

**THE RENEWAL OF THE FORM CANONS AND THE SYMBOLISM  
OF THE MUSICAL THEMATISM IN THE CONCERTO FOR PIANO  
AND SYMPHONY ORCHESTRA BY ZLATA TKACI**

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Autorul articolului dat propune informație interesantă despre istoria creării concertului scris de Z.Tkaci și prezintă o analiză detaliată a dramaturgiei acestui concert, a particularităților formei și ale tematismului, generalizează trăsăturile caracteristice ale stilului muzical, folosit de compozitor în perioada târzie. În centrul atenției este Concertul pentru pian și orchestră, dedicat unui eveniment trist în istoria poporului evreiesc – pogromul din 1903 în Chișinău. Conținutul lucrării este redat printr-un tematism dramatic, încordat, care include citate din cântece evreiești din repertoriul interpretului Isidor Belarschi, precum și teme-monograme ale lui J.S.Bach și D.Șostakovici. Autoarea analizează cu minuțiozitate semnificația temelor, valoarea simbolistă și legătura dintre ele. Acest articol prezintă caracteristica stilului novator al Concertului, al limbajului muzical folosit în opusul analizat, menționându-se că această creație aparține marilor realizări artistice ale genului. În istoria muzicologiei naționale, astfel de descriere profesională a creației compozitorului moldovenesc contemporan, anume a Concertului pentru pian și orchestră simfonică scris de Zlata Tkaci, este prezentată pentru prima dată.

One of the brightest events in the history of development of a genre of Concerto for piano in Moldova during the last decade became the appearing of Concerto for piano and symphonic orchestra written by Zlata Tkach. It has been dictated by a lot of reasons and, first of all, not only by the author’s creative need, but also by appearing a successful performing situation. The Concerto has found its listener and it has been warmly accepted by the public at once.

Concerto for piano and symphonic orchestra written by Zlata Tkach is one of the most significant works of art of the last years of her life. First it was presented in 2002 within the annual festival of modern music named “Zilele muzicii noi” (“the Festival of New Music”) in performance of a young pianist Alexander Timofeev accompanied by symphonic orchestra of Philharmonic Society named after Serghei Lunkevich and conducted by V.Doni. It has also been included in the program of philharmonic concert commemorated to the 100<sup>th</sup> anniversary of Jewish pogrom in Chisinau which took place in April, 2003. Its performance by pianist Rimonda Sheinfeld proved and confirmed all the depth and potential richness of figurative palette of the Concerto.

The composer started her work on it in 2001 and finished it in 2002. It was not her first appeal to the genre of Concerto in the field of which she has already created her works of art which make up the top of her instrumental creativity. The first among them became Concerto for violin, string and kettle-drums which had been written in 1971. The traditions of national violin performing school – both academic and those which came from Moldavian folklore professionalism and the art of traveling musicians - served as a basis for its creation. The Work was written after tragic event in Zlata Tkach’s life – the loss of her mother, and depth of sorrow and dramatic excitement was embodied in the character of music with particular power.

In 1989 Zlata Moiseevna appeals to a certain genre once again having written “Concerto for two performers on flutes”. Such an unusual title is connected with the fact that the author uses three different kinds of musical instruments in all the three parts of the Concerto – greater, small and viola flutes accordingly. This work of art occupies a particular place in legacy of composers of Moldova representing the first experience of such a sort. Being unique in its conception the Concerto commemorated to her father who died tragically not long before, undoubtedly, in its memorial character has a lot in common with Violin Concerto. The theme of death, of solemn thoughts and of complicated emotional and mental conditions has been developing within the Concerto, further being realized in musical atmosphere of Moldavian solemn songs, Jewish songs and dances.

Concerto for violin and piano which was intended by the author for pupils of the children's musical schools is a work of the composer, too. The author aims at performing opportunities of young violinists, having an aspiration to satisfy practical need of increasing pedagogical repertoire due to the modern from the point of view musical language and also compositions of large form performed on local musical material. Being supposed for educational purposes this work of art is also widely used in educational practice nowadays. The

work has many art advantages and it also draws listeners' attention due to its bright figurativeness, well-remembered thematism, integrity of idea what made this work of art to be accepted by teachers-violinists of Moldova. This Concerto together with other numerous works for different musical instruments is a definite row of works of methodical character in the composer's creative work.

The development of the theme "în memoria" ("in commemoration") outlined in her works long time before and which is extremely important for Zlata Tkach is continued in Piano Concerto. This work of art is commemorated to victims of Jewish pogrom which took place in Chisinau in April, 1903. Realizing the main idea of the work and keeping her husband's advice – a famous musical critic E.M.Tkach – Zlata Moiseevna has included the theme of a song about pogrom from the repertoire of the well-known Jewish singer Isidor Belarskii into the Coda of her Concerto. The reference to a certain genre has been initiated by one of her pupils, namely Alexander Timofeev, who nowadays is a well-known young performer. But then he was a graduate of the Republican musical lyceum named after Ch.Porumbesku where he had been studying in Zlata Tkach's class of composition. The author of these lines also taught him a special piano. Not only the process of learning and preparing the work of art for presenting at "The Festival of New Music", but also maturing of his final idea passed before our eyes. First it was realized as a variant for two grand piano performers. It was a very rare opportunity for observation and active participation in editing musical text. It was as if we were present at creative laboratory of the author. Indeed, a serious pianist and mental potential of a young soloist should be taken into the composer's consideration, who aspired to provide stability of performing and certitude in realizing what had been planned.

From the point of view of compositional peculiarities Piano Concerto is interesting because the most typical features of the composer's style of later period where common features with earlier created musical works is reflected in the character of themes, in methods of elaboration of material, in principles of organization of a form and construction of the texture. It was also promoted by a definite degree of complexity of expressive means selected by her. On a background of previous concerts where folklore tendencies were brightly displayed, and dancing element adjoined to the song-recitative monolog forms of intonation, the role of generalized forms of melodic movement which are widely spread in modern music has come to light in a certain work. In this sense Piano Concerto marks certain shift to more "abstract" thematism, despite the tendency to poetry exhibited in common decision of its form. The use of a principle of monothematism, realized by the author in new original interpretation proves the influence of poetry on it.

First of all, the one-part structure of the work comes from romantic poems, what was especially emphasized by the author in subtitle "Concert monopartit". Its choice was realized in so-called "monocyclic" (R.Berberov's definition) structure where, however, all the necessary elements of a cycle are present. From the point of view of dramatic art in the Concert the composer shows the process of formation of the work as a complete and alive organism from its very beginning. The initial idea is already incorporated within the first bars and primary dialogue between orchestra and a soloist. The author conducts the constructive search in the field of micro-thematism, texture thematism and also in dramatic art of dynamic, timbre and rhythmic comparisons.

The composition of the Concerto is treated by the author very creatively. As a whole, the following structure which covers a great number of sections is drawn up:

- A – the main part (Moderato non troppo)
- A1 – a linking part on the pattern of the main one – 11.2
- B – the secondary part (Andantino Dolce) – 11.5
- C – a final part (Meno Mosso, to a secondary part) – 11.11
- R – the development (Allegro) – 11.13
- N – an episode in the development on the pattern of a secondary part (Poco meno mosso) – 11.15
- A2 – the first reprise, the main part (Tempo I) – 11.16
- B1 – a secondary part (Meno Mosso) – 11.17
- A3 – a linking part on the pattern of the main one – 11.18, 19
- R1 – the second development (Allegro) – 11.21
- N1 – an episode in development №2 (Meno Mosso) – 11.23
- C1 – a final part – 11.24
- A4 – the second, compressed reprise (the main part of orchestra) – 11.25
- B2 – a symbol of a secondary part of a grand piano – 11.25

C2 – the final part as a link with cadence – 11.27

Cadence (Cadenza) – 2 bars to 11.29

A5 – preparation of Cadence on the pattern of the main part – 11.29

Code (Coda) – a theme of the Holocaust – 11.30

It is possible to see a precise composite-thematic scheme in their sequence: A A1 B C R N A2 B1 A3 R1 N1 C1 A4 B2 C2 Cadence A5 of the Coda.

The originality and singularity of the author's conception consists in an unexpected, innovative projection of the plan of sonata Allegro, what demonstrates free treatment of a romantic poem. Thus, unordinary – namely – double sonata form appears. The traditional consistent development of all the themes points out to the presence of obligatory attributes of sonata Allegro: A – the main part (11.1), B – a secondary part (11.5), C – a final part (11.11). The presence of two developments which begin similarly but continue differently (11.13 and 11.21) and two variously solved reprises (11.16 and 11.23) point to a double sonata form. The Coda synthesizes all the thematic material and at the same time it plays the role of the third development. Despite a big number of themes and sections included by the author in the Concerto, there are also strong uniting factors in it. So, the features of rondo forms of the second plan are present in the work where numerous realizations of a theme of the main part (11.1, 2, 16, 18, 25, 29) serve as a refrain. The themes of the other sections of the second plan indicate the beginning of each episodes of this "rondo". Not only one refrain can be seen in this macro form, but also the developed multilevel system of refrains in general is found there, what is also proved by the triple development of the secondary (11.5, 17, 25) and final (11.11, 24, 27) parts.

As it was already mentioned, the principle of monothematism treated originally enough promotes the through development within the whole composition. Here we shall remind, that the term “monothematism” originates from the Greek word **μονος** which means “one” or “single”, and **ζέμα** – meaning something that is taken as a basis, and a method of taking out various musical themes from the main intonation kernel allows to achieve special unity of thematism and the integrity of a form, putting forward a primate of one theme or a set of themes. As it is known, the principle of monothematism serves as a powerful factor of uniting both sonata-symphonic cycle and large one-part forms.

Unlike the composers-romantics who relied on the idea of transformation and development of individualized initial thesis, Zlata Tkach in her Piano Concerto puts on the first place an intonation of neutral character, to be more exactly – a constructive interval or a complex of leitintervals, what corresponds more to musical-technological principles of the XX century. The means of micro-thematism, texture thematism and dramatic art of dynamic, timbre and rhythmic comparisons serves as a base for the composer. In this sense the initial intonation material rendered just within the first steps of orchestral prelude serves as a source for the whole main thematism. On its base Zlata Tkach creates other themes of the composition by means of making essential some elements with their further transformation and expanding.

Following her usual manner, she scrupulously brings them out from the initial thesis-impulse, being based on exhaustive interpretation of motivating-interval constructive cells what allows to achieve special capacity and laconism. Such an assertion of the initial complex as some kind of "emblems", "prompts" to the whole composition and at the same time an original “genetic fund” is characteristic enough for Zlata Tkach and it is also presented in her great works of art (it is enough to remember the ballet “Andriesh”). However, unlike the ballet where the concrete-genre folklore basis dominates, in Piano Concerto more "abstract", "sharp" and intense intonations of a minor second and a minor nona play the leading role. They are complemented by the courses on a minor third and a diminished quart which are often present in Jewish music of the composer. In their coupling an attentive view helps to find out ideas-symbols ciphered by Zlata Tkach.

So, just in the initial two-bar structure of a primary theme the similarity with palindromos variant of monogram of D.D.Shostakovich DEsCH is found out. The composer also reproduces other intonation formulas which have become symbols of the whole epochs. Presented in a ciphered way they get new sounding in a context of the whole Concerto. Among them an intonation of the following fragment of a primary theme becomes important, reminding, on the one hand, about a leitmotif of destiny from R.Vagner’s “Rings of Nibelungen”, and ,on the other hand, which keeps the contours of monogram BACH, which, however, arises here at a new high level. Then it appears in the Coda at its primary, absolute height, in general, being built into the process of the general thematic development.

The use of great variety of themes points to the domination of a variational-alternative principle of formation and development of thematism what gives intonation colourfulness and concentration to the author's statement despite its laconism.

Relying on a leitinterval in intonation pattern of the work has caused prevalence of microthematism. In the principal section of the form – in the Prelude and then after exhibiting the initial thesis, two main motive components are distinguished – courses to a minor second and a minor third. The GFS (“general forms of sounding”, according to E.Ruchevskaya) prevail in their development, on whose background an intonation-relief theme of the Coda (ц.30, Allegro) which is the major dramaturgic accent of the whole Concerto sounds especially convincingly in further.

The Coda’s function which traditionally serves as a logic result of the development of the main figurative spheres, is seen more multiplane. Further drama forcing and reconsideration of the main part takes place here, as also the treatment of other themes is enriched: the secondary part gets a lyric-dramatic nuance but the choral of a final part maintains a clarified, quiet and concentrated image. However, I.Belarskii’s theme treated as a theme of the Holocaust (ц.30) becomes a central part and culmination of the Coda. It introduces additional thematic contrast to a figurative-intonation sphere and simultaneously marks the beginning of a new stage in the development of a general musical-dramaturgic plan of the composition.

Its appearing in an epicenter of a drama semantic tensivity of the whole work of art is connected, first of all, with hidden programming of the Concerto. Sounding as a restrained choral, it simultaneously introduces elements of contrast into thematic system of the composition and assembles again its basic intonation complex. This theme seems to concentrate all the spirit of tragedy, sorrow and a shock from terrible events which took place a century ago.

The symbolism of the moment is strengthened by mournfully sounding bells on a background of percussion instruments. Creating the effect of an echo on pianissimo, morendo, they seem to remind about the tragedy which happened long ago. In this aspect the major value gets also the fact that national colour of the theme of the Coda, namely that citation from I.Belarskii’s song, is concealed in the Concerto and seems as it is dissolved and it comes on a foreground only during the most important, central dramaturgic moments. Thus, it is quite evident that the use of the citation even if it is obvious was not for the author only an external manner but also it promoted the enrichment of the whole composition. It testifies original understanding, sense of musical style and, first of all, its own individual style. As a result, given citation is not only conformable to thematism of the Concerto but also assembled all those intonations that served as a starting point for its formation. For this reason it is not perceived as “strange music”. As a result, the composer treats the method of introducing the “strange word” by absence of a clear boundary between “strange” and “our”, what especially sharply emphasizes Zlata Tkach’s intentions concerning her choice of expressive means and a character of intonation stylistics of the composition.

An antagonism and opposition of roles of the participants of the performance have great importance in Zlata Tkach’s Piano Concerto. Their dialogical activity in its own way refracts by the composer. And, first of all, the dialogue between the soloist and orchestra is realized in substantial plan and also in interlacing of two contrast figurative spheres.

One of them is represented by tragic thoughts, painful hesitations about constant conflict of a creative person with the surrounding world, what leads to a deep understanding of reality. The other embodies dynamism of life, dominating in culmination of “action” and accumulation of energy. They both interact actively beginning with the Prelude and up to a final part of the work of art. Their individual character is defined by the character of thematism which contains bright figurative contrasts. Whether the first sphere represents relief thematism with its aggravated and in many respects typical for the composer intonations, the second is based more likely on the general background forms of movement such as various sorts of passages, figurative constructions shaded by introduction of colourfully sound-recording moments. Both a piano and orchestra participate equally in the development of both figurative beginnings. The progress which arises at the end and purposefulness of movement to the end causes the integrity of the whole composition, alongside a principle of monothematism. The author’s orientation to a dialogue with the listener and openness and art communicativity is quite conscious and all this makes up essence of her creativity.

In general, the originality of a plan and art advantages of Zlata Tkach’s Piano Concerto allow to hope for its long life in pianist repertoire and also appearing of high-quality studio audio records in future.

#### **Literature:**

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