

SIGNIFICANCE OF CONCERTO №1 FOR PIANO AND SYMPHONY ORCHESTRA BY DAVID FEDOV FOR THE EVOLUTION OF THE PIANO CONCERTO IN THE REPUBLIC OF MOLDOVA

APORTUL CONCERTULUI №1 PENTRU PIAN ȘI ORCHESTRĂ SIMFONICĂ DE DAVID FEDOV PENTRU EVOLUȚIA CONCERTULUI PENTRU PIAN DIN REPUBLICA MOLDOVA

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Articolul dat este dedicat creației lui D.Fedov, un reprezentant al școlii componistice naționale din a doua jumătate a secolului XX, și, în special, genului de concert instrumental. În centrul atenției este Concertul №1 pentru pian și orchestră, care s-a evidențiat prin adresarea la folclorul moldovenesc. Autorul prezintă istoria compunerii concertului. De asemenea în articol sunt reflectate minuțios particularitățile formei, indicându-se multivariatatea tratării, sunt caracterizate tendința spre improvizare, fluiditatea formei, este descris limbajul muzical folosit în opusul analizat, menționându-se că această creație a lui D.Fedov aparține unor realizări importante ale genului.

The article is dedicated to the genre of instrumental concerto and, especially, to the creative works by D.Fedov, the representative of the national composition school of the 20th century's 2nd part. Attention is fixed on Concerto №1 for piano and symphony orchestra, that is distinguished by references to Moldavian folklore. The author presents the history of Concerto's working out. In this article also are reflected very clearly the form features and multivariety treatment, are characterized tendencies to improvisation and fluidity of the form. The author describes the musical language used in the analyzed opus to prove, that D.Fedov's Concerto №1 belongs to the most important attainments of the genre.

The evolution of the instrumental concerto genre in Moldova has been investigated by the native musicology from different points of view, and sometimes this created contradictory interpretations. Nevertheless, this fact can hardly be considered a disadvantage because, according to V. Axionov, such "lack of unanimity in opinions shows the problem's complexity, and the interest in it proves its topicality" [1, 6].

It should be noted that the attempts of periodization and the definition of the development stages of the Piano Concerto genre in Moldova were undertaken mostly in the 1980s. From one point of view, they reflected the common tradition of Soviet musicology that symbolically established the semi-centennial border as a "unit of measurement", that is, the counting started from 1948 – one of the most difficult and repressive years in the history of Soviet music.

In Moldova there was established a tendency of considering the place of the instrumental concerto within the range of the symphonic genres, where it actually belongs. So, in V. Axionov's monograph "Moldavian symphony. Historical evolution. Genre varieties" it is included into the periodization of the symphony development after 1945, where the first period lasts from 1945 until the mid 50s, the second one - from the second part of the 1950s until the end of the 1960s, and the third one refers to the 70s and 80s of the 20th century.

E.Abramova suggests her own systematization, applying to the concerto genre in particular and covering the second part of the 20th century until mid 80s. Bringing such criteria as the dynamics of correlation in the "composer-folklore" pair to the first place, and also concerning the facts that define the nature of the musical language evolution and the renewal of stylistic means and methods of the composer's technique, the author defines the following periods:

The first – mid 40s – 60s

The second – 70s – mid 80s.

At the actual stage it is necessary to complete the given periodization, adding the third period – that started in the middle of the 1980s and lasts until the present days.

There is no doubt that the evolution of the piano concerto is closely related to the development of the instrumental concerto in general, as well as to the formation and establishing of many other prominent instrumental genres, especially of symphonic and chamber music. Its intensive development

started, in fact, in the middle of the 20th century, when in the early 50s appeared the first piano concerto in Moldova. It was penned by a talented pianist and composer David Fedov, who at that time was finishing his education in the composition class of Chişinău Conservatory, supervised by professor L.Gurov. In spite of the author's youth, the music of this composition, being his qualification paper, immediately drew attention to itself by the sparkling spirits and youth fervour, bright, memorable thematic and the variety of means of expression.

Today, as well as at that time, in its mood the First Concerto by D. Fedov is apprehended as a poem about Moldova, full of inspiration, filled with heroic romance. The music of the Concerto is characterized by monumentality of style, epic width and strength of sound. The author's evident inclination to the use of the piano style *el fresco*, which is close to Rachmaninov's, is clearly felt. At the same time, the image of this profoundly original composition in many respects is defined by its bright national colouring. The main themes of the composition clearly demonstrated the author's artistic attitude to folklore. This allows to correlate it with the range of Soviet piano concertos of that time, presented by such names as A. Khachaturyan, A.Babadjanyan, O.Taktakishvilly and other authors, who, "guided by their idea and artistic intuition, use the folk melody only as a vivifying seed, as a first intonation cell, which can be easily and fearlessly developed, converted and enriched" [2, 40].

The young composer did not try to overcome the established genre traditions in his first large-scale work. On the contrary, he rather masters them, working with already experienced models. This concerns the form of the cycle that he chose in the first place: the Concerto presents a classic example of a three-part cycle with a familiar figurative and tempo colouring between the parts.

The bright, pathetic theme of the 1st part's prelude (*Moderato maestoso*) in a sense becomes the musical motto-epigraph of the whole composition. Attention is attracted first of all by the intonation-melodic kernel, based on playing the mediant, as well as by the rhythmic triplet formula. Both intonation turns, undergoing different changes, will appear in the themes of all three parts as their elements more than once.

In the architectonics of the cyclic Concerto form, important figurative connections are created due to the system of "arch" equivalents in the framing parts, characteristic of the romantic principle of shaping. Such role in the form is played, for example, by the theme of the 1st part of the prelude, which returns as an apotheosis in the Final code. The strong courageous inviting intonations and the energetic rhythms of this theme originated from Moldavian masculine dances, revealing its folklore-genre nature.

The element of toccata, interpreted in a romantic way is another source of inspiration for D.Fedov. However, in contrast to the romantic and classic models, it is filled with sharper sonority. The presence of the mentioned genre sphere is appreciable first of all, in the cadence episodes of the solo piano before the prelude of the main part, during the process itself, in the cadence part and in the code of the 1st part, as well as in the culmination section of the 2nd part, and in the process, reprise and the code of the final.

Besides toccata, the composer also prefers some methods of the romantic passage technique or the arpeggio schemes. Their development can be vividly seen in the cadence schemes and in the first part of the prelude, where a certain successive connection with the works of L. van Beethoven, E.Grig, P. Tchaikovsky is obvious. The prelude itself is perceived as a bright "caption" to the whole composition, mainly due to the bringing of the virtuous-cadence performance style to the first place.

The further dramatic progress in the first part of the Concerto proceeds, by tradition, in the frames of sonata *allegro*, where the main part (*Allegro*) is intonationally connected with the theme of the prelude (*Moderato maestroso*). In its resilient rhythm with a clearly dominating triplet figure, borrowed from the initial theme, the impetuosity, youth fervour, the features of an energetic dance are felt. In the reprise part this dance grows and develops, drawing a picture of an overall feast, and uproarious joy.

The initial octave-unison presentation of the main part in both hands requires giving slickness and completeness to the sounding of the texture. The usage of slight nuances in the ascending and descending passages gives the main part a shade of flying and impetuosity. The following improvisation-

lyric episode of the solo instrument contrasts brightly with the main part.

The secondary lyric part also possesses characteristic – national colouring. The quiet and stately song theme, endowed with a wide melodic blowing sounds at first in the orchestra (*Meno mosso*) in the first realization, contrasting with the previous thematic material. The author entrusts the soloist with the second realization of the secondary part theme, while its cantilena nature under the conditions of the polyphonic accords requires special mastery of the performer.

The triplet figure is still recognizable in the secondary part. Even transformed, it is still the major rhythm cell in the final part also, bringing the listener back to the sphere of vigorous dancing. Here, in the final exposition stage, the author uses such methods of musical acceleration as the consolidation of the piano and orchestra texture. The introduction of impetuous ascending passages in the piano part enlivens the development of the action.

The elaboration of part I begins with a strong orchestra *tutti* that occupies a significant part of this section. The intonation basis here is presented by the mediant passage of the main part, the emphasis of which directs the whole process of the music flowing in the orchestra.

The lyric episode (*Andante liberamente*), which finishes the elaboration, contains national – folklore intonations. The theme of the pianist's part here reminds of the improvisations, performed by Moldavian musicians "Lautari", their characteristic recitative melodics, enriched with melismatic decorations. Its easily flowing expression is highlighted by the thrilling tremolo in the orchestra, creating an effect of an imaginary taraf sounding.

The short passages that imitate the soloist's syncopated intonations like an echo, borrowed from the main part, are shown brighter against the background of the static orchestra accompaniment chords. The short, energetic connective in the part of the solo piano, performed in a strong and sound texture, brings the listener back to the initial moods of the primary Concerto theme. A small coda, based on the same syncopated intonations of the main part, finishes the second part of the composition in the fastest *Presto* tempo.

The second part (*Andante pastorale*) appears like an oasis of dreaming, of meditative lyrics.

The cantilena theme of the framing sections is stylized by the author as a shepherd's fluiet (pipe) tune. A lullaby serves as a genre prototype, that guides the creative imagination of the author, who tries to avoid direct quote borrowings. D. Fedov creates here a folklore style melody, reviewing freely the methods of making folklore music, delicately specifying it intonationally and rhythmically. The composer enriches the piano part with melismas, using the methods of thematic variation in the new implementations of the theme. The enrichment of the natural minor key with the 2nd low phrygian phase gives better comprehension of the whole composition and creates an effect of variability, typical for Moldavian folk tonalities. The composer was so charmed by this theme, that afterwards it was included into the music of "Codry Ataman" movie, created by the Chişinău film studio, as Z. Stolyar mentions [3, 199].

In the middle episode of part II of the Concerto (*Grazioso*) dancing elements are presented. The joyous theme, sparkling with fun, performed by the soloist, sounds against the background of the resilient orchestra accompaniment, created in a rather vaudeville style. But at the same time the composer avoids quotations again, because this theme, associated with a flirtatious folk female dance, is the author's own. Its improvised basis reminds the thematic kernel of the 1st part's prelude. This is confirmed by the easily recognizable triplet figuration and the emphasizing of the mediant passages. Such melodic- intonation similarity creates the intonation-melodic connection of the parts of the Concerto.

The lyric initial theme of the 2nd part replaces the images of dancing. It is considerably dynamized in its second interpretation and it sounds in the orchestra along with the strong ascending chords of the piano part, which supplement and enrich the chanting melody with expression. In the final part the tempo is established as *Grave sostenuto*, and this, according to A.Miroshnikov, "does not fully correspond to the character of the thematic material and the texture of its statement both in the piano part and in the orchestra score. A *Largamente pesante* note would be more appropriate here" [4, 52].

The initial theme of the orchestra sounds like an apotheosis, while the piano accompaniment is performed in the cadence style. The initial image of a gentle, bucolic- idyllic melody of the "fluiet" returns later in the code.

The fascinating genre-characteristic final of the Concerto (*Allegretto assai*), composed in the rondo form, crowns the composition. The main part of the final is the author's as well, though it is based on a folk background and it is reflected in the part called "Oleandra". The kinetics of this ancient Moldavian folk dance, according to A. Miroshnikov, "is intended to create the shape of rose petals, and is performed by the lace melody lines in the instrumental performance" [4, 14].

In part III the folk-national nature of D. Fedov's creation was brightly developed. The improvisation spirit of the national creation, expressed in the whole character of the musical narration, the colourful palette of the orchestra sounds, underlined the inseparable connection of its style with the individuality of Moldavian folklore.

In spite of the difference of images, in the main final's theme there is clearly recognized one of the main leitmotifs of the whole composition, based on the triplet cell of the 1st part's prelude theme. The episode amplifies the impression of genre diversity, combining two contrasting elements – dancing and lyrical songs. Their interaction creates a high emotional degree, and serves as an active factor of the musical action development.

The specific features of the dramatic line, developed by the piano, is determined here by emphasized folklore associativity. According to A. Miroshnikov, "developing this theme in the soloist's part the composer enriches it by using the onomatopoeic method. It consists in the fact that the first sound of quintol is repeated twice, reproducing the manner of stringed musical instruments played by plucking" [4, 54].

The lyrical line in the final of the Concerto continues in the second episode (*Meno moso*). The poetic character of its figurative pattern is created by the inspirational and wide in their melodic range themes. In their intonation they are connected with the second part of Movement I, and this observation becomes another positive argument for the statement that the intonation-thematic connection between the parts dominates and stimulates the unity of the whole composition.

The harmonic figurations in the piano part serve as a background for the poetic theme, which is created by the orchestra. The character of the piano passages sound should amplify the impression of lightness and transparency in this episode.

The intensification of the dynamics concerns the special tendency of the motion to the end, gives a feeling of growing acceleration. To the first place comes the romantic element, which is presented by a melody of the refrain, developing intensely due to its colour – expressive transformations. The pronounced character of this theme is achieved due to its constant variation. Proceeding both in the orchestra and the soloist's parts, it is enriched with the most active intonations of the main part of Movement I, the introduction of which also stimulates the acceleration of the musical development. The activity of the initial motif-impulse of the first part's prelude, limited in the mediant diapason and emphasized by a triplet rhythm figure, is the defining one for its return to the motif code. Its courageous, energetic proclamation spectacularly crowns the Concerto.

Considering the fact that the style of the First Piano Concerto by D. Fedov is based on a classical-romantic model, introduced by the piano concertos by Beethoven, Grig, Tchaikovsky, the main features closely related to the artistic concept of the author and the concept of the whole composition should definitely be mentioned.

From the genre point of view, the Concerto clearly reveals the main principle of a piano concerto in general, based on the emphasized usage of a solo Concerto principle, fairly virtuoso and realizing the idea of the competition between the soloist and the orchestra.

The form of the cycle, which consists of three parts and is united by intonation-thematic connections and the composition peculiarities of each part, also corresponds with the classical-romantic model. Besides, the Concerto vividly reveals the national specific character of the style. The composer uses here the principle of folkloric thematic, realized through melodic and rhythmic connections with folk melodies. However, he does not quote the national themes directly, but tries to create his own material in the folk style. The unity and clarity of dramatics is achieved by genre, tempo and dynamical contrasts, used by D. Fedov. Their combination with the methods of the soloist's virtuoso technique makes this Concerto interesting not only in the interpretative, but also in the methodical aspects. Consequently, this composition did not lose its artistic value until nowadays and can be considered as

a good example for mastering the Concerto genre.

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