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TREATMENT OF THE CELLO PART IN PIANO TRIOS
WRITTEN BY THE MOLDOVAN COMPOSERS AT THE
TURN OF 20th - 21st CENTURIES

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BASIC PROVISIONS OF THE RESEARCH

Relevance and importance of the research topic. The piano trio is one of the most important genres of chamber instrumental music, to which modern Moldovan composers have paid tribute – G. Neaga, Z. Tcaci, V. Rotaru, B. Dubosarschi, O. Negruta, etc. In their pieces not only classical traditions of chamber performance are developed, but the range of artistic images is also expanding, and modern performing techniques are involved. An important feature of the musical language of the piano trios of Moldovan authors is the refraction of the genre and stylistic features of Moldovan folklore, which requires special attention – both in the context of ensemble performance and in the process of musicological study.

The works of domestic authors in the piano trio genre need to be performed and popularized, both in our country and abroad. It is important to note that at the time of writing this thesis, its author was teaching cello at the University named after Inonu, Turkey, where two concerts were organized, the program of which included piano trios of Moldovan composers. Thus, the performing activity of the author contributes to the implementation of the cultural dialogue of the Moldovan and Turkish peoples, contributes to the expansion of the auditory horizons of the Turkish listener. Note that the trio of D. Gagauz and V. Rotaru had great success with the Turkish public.

In the studied works, there the enrichment of the semantics of the cello is revealed, ranging from lyrical and sentimental to dramatic and tragic images. Thus, the works of Moldovan authors for the piano trio pose the urgent problem of studying the parts of individual instruments of a chamber ensemble, including the cello.

The purpose of the dissertation is to analyze the performing interpretation of the cello part in piano trios of Moldovan composers at the turn of the 20th -21st centuries, revealing the specifics of the cello part, studying the technical tasks that the opuses of selected Moldovan composers pose to the performer.

Research objectives: study of scientific works of this profile; analysis of the peculiarities of stylistics, musical language and architectonics of compositions; detailed study of the interpretation of the cello part, the search for technological solutions to overcome performing difficulties; generalization of personal experience of performing piano trios of Moldovan composers in order to more accurately solve artistic and expressive problems.

The novelty and originality of the artistic concept of the dissertation is due to the choice of the remarkable piano trios of Moldovan authors, created at the turn of the 20th -21st centuries with the aim of their theoretical and practical (performing) development. The individual interpretation of the genre of the piano trio in these opuses allowed the author of the

thesis as a member of the piano trio D. Fedorean (violin) – N. Costicova (cello) – N. Djalilova (piano) to demonstrate the style and genre variety of performed pieces, applying of innovative compositional techniques, fusion of the individual musical language with the elements of folklore of ethnic groups inhabiting the Republic of Moldova. As for the theoretical aspects of the dissertation, for the first time in Moldovan musicology, a performing and musicological analysis of some works in the genre of the piano trio, considered in the context of the interpretation of the cello part, is carried out, as well as performance recommendations are formulated.

Methodology of the dissertation is based on combining theoretical and historical musicology with the theory and history of the performing arts. The author relies on historical, analytical, performing and methodical research methods. The research materials summarize the author's 25-year experience in the field of performance and pedagogy.

The theoretical significance of the dissertation consists in complementing a number of theoretical and methodological provisions concerning the analysis of piano trio from the point of view of a practicing cellist.

The practical significance of the work. Based on many years of experience in performing in the symphony orchestras of the Public Company „Teleradio-Moldova”, the National Philharmonic named after S. Lunkevici, National Opera and Ballet Theatre of the Republic of Moldova named after M. Biesu, as well as on the pedagogical experience of over 10 years of teaching cello at the Department of Performing Arts at the University named after Inonu, the author offers performing recommendations that contribute to a more accurate transfer of the composer's intention. The works analyzed in the research can be used in the pedagogical practice of the department of chamber ensemble of higher music educational institutions and senior classes of specialized music lyceums and music schools. Publication of a collection compiled by the author of this dissertation on the basis of manuscripts of piano trios written by G. Neaga, V. Rotaru, O. Negruta, D. Gagauz are able to contribute to the enrichment of the educational repertoire of the departments of chamber ensemble of musical higher educational institutions. The dissertation materials can be used at the *History of the Performing Art* discipline teaching. The conclusions and recommendations of the work can be useful to musicians as a means of enriching the concert repertoire of chamber ensembles, as well as promoting the popularization of works by Moldovan authors in the piano trio genre in the Republic of Moldova and abroad.

Testing the results of the work. The dissertation was completed within the framework of the Doctorate School in *Art Studies and Culturology* of the Academy of Music, Theatre and Fine Arts. **The practical part** of the dissertation is presented in the framework of three concert

performances in the Concert Hall of the Faculty of the Conservatory of the State University named after Inonu and in the Great Hall of the Academy of Music, Theatre and Fine Arts.

The main results of theoretical research are reflected in 10 publications, of which 6 are in scientific journals, 4 abstracts of communications at scientific conferences. The dissertation materials were also presented at 4 international conferences.

The practical and theoretical parts of the work were repeatedly discussed at the meetings of the Steering Committee. The thesis was reviewed and recommended for defense by the Steering Committee and the Scientific Council of the Academy of Music, Theater and Fine Arts.

Structure and content of the research. The work includes: 95 pages of the main text, consisting of an introduction, two chapters, main conclusions and recommendations, a bibliography from 97 sources in Russian, Ukrainian, Turkish, Gagauz, Romanian, English and French; 70 note examples, 8 schemes. Appendix 1 contains a list of abbreviations adopted in the work. Appendix 2 shows the programs of three concert performances that make up the creative part of the dissertation. Appendix 3 contains the scores of the piano trios, typed in the music editor, studied in this work.

Key words: cello, performance, performing technique, chamber ensemble, composer's writing, trio, folklore.

THE DISSERTATION CONTENT

Chapter One – **The Cello in Piano Trios of Moldovan Composers of the 20th Century (1930s-1980s): musical language, structure particularities, cello treatment** provides a brief historical overview of the piano trios of this period. The opuses of C. Romanov, N. Ponomarenko and Z. Tcaci fell into the author's orbit of attention. Section **1.1. the piano Trio of C. Romanov** is analyzed. The first part of the cycle, written in sonata-allegro form, is based on lyric and dramatic images. Attention is drawn here to the mono-rhythmic movement of six *legato* notes on the entire bow of the strings (c. 3). In the cello part, attention should be paid to the technique of the right hand: playing on three strings of six notes *legato* on the whole bow resembles *the Prelude* from J. S. Bach's first *Suite for cello solo*. In the C. Romanov's *Trio*, a similar technique is performed together in the parts of violin and cello, which requires synchronization of movements and sound production from the performers.

In the polyphonic sections of the first movement (the third section of the development), to perform the *fugato* theme on the material of the main part, identical strokes should be used in the strings parts, since this technique is borrowed from the classicist and romantic traditions of playing piano trios. The theme of the secondary part in the recapitulation evokes associations with the melody of chamber-vocal opuses by S. Rachmaninov: the deep timbre of the cello, reminiscent of the sound of a human voice, gives the side theme a special passion. For greater expressiveness of the performance, the cellist can be advised to think over the strokes, starting the measure down with a bow (II). However, such an amount of bow can provoke unnecessary accents on the strong beats, which will inevitably lead to fragmentation of phrases. If this defect cannot be avoided, *legato* should be applied throughout the entire measure. In the coding of the first movement, the string parts are based on groups of sixteenths (two *legato* strokes in the lower half of the bow). Here, string players need to show ensemble harmony in terms of dynamics, rhythm and coordination of movements. The cellist should keep the right hand tied, but not rigid: this will help better control the opening of the hand, the transition from one string to another and back again.

The second movement *Sostenuto, ma non troppo* is notable for its contemplation, close to the melody of the piano miniatures by F. Chopin and F. Mendelssohn-Bartholdi. Due to the need for a deep expressive timbre, the melody is entrusted to the cello, developing the romantic-sentimental role of the instrument.

In the finale – variations on a theme of *Begli occhi, mercé* by the 17th century Italian composer A. F. Tenaglia – the cello part is distinguished by its textured variety: for example, the first variation uses *pizzicato*, two-sounding and three-sounding chords on the basis of diatonic. A

combined irregular stroke – two lined *staccato* notes – are played in the first (lower) half of the bow, where the stroke is more controlled, and the character of the stroke is light, bouncing, using the terms of the national violin teacher I. Amvrosov. It is necessary to pay attention to the irregularity of the stroke (two lined notes on a *staccato* are shorter than two notes on a *legato* in their sound), which is compensated by the reliance on the next relatively strong beat; otherwise, there is a risk of disruption of the metro-rhythmic regularity and a gradual acceleration of the pace.

In the V variation in the spirit of a dance tune (*Vivace*), attention is drawn to the *ostinato* presentation of a motive in *staccato*: the chords on the weak beats in the piano part must clearly coincide with the regular rhythmic pulsation given by the cello. In the performance of the canonical cello and violin sequences, a combined stroke is used – eight *legato* notes and two *staccato* notes; *staccato* with *double notes*; three-note *pizzicato* chords; movement of the sixteenths in the technique of eight *legato* notes on the whole bow; eighth on *staccato* and two sixteenth notes *legato*; four sixteenth notes of *staccato* per bow. Thus, a wide variety of combined strokes are involved in this variation.

In variation VII *Scherzino. Molto vivace* a duo of strings using the *spiccato* creates a playful mood. Here we can recommend the use of „rhythmic fingering” in order to achieve accuracy in the performance of the dotted rhythm by the violin and cello, both notes of the dotted group are played „on one bow”.

Section 1.2. dedicated to the **N. Ponomarenco Trio**. This three-part work is distinguished by thematic richness, harmony of form, democratic musical language. The main part of the first movement of *Moderato* is a wide-breathing melody assigned to the warm, deep timbre of the cello. The cellist is required to use the bow freely and use a wide *legato* for the entire bar. Part II, *Andante*, is written in a variation form: the theme of variations resembles a Moldovan folk song imbued with light lyricism. Initially, the theme is presented in the piano part; in cf.11, the piano melody is picked up by the cello, and the third conduction at the violin in bar 21 is performed against the background of cello and piano echoes. It should be noted that the leagues indicated in the author’s manuscript correspond to the nature of the musical material and are easy to perform.

In Variations IV and V (*B major* and *g minor*, size 6/8, *Allegretto*) a dancing character comes to the fore, and the cello is entrusted with the first performance of the theme. In variation V, *Allegretto*, the roll call of the sixteenth ascending passages in the six-note violin and cello *legato*, should be performed “as it were” with one instrument. The characteristic rhythmic pattern in the piano part, dating back to the habanera and tango genres, requires rhythmic precision and flexibility from the pianist, and the passages of the strings, woven into the dance rhythm, must coincide with the main beats of the measure.

The third group of variations (VI-X), *Allegro moderato*, 2/4, performing the function of a reprise, is filled with a joyful feeling: in the roll call of the violin and cello on *staccato*, it is necessary to achieve the identity of the sound in the parts of the strings, the unity in the performance of the passages. Due to the different timbre colors of the instruments, it is necessary to find a unified touch that would correspond to the light, „prickly” character of the melodic line.

The culminating presentation of the theme in octave unison of strings is performed by *marcato* (in accordance with the composer’s remark), which gives the perky theme brightness and activity. In what follows, the composer marks this passage with a *spiccato* stroke: here it sounds in the *p* nuance as an independent theme in the violin part. In the parts of piano and cello, rhythmic accompaniment is presented, requiring the pianist to master the *staccato*, and from the cellist – *pizzicato*. The cellist may be advised to fully emulate the *staccato* sounding character of the piano by playing dry and tenaciously. In the conditions of the transparent texture of the accompaniment, the pianist and cellist should avoid accelerating the tempo, giving the violinist the opportunity to calmly articulate the leading melodic material.

Movement III synthesizes a sonata-allegro form with a double fugue. The main part (it is an exposition of a three-part fugue) is cheerful, perky. A short introduction to the piano part sets the tempo and fluidity of the main theme in the cello part in nuance *f*. The accented half and whole notes are not played over the entire bow (V), but the downward movement of eighth notes must be played with a tight, well-articulated *detashe* at the bottom of the bow. To create the integrity of the performance of the fugue exposition, the strings, and then the pianist, must use unified strokes (*legato*, *spiccato*), identical dynamics (*f* according to the author’s remark). At the moment of the introduction of the theme, the rest of the ensemble members should fade into the background.

In the next section of the fugue (connecting part), a triplet movement appears in the piano part, which is then picked up by the string players. The cellist may be advised to play triplets with a slight accent in order to maintain the tempo and synchronization of the performance; at the same time, violation of the integrity of the overall movement should be avoided. It is advisable to use „rhythmic fingering”, namely, to start each new group of triplets with the 4th finger. In the side part, a Moldavian folk melody of a dance character sounds; for the first time it is performed in the cello part (*D-dur*, *p*).

The recapitulation is dominated by the dance theme of the side part. Dynamic build-up occurs due to the octave unison of the violin and the piano right-hand part at *f*. The cello part is transparent: half lengths are played with the whole bow, the beginning of the sound is slightly accentuated, each note is milled. In the coda on the theme of the side part (*Più mosso*), the cello part has an accompanying character: sustained sounds are played here, during the performance of

which the bow fits snugly against the string. Sound production requires a light attack, the correct distribution of speed at the beginning of the movement, combined with the force of the bow pressure on the string.

Section **1.3.** dedicated to the *Trio Z. Tcaci*, written by the composer in her student years (1961). The work is oriented towards the musical language of romanticism and is distinguished by the traditional interpretation of musical and expressive means. This is a one-part composition with a tempo ratio within the sections: *Moderato – Allegro – Largo*. The canted theme of the opening section of the cello requires thoughtful phrasing. We recommend a smooth bow change, neat transitions of the bow from string to string. The combined stroke of two *legato*-two *marcato* is played more densely, like two notes of *legato*-two notes of *detashe*. In cf. 2, the development of the theme continues with string instruments with the help of a joint ascending passage with eighth notes *pizzicato* with increasing dynamics. Here, the cellist needs to ensure that the string does not hit the neck with a characteristic click, like a shot, when playing *pizzicato*. It is also important to ensure the synchronization of the ensemble sound, the exact coincidence of the smallest durations – both sounds and pauses – for all performers, a single interpretation of the tempo and rhythmic pulse.

In c. 3 a new quivering theme, originally presented in the piano part, is picked up by the cello as an imitation. The thin, transparent texture of the ensemble presentation contains many pauses, interrupting phrases in mid-sentence. The sound production of the cello should be soft, without jolts and creaks. In the *Allegro* section, the virtuoso theme in the piano part is taken up by the string players. This is a great test of the strings' fine motor skills in an ensemble: the theme is complicated by the double notes that require the ensembles to have a single sense of tempo and rhythmic pulsation. The monophonic presentation of the theme in the cello part is performed in *detashe*, and the double notes in *spiccato*. The right hand should be stiffer, which will allow better control of the bow and more articulated bounces. The whole piece is played as close to the block as possible. As for the left hand, you need to think over the fingering so that when playing double notes, you press your fingers as for playing chords on three strings (for example, the first finger grips the *G* and *D* strings, and the second - the *A* string).

In the final section of *Largo*, where the leading role is given to the *rubato* cello theme, it is recommended to observe intonation accuracy when playing sounds with opposite signs. The return of the original *Trio* theme (*a tempo*) to *p* in the cello part against the background of the *staccato* piano accompaniment sounds like a memory, “melting” on *pp*. Preserving the motor skills of movement up to the last sound in the parts of the chamber ensemble members will further emphasize the fleetingness of the main theme of the *Trio*.

1.4. Conclusions on the first chapter. The study of theoretical sources and scores of works of the interwar period and the first two post-war decades allows us to state the process of the formation of national traditions of mastering the genre. As a style and genre model, composers choose both the works of European classical and romantic composers and the traditions of the Russian school (P. Tchaikovsky, S. Rachmaninov). Thus, the C. Romanov's *Trio* provides the members of the chamber ensemble with equal opportunities to demonstrate their mastery of cantilena, fine technique, polyphonic techniques – both in solo and in ensemble fragments. The quality of the musical material of the C. Romanov's *Trio* requires technical skills, high performing culture, and a sense of style from the musicians.

As for the interpretation of the expressive and constructive functions of the cello within the chamber ensemble, the works of Z. Tcaci, N. Ponomarenco and C. Romanov treat the cello as an equal member of the chamber ensemble, endowing it with various roles.

The second chapter of the dissertation – **The cello performance methods in the piano trio of Moldovan authors of the 1990s-2010s** – is devoted to the consideration of the most remarkable opuses in the piano trio genre of the turn of the 20th -21st centuries.

2.1. *Trio "Oglan"* by D. Gagauz (1995) is a program composition based on the text of a Gagauz folk song about young lovers, which is reflected in the distribution of the roles of musical instruments: the timbre of the violin symbolizes the image of a girl, cello – a boy, and piano embodies the image of the nature of the south of Moldova. "*Oglan*" is a one-part lyrical work, the intonation fund of which is based on the melodic-rhythmic features of Gagauz songs and dances.

The main theme is of a song character, with ornaments typical for Gagauz folklore. In the *Allegro moderato* section, the canted theme passes into the cello part, acquiring depth and expressiveness of sound. It is known that expressive cantilena is one of the criteria for the performance of a cellist. A wide *vibrato* and a soft bow change, a natural and free manner of holding and leading the bow, will help to achieve this effect, controlling the beauty and quality of the tone.

The *Andante sostenuto* section takes the cello to a leading position in the chamber ensemble. The cello theme is distinguished by an expressive octave jump, borrowed from the calls of the trembita, performed by the *portamento* stroke. In performing the theme, one should strive for the ideal sound, combining power and warmth, richness of timbre shades. This section also reveals the dialogical nature of the musical material: the melodic phrases of the cello are complemented by trills and ascending passages in the violin part in the upper register, conveying the idyllic atmosphere of the conversation between a guy and a girl.

The central section of the concentric form *Più mosso* has a playful dance character, accentuated by the change of size (12/8) and the use of the metro-rhythmic features of the choir. Each instrument, thanks to its timbre, contributes to the development of the musical image; when transferring a theme from instrument to instrument, it is important not to lose the character of the dance.

The most difficult part for a cellist is the section of the cello part, based on passages *arpeggio* with sextuples in the *D-g²* range (positions 1 to 13). It is important to find a comfortable fingering here, using three strings in one position. The most convenient stroke for playing sextuples is 2 *legato* notes, 2 *non legato* notes, 2 *legato* notes (each sextuple begins with a bow down), which helps to control sound production and articulation. In the work on the arpeggio, the methodical recommendations contained in the „School for Cello” by K. Davydov, including variants of dash combinations used in the three- and four-string *arpeggios*, as well as the „Davydov joint”.

Of particular interest is the final section, built on the original duet theme of cello and violin. If at the beginning of the work it sounded gentle, now it is pathetic and life-affirming. The instrumental unison, decorated with descending mordents in the cello part on *G* and *C* strings, simulates the monody technique typical for Gagauz traditional music.

2.2. Trio No. 2 G. Neaga (2001) for violin, cello and piano is a large one-part work, consisting of three different-tempo „blocks”: *Lento*, *Allegro con brio*, *Lento*. The opening theme is performed in the cello part, in low register against the background of a piano pedal on sound *C*, evoking allusions with an archaic monody. Chromatic intonation moves suggest an intonationally accentuated performance characteristic of the great masters of the past. Here it is pertinent to recall the statement of A. Brown about P. Casals: the outstanding performer allowed deviations from the tempered system, sharpening the introductory tones, lowering flats and overestimating sharps.

Two-measure phrases in the melody are emphasized by a *legato* stroke that extends over two measures, and melodic jumps to the seventh are performed on adjacent strings to avoid unnecessary accents that can destroy the dark character of the melody.

In its structure, the theme is close to the fugue theme, and the second conduction of the theme from the sound *f* resembles a *proposta-risposta* ratio. Two other constructive elements (parallel sixths in a downward movement and the vertical combination of sixth parallelism and fibrillary tunes, emphasize the linear nature of the ensemble texture. Carrying out the theme in the cello part requires emphasizing the upper sound on the *legato*: half duration is performed downward with a bow, and the next measure – up, which allows you to play the beginning of the

motive with a more articulated sound, and its continuation – upward with a bow to soften the reference note.

Here it is necessary to think over the fingering using one position on the nearest strings, realizing the connection between the choice of fingering and the degree of flexibility and pliability of the performer's playing apparatus causing the association with folk music, demonstrating the combination of polyphonic thinking with the methods of folklore genesis, characteristic of G. Neaga's chamber-instrumental compositions.

In the initial section of development, you should pay attention to the octave unison in strings, which is a great way to test synchronous motor skills. It is more logical to play the cello part of the second stage of development on the material of the side part with the introduction of the thematic element of the main theme in one position, with the same fingering and using the *bet*. This will help to achieve consistent intonation and an identical performance.



In the reprise in the cello part, decomposed chords of a declamatory nature sound in dynamics *f*. The upward movement in the melody is performed by a dense sound, each sound requires good articulation. The fingering must be thought out so that the last two, or preferably the last three notes of the *arpeggio* are played in one position: this will give wholeness to the phrase and remove phonic sharpness. In the final section of the work (*Lento, b-moll*) a meditative theme sounds in the cello part – a kind of philosophical conclusion of the piece: its performance requires a wide vibration and special attention to the *vibrato* frequency: the vibrating finger must be sufficiently stable to avoid intonation distortions. The bow must adhere to the string for the entire width of the hair, and bow changes must be made virtually inaudible.

2.3 I. N. O. No. 2 V. Rotaru (2004) is a two-part cycle of the „slow – fast” type (*Lento e molto rubato – Allegro scherzando*), characteristic of the Moldovan instrumental suite. The *Trio* was written using such a technique of modern composition as unaccounted notation, which, on the one hand, introduces an improvisational character, and, on the other hand, creates certain difficulties in ensemble performance. As for the interpretation of instruments, the violin symbolizes the melodic aspect, the piano performs the function of a harmonic vertical, and the cello part either duplicates the melody of the violin or participates in imitations.

The thematic material of the first part of the cycle is presented in the form of octave unison in the style of Byzantine monody in the parts of violin and cello: for example, a slowly developing richly ornamented narrow-volume melody based on the intervals of the second and third, the *parlando rubato* technique, reminds melodic structure of *doina* or *bochet*. The main difficulty for performers is the biophysical level of interaction, stylistic and technical unity of performance.

In the second part *Allegro scherzando*, the composer uses the principle of metro-rhythmic organization of *tempo giusto*, relying on the rhythmic patterns of rapid Bulgarian dances. The perky theme of the main part of the violin is picked up by the piano, and the cello part contains the „bourdon” accompaniment on open strings; *pizz* fifths rhythmically match the accented notes of the violin.

In a lyrical side part reminiscent of an aria (*Un poco meno mosso, p, leggiero e poco crescendo*), the *solo* violin is supported by the accompaniment *arpeggio* characteristic of the aria in the piano part, while the cello plays the *arco* dance accompaniment. Quarter notes should be played with an accentuated *detashe*, sounding like a *pizzicato*. The declamatory theme of the octave unison of the strings in the development is performed synchronously with a wide bow with a powerful sound production: the cellist is required to master the technique of the neck and the ability to smoothly transition the bow from string to string.

2.4. Trio O. Negruta (2004) is an adaptation of his concerto for French horn and string orchestra written in 1988. The first movement is a sonata-allegro form with an introduction based on a combination of triplets and dotted rhythm  on a *crescendo* in the cello part. Influenced by jazz practice, this rhythmic pattern should be performed like a triplet , which carries the danger of gradual acceleration. The violin part picks up the melodic line of the cello, creating a mono-rhythmic two-part in sixths and tenths, expanding the overall range of the strings sounding and coloring the melody in timbre. Mono-rhythmical consonances in the strings' parts require ease of performance, rhythmic and articulatory identity of the playing, preservation of the energetic character of the melody.

In the main part, the strings perform the theme in octave unison, and the piano uses a jazz *walking bass* technique. For an adequate transmission of jazz syncopation, the cellist needs to correctly distribute the bow. Long sounds should not be performed with the entire length of the bow (in accordance with the canons of classical performing technique), not more than half; otherwise, the short durations will be forced to play at a fast *non legato* tempo, and the right hand will be in an unstable position.

In the connective theme, the cello part performs decomposed *arpeggios* on the sounds of the dominant, followed by the hum of the sound *d*¹. The register range of the cello part, covering the interval of eleventh, requires classical sound production: eighth notes in the *arpeggio* are performed *non legato*, slowly, widely; long notes sound full, with minimal subtlety.

In the lyrical middle section, jazz style is replaced by folk style. The cantilevered theme sounds for the cello on *mf*, and the violin part on *mp* complementing the main theme. Thanks to the technique of imitation in the strings parts (in the large and small octaves), the timbre volume of the ensemble texture is achieved, enriched by the chesty, velvety sound of the cello timbre. In


order to feel the breath of the melody, to show the brilliance of the instrument's timbre, it is recommended to change the bow gently, thanks to which long notes resonate better.

The development on the material of the main part (*Tempo I, Risolito*) brings the piano to the fore, as evidenced by the solos using block chords, inter-beat and inter-beat syncopation, and blues sevenths. The complementarity of the ratio of the string parts (contrast of direction and types of movement, the vertical combination of sustained sounds and short durations), complemented by a piano part based on uniform pulsation, requires from the members of ensemble rhythmic precision, clear pulsation, and the identity of the feeling of the beat. To achieve the coherence of ensemble performance, it is necessary to thoroughly study not only your own part, but also the parties of your partners, an understanding of the structure of the score, the functions of each instrument, the correlation of the background and relief.

In the second part of the cycle – *Romance (Tranquillo)* O. Negruta introduces two micro-cadences of strings: the first coincides with the middle-link, the second separates the reprise from the coda. Thus, the composer combines three-part reprisal and the principle of thematic variation associated with the genre of romance, and micro-cadences borrowed from the genre of the instrumental concert. The vocal origins of the musical material dictate not only the nature of the musical material of the ensemble parts, but also the methods of performance. In the melodic material of string instruments, the progressive movement dominates, and in the piano accompaniment one can find the rhythmic model of a female choir.

The melody part of the second movement is based on the „motive of the question”, as evidenced by the ascending melodic line in the cello part and the general harmonic instability. The gradual expansion of ambitus, the “conquest” of melodic peaks (*es^l*, *as^l*) require the cellist to use the “endless bow” effect, the use of the *legato* stroke. From the point of view of bow distribution, it is advisable to use *legato* for the whole bar, which allows you not to accentuate the eighth note. It is especially important to maintain this touch on large races, so that they sound close to the vocal cantilena. The left hand technique is based on soft transitions, which must correspond to phrasing and be carried out in the pauses between phrases.

The first string cadence, *Rubato*, without piano involvement, is based on canonical imitation in an octave, with an intro of 1 bar, and the application of mono-rhythmic movement of melodic lines in tenth, which allows you to maintain a harmonious consonant sound. In terms of *Rubato* remark, it is important to achieve, on the one hand, the spontaneity of playing music, and, on the other hand, the synchronicity of the performance of the string parts.

The introduction of the third movement of the *Allegro con brio* cycle sets the rhythmic pulsation  in the piano part, supported by rehearsals of eighth notes on the strings, evoking allusions with the tarantella genre. It is important for string players to achieve

synchronization in the execution of the *spiccato* stroke in the right hand, and the cellist must use a stiff brush. The refrain of the classic five-part rondo is presented in a simple two-part developmental form *aal*. In the tradition of the finals of the cycles of the Viennese classics, the theme is quite simple, the rhythmic principle prevails in it over the melodic one. The closeness to Moldovan folklore is manifested in the thematic refrain, which is replete with modal techniques (*Lydian fourth, Mixolydian seventh*), grace notes in the melody, giving the cello theme a comic sound.

The cellist needs not to sustain long notes to the end with a full sound, but rather emphasize to mark and immediately mill, and also not to play eighths louder than quarters. When performing groups of six eighths, you need to rely on a strong and relatively strong beat to maintain ease of performance.

In the first episode, the key (*d-moll*) and time signature (4/4) change, the tempo slows down (*Meno mosso*), and the cantilena dominates in the cello part, revealing the genre signs of romance, and dictating the application such devices as „endless” bow, melodious *arpeggio*. The second episode introduces tonal (*Des-major*) and metric (2/4) contrast. The main load here falls on the piano part, and the cello only emphasizes the rapid movement with isolated accents. In presenting the theme for string instruments (in unison in prim and octave), the technical task is to synchronize the performance of melodic lines in the conditions of *Presto* tempo. All quarters are performed resiliently, clearly articulated; the right hand is stiff, the fingers of the right hand are tenacious and tightly press the string to the neck. Such precision of collective intonation is developed in the rehearsal process.

2.5. Conclusions on the second chapter. The trio of Moldovan composers, created at the turn of the 20th -21st centuries, are distinguished by a variety of style and genre guidelines, using various composition techniques. Thus, the *Trio "Oglan"* by D. Gagauz is based on the assimilation of the genre model of a one-movement piano trio with elements of Gagauz folklore, and the resources of the chamber ensemble (primarily, strings) are used to imitate the timbres of Gagauz folk instruments.

Trio No. 2 by G. Neaga relies on thematic material related to academic musical culture, polyphonic thinking, one-part mono-cyclical form typical for the composer's work.

In *Trio I. N. O. № 2* by V. Rotaru Bulgarian and Moldavian folklore are combined with elements of musical stylistics of I. Stravinsky, S. Prokofiev and A. Schnittke. The neo-folklorism of the author's concept manifests itself at the level of architectonics (the influence of the two-part folklore instrumental suite „slow – fast”), metro rhythm (unaccounted notation like *parlando rubato*), genre landmarks (allusion with Byzantine monody, *doina* and *bochet*).

The Piano *Trio* by O. Negruta is a fusion of classical traditions with elements of Moldovan folklore and jazz. Classical influences reveal themselves in the general tripartite construction, the use of the allegro-sonata form in the first movement and the rondo in the finale, the tonal logic of the parts based on the use of close tonalities. The musical language of the trio is an organic fusion of folklore and jazz idioms. Thus, jazz influences are found in the modal thematic specificity (blues seventh), in the metro-rhythmic (swing feeling, *walking bass*); folklore influences are found in the intonations of the urban Moldovan romance, rhythmic models of the female folk dance *hora*, modal techniques, ornaments.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

In this dissertation, the remarkable piano trios of Moldovan composers of the turn of the 20th -21st centuries were investigated. In accordance with the specialization of the author of the dissertation, the emphasis is done on the interpretation of the cello part in the piano trios of C. Romanov, N. Ponomarenco, Z. Tcaci, D. Gagauz, G. Neaga, V. Rotaru and O. Negruta. In the context of chamber performance, the piano trios of Moldovan composers, created at the turn of the centuries, reveal the combination of the traditions of chamber performance of the past with the achievements of the composing technique of the 20th century.

- The reliance on *classical traditions* determines the interpretation of the *cello* as a *canted instrument* that requires high-quality sounding rich in overtones, mastery of various strokes. Combining the pitch models of folklore genesis with the chromatic horizontal of the music of the second half of the 20th century requires musicians to have experience in performing modern chamber instrumental music.
- *The functions of the cello are expanded* due to such techniques as imitation of a jazz double bass (*walking bass* in the *Trio* of O. Negruta) or as a percussion instrument (*I. N. O.* No. 2 V. Rotaru)
- The interpretation of the cello as a *full-fledged member of a chamber ensemble* manifests itself in two main types of ensemble texture – *polyphonic fabric* and monody sound. The most diverse polyphonic techniques with the participation of the cello part are found in G. Neaga's *Trio* (contrasting and imitation two-part, complex polyphonic forms).
- *Monody* presentation of topics, often enriched with ornaments of folklore type, unites the *Trio* of D. Gagauz and V. Rotaru.
- *The metro-rhythmic thinking* of the analyzed opuses is diverse: rhythmic complementarity dominates in the composition of G. Neaga, imitation of jazz *swing* comes to the fore in the *Trio* of O. Negruta's music, which requires thinking with detailed melodic phrases. More traditionally, the use of rhythmic models of folk dances – Moldavian, Gagauz, Bulgarian – in the opuses of O. Negruta, D. Gagauz, V. Rotaru.
- Under the influence of folklore, ornaments are used in the analyzed compositions (*appoggiatura* in the *Trio* of G. Neaga and V. Rotaru, mordents in the 1st movement of the *Trio* of V. Rotaru), requiring the ensembles to familiarize themselves with the traditions of folk instrumental performance.
- Imitation of folk instruments expands the performing palette of the chamber ensemble, including the cello: in the *Trio* of D. Gagauz, these is trembita's motives; in the *Trio* by

O. Negruta – the timbre similarity of the cello and French horn, and in the *Trio* V. Rotaru – echoes of the Bulgarian typan.

Recommendations

1. Search for new piano trios of Moldovan authors;
2. Collaboration with contemporary Moldovan composers, stimulating the creation of new compositions in this genre;
3. Participation of Moldovan chamber performers in national and international contemporary music festivals;
4. Popularization of piano trios of Moldovan composers on the national and international music scene;
5. Use of the studied chamber repertoire in the teaching activities of educational institutions of a musical profile;
6. Enrichment of the research methodology of the piano trio genre in the unity of musicological, performing and pedagogical aspects;
7. Creation of methodical works dedicated to modern chamber performance, new composer techniques, methods of sound production.

CONCERT PROGRAMS (CREATIVE PART OF DISSERTATION)

Concert program No. 1

Chamber music concert

Inonu, Malatya, Turkey. Concert Hall of the State Conservatory

18.04.2017.

Chamber music by composers from Europe, Turkey, Moldova, Russia

1. Piano Trio “*Oglan*” by D. Gagauz
2. *Moon Waltz* by I. Dunaevsky
3. *Serenade* by F. Schubert
4. *Greetings of love (Salut d'amour)* by Ed. Elgar
5. *Spring* A. Piazzolla
6. *Hicas mandira*, Turkish folk melody
7. *Hungarian Dance* No. 4 by J. Brahms

Quartet members:

Natalia Djalilova (piano)

Daniel Fedorean (violin)

Natalia Costicova (1st cello)

Trokhin Georgy (2nd cello);

Trio members:

Natalia Jalilova (Piano)

Daniel Fedoryan (violin)

Natalia Kostikova (cello)

Concert program No. 2

Chamber music concert

State University named after Inonu, Malatya, Turkey

Concert Hall of the Faculty of Fine Arts and Design

07 March 2018

Chamber music concert for string quartet and piano trio

1. *On a swing* by R. Ilyin
2. *Lullaby* by N. Niyazi
3. *Georgian dance* by O. Gordeli
4. *Etude-Caprice* by G. Golterman
5. *Thoughtfulness* by K. Karaev
6. *Walk* by N. Rakov
7. *Slow Waltz* by A. Gedicke
8. *Gavotte* by D. Shostakovich
9. *Barcarole* by P. Tchaikovsky
10. *Rondo* by G. Bononcini
11. *Gavotte* by J.S. Bach
12. *Concertino* by A. Yanshinov
13. *Small Viennese March* by F. Kreisler
14. *Grave* by I. Bend
15. *Hungarian Dance No. 6 in D flat major* by J. Brahms

Quartet members:

Natalia Djalilova (piano)
Daniel Fedorean (violin)
Natalia Costicova (1st cello)
Georgy Trokhin (2nd cello);

Trio members:

Natalia Djalilova (piano)
Daniel Fedorean (violin)
Natalia Costicova (cello)

Concert program No. 3

Chamber music concert

Academy of Music, Theatre and Fine Arts

Great Hall, Building 2, Chisinau, Republic of Moldova

28 August 2019

Works by Soviet and Moldovan composers as part a member of trio and a cello-piano duo

1. Piano *Trio I.N.O.* No. 2 by V. Rotaru
2. *Sonata-poem* for cello and piano by A. Starcea
3. *Sonata* for cello and piano by S. Lobel
4. *Sonata* No. 2 for cello and piano by N. Myaskovsky

Trio members:

Minakova Anastasia (piano)

Vrabii Svetlana (violin)

Costicova Natalia (cello)

Duo members:

Minakova Anastasia (piano)

Costicova Natalia (cello)

WORKS, PUBLISHED ON THE THEME OF DISSERTATION

2. Articles in various scientific periodicals

1. Costicova N. D. Gagauz's trio "Oglan" as the brightest example of Gagauzian music culture. In: İNÖNÜ ÜNİVERSİTESİ KÜLTÜR VE SANAT DERGİSİ İnönü University Journal of Culture and Art Cilt/Vol. 3 Sayı/No. 1 (2017): pp. 187-197.: DOI 10.22252/ijca.337024. ISSN 2458-7915. URL: <https://dergipark.org.tr/tr/pub/ijca/issue/30377/337024> (дата обращения 23.09.2020). <https://dergipark.org.tr/tr/download/article-file/339334>

2. Costicova N. Gagauz müzik kültürünün canlı bir örneği: Dmitri Gagauz'un "Oğlan" üçlemesi. In: İNÖNÜ ÜNİVERSİTESİ KÜLTÜR VE SANAT DERGİSİ İnönü University Journal of Culture and Art Cilt/Vol. 3 Sayı/No. 1 (2017): ss.187-197. e- ISSN 2458-7915. URL: <http://www.dergipark.org.tr/tr/search?q=costicova+natalia§ion=articles> (дата обращения 24.11.2017).

3. Costicova N. Trio "I.N.O. 2" for violin, cello and piano by Vladimir Rotaru: particularities of composition and musical language. In: İNÖNÜ ÜNİVERSİTESİ KÜLTÜR VE SANAT DERGİSİ İnönü University Journal of Culture and Art Cilt/Vol. 4 Sayı/No. 2 (2018): pp. 11-16. DOI 10.22252/ijca. 528574 ISSN 2458-7915. URL: <https://dergipark.org.tr/tr/pub/ijca/issue/41617/528574> (дата обращения 23.09.2020). <https://dergipark.org.tr/tr/download/article-file/651577>

2.3 in publications entered in the National Register of Profile Periodicals:

Category B

4. Костикова Н. Претворение фольклорных элементов в фортепианных трио композиторов Республики Молдова на рубеже XX-XXI веков. In: Studiul artelor și culturologie: istorie, teorie, practică nr. 2 (39), 2021, pp.68-73. ISSN2345-1408, E-ISSN 2345-1831

Category C

5. Костикова Н. Композиционные особенности трио № 2 для скрипки виолончели и фортепиано Г. Няги. In: Studiul artelor și culturologie: istorie, teorie, practică 2019. Chișinău: Notograf PRIM, 2019, nr. 2 (35), pp.53-57. ISSN 2345-1408

6. Костикова Н. Раннее фортепианное Трио Златы Ткач (1961): к проблеме трактовки виолончельной партии. In: Revista de științe socioumane, Nr.2 (48) 2021. Chișinău: 2021, pp.99-105. ISSN 1857-0119, ISSN: 2587-330X.

4. Materials / abstracts of scientific forums

4.1. international conferences in the republic:

7. Costicova N. Trioul pentru vioară, violoncel și pian Oglan de G. Gagauz: tratarea

partidei violoncelului. In: *Învățămintul artistic – dimensiuni culturale. Conferința științifică internațională* (7 aprilie 2017). Chișinău: Notograf Prim, 2017, p. 28. ISBN 978-9975-9617-8-3.

8. Костикова Н. “I. N. O. 2” Владимира Ротару для фортепианного трио: особенности замысла, музыкального языка, композиции. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională. Ediția a treia, dedicată memoriei muzicologului Vladimir Axionov. Chișinău* (26 septembrie 2017). Tezele comunicărilor. Chișinău: Valinex SRL, 2017, pp. 67-68. ISBN 978-9975-3126-7-7.

9. Костикова Н. Трактровка классических форм в фортепианном трио О. Негруцы. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională, Ediția a IV-a. Chișinău* (25 septembrie 2018). Tezele comunicărilor. Chișinău: Valinex SRL, 2018, pp. 45-46. ISBN 978-9975-3119-1-5.

10. Костикова Н. Претворение фольклорных элементов в фортепианных трио композиторов Республики Молдова на рубеже XX-XXI веков. In: *Învățămintul artistic – dimensiuni culturale. Conferința științifică internațională* (15 mai 2020). Tezele comunicărilor. Volumul I. Chișinău: Artă muzicală, 2020, pp. 77-79.

ANNOTATION

Costicova Natalia. Treatment of the cello part in piano trios written by the moldovan composers at the turn of 20th and 21st centuries Thesis for Ph. D. Degree in Arts, specialty 653.01 - Musicology, Chisinau, 2021. The thesis includes: introduction, two chapters, general conclusions and recommendations, bibliography of 97 titles, 3 annexes, 127 pages of annexes; 95 pages of basic text, 70 music examples, 8 tables. Research materials are reflected in 10 scientific papers.

Keywords: cello, interpretation, interpretive technique, chamber ensemble, composers' writing, ensemble, trio, folklore.

Field of study: history of national chamber music, instrumental interpretation.

The goal of the thesis is to reveal the specifics of cello part in piano trios written by Moldovan composers at the confluence of the 20th-21st centuries.

Research objectives: search for available scores of Moldovan authors from this period; analysis of genre and style peculiarities of the chosen opuses; identifying the tasks related to the interpretation of cello part, formulating performance recommendations from the perspective of a practicing musician.

The scientific novelty and originality of the thesis is related to the fact that the thesis is the first attempt to study the cello part in the most representative Moldovan piano trios from the confluence of the 20th-21st centuries.

The practical value of the paper: The research results can be used both in national artistic practice and in pedagogical activity within different disciplines taught at higher music education institutions (*History of National Music, History of Performing Arts, Analysis of Musical Forms, Chamber Ensemble*).

Scientific results implementation. *The practical approval* was made during three concerts held both at the concert halls of Inonu State University, Malatya, Turkey, and at the Great Hall of AMTAP, Republic of Moldova. The *theoretical research* results are reflected in 10 publications, including 6 scientific articles and 4 abstracts presented at 4 international scientific conferences.

ADNOTARE

Costicova Natalia. Tratarea partidei violoncelului în triourile de pian ale compozitorilor moldoveni la confluența secolelor XX-XXI.

Teza pentru obținerea gradului de doctor în arte, specialitatea 653.01 – Muzicologie, Chișinău, 2021. Teza cuprinde: introducere, două capitole, concluzii generale și recomandări, bibliografie ce include 97 de titluri, 3 anexe, 127 de pagini de anexe; 95 de pagini ale textului de bază, 70 exemple notate, 8 tabele. Rezultatele obținute sunt publicate în 10 lucrări științifice.

Cuvinte cheie: Violoncel, interpretare, tehnică interpretativă, ansamblu cameral, scriitură componistică, trio, folclor.

Domeniul de studiu: istoria muzicii naționale de cameră, interpretare instrumentală.

Scopul tezei: relevarea specificului partidei violoncelului în triourile de pian ale compozitorilor moldoveni la confluența secolelor XX-XXI.

Obiectivele cercetării: identificarea partiturilor disponibile ale autorilor moldoveni din această perioadă; analiza particularităților stilistice și de gen ale opusurilor alese; determinarea sarcinilor legate de tratarea partidei violoncelului, formularea recomandărilor interpretative din perspectiva muzicianului practician.

Noutatea și originalitatea științifică a tezei sunt legate de faptul, că demersul în cauză este o primă încercare de analiză interpretativă a partidei violoncelului în cele mai reprezentative triouri de pian compuse de compozitori din Moldova la confluența secolelor XX-XXI.

Valoarea aplicativă a lucrării: Rezultatele cercetării pot fi utilizate atât în practica artistică națională, cât și în activitatea pedagogică la diferite discipline predate la instituțiile de învățământ superior muzical (*Istoria muzicii naționale, Istoria artei interpretative, Analiza formelor muzicale, Ansamblu cameral*).

Aprobarea rezultatelor. *Aprobarea practică* a fost efectuată în cadrul a trei concerte realizate atât în sălile de concert ale Universității de Stat Inonu, Malatya, Turcia, cât și în Sala Mare a AMTAP, Republica Moldova. Rezultatele *cercetării teoretice* au fost reflectate în 10 publicații, inclusiv 6 articole științifice și 4 rezumate ale comunicărilor prezentate la 4 conferințele științifice internaționale.

АННОТАЦИЯ

Костикова Наталья. Трактовка партии виолончели в фортепианных трио молдавских композиторов на рубеже XX-XXI веков. Диссертация на соискание ученой степени доктора искусств по специальности 653.01 –Музыковедение, Кишинэу, 2021.

Структура диссертации: 1. *Творческая часть*: три концертные программы; 2. *Научное исследование*: введение, две главы, основные выводы и рекомендации, библиография из 97 наименований, 3 приложения; 95 страница основного текста, 127 страница приложений, 70 нотных примеров, 8 схем. Результаты опубликованы в 10 научных работах.

Ключевые слова: виолончель, исполнение, исполнительская техника, камерный ансамбль, композиторское письмо, трио, фольклор.

Область исследования: история национальной камерной музыки, инструментальное исполнительство.

Цель диссертации: выявление специфики виолончельной партии в фортепианных трио молдавских композиторов рубежа XX-XXI веков. **Задачи исследования:** поиск доступных партитур фортепианных трио молдавских авторов этого периода; анализ стилевых и жанровых особенностей данных опусов; выявление исполнительских задач, связанных с трактовкой виолончельной партии, формулирование исполнительских рекомендаций.

Научно-практическая новизна и оригинальность диссертации связана с тем, что в данной работе впервые в отечественном музыкознании предпринята попытка изучения трактовки виолончельной партии в наиболее репрезентативных фортепианных трио молдавских композиторов рубежа веков. Автор также сформулировал рекомендации по преодолению исполнительских трудностей в партии виолончели с точки зрения практикующего музыканта.

Практическая значимость работы. Использование результатов работы возможно как в национальной исполнительской практике, так и в педагогической деятельности высших музыкальных учебных заведений, в рамках таких дисциплин, как *История национальной музыки, История исполнительского искусства, Анализ музыкальных произведений, Камерный ансамбль.*

Апробирование результатов работы. *Практическая апробация* была осуществлена в рамках трех концертных выступлений в концертном зале факультета Консерватории Государственного университета имени Иону в городе Малатья, Турция, и в Большом зале АМТИИ. Результаты *теоретических изысканий* отражены в 10 публикациях, из которых 6 в научных журналах, 4 тезисных изложения выступлений на научных конференциях. Материалы диссертации также были представлены на 4 международных конференциях.

COSTICOVA NATALIA

**TRATAREA PARTIDEI VIOLONCELULUI ÎN TRIOURILE
DE PIAN ALE COMPOZITORILOR MOLDOVENI LA
CONFLUENȚA SECOLELOR XX-XXI**

SPECIALITATEA 653.01 – MUZICOLOGIE

(DOCTORAT PROFESIONAL)

Rezumatul tezei de doctor în arte

Aprobat spre tipar: 08.11.2021

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