

**PIANO TRIO IN THE COMPOSERS' CREATION OF THE
REPUBLIC OF MOLDOVA: HISTORICAL
AND THEORETICAL ASPECTS**

**TRIO-UL CU PIAN ÎN OPERA COMPOZITORILOR
DIN REPUBLICA MOLDOVA: ASPECTE ISTORICE ȘI TEORETICE**

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The chamber- instrumental ensemble is one of the oldest types of instrumental ensembles in music art, having a rich history. It is vividly represented in the composers' creative work of different epochs, national schools and styles, ranging from European baroque to modern music. Regarding the whole variety of instrumental compositions in chamber music, the piano chamber-instrumental ensemble occupies the first place, thus, one of the most popular genres of chamber-instrumental ensemble can be considered the piano trio genre.

In the present article, the evolution of Moldovan chamber instrumental music in the context of the formation of the Moldovan school of composition is studied. Also is given a brief review of musicological, methodological and reference literature, to some extent affecting the investigating issues of musical art. The methodological basis of the present article was the works writ-

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ten by the Moldovan musicologists of the Soviet period (A. Abramovici, S. Lobel, L. Axionova, I. Miliutina, E. Cletinici, etc.), works that appeared during the last three decades (E. Mironenco, I. Ciobanu-Suholm, S. Țircunova, N. Cozlova, A. Lăpiciu, Iu. Mahovici, N. Chiciuc), as well as the works of young scientists who study the performance aspects of the piano trio written by the Moldovan composers (N. Costicova, N. Djalilova).

Keywords: piano trio, chamber-instrumental ensemble, composers' creation of the Republic of Moldova

Ansamblul instrumental de cameră este unul dintre cele mai vechi tipuri de compoziții din arta muzicală instrumentală, cu o bogată istorie. Este reprezentat în mod viu în lucrările compozitorilor din diferite epoci, școli și stiluri naționale – de la barocul European la muzica modernă. Cu toată varietatea compozițiilor instrumentale camerale, ansamblul cu pian se află pe primul rând. Unul dintre cele mai populare genuri de ansamblu instrumental de cameră este genul trioului de pian.

În acest articol se studiază evoluția muzicii instrumentale de cameră moldovenești privită în contextul formării școlii moldovenești de compoziție. Baza metodologică a lucrării în cauză au constituit lucrările muzicologilor moldoveni din perioada sovietică (A. Abramovici, S. Lobel, L. Axionova, I. Miliutina, E. Cletinici, etc.), lucrările apărute în ultimele trei decenii (E. Mironenco, I. Ciobanu-Suholm, S. Țircunova, N. Cozlova, A. Lăpiciu, Iu. Mahovici, N. Chiciuc), precum și lucrările tinerilor cercetători care studiază aspecte interpretative ale trioului cu pian semnate de compozitori din Republica Moldova (N. Costicova, N. Djalilova).

Cuvinte-cheie: pian trio, ansamblu instrumental de cameră, creația componistică a Republicii Moldova

Introduction

Chamber music occupies a significant place in the genre system of music art. As noted by I. Polskaya, "chamber music immanently possesses unique, its own distinctive aesthetic features, determined by the specifics of its historical origin, spatial, social, communicative-psychological, timbre-acoustic functioning" [1p. 47]. The formation of the piano chamber-instrumental ensemble genre can be referred to the middle of the 18th century, when the piano part for the first time became an independent meaningful participant in the trios of J. Haydn and W. Mozart. In the musical opuses of L. Beethoven, F. Schubert, F. Mendelssohn, R. Schumann and F. Chopin, the piano is assigned a role of leading instrument. The monumentality and orchestral power of piano became apparent in the chamber ensembles of I. Brahms, P. Tchaikovsky, S. Taneyev, S. Rachmaninov, S. Prokofiev, D. Shostakovich, A. Schnittke.

Historical and Theoretical Aspects of the Piano Trio Genre as a Field of the Chamber Ensemble and Instrumental Literature of the Republic of Moldova

The evolution of the chamber instrumental ensemble genre as one of the forms of professional creative work in the Republic of Moldova is part and parcel of the development and formation of the Moldovan school of composition.

In the chapter of the collective monograph *Musical art of the Republic of Moldova. History and Contemporaneity*, entitled *Incursions into the History of National Chamber Music*, there is not only valuable factual information concerning the genre which is interesting to us, but there has also been made its scientific analysis. So, the musicologist P. Rotaru offers a periodization of the evolution of Moldovan chamber instrumental music, and contemplates several stages in its development. It is important to emphasize that the first chamber-instrumental compositions in Moldovan music appeared as early as in the 1920-30s: these were the Trio and quartets of G. Yatentkovsky, the *Trio* of K. Romanov, the string quartets of E. Coca and Șt. Neaga and the *Piano Quintet* by Șt. Neaga. These works are a certain historical source of chamber-instrumental music in Moldova.

According to the researcher, the *first stage* of Moldovan chamber-instrumental music evolution covers the 1940-50s and is associated with the creation of works for violin and piano by Șt. Neaga and D. Ghersveld, pieces for piano by S. Lobel, as well as the first attempts to master the *sonata* genre [2 p. 594]. So, S. Lobel wrote two sonatas for piano and the *First Sonata* for clarinet and piano. In the genre sphere, guided by the piano chamber-instrumental ensemble, the first large-scale work appears – N. Ponomarenco's *Piano Trio in G-moll*, its musical language tends to the classical-romantic stylistics, to folklore sources.

During the *second stage* of evolution, covering the 1960s, chamber music is enriched with new genres and musical expressive means. Among the most popular genres of this period are the *suite*

(suites for piano by Gh. Neaga, S. Lobel, Suite for violin by P. Rivilis), *quartets* (works by S. Buzilă, E. Doga, V. Zagorschi, Gh. Neaga, V. Poleakov), *sonatas* for various instruments (S. Lobel's *Sonata for cello and piano* and *Second sonata for clarinet and piano*, A. Luxembourg (piano sonatas), V. Masiukov (*Sonata for viola and piano*), P. Rivilis (*Sonata for viola and piano*)) [2 p. 595].

The *third stage* of evolution, covering the 1970-80s, is characterized by the enrichment of the sound palette, the emergence of new timbre combinations in the chamber-instrumental compositions of Moldovan composers (*Two pieces for pan-pipe, cymbals and chamber orchestra* and *Three dialogues for flute and harpsichord*, *Six duets for cello and percussion* by D. Chițenco, *Capriccio for violin and horn* and *Quintet for cymbals and string quartet* by B. Dubosarschi). During this period, chamber instrumental music was enriched with genres of folklore origin (*Ballad for trombone and piano* and *Legend for horn and piano* by I. Macovei, *Oleander for flute and piano* and *Spinning top for oboe and piano* by V. Slivinskii, *Hora for piano* by S. Lungul) [2 p. 596]. Compared with the previous stages of chamber instrumental music development, this stage is characterized by the replacement of direct musical quotation or adaptations of folk music with the original implementation of folklore genres, intonation and metro-rhythmic features (for example, *Two pieces for clarinet* by Z. Tcaci).

The *fourth stage*, according to P. Rotaru, covers the 1980s-90s and gives rise to a new generation of composers – D. Chițenco, Gh. Ciobanu, A. Bojonca, V. Beleaeu, O. Palymsky, Iu. Gogu. These composers are in search of a musical language corresponding to the stylistic innovations of the late 20th century. This source offers a musicological analysis of some compositions.

In the monograph by E. Mironenco *Composers' Creativity in the Republic of Moldova at the turn of the 20th-21st centuries*, the fourth chapter is dedicated to chamber instrumental music. Considering this genre sphere in the context of postmodernism, the researcher notes: "The hypertext of chamber instrumental music in Moldova of the transitional period is so voluminous and multi-component and it is not possible to choose a single analytical criterion, assuming as a basis of the classification, since the number of participants, timbre factor, varieties of genres, and technical and stylistic parameters would also be justified. First of all, attention is attracted with the expansion of timbre sonorities sphere in chamber instrumental music. Timbre enrichment is already noticeable in compositions for solo instruments. Traditionally, the mass emphasis on compositions for piano, violin and cello is adjacent to opuses for all solo wind instruments, for solo organ, for cymbals, pan-pipe, tarogato; the same tendency is observed in duets for piano with solo instruments. As to the composition of instrumental ensembles, it represents even a more mixed image. Composers turn both to traditional standard and non-standard compositions" [3 p. 213]. E. Mironenco notes the compositions for piano trio by such composers as L. Știrbu, M. Stârcea, Z. Tcaci, G. Kuzmina, Gh. Neaga, B. Dubosarschi, V. Rotaru, O. Negruța.

The textbook by N. Cozlova and S. Țircunova *Chamber and Ensemble Music in the Republic of Moldova: Issues of Theory, History and Teaching Methods* [4] is one of a few works dedicated to the problems of chamber ensemble music. A certain value of this work is the list of the main chamber ensemble creative works of domestic composers, written at the beginning of the 20th century covering the 10s of the 21st century. At the same time, only two piano trios of the classical type (taken from the complete list created by Moldovan composers) are analyzed in the work: *Trio A-dur* by K. Romanov and *Oglan* by D. Gagauz.

Unfortunately, in the domestic musicological literature dedicated to the problems of the piano trio genre there is not any monographic research until now. At the same time, the available works contain information, touching upon the questions of musical art applied area. Some researches can be found in works dedicated to the Soviet creative period of Moldovan composers: articles by A. Abramovici, S. Lobel *Instrumental music*, L. Axionova, A. Abramovici *the Moldavian SSR in the History of Music of the peoples of the USSR*, I. Miliutina *Chamber instrumental ensemble in Moldovan Music of the 60-70s*, *From observations of the development of chamber instrumental creativity in the musical art of Moldova*, E. Uzun *Chamber Instrumental Ensemble in the works of M. Stârcea, I. Aldea-Teodorovici and A. Chi-riac*, as well as collected articles *Musical Culture of the Moldavian SSR*.

A list of the main chamber-instrumental compositions of the Soviet period is included in such publications as *Composers of the Moldavian SSR* edited by Z. Stolear, *Young composers of Soviet Moldavia* (author G. Pirogova), *Essays on Soviet Moldavian composers* and *Composers of Soviet Moldavia* by E. Cletinici.

The elucidated issues of genre stylistic aspects of the composers work of the post-Soviet period in Moldova are considered in the articles by E. Mironenco: *New trends in the music of Moldovan composers of the 90s*, *Composers' landscape of the 90s*, *Genre panorama of Moldovan contemporary music in the post-Soviet cultural space*, *Creativity of Moldovan composers in the post-Soviet cultural space (genre panorama)*, *New realities in the development of musical culture of post-Soviet Moldova*, *The Influence of transitional processes on the development of post-Soviet composition creativity in the Republic of Moldova*.

Monograph studies dedicated to some Moldovan composers are presented in the works of G. Cocearova, *Zlata Tcaci: Fortune and creativity*, E. Mironenco *Composer Vladimir Rotaru*, as well as articles by T. Melnik *Max Fishman: teacher and composer*, S. Țircunova *The contribution of the creative activity of Konstantin Romanov to the development of the musical culture of Bassarabia (the 20s of the 20th century)* and others.

The analytical works dedicated apart to works of the studied genre are of great value. In N. Chiciuc's article *Ideable landmarks in the Trio for clarinet, violin and piano by Gheorghe Neaga*, Gh. Neaga's composition is considered within the synthesis of form-building academic traditions with elements of mass and folklore musical culture. The article *Musical composition and dramaturgy in Gheorghe Neaga's Trio* [5] by the above-mentioned author calls the attention in the given analysis of the evolution of the studied genre in Gh. Neaga's work. Two opuses written in different periods (the 1970s and 2001s, respectively) regard the meaning of content, the thematic and compositional-dramatic development, genre-stylistic influences and architectonics.

In the article by S. Țircunova and N. Cozlova *Trio A-dur for piano, violin and cello by Konstantin Romanov: peculiarity of composition, dramatic art and musical language* [6], the authors analyze the first work in domestic music in the piano trio genre. The musical and expressive means of the work, its structure are considered, also a conclusion is made about the influence of Russian music on the style of this work. In the work of the above-named authors *Peculiarities of the composition, Dramatic art and performance interpretation of the play "Oglan" for violin, cello and piano by D. Gagauz*, the stylistic aspects of the composer's language are touched upon: the work is based on the folk Gagauz melody.

The problems of the Moldovan piano trio have been stated lately in the young scientists' works related to the performing comprehension of this genre in Moldovan music. These are the abstract of N. Costicova *Interpretation of the cello part in the piano trios of Moldovan composers at the turn of the 20th-21st centuries* [7], as well as a number of works dedicated to this problem: *Trio "I. N. O. 2" for violin, cello and piano by Vladimir Rotaru: Particularities of composition and musical language*, *Implementation of folklore elements in piano trios of the Republic of Moldova composers at the turn of the 20th-21st centuries*, *Gagauz trio "Oglan" as the brightest example of Gagauzian music culture*, *Compositional features of Trio No. 2 for cello violin and piano by Gh. Neaga*, *Zlata Tcaci's Early Piano Trio (1961): On the problem of interpreting the cello part*. N. Djalilova is another author who dedicates her work to the macrocycle *INO* by V. Rotaru. Thus, the problems of the piano trio have been lately in the focus of musicological and performing research [8, 9].

In addition to musicological works, it is necessary to mention the works dedicated to the issues of teaching methods and performance in the field of chamber ensemble. The main aspects of this problem are reflected in the works of Russian scientists: the monographs *Fundamentals of ensemble technique, texture and timbre in an ensemble*, a work by A. Gotlib, *Soviet chamber instrumental music*, *Masters of the Soviet chamber instrumental ensemble* by L. Raaben, the collection of articles *Chamber ensemble. Pedagogy and performance* edited by K. Adjemov, collected articles *Actual problems of ensemble performance and pedagogy*, articles *Chamber music-making and the formation of a performer* by T. Voronina, *Formation of a musician in the Chamber Ensemble class* by K. Kuchakevich, *Chamber Ensemble and various forms of collective music-making* by D. Blagoy, appliances *Borodin in the Practice*

of chamber classes at the university (on the example of a piano trio, string and piano quintet), *Chamber and instrumental music. History, methodology, Performance* by L. Pogorelova, *Chamber Ensemble* by R. Khurmatullina, *History and methods of teaching Chamber Ensemble* (author N. Matveeva).

Among the works of domestic authors, we can mention the articles by N. Cozlova *History of the development of chamber instrumental music*, *The process of training students in the "Chamber Ensemble" course*; *Methodology of teaching interpretation in the chamber ensemble*, *Methodological guide in matters of interpretation in the chamber ensemble*, team-work of S. Țirkunova *Methodological problems of teaching chamber ensemble (on examples from the music of composers from the Republic of Moldova)*, *Some moments from the history of teaching chamber ensemble at the Academy of Music, Theater and Fine Arts of the Republic of Moldova*.

The issues of performing psychology of the members of the chamber ensemble are touched upon in the article by A. Lăpăcuș *Psychology of chamber interpretation: identifying the problem*, in the team-work of A. Lăpăcuș and Iu. Mahovici *Psychological aspects of chamber ensemble performance: method. dev. for specialty: Piano, Orchestral Instruments*.

Review of articles from musical encyclopedias. *The New Grove Dictionary of Music and Musicians* [10], *Die Musik in Geschichte und Gegenwart* [11,12] contain reference material expanding our knowledge in the field of research. Among domestic publications, we can mention the encyclopedias *Moldavian SSR*, *Soviet Moldavia*, *Literature and art of Moldova*, bibliographic reference book the *Composers and musicologists of Moldova* by G. Ceaicovschi-Meresanu [13], the guidebook *General repertoire of musical creation in the Republic of Moldova (the last two decades of the 20th century)* by I. Ciobanu-Suhomlin [14], *Calendar National Yearbook*.

Conclusions

On the whole, during the development and formation of the Moldovan school of composition, the following historical and theoretical aspects of research on the piano trio genre as a field of chamber instrumental ensemble were determined: 1) to offer a periodization of the evolution of Moldovan chamber instrumental music 2) to determine a list of the main chamber-ensemble works of domestic composers; 3) to consider questions of the crystallization of the genre and style aspects of the composers' creative work of the Soviet and post-Soviet Moldova; 4) to analyze individual works by Moldovan composers in the piano trio genre: to consider the musical and expressive means of the work, its architectonics, to broach the stylistic aspects of the composition language; 5) to study the problems of the Moldovan piano trio, in relation with issues of teaching methodology and the performance understanding of this genre.

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