

THE MOLDAVIAN COMPOSER V. ROTARU AND HIS CHAMBER- INSTRUMENTAL WORK.

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Summary

This article analyzes the piano Trio INO-3 V. Rotaru, its significance in the author's work, the basic style, the harmonic, rhythmic and interpretative aspects. The connection with neo-folklore direction in music and traditional genres in Moldovan folk music is revealed, the synthesis of traditional folklore with modern composition techniques.

This article assumes to define first of all value of the considered Trio INO-3 in the context of all area of chamber-instrumental music of V. Rotaru, as the last composition of the composer in this genre sphere. The article also focuses on the neo-folklore features of the composer's style and their harmonious combination with the classical traditions typical of the trio of Russian and Western European composers. As for the classical traditions, the Trio is a three-part cycle with a characteristic tempo dramaturgy:

- I. Moderato
- II. Lento e molto lamento
- III. Allegro moderato

Since this Trio is the last in the cycle and was written shortly before the composer's death, the author's appeal to the genre of mourning Saraband in the middle part is of interest. As for the neo-folk style elements, they define the whole thematic, rhythmic and Lado - harmonic material of the composition. The article focuses on the Lado - harmonic features of all parts of the Trio, which are characteristic intonation formulas of Moldovan folklore: motives with II increased and decreased levels, motives with IV increased level, VI increased level, enriched with melismatics. From the point of view of rhythm, the composer relies on the rhythmic formulas of fast Moldovan dances, with variable meters and changing accents. The ensemble texture goes back to the classical traditions, which consist in frequent variation of thematism transmitted from one member of the ensemble to another, as well as in rich polyphonic techniques such as imitation, Canon and contrasting polyphony. In General, the trio INO3 is a concert composition with vivid figurative contrasts, which is worthy of being in demand in pedagogical and concert practice in our country and abroad.

Keywords: V. Rotaru, chamber ensemble, style features, neofolkloric features, ensemble texture, polyphonic techniques.

MOLDOVALI BESTECİ V. ROTARU VE ENSTRUMENTAL ESERLERİ

Özet

Bu makale piyano Trio INO-3 V. Rotaru, yazarın eserindeki önemi, temel tarzı, harmonik, ritmik ve zorlayıcı yönlerini analiz etmeyi amaçlamaktadır. Araştırma, müzikte neo-folklor yönü ile Moldova halk müziğindeki geleneksel türlerin bağlantısı ve geleneksel folklorun modern kompozisyon teknikleriyle sentezini incelemektedir.

Bu makale, Trio INO3 adlı eserin V. Rotaru'nun bu türdeki diğer eserlerini temsil ettiğini varsaymaktadır. Makalede ayrıca, besteciye ait neo-folklor müzikal tarzın özellikleri, Rus besteciler ve Batı Avrupalı bestecilerin klasik gelenekleri ile uyumlu kombinasyonları üzerinde durulmaktadır. Klasik geleneklere gelince, Trio karakteristik tempo özelliklerine sahip üç bölümlü bir döngüdür:

- I. Moderato
- II. Lento e molto lamento
- III. Allegro moderato

Bu Trio, bu döngünün sonuncusu olması, bestecinin ölümünden kısa bir süre önce yazılması ve yazarın orta kısımdaki Saraband yas türüne hitap etmesi yönü ile ilginçtir. Neo-folk tarzı unsurlara gelince, kompozisyonun bütün tematik, ritmik ve harmonik malzemesini tanımlamaktadır. Eser, Moldova folklorunun karakteristik tonlama formülleri olan Trio'nun tüm bölümlerine odaklanmaktadır: II artı ve azalmış seviyeli motifler, IV artmış seviyeli motif, VI artmış seviye, melismatikle zenginleştirilmiş. Besteci, eserinde ritm

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açısından, değişken değerler ve değişen vurgular ile hızlı Moldova danslarının ritmik formüllerine vurgu yapmaktadır. Topluluk dokusu, topluluk üyelerinden birinden diğerine aktarılan tematikizmin sıkça çeşitlendirilmesinin yanı sıra, taklit, canon ve kontrast polifoni gibi zengin polifonik tekniklerle de sık sık oluşan klasik geleneklere geri döner. Genel olarak, trio İNO3, ülkemizde ve yurtdışında pedagojik ve konser pratiğinde talep edilmeye değer, canlı figüratif kontrastlara sahip bir konser bileşimidir.

Anahtar Kelimeler: V. Rotaru, oda topluluğu, stil özellikleri, neofolkloric özellikler, topluluk dokusu, polifonik teknikler.

1. Introduction

Vladimir Alexandrovich Rotaru is a famous composer, conductor, teacher in Moldova, laureate of the State Prize of Moldova, Honored Art Worker of the Republic of Moldova, professor at the Academy of Music, Theater and Fine Arts. Being a versatile creative person, V. Rotaru proved himself not only as a bright composer, but also as a performer, and as a teacher. A wonderful performer - flutist, V. Rotaru had a rich performing, organizational and pedagogical experience. For more than 20 years (from 1955 to 1976) he worked as an artist of the orchestra of the Opera and Ballet Theater, music director and conductor of the dance group "Zhok", chief conductor of the symphonic orchestra of Moldavian television and radio broadcasting.

From the 90's and almost until the end of his life, the author created three piano trios. This is a cycle under the general name "İNO". This abbreviation is decoded as the initial letters of the names of the composer's colleagues in the Chamber Ensemble department: Inna Saulova, Nadezhda Kozlova and Olga Yukhno. "İNO-3", created in 2006 and can be rightfully called the final in the chamber-instrumental music of V. Rotaru.

2. From the History of The Development Of Chamber - Ensemble Music.

The phrase chamber ensemble consists of two key concepts. «The word ensemble in French has two meanings: ensemble - "together, immediately, at the same time"; semblable - "similar, similar". Translated from the Greek (Latin) symplegas - "coupling, interlacing". The Latin word camera means "room, chamber". Chamber music is the music, intended for performance not in the large hall of the theater or in the church, but in the room. Ancient sonatas, depending on whether they were intended for church or home music, were called sonata da chiesa — the church sonata and sonata da camera — a chamber (or court) sonata. In the 17th-19th centuries, chamber music sounded in the living rooms, in salons, in small halls. There were even special posts of musicians at the Royal Courtyards. Despite the changing social conditions, chamber music did not disappear, it received new, more democratic forms of existence in the XIX, XX and XXI centuries. At the beginning of the XXI century, the piano ensemble was multifaceted represented in the world musical space. The concerts and festivals combine professional piano duets and chamber ensembles. » (Муз. Энциклопедия, 1974, ст. Камерная музыка:672)

The chamber music is characterized by a tendency towards equality of voices, economy and the finest detailing of melodic, intonational, rhythmic and dynamic expressive means, skillful and diverse development of thematic material. The chamber music has great potential for transmitting lyrical emotions and the most fine gradations of human mental states. In the middle of the 18th century, classical types of chamber ensemble — a sonata, a trio, a quartet, etc. — were formed in the works of Haydn, Boccherini, Mozart, typical instrumental compositions of these ensembles also were formed, a close connection was established between the character of each batch and the capabilities of the instrument for which it was intended. Possessing rich expressive possibilities, the instrumental ensemble, having reach expressive possibilities, attracted the attention of almost all composers, that's why the main directions of musical art of the XVIII-XX centuries - from classicism (Haydn, Mozart, Beethoven) and romanticism (Schubert, Schumann, Mendelssohn, etc.) to ultramodern abstract art movements of the modern avant-garde - were reflected in the ensemble. The chamber music works penetrated deeply in the concert repertoire of the performers.

The development of chamber-ensemble music is closely connected with all leading artistic trends of our time. The chamber-instrumental ensemble with its genre specificity, traditionally mostly focused on structural limitations and isolation, turned out to be especially close to the art of impressionism. So, impressionism created a sophisticated chamber style, its main distinguishing features - attention to details, sound and timbre nuances. The neoclassical ensembles embodied such principles of the Baroque ensemble tradition as

its playful character, group concerting of solo instruments in the ensemble, figurative and role-based individuality of the ensemble parties (voices), based on the polyphonic type of thinking. So, this period represents a new stage in the evolution of ensemble genres, when the appearance of the chamber ensemble changes significantly. At the same time, many baroque traditions are being revived: turning to free improvisation, abandoning traditional classical compositions, wide using of non-traditional musical instruments in diverse mixed ensemble compositions, and bringing the musical experience of non-European cultures. The emergence and the development that of a whole range of new forms of music making, such as jazz is connected with the ensemble. Ensemble musical culture is diverse and exists in various forms.

In the process of the development of musical performance, a huge variety of ensemble instrumental forms and genres representing an independent phenomenon in the musical space and the performing arts as a whole, emerged. The desire of performers to search new ensemble forms reflects the process of natural development of instrumental performing culture. This tendency was especially noticeable in the last decades of the 20th century. - the popularity of ensemble performance began to grow rapidly, the need for musicians to manifest in the self-realization of individual creative potential through the collective creativity became apparent.

The art of ensemble music is a multifaceted phenomenon. This is a creative activity (the most subtle aspect of it is joint creativity), and communication as an interaction, a complex system of communications at various levels. Having deep historical roots in our country and abroad, and at the same time, remaining a living dynamic system, this type of musical art is an extremely interesting task for the researcher. The phenomenon of co-creation is a really unique, according to its nature, a dynamic matter that requires live communication between performers. The ensemble culture is an important component of musical art, one of its most popular and widespread forms. Its functioning is inextricably linked with the spheres of chamber and concert in music, as well as with the musical and theatrical, exactly, operatic tradition. Many ensemble genres are stylistically ambivalent and can equally belong to both concert and chamber music. The most complete and comprehensive ensemble creativity and performance is represented by the sphere of chamber music. The chamber ensemble is the focus of genre specificity, the brightest manifestation of the basic regularities and characteristics of the ensemble as such.

It is necessary to pay special attention to the method of sound production, by revising the issues of ensemble music, because it is the main fundamental difference comparing playing different instruments. That is why using of a certain stroke in stringed instruments (for example, *spiccato* or *martele*) can influence the choice of tempo of one or another episode. Another example is the presence of a legato, the need to achieve a coherent sound in a pianist's part playing episodes written out over long durations: the inevitable "dottedness" of the piano sound will tell you the nature of movement that would help to create a sense of sound extent.

In joint music making, the pianist plays, as a rule, an organizing role (to a certain extent, the name of the corresponding ensembles - trio, quartets, etc. - piano) is connected with this. It seems that this role of the pianist is explained by the peculiarities of his instrument, which the composers undoubtedly considered. The sound image of an ensemble composition is able to get the most generalized incarnation, exactly in the piano part. First of all, it is connected with the possibility of the pianist to identify the sound vertical, the harmonic basis of the work. The features that explain the most complete representation of the essence of an ensemble work in its piano part should include the register wealth and polyphony, in one way or another almost always inherent in the piano game. Being able to embrace the work as a whole, the pianist at the same time gets an opportunity to determine the nature interpretation most clearly and completely. There is one more prerequisite, also connected with the peculiarities of the piano - in this case with the characteristic accentuation of its sound extraction. Exactly this property helps to identify the rhythmic beginning, and in fact just the rhythm plays an organizing role in the musical performance in general and in the ensemble playing in particular. It becomes clear from what has been said why ensemble and the general purpose fulness in the transfer of the conception of the work depends on the pianist, why the flaws of his playing conceal the danger of "ruining" the performance.

A modern concert piano is an instrument with extremely large sound capabilities, and using them in an ensemble, considering smaller, as a rule, dynamic resources of another instruments, as a rule, should be very sparingly. This is especially true for what is associated with the overtone richness the piano sonority that is, using the bass register and right pedal. «Pedalization, like the whole performing process as a whole, is

based on artistic principles, on an objective basis, but even here the pianist shows his individuality, his taste, and temperament». (Н. Голубовская, О музыкальном исполнительстве, 1985:52).

Equally precautionary conclusions must be made in connection with the percussive nature of the sound extraction, the instantaneous sound "attack", in which at the time of the taking of sound there is a maximum of its dynamic force. Under these conditions, even the slightest advance by the pianist of other partners becomes a particularly gross error.

All of the above makes the piano a major actor in the ensemble with his participation. It is natural for a pianist to direct and coordinate movement in an ensemble, as he always sees the score of the composition. And the texture of piano parts in chamber music provides many examples of the role of the piano as an organizer of tempo rhythm. Very often, the piano is entrusted with exposing the main theme in instrumental ensembles. As an accompanying instrument (this applies to accompaniment parts and corresponding episodes of ensemble parts), the piano is extremely convenient. Its sound can also set off a different timbre, and merge with it. The piano soloing instrument (or voice) creates an extended or mobile background of any density.

The role of piano in chamber compositions is determined by the unique capabilities of this instrument. In the flexibility of pronunciation, in the freedom of instrumental speech, the piano has no equal. The nature of piano picking constantly motivates performers to improve articulation; This allows pianists to play other timbres on the piano. The very nature of getting the tone on the piano, its "stress", is very conducive to the artistry of the performers. It is this property of the piano that gave rise to pianistic virtuosity, exacerbated by polyphony (the richness of the piano texture with virtuoso elements meets the eternal artistic need to overcome difficulties, there is no completeness of expression beyond its satisfaction!). The moment of the "push" in the sound extraction on the piano is used, so to speak, "for its intended purpose": the piano has its own natural potency of organizing and maintaining the rhythmic beginnings in music.

As is known, the principle of equality predominates in the ensemble game. The original chamber composition is designed by the composer for two or more participants, that is, the thematic material of the work is distributed evenly among the members of the ensemble. That is the fundamental difference between accompaniment and ensemble. In the accompaniment there is a soloist and a member accompanying the soloist, everyone is equal in the ensemble, all parties are equally equivalent.

The main features of professionalism in the ensemble performance are the synchronicity of sound, unity and alignment of dynamics, consistency of strokes, techniques and phrasing.

Among the chamber-instrumental ensembles a special place is occupied by piano trios, which are represented by composers of different eras and national cultures. Chamber-instrumental music allows composers to solve specific artistic tasks which are not subject to monumental genres designed for large performing compositions.

In the chamber-instrumental genres, first of all, the lyrical essence of music is manifested, which demonstrates a special refinement in the transfer of lyrical experience, the detailed elaboration of musical development with the economy of expressive means. Chamber-instrumental ensembles give scope to the initiative of an individual performer acting alone or in collaboration with a few partners in the ensemble. The relevance of chamber-instrumental music promotes to the growth of new ensemble groups, in the development process of which qualitatively new virtuosos - performers are born.

Observing the development of musical art, I would like to note that the chamber ensemble performance in our country is becoming more and more recognized. Chamber music concerts attract not a narrow circle of experts, as it was before, not individual connoisseurs, but broad masses of listeners. In the chamber literature of the 20th century, the active and complex process of the evolution of composer thinking, associated with a significant renewal of the musical language, was fully reflected. Changed the artistic content of the works, the emotional sphere of the arts has largely become different.

3. V. Rotaru And His Chamber Work.

Bright and original, the talent of the composer was not immediately apparent, Vladimir Alexandrovich began his way in music as a performer, first playing the flute in the Zhok Folk Dance Ensemble, and then working

as a soloist with a symphony orchestra in the music and drama theater, on the basis of which The Moldavian Opera and Ballet Theater opened in 1956. From early childhood, plunging into the world of distinctive Moldavian folk music, the love for which V. Rotaru carried throughout his life, the composer found in it all new sources of inspiration, reflected in his work in the works of various genres of instrumental and vocal music, from miniatures to major cyclical works. At the same time, the music of V. Rotaru organically absorbed the various influences of modern music, while remaining deeply national. The writings of V. Rotaru deservedly enjoy the interest of both performers, constantly incorporating his works in their repertoire and teachers; enter the competitive programs of musicians - performers, sound on radio, television, in various concerts, at festivals.

The composer's talent of the V. Rotaru was discovered by the S. Lobel, who heard an improvisation on the piano and advised a talented young man to enter the conservatory at the composer's department. After the Lobel, the Gurov became the teacher of V. Rotaru, in whose class Scherzo for the symphony orchestra were written, two parts of the Sonata for flute and piano, which were later transformed into independent plays Concert Allegro and Andante Cantabile, as well as many romances and choirs.

Joy, the strong-willed elasticity of dance and tocate rhythms largely determine the musical imagery of the works of V. Rotaru, so his music can be called truly optimistic. At the same time, dramatic collisions are not alien to his music (Symphonietta); there are moments of acute emotional stress and deep thought (String Quartet, vocal cycles, Sinfonietta) V. Rotaru is a subtle lyricist, it's not by chance that romantic images predominate in his work. In search of an aesthetic support, along with the romantic line, sometimes he turns to the stylization of baroque music, classicism. However, it is absolutely obvious that the undoubtedly national - soil thinking prevails in the creative individuality of V. Rotaru. As the composer himself said in an interview: "Everything that I wrote, write and will write is connected with folklore intonation, with images of the music that I have heard since childhood." (Е. Мироненко, Композитор В. Ротару, 2000 :12) This is the reason for the composer's constant striving for improvisation, both in the development of the material and in the frequent choice of the rhapsody forms; genuine concert virtuosity in the presentation of the material, the brightness of the melodic lines.

In the field of vocal choral music, Rotaru wrote cantatas, poems for choir, ballads, vocalises, choruses with accompaniment and a capella, songs for choir, as well as solo works - vocal cycles, romances, lyrical and patriotic songs, pop songs, arrangements of folk tunes. This occupied an important place in his heritage, as the composer wanted to acquaint the younger generation with the national Moldovan folklore, the music of the ancestors. In the chamber works, certain stylistic patterns of the composer's creativity are viewed.

It's a deep relationship with the Moldavian musical folklore, which is felt at all levels of the genre and form, and the desire for improvisation, both in the development of the material and in the choice of free rhapsody forms. And, of course, genuine concert virtuosity, designed for high performance technique. As the head of the chamber ensemble department, V. Rotaru is not limited to pedagogical and organizational work, but also pays attention to writing ensemble literature. These are various ensemble pieces for wind and stringed instruments accompanied by piano. Among the composer's compositions for string instruments there are both solo and ensemble works. Improvisation for violin solo, which became the source of the composition of the first part of Symphonietta, stands out in depth. Three notebooks of ten pieces are highly appreciated by the musicians - processing of Moldovan folk melodies for string quartet. Significant compositions in the field of chamber ensemble can be considered Suite for string orchestra and String quartet N 1.

The string quartet is in the plane of new artistic and creative searches, the date of its creation is 1988. It consists of two parts, the composer's letter in this work goes back to the theme of minimalism which is very common in the contemporary works of Western European composers and Baltic masters. Suite for string orchestra is a four-part cycle, saturated with complex dramatic collisions. Thanks to these properties, the usual scope of the genre is expanded in the work. Suitness is present here as the basis for constructing a form; there is a contrast between the parts, the independence of each part, and the instrumentalism of thinking. In the 90s, the field of chamber and instrumental music acquired paramount importance for the composer. Exactly it was a genuine creative lab, open to various experiments and fresh compositional ideas. One of the most important work is the String Quartet No. 2. It has a subtitle "in the romantic style," written in 1992. The work is distinguished by its lyrical and dramatic orientation, which expresses the composer's neo-romantic stylistic creed. The single-part Quartet is written in a sonata form with elements of free

improvisation, as evidenced by intensive thematic development within the exposition and the presence of diverse episodes in development.

In 1993, The Sonata for violin and piano, dedicated to the daughter Elizabeth, appeared. Sonata consists of two parts. The first part - Recitative - can be considered a detailed prologue to a large-scale and dramatically rich second part. The second part of the Allegro scherzando enters attacca, composed in a sonata form. The main image of the second part is the optimistic hymn to the dynamics of the active movement. According to the author, the rhythm is close to fast Bulgarian dances in a variable-mixed size. Later, on the basis of Sonata, the composer created "INO-2".

Among all the ensemble compositions, the genre variety of the trio is very noticeable in the works of the composer. The two-part string trio for violin, viola and cello was written in 1994. The first part of Largo includes three sections - a theme and two variations in which a harsh dramatic image develops. The genre basis of the theme is a slowly unfolding ballad. The composer in this work chooses a heterophonic texture, which is rare for his work and expressive possibilities. The virtuoso second part of Focoso, energico, giusto, by definition of the composer - "fire and scherzo". It combines the features of modern compositional technique with national - soil traditions. Thorough knowledge of the performing abilities of the instruments allows the composer to enrich the Trio score with an unexpected change of sound techniques such as pizzicato, sul ponticello, glissando, playing on open strings, flageolets, accents, double notes. Another concert version of this Trio was implemented by the composer a year later, in 1995, for another performing staff - a violin, clarinet and piano. In this Trio, the composer also masterfully revealed the performance abilities of specific timbres and their combinations. The inclusion of the piano, of course, made its own adjustments to the score, making it more elegant and timbre rich.

"Muzica concertanta" (Concert music) for eleven performers was composed in 1994. It is intended for instrumental ensemble of equal soloists, including flute, oboe, clarinet, bassoon, French horn, trumpet, two violins, viola, cello and piano. This is a brilliant virtuoso - concert work, the development of which is based on one twelve-ton theme, taken from Five Novelettes for piano, written two years earlier. The composer refers not to the orthodox dodecaphony here, but to a free serial technique that encompasses immeasurably more possibilities for a lively direct utterance, for constructing drama, saturated with emotional contrasts, rises and recessions. The whole composition is a variety of options for the development of one twelve-ton serie. The moment of the concert, stated in the title of the composition, is manifested from the first tact in the dialogicity that arises between the instrumental mass of wind and string instruments and the piano part, which is given the coloristic percussion function of clusters in different registers. Piano clusters represent the verticalization of the individual six sounds of the series, selected by the method of selection. The work was performed for the first time in 1994 in the Organ Hall, in the program of the Fourth International Festival of Contemporary Music. The performer is the ensemble "Ars poetica", the conductor is O. Palymsky. The suite for wind wood instruments "Metamorfoze monotematice" was created in 1997. This work was awarded the 2nd prize in the competition of composer's work conducted by the Union of Composers and Musicologists of Moldova. Here the author's great sensitivity to new trends in modern composer thinking is revealed. Besides deep saturation, the constructive idea of the whole attracts attention - the gradual increase in timbre and texture density from beginning to end. The first part, Monologue, is written for one instrument, the oboe, and in the second part, Dialogue, two tools already interact: flute and bassoon. The basis of the third part consists of oboe, clarinet and bassoon. The whole group of woodwind instruments is in the final. The first and third parts in Suit are slow, the second and fourth are moving.

4. Analysis of The Trio "INO" – 3

The Trio harmoniously combines the neo-folk features of the composer's style and classical traditions characteristic of a trio of Russian and Western European composers, representing a three-part cycle with characteristic tempo dramaturgy:

- I. Moderato,
- II. Lento e molto lamento,
- III. Allegro moderato.

As for the classical traditions, they manifest themselves both in the content and in the tempo dramaturgy of the whole cycle: moderately, very slowly, quickly; and also in the form of each of the three parts. The emotional background of the first part is scherzo genre elements. The interest of the author's appeal in the middle part to the mourning saraband genre. The third part is sustained in the tradition of classical dance

festive finals. The form of the first part is a complex three-part, with a contrasting middle and with a varied dynamic reprise. The first section opens with a scherzo theme that includes numerous broad jumps and accents. The first section A is a topic, presented in the form of a period of two thematically similar but uneven in scale sentences and consists of 8 and 15 cycles, the second sentence is extended. The central section B begins in the 24th cycle and is divided into four variation-variant subsections, resembling variations. The theme consists of six bars. The first variation includes 9 cycles, the second variation (39 cycles) - ten cycles, the third (49 tons) - four cycles.

Table 1

A		B				A ¹		Coda
a	a ₁	b	c ₁	c ₂	c ₃	a ₂	a ₃	
8	15	6	9	10	4	9	12	2
C	C	E	A	F - A	F	C ≈	C	

The scale variations are not uniform. In the development of the material, the author turns to the classical polyphonic methods of development. The theme itself is already two-voiced, its upper voice (in diagram b) in the active movement of the 16 is assigned to the violin part; it is contrasted with the voice in the cello part (in diagram c). It is distinguished by a more developed melodic movement with wide spasmodic intervals, including octaves and septima, expounded by larger durations. The theme feels fast dance movement. The theme is written in Lydian B major, and in its piano accompaniment the tonal center is changed to E, creating the effect of bitonality.

Example 1

The first variant of the development of the theme is an inversion, as a result of which the violin and cello change places. The active, transit theme of the violin (b) goes into the cello part, and the hopping, including octaves and septimes melody (c), is transmitted to the violin. There is also a change of key from E major to A major. In the second variation, the two-part theme covers all three instruments, the violin, the cello and the piano. The role of active passenger voice (b) takes on the piano, in the octave doubling with a two-octave range, the theme sounds at the piano, and the hopping voice (c) is now represented in doubling also in two octaves at the violin and at the cello:

Example 2

The second variation with features of development is the most voluminous in scale, so it can be called culminating. In the process of material development, the texture is transformed into a monophonic tutti on the material of the passage theme (44t.), After which the development continues for the strings, which for the first time in the highest register play this passage the first theme in unison:

Example 3-1

Example 3-2

The shortest reprisal third variation begins at the 49th bar, there are only four bars in it. The function of the active theme is assumed by the octave unison of the piano (b) in the range of two octaves, and the functions of the melodic hopping theme (s) are entrusted to the strings in the octave doubling. Dynamic reprise - section A1- consists of 21 clocks, begins at the 53rd stroke and is an extended period, as compared with section A, dividing into 2 unequal in scale sentences of 9 and 12 clocks, as well as push-pull codes. The original tone of the C-dur Lydian returns to the reprise. The second part is very slow, *Lento e molto lamento*, written in a simple three-part form with an abbreviated reprise.

Table 2

Introduction	A		B		A ¹
	a	a ₁	b	b ₁	a ₂
3 c.	4 c.	7 c.	7 c.	8 c.	6 c.

This part is solid, this e-moll is Phrygian. According to the genre, the second part approaches the Sarabanda, its music is very sad and sublime. The drama of the second part is given by the slow, accent theme in the bass, outlined by large durations (half a point) in the piano part. Strengthen the tension chord-fourth-second character, also emphasized:

Example 4

The most active, the third part is composed in polyphonic texture. The final structure is a three-five-part form, preceded by a brief three-stroke introduction:

Table 3

Introduction	A		B	A ¹		B ¹	A ²		Coda
	a	a ₁	b	a ₂	a ₃	b ₁	a ₄	a ₅	
3 c.	6 c.	8 c.	9 c.	7 c.	4 c.	9 c.	5 c.	9 c.	4 c.
	D-dur Lyd.		e-moll	D-dur	E-dur Lyd.	f-moll	Es-dur	E-dur	D-dur

The composer originally combines imitation polyphony in violin and cello parts with contrasting polyphony in piano part. In this part, the composer presents a contrasting theme imitating a cymbal texture with a hidden two voice. Little-second intonations add sharpness, which sound very harsh, dissonant:

Example 5

The musical score for Example 5 consists of three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello parts play a rhythmic pattern with accents. The Piano part features complex rhythmic figures with triplets and a 'sf' dynamic marking.

Subject a is a canon with a one-quarter difference in the violin and cello parts. The composer refers here to the metrythmic game with shifted accents. They are formed from a mismatch of a two-segment intonation cell of a three-quarter three-portion meter. The canonical theme is contrasted by a new theme in the piano part, which is an imitation of a cymbal texture with a hidden two voice. In section a1, the canonical theme of strings goes into the piano part, and in the string part the new rhythmic version of the canonical theme appears at this moment. A brief and sharply contrasting musical material section B contains a total of nine bars. He presents a folklore dance image with a traditional homophonic-harmonic texture, where the fast dance theme of strings is accompanied by a typical quasi-cymbal accompaniment. In section A1, representing a period of two sentences (7 tons. + 4 tons), the polyphonic structure of section A. is preserved. In the first sentence (a2), the composer continues to combine canonical polyphony of strings with contrast polyphony in the piano part. In the second sentence of section (a3), the canonical theme also goes into the piano part, and the dulcimer piano moves to the strings with some textural transformation. In section B1, which also consists of nine bars, as well as section B, the active dance movement in the homophonic-harmonic texture, but with a tonal shift in F-dur, returns:

Example 6

The musical score for Example 6 consists of three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The music is in 3/4 time and begins at measure 148. The Violin part features a rhythmic pattern of eighth notes with various articulations: *spiccato*, *pizz.*, *detache*, *spiccato*, *detache*, and *spiccato*. The Viola part plays a similar rhythmic pattern with *arco* and *spiccato* markings. The Piano part provides a simple accompaniment with chords and single notes.

Section A2 repeats the arrangement of contrasting polyphonic themes, as in sections A and A1, however this section is distinguished by active tonal development, with the inclusion of the tonalities Es-dur, E-dur and D-dur.

5. Conclusion

Vladimir Rotaru is one of the most famous Moldavian composers in the modern, contemporary to us. Almost all his works dates back to the middle of the 20th century and ends at the beginning of the 21st century. The original talent of Vladimir Rotaru is a bright and fresh note in modern musical life. Almost all of his works, both for the orchestra and for each instrument, emphasize the themes enshrined in the Moldovan folk melos. This characteristic feature of the composer greatly helps the perception of sound, artistic and melodic visualization of musical images. The artistic heritage of Vladimir Rotaru includes works of a wide variety of genres and a wide variety of interpretative images. It can be said that his work is such categories as piano compositions and wind instruments prevail. The music of V. Rotaru is expressive and temperamental, and this Trio is the brightly example of this. Like almost all the writings of V. Rotaru, INO-3 also belongs to the clear neo-folk direction. The ensemble texture of the trio goes back to the classical traditions, which consist in the frequent variation of the thematism, transmitted from one member of the ensemble to another, as well as in rich polyphonic techniques such as imitation, canon and contrasting polyphony. In general, this trio is a spectacular concert work with bright figurative contrasts, which deserve to be in demand in concert and teaching practice in the difference countries of the world.

6. Source

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