melismatics, in variation intonational tunes. The modern technique of compositional writing is manifested in the appeal to the untacted rhythmic system characteristic of modern music of the late 20th and early 21st centuries. The neo-folkloric style of the second part is accented by V. Rotaru in a generalized imitation of folkloric male dances, the clear sign of which is asymmetric and unequal rhythm. It includes a sequence of seven eights, two eights, six eights, four eights. Also manifests itself in the characteristics formula of a bass chord or in virtuosic passages sixteenth. The author's appeal to imitation of a cymbal texture, which is most often performed in the piano part, should also be noted. The style of neo-folklorism in this composition harmoniously combines with both classical ensemble texture and innovative techniques of writing technique. In both cases, a variety of polyphonic techniques for combining piano and string instruments is playing an important role. "INO-2" received well-deserved recognition in the interpretation of professional performers – Inna Saulova, Nadezhda Kozlova and Olga Uhno – to whom it is dedicated. *Trio* "INO-2" is a bright composition with imaginative contrasts, demanded in concert and teaching practice in Moldova and abroad. In the article, in the context of development, the neo-folklore direction, which is one of the most bright style trends in Russian music of the second part of the 20th century, is studied.

Keywords: V. Rotaru, chamber ensemble, style features, neo-folklore, features, ensemble texture, polyphonic techniques.

KEMAN, PİYANO VE VİYOLONSEL "INO-2" İÇİN BİR ROTARU ÜÇLÜ NEO-FOLKLOR TARZI

Özet

Bu çalışmada, tez çalışmasının bir parçası olan piyano *Trio* "Üç piyano *Trio*" adlı esere yer verilmiştir. Ayrıca piyano performansının özellikleri bu makalede tartışılmıştır. Bu araştırma, öncelikle bu bileşimin stil özelliklerini belirlemeyi ve bestecinin yaratıcılığındaki büyük önem taşıyan neo-folklor yönünün karakteristik özelliklerini analiz etmeyi amaçlamaktadır. "INO-2" üçlüsü, besteci tarafından 2004 yılında kızı Elizabeth'e adanmıştır. "Keman&Piyano" sonatının armonik yapısına dayanılarak yaratılan bu eser, hacim olarak eşit olmayan iki bölümden oluşmaktadır; *Recitativ* ve *Allegro scherzando*. İkinci bölüm, çalışmanın dramatik ve dinamik merkezi olarak adlandırılabilir. İlki bir tür prolog olan eser, neo-folklorizm tarzı ile üçlünün her iki bölgesinde de kendini göstermektedir. İlk bölümde, doina ve ballads türlerinin halk sözleri bulunmuştur. Bu türler, stanza formunda (5 stanza + *Coda*), melismatik yönünden zengin ritimde, varyasyon tonlarında farklı tonlarda görülmektedir. Eserde kullanılan modern kompozisyon yazım tekniği, 20. yüzyılın sonları ve 21. yüzyılın başlarındaki modern müziğin karakteristik özelliği olan asimetrik sisteme hitap etmektedir. İkinci

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bölümün neo-folklorik tarzı, V. Rotaru tarafından, genel işareti olan aslorik erkek danslarının taklitinde vurgulanmıştır. Danslar, yedi sekiz, iki sekiz, altı sekiz, dört sekiz dizisini içermektedir. Ayrıca, bir bas akoronun karakteristik formülünde veya onaltıncı virtüözük geçişlerinde kendini göstermektedir. Yazarın, piyano bölümünde en sık yapılan bir zil dokusunun taklit edilmesine hitap ettiği de belirtilmeye değer görülmüştür. Bu kompozisyondaki neo-folklorizm tarzı, hem klasik topluluk dokusu hem de yenilikçi yazma teknikleriyle uyumlu bir şekilde birleşmektedir. Her iki durumda da, piyano ve yaylı çalgıların birleştirilmesi için çeşitli polifonik teknikler önemli bir rol oynamaktadır. "INO-2" üçlüsü, Moldova ve yurtdışında konser ve öğretmenlik uygulamalarında talep edilen, yaratıcı tezatlıklara sahip parlak bir kompozisyondur ve bu nedenle profesyonel sanatçılar (Inna Saulova, Nadezhda Kozlova ve Olga Uhno) tarafından kerelerce çalınarak hak ettiği noktaya ulaştırılmıştır. Bu çalışmada, gelişme bağlamında, 20. yüzyılın ikinci yarısında Rus müziğindeki en parlak stili olarak bilinen neo-folklor yönü ele alınmıştır.

Anahtar Kelimeler: V. Rotaru, oda müziği, trio, neo-folklor, polifonik teknikler.

1. Introduction

V. Rotaru is a professor at the Academy of Music, Theater and Art, a well-known composer, conductor, teacher, laureate of the State Award of Moldova, Honored Artist of the Republic of Moldova. From early childhood, surrounded by the original Moldavian folk music, subsequently turning to it, the composer found more and more new sources of the inspiration, reflected in his work. In the compositions of various genres of instrumental and vocal music, from miniatures to major cyclical works, we see the love to folklore, which Vladimir Rotaru carried through his whole life. At the same time, his composer's heritage organically absorbed the various influences of modern music, while remaining deeply national. Rotaru's works deservedly enjoy the interest of both performers who constantly include his works in their repertoire, and teachers; are included in the competitive programs of musicians-performers, sound on radio, television, in various concerts and at festivals.

V. Rotaru is our contemporary. His work begins in the middle of the 20th century and ends at the beginning of the 21st century. The composer's original style is a bright and fresh note in modern musical life. Almost all of his works, both for the orchestra and for each instrument, emphasize the themes that prevailing in the moldovian folk melos. This characteristic feature of the composer greatly helps the perception of sound, artistic and melodic visualization of musical images. It is obvious that the main in the creative personality of Rotaru is unconditionally national-soil thinking and he is one of the most prominent representatives of Moldavian neo-folklorism. It can be said in the own words of the composer from the interview to E. Mironenco: "I don't quote folklore, but think with its help, when all the connections of expressiveness are permeated by its spirit. And even more specifically and shorter, I write in my native Moldavian musical language." [1, 13]. Further, Rotaru notes that the same principle of using folklore melodies lies in the work of Khachaturian.

2. Analysis

Neo-folklorism as a phenomenon arose in the early Stravinsky and then continued its development in the works of Bartok in Hungary, by the end century covering Brazil, where his representative was E. Villa-Lobos, then Spain, where M. de Falya worked, Baltic, Caucasia (the motherland of Khachaturian, Kara-Karaev, F. Amirov), and other countries. Typical techniques of neo-folklorist composers are both direct quoting of folk melodies and the composition of author's music based on them, using modern compositional techniques, including minimalism, sonarism, seriality and others. This allows you to enrich the musical language and give freshness to musical works. In Russia this style began with Sviridov's cantata "*Kursk songs*", tunes and texts of which are taken from original sources. V. Gavrilin, G. Sviridov, R. Schedrin in Russia, Tormis in Baltic and many others also relied on traditional folk music. On the distinguishing features in the using of neofolklorism by composers is a reference to the source, which excludes direct quoting. Using modern language and notation, they reproduce the most characteristic techniques of folk performance, among which improvisation can be primarily distinguished, as well as the use of non-temperated, gliding, detonation and a combination of spoken and chanted singing. In Moldova, the pioneers of neo-folklorism were Zagorskiy, who turned to this direction in the cantata "*Kmo pocy c'busaem*", subsequently P. Rivilis in "*Simphonic dance*", I. Makkavey in the oratoria "*Miorita*", T. Kiriyaç in the "*Pe-un picior de plai*", G. Mustea in opera of 1987 year "*A. Lapusneanu*" became successors. We can say that the Rotaru belongs to the composers-followers of

Bartok and Stravinsky. This direction characterized by dissonant harmonies, second couplings, low-volume scale, the expansion of diatonicism and other ways of creative implementation of folklore in author's music.

In the 20th century neo-folklorism swept a huge musical horizon- Caucasia (A. Khachaturian, A. Taktakishvili, A. Terteryan), Middle Asia (S. Shahidi), Baltic (E. Tamberg, V. Tormis), Spain (M. de Falla), Brasil (E. Villa-Lobos). Subsequently Bartok in his first works (from 1910 to 1930) followed the path of Stravinsky.

The representatives of musical neo-folklorism believed that folklore in the raw preserves the expressive constants of human consciousness. In their imagination, folklore is the eternal truth of culture, for some time closed by individualism of 18-19 centuries. In the first third of the 20th century, the phenomenon of neo-folklorism spread in the musical environment, in which folklore was quoted and developed using technical and stylistic techniques of modern music. Neo-folklorism developed in parallel with neoclassicism and was the opposite of the so-called orthodox folklorism, pledged by members of a "Mighty bunch". Among the first and one of the most prominent representatives was I. Stravinsky. His work with folklore material shows two trends: on the one hand, this is an appeal to folk songs and composing author's music based on them, on the other hand, the using of folk melodies on tunes.

The neo-folklorism is the direction of European professional music of the first third of the 20th century, organically associated with reliance on the peculiarities of folklore. The neo-folklorism developed in the framework of the general tendency to abandon the excesses of late romanticism. The composers' attention was attracted by previously unknown archaic groups of musical folklore, discovered in a number of European countries, and classic romantic stylistics (narrow-volume scales, pentatonic, exotic rhythms and so on), that don't fit into the norms. Their using traditional genres without direct citations folk melodies were created (often unintentionally) a certain national flavor (these are the piano miniatures of C. Debussy associated with Spanish thematic). Programs for neo-folklorism were the articles and speeches of M. de Falla and especially B. Bartok – composer and scientist-folklorist. The materials collected during numerous expeditions and his own creative experience allowed him to make a number of generalizations about the influence of peasant folklore (in a narrow specific sense) on modern professional music. The most striking and consistent representatives of neo-folklorism of the early 20th century are Bartok and Stravinsky. The enrichment of the musical language through the using of elements of archaic folklore is pretty much typical of modern music of 1960-1980's; the corresponding direction is usually denoted by the term "new folklore wave".

The neo-folklorism as a musical phenomenon is associated with the national problem in music. His task was to overcome the folklore beginning. This problem arose in 50-60's. The works of Stravinsky and Bartok become significant points of attraction. The direction of Stravinsky and Bartok is characterized by a low-volume scale, the melodic structure of the melody - microtematism, the expansion of diatonicism, the appearance of a 12-tone system. The dissonant consonances: newts, nonas, septimes, cohesion of seconds. The neo-folklorism has led to a limited combination with various modern techniques.

"The ways to creatively translate folklore into composer music – from direct processing of the original material (in the cantata "*Kursk songs*" by G. Sviridov, the lyrics and tunes taken from A. Rudneva, in the choral cycle "*Estonian calendar songs*" by Tormis-from record of H. Tampere) to generalized using traditional national forms and style idioms, that distinguish folk music from classic romantic traditions ("*Symphonic dances*" by P. Rivilis). The style direction in modern musical folklore and a new look at folklore as the focus of ethnical and aesthetic values. The desire to comprehend traditional folk music in a genuine from inspired a number of composers to study it professionally. (F. Amirov, U. Butsko, V. Gavrilin, G. Sviridov, N. Sidelnikov, V. Tormis, R. Schedrin and others)".(Great Russian Encyclopedia)

A distinctive feature of the method is free access to the source, excluding direct citation. The neo-folklorism doesn't mean a return to the past. Developing archaic stratum of folklore, composers using the modern language and notation, reproduce the most characteristic techniques of folk performance: improvisation, the use of non-temperated, inaccurate intonation (detonation), gliding, and a combination of singing and speaking manner of singing (often a high-pitched unfixed voice).The composer said about his close relationship with folklore in the same interview:" Everything that I wrote, write and will write, is connected with folklore intonation, with the images of the music that I heard from my childhood". [1, 12]. This is due to the composer's constant desire for improvisation, in the private choice of free forms; genuine concert virtuosity of the material, the brightness of the melodic lines.

In 1993, *The Sonata for violin and piano*, dedicated to the daughter Elizabeth, was appeared. It is one of the most frequent performed works of the author. *The Sonata* consists from two parts. The first part – *Recitative* – can be considered a detailed prologue to the large-scale and dramatically tuned second part. The second part *Allegro scherzando* is entering *attacca*, is composed in sonata form. The main image of the second part is an optimistic folk dance, the rhythm of which, according to the author, is close to fast Bulgarian dances in a variable-mixed size. Later, in January 2004, based on the material of the *Sonata*, the composer created the foreign *Piano Trio* “INO-2”.

The trio as a genre variety occupies a very prominent place among all ensemble works in the composer’s work. A two-part string *Trio for violin, viola and cello* was written in 1994, one year later the composer implemented another concert version of this *Trio*, for another performing stuff – violin, clarinet and piano. In this *Trio*, composer also masterfully revealed the performance possibilities, the specifics of the sound of the instruments and their combinations. Inclusion of the piano, of course, made adjustments to the score, enriching it with a new timbre.

From 90 years and shortly before the end of his life, the author created three piano trios. This is a cycle under the general name *INO*. This abbreviation stands for the initial letters of the names of the composer’s colleagues in the department of the Chamber Ensemble: Inna Saulova, Nadezhda Kozlova and Olga Uhno. From early childhood, surrounded by original Moldavian folk music, subsequently, turning new sources of inspiration, reflected in his work. In the compositions of various genres of instrumental and vocal music, from miniatures to large cyclical works, we see the love of folklore, which Rotaru carried through his whole life. At the same time, his heritage organically absorbed the various influences of modern music, while remaining deeply national. The compositions by Rotaru deservedly enjoy the interest of both performers, who constantly including his works in repertoire, and teachers; *enter the competitive programs of musicians, sound on the radio, TV, in various programs.*

Almost all his works, both for the orchestra and for each instrument, emphasize the themes that exist in the Moldavian folk melos. The characteristic feature of the composer greatly helps the perception of sound, artistic and melodic visualization of musical images.

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As the head of Chamber Ensemble Department, Rotaru didn’t limit himself only pedagogical and organizational work, but also paid attention to composing ensemble literature. These are various ensemble pieces for wind and string instruments accompanied by piano. Among the composer’s works, for stringed instruments there are both solo and ensemble instruments. The depth of content stands out *Improvisation* for solo violin, which became the source of the composition of the first part of *Symphonietta*. Highly appreciated by musicians and *Three Notebooks* of ten pieces – processing of Moldavian folk melodies for string quartet. Significant compositions in the field of chamber ensemble can also be considered *Suite For String Orchestra* and *String Quartet N1*.

One of the most important works is the *String Quartet N2*. It has a subtitle “In a romantic style”, composed in 1992. “The work is characterized by a lyrical and dramatic orientation, which expresses the composer’s neo-romantic style credo.

The *Trio* consists of two parts unequal in volume: the first is called *Revitative*, the second- *Allegro scherzando*. It should be noted that the second part is the dramatic and dynamic center of the work, the first performs a peculiar prologue to it. Immediately after the author’s remark, the tape draws attention to the lack of time lines, the work untacted, which emphasizes the end-to-end development of musical material and innovative rhythmic system characteristic of modern music. The author’s reference to the free tempo performance of this part immediately refers us to the world of improvisation and creative freedom inherent to Moldavian folk music, for example, in doinas and ballads. From the first phrases, the roll call of the strings with the piano is associated with a pastoral sketch, with an imitation of bird singing in the piano part. See ex.

Example 1.



It is important to note another characteristic feature for ballads and the doina-stanza form of the first part. Note that the first part conditionally approaches a contrast-thematic two-part form, divided into two sections A and B, which the composer designed in sheets with letters, with a small epilogue. (See table 1).

Table 1

Sections	A			B		
Stanzas	1	2	3	1	2	Coda

Section A includes three stanzas, in section B there are two stanzas, that correspond to two dynamic waves. The instruction in the section means free stringing of short intonation cells, which in the process of development become more extended melodies. As a rule, in recitations, the composer relies on smooth second intonations, recitation formulas with repetition of the same sounds that we see in a string part. The recitatorial recitative is contrasted by the piano part, creating a kind of ideological roll – call through repeating octave leaps, supplemented by ostinato intervals of seconds. See ex. 2.

Example 2.



According to the folkloric canon, the stanzas are not symmetrical in size: each of the three stanzas exceeds the size of previous one, which indicates a growing emotional stress.

The section B represents two waves of dynamic pumping to a culmination from *p* to *ff* with unexpected acceleration- deceleration. At the end of first wave it is *Molto stringendo* and *ritenuto*, at the end of second wave – *accelerando e ritenuto*. After the eighth pause returns *Tempo primo*, which is a return not only of the pace, but also of the thematic entry. The *Code* also maintains the dialogism of the texture between strings and piano. The author's remark *secco* after a dynamic indication *f*, shortly before B, indicates that the piano needs to get closer to the line *pizzicato*, imitating the accompanying sound of double bass and cymbals, through the prism of a string stroke, like a trunketed *martellato* under the accent. It can recommend using a very short straight pedal in chords to create an illusion of volume, which is also to create facilitated by the wide arrangement of saturated chords at the bottom of the bass register. And in general, it would be noted again the composer's masterful using of all piano's capabilities and deep knowledge of the grand piano's palette, its ability to simulate a taraf in this case.

In the last beat *Tempo primo* you can use a slight slowdown in front of the pause, which will make the transition to the second part more organic. It represents the absolute contrast of the first part, the pace changes here, it is already an *allegro scherzando*, which indicates not only a fast pace allegro, but also a change in a genre sphere, which already indicated in the remark itself *scherzando*. A folk-dance scene, opens before us, the author here relied on the rhythmic formulas of fast Bulgarian dances in a variable-mixed size 2/4 – 3/8. The throbbing piano chords add liveliness to the folk. The feeling of open space and the abundance of air is created by very wide arrangement of the duplicated theme in the large octave of the left hand and the third octave of right of the piano. The author wrote the following chords in almost extreme registers, trying to create the maximum possible timbre volume.

The contrasts are characteristic of this *Trio* in everything, they didn't bypass the form, the second part contrasts the stanza form with its first sonata form. However, there is a thematic connection between the two parts of the *Trio*, which also consists in relying on second intonation, on improvisational rhythm with grace notes and various accents, dashed lines, syncopations and neo-folklore style in general. The commonality of the parts is also that the second part not clocked. The shape of the sonata can also be determined by focusing on the numbers put down by the author. (See table 2).

Table 2

Sections	M.P.	Bundle	S.P.	1sec. of dev.	Episode	2 sec. of dev.	Culm. zone	Culmination	Repr.
Numeral	1		2	3	4	5	6 - 9	10	11
Author's remarks	Allegro scherzando	Sempre f	Un poco m. mosso	Piu mosso	Molto agitato	Presto possibile	Molto animato	Adagio molto espr. e	Pizzicato

The main part begins in n.1, its development continues to a small bundle between the main and secondary, which the author marked with the letter A and which thematically continues the intonations of the main part, but in a slightly modified form and already in the piano part. A side part begins in n.2, here the grand passages of the piano emphasize the melodious movement of the violin, creating an imitation of a long lyrical romance, characteristic of a number of European countries of the 19th century, in particular Austria-Hungary, Romania and Russia. In this section, wider use of the pedal is acceptable on seven-eighths, then on two, change and again on seven-eighths it is permissible to use one pedal. So long phrases can be combined on seven notes with one pedal, excluding it in short fragments. This will give the music effect of a mirage, the air heated by southern sun. Inclusions add liveliness, introducing a stream of fresh air into interpretation.

In n.3, after the author's remark *Piu mosso*, you can hear a reminder "*Concert impromptu*" for piano, written in 1977 for the Republic Competition. Actively, nervously, energetically sounds the beginning of development; gradual pumping leads us to the first section of development in n.4, where the character of the piano accompaniment changes and the old romance of the sound goes away and replaced by an active male dance, which is emphasized by the bass in the left hand of the piano, which imitates the characteristic trampling of a man's boot in the dance. The eccentricity of this section of development continues to n.5,

where the breakneck culmination of this episode sets in. The piano echoes the strings and creates a kind of three-part canon. So begins the second section of development, passing into the culmination zone *Molto animato*, continue from 6 to 9 numeral. See ex.3.

Example 3.

The image shows a handwritten musical score for Example 3. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. The second system has a grand staff with a treble clef staff for the piano and a bass clef staff for the strings. The tempo marking 'Molto animato' is written above the first staff of each system. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

In the n.10 the culmination of the development comes *Adagio*, heavy, to *fff*, the culmination wearily and powerfully fall in. And suddenly, as a theme of memory in strings, in n.11 a short reprise begins on the material of the main part, the author doesn't use side. This twisted vortex of the sixteenth brings us to final of *Trio*.

3. Conclusion

The neo-folklorism in this work is manifested in reliance on the folklore genres of ballads, doina and interspersed with dance, intonations in section B (second part). The elements of the ballad and doina are seen in characteristic melismatics – graceful and modement, in improvisational agogic, which is expressed in a change of tempo and dynamic remarks, which gives the work elements of freedom and improvisation: *Lento e molto rubato*, *crescendo*, *sempre f*, *f*, *pp*, *mf*, *secco*, *poco accelerando*, *molto stringendo* and so on. The inherent neo-folklore style is also manifested in contrasting rhythmic formulas, including accents, trioli. The rhythmic freedom is manifested primarily in the absence of timing, which is very characteristic to neo-folklore compositions – the using modern composing technique, in a combination of contrasting rhythmic formulas, including durations from sixteenth to half, trioli and accents. The reliance on second intonation in melodic and harmonic forms is also characteristic of this style direction, repetition indicate a connection with the genres of ballads and doina.

4. Kaynakça

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