



TRENDS OF NEOROMANTICISM IN INSTRUMENTAL CONCERTOS OF A. ESHPAY

*TENDINȚELE NEOROMANTISMULUI ÎN CONCERTELE
INSTRUMENTALE ALE LUI A. ESHPAY*

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În prezenta lucrare au fost cercetate legitățile tendințelor neoromantismului în creația de concert a lui A. Eshpay, au fost identificate particularitățile specifice ale formei concertistice, dramaturgiei și limbajului muzical, care indică spre legătura cu această direcție artistică, dintre care, în special, conflictul specific de imagini, neoprogramatismul, principiile de poem, monotematismul.

In spite of constant interest to the problem of style in art, the questions of style attributed to modern music up till now fall into category of complex and specific. It is thought that the reason has its roots in superficial studying of the given spheres of the science (the compilation of the fundamental work has appeared and continues to appear in the last decade), but in hierarchical difficulty of phenomenon of style. It is recognized that in musicology the understanding of style as a complex system is generally accepted, revealed on different organization levels of the creation – phonic, syntactical, compositional.¹ As a result the signs of style are marked, for instance in determined tune formulas, in “grammatical” successions and in composite-dramaturgical regularity.

Therefore the ensemble of different style signs concludes in taken apart intonations, previously residing in complex, sometimes inconsistent dependency. Some of them serve as style indicators of one or another epoch, others – as national school or author’s letter.² One and the same

element can immediately have several semantic meanings, correlated with the period of national history and the author’s style. In the same time the manifestation of attributes of one or another system style is not limited by one side of the music product, uniting all together the music-expressive facilities.

The study of the origin of modern music style creation, particularly the instrumental concerto of the modern Russian composer A. Eshpay, isn’t a simple issue. Overall, it is difficult to refer it to a particular style direction. The majority of the concertos demonstrate the complex combination of different style elements, belonging to different schools, techniques, directions. The pluralism of style thinking reveals itself in that in concertos in one or another degree the strokes of neoromanticism, neofolklorism, neoclassicism and constructionism, tells the influence of poly stylistic in its different forms, episodic aleatoric and sonority techniques are used. All of these are found in variable stability, conditioned by flexible interaction within the frame-

work of determined concepts of the instrumental composition.

Attraction of multiform style elements is not exclusive for music art of the last decade of the XXth century. Grigorieva remarks that Russian music of the second half of the XXth century as a whole turned out to acquire a different traditional and innovative form of the syntheses, including “longing to join heterogeneous element, to formation synthetic alloys of the different types” [1, p. 67]. The researcher names the given phenomenon mixed techniques, which “imply the liberty and variety of the melanges types, comprising in orbit of synthesized elements different enough at the level components – beginning with the style and ending in language (style), where not only elements of harmony, but also rhythm, invoice, orchestration and other” [1, p. 84]. Polytechnic becomes the qualitative new step of the similar join, according to the author, by means of which the new dramaturgical principle is realized, defined as intonational-stylistic arrangement.

The link of the elements of different styles and techniques in creative activity of A. Eshpay wholly corresponds to the given notion of the mixed procedures; the individual uniqueness of its usage concluded in the fact that the composer, as a rule, avoids the purposive confrontation of the attracted elements, obtaining their organic syntheses. Herewith, in spite of the style multiplicity, the conceptual unity of the artistic utterance appears subordinating itself to different language elements. So, the deep assimilation of style components is the basis of new mono-style, about which Grigorieva writes, bearing in mind, first of all, the level of style of one, concrete product.

Obviously the new mono-style demonstrates individual syntheses of the heterogeneous stylistic units and gets plural and convincing artistic entailment in Eshpay's instrumental concertos. None of them do present some style or direction in net type; contrarily, the range of style attracted elements turn out to be exceptionally great.

Referring to a more detailed feature of style, forming the creative activity of A. Eshpay, it is worth mentioning that neofolklorism and neoromanticism are certainly leading tendencies. Evaluating the problem of neofolklorism we notice that it is important itself,³ and we shall concentrate our attention on *manifestations of trends of neoromanticism* in instrumental concertos of the composer.

The direction of neoromanticism has found the refraction in the ensemble of the compositions in creative activity of the various composers of the last tree decades of the XXth century.⁴ It tells not so much in details about the language of music, which was powerfully transformed on the contrary with the romantic epoch, how much in general figuratively-poetical formation of the compositions. They firstly opened a new materialization of the romantic emotion, product being full of special euphoric pathos or a moving utterance. We can draw our attention to a prominent lyrical intonation, quite often interpreted as genuine “author's word”.

The entire figurative characteristic formation of Eshpay's music reveals itself graphically in concert compositions. The majority of them emphasized brilliant subjective-lyrical expressiveness, increasing due to a particularity of solo interpretation of the composition – its protuberant preserving the first form of the first crea-

tor as it was. This is one of the integral characteristic of most concerto genre, used actively by the composer.

So, in many cases, the product special dramaturgical role belongs to solo cadence. From entered section of the form it changes in the most important part of the compositions, location and function which can be different – entrance, connecting, developing, reprise, discharge. Accordingly, the cadences give emphasis to the broad range, as well as to its emotional-semantic quality.

The zones of cadences in concerto of A. Eshpay generally become quite often the clot of the psychological voltage: the significant reduction of the specific significance of virtuoso-technical methods and growth prominent-expressive, declamatory-speech of instrumental intonation subsist in them. The cadences of concertos for oboe, saxophone, viola, violoncello, double bass serve as a bright acknowledgement, where instead of virtuoso-playing beginning dominates the dramatic inclination of images, increasing the description of the tragedy, high passionate declamation (concerto for violoncello) or philosophical submersion in meditation (concertos for viola, saxophone).

Aside from this, on the form of concertos of A. Eshpay affects quite often the special way of concert cadence presentation. Several short monologue utterances of the soloist create different semantic arches and roll-calls, fuse in an independent dramaturgical line and form the end-to-end cadence. Such acceptance helps to build a separate row, sort of byplay form, directing and actuating the music action. The dynamic profile of the product quite often depends on the dramaturgical decision of cadences,

with its ascent and decline of the voltage, outlining the contraposition and interaction of the figurative spheres. Thereby, cadence episodes carry the most important semantic load; mark the main dramaturgical lines of the compositions.

For instance, concertos for orchestra No.1, for piano No.2, for oboe, for flute and for double bass contain two cadences. There are three original solved cadences in concerto for saxophone and concerto for trumpet and trombone accompanied by the orchestra. Extensive cadence zone of five solo areas is formed in concerto for flute. Once in a while, they are built on cognate thematic material (concerto for saxophone); creating direct intonational relationship, but more often, cadences are organized in a united dramaturgical line on the principle figuratively-semantic continuation. As a whole, cadences in concertos of A. Eshpay find the variety of the decisions that will add each composition unique look.

So, ensemble concertos are opened by a cadence – short or long (concertos for violin No.2, for oboe, for saxophone, for flute, for clarinet, for double bass, for tuba and concerto for trumpet and trombone with orchestra), in row concertos the cadences are situated more traditionally – before closing (concertos for trumpet and trombone with orchestra, for saxophone) or before reprise (concertos for double bass, for orchestra No.1). Sometimes a cadence can turn out to be in development (concertos for piano No.1, for oboe) in exposures and closing (concerto for piano No.2). The unusual location of cadences emphasizes its value, accents attention on semantics. Beginning from the concerto for violin No.2 monolo-

gue utterance of the soloist in "epigraph" of product becomes one of the beloved acceptances in concert creative activity of A. Eshpay and is connected with his dramatic expression deepening of the compositions.

Thereby, it's possible to draw a conclusion that increase of the volume and importance of the cadence in Eshpay's concertos, their free disposition demonstrate the increasing role of "author's word" since dominating here mentally deepened, unvirtuoso solo sections are associated with unique by lyrical utterance. The author's attitude to their occurring is emphasized in denuded lyrical expressive emotion, appealing, as a whole, to the direction of neoromanticism.

It is worth indicating, taking into account a number of other typical particularities, that there is a demonstrated relationship with the trend of neoromanticism. So, in majority of the products the conflict a dramaturgy with handhold on sonata relations dominates. However, the essence of the figurative conflict, highlighted in the aesthetics of the romanticism (duality, attitude, impossibility of the entailment of the day-dream, anguish), gets, in modern neoromanticism, other wider interpretation. Comprehension of the problems of the World, Art, and Music is brought forward on the first plan, revealed through collision of the harmonies and chaos, eternal valuables, reflecting the feeling of deep involvement in the whole mankind, responsibility for occurring, for fates of the culture and civilizations – that distinguishes the creative activity of many modern artists, including A. Eshpay.

His compositions, including instrumental concertos, are penetrated by generalized image-symbols.

Among them there are leit-symbols, marking the row of firm figurative spheres, semantics which is read without difficulty in different products. Peculiar to A. Eshpay becomes the symbol of time, detectable in many concertos of the dramatic inclination (concertos for oboe, for saxophone, for violin No.3). The semantics of the given image is heard on measured motion of muted figurations beside instrument of the certain timbre – a harp, pianoforte, and celesta. Differing by removed, aloof sounding, this music sign, as a rule, sharply forms a contrast to encirclement, creating the effect of sudden dramaturgical switching (*the example 1*). In row concerto he is conducted repeatedly, performing the function of the semantic refrain.

For instance, in concerto for oboe the side party in exposures and in reprise has a rondo construction due to the fact that its aestheticisms main subject, emerging as image awesome, indivertible fate, is interleaved with the symbol of time. The ambiguous artistic unity is born in their entanglement, where, traditional for the romanticism epoch, the idea of fate adds the impression of history and special time understanding, characteristic in modern art.

Broadly cognate subject-symbol is used in concerto for violoncello. It appears frequently, marking galley proof of the important sections of the form: at the end of the entering, before side party in exposures, on butting of the exposures and development, inwardly development (signifying fracture, preparing the cadence), after side party in reprise (transition to code) and, finally, before final tact of the product. Thereby, the form of the byplay is formed in sonata

form of the concerto, introducing the line of rondo. Its relief is emphasized by timbre facilities: the string orchestra with the harp and pianoforte is used here additionally; the string group adds the soloist, while the harp and pianoforte are often opposing them by timbre in sounding typical reiterative figurations of the theme-symbol.

The dramaturgy of the concerto rests in semantics of the monograms also, by means of which the author leads the dialogue with the performer (M. Rostropovich), devoting him the given composition. As a result in concerto for violoncello dramaturgy of sonata relations turns out to be postponed on the byplay in contrast with logic of the interaction of the monograms and theme-symbols.

One more sign, repeatedly met in concertos of A. Eshpay, serves as a symbol of the chaos, wreckage, it causes the associations with submersion in abyss of the abyss and murk, but broader – in philosophical plan – with the annihilation of beauty and harmony, the loss of eternal valuables. The given music sign fits most often in the zone of the development and quite often associates with use of the aleatoric concerto techniques. Consequently, in concertos for violoncello, oboe, flute, violin No.2 limited aleatoric techniques emerge as reconstitution resource of the actively acting ill image, denying stated before this positive images, concluded in composite execute main concerto themes (*the example 2*).

Aside from concerto for violoncello, the monograms are attracted in the concerto for violin, too. As a whole, the introduction of the image-symbols and monograms adds the composition a line of hidden program, which is greatly newer in comparison

with the romanticism epoch, in view of the fact that the new element constitutes the logic foundation of the stylistic relations. Such a characteristic allows defining it as neoprogram (G. Grigorieva).

In instrumental concertos of A. Eshpay there are other signs, pointing out the materialization of romantic tradition despite the fact that it is given through the prism of post romanticism influences. So, in the concerto for piano No.1, devoted to M. Ravel, A. Eshpay approaches the impressionism style. He not only quotes the theme from Ravel's opera "Child and magic", but also provides it with the function of the leitmotif, adds the most important dramaturgy importance. Many episodes of the Concerto self-possessed in impressionism style, which lines reveal itself in exquisite passage and figurations of the soloist, thinned sounding, special harmonic and orchestral paint. The dramaturgy of the Concerto is built on interaction of two distant, at first thought, spheres - impressionism and folklore, which turn out to be unexpectedly close, - the main artistic idea of the product concludes in this. Pentatonic scale of Mary songs corresponds to diatonic harmony of impressionism, but parallelisms of fifths, ensemble of chords with fourth structure, stretching air treadles and backgrounds, immense peculiarity of style – all that harmonic paints, which A. Eshpay shades the unpretentious public tunes – also are easily inserted in a palette style of French impressionists. The unity of the harmonic language, thereby, helps to approach two contrasting figurative spheres of the concerto. Its dramaturgy is formed in gradual motion of the play-off, where the synthesis of Ravel's themes with folklore

themes occurs and subjective-lyrical and objective-generalized images appear to be united.

The trends of neoromanticism in concertos of A. Eshpay are opened not only at the level of image contents, but also at a level of composition. So, a big part of the concertos (seventeen out of nineteen products) present one-part structure, which often rests in regularities of sonata form. Herewith sonata form turns out to be vastly updated, quite often modified, being accompanied, for instance, by skipping, change or transposition of themes as well as significant penetration of alternative methods of the development in sonata form, up to full displacing of development. In total sonata form in concertos of A. Eshpay turns out to be broadly and liberally interpreted.

Aside from this, one-part composition is formed on a synthesis of sonata composition principles and rondo composition forms. Such a thought composition is marketed in two early products – a concerto for orchestra No.1 and concerto for piano No.2. For instance, concerto for orchestra No. 1 consists of many themes. There are two side themes here, episode in development, but the individual nature of the sonata form refraction is emphasized also by the presence of two cadences, mirror reprise, fugue in reprise, significant on volume and the most important in meaning attitude code.

The double variant exposure is more original in the concerto for piano No.2, not connected with contraposition of the orchestra and soloist, but conditioned by the introduction of variant development principles in concert-symphonic composition. Here the development in tradi-

tional type is absent; the main and side parts are not opposed to each other, but contrapuntally unite already in exposures. The absence of usual cadence is compensated by two solo episodes, which are deeply re-interpreted on contents and location. The episode appears in development, executing the function of the slow part of the composition, but the beginning of reprises sounds unstable and, essentially, is associated with scherzo part. As a whole, both named concertos are characterized by a clear dividing in sections and ambiguity of their functional interpretations, where the unique polymorphism is seen as a synthesis of sonata form and one-part composition.

The poem principle of organization of one-part composition also reveals itself in many concertos of A. Eshpay. Most brightly it emerges in concerto for violin No.2, but marks also in concertos for oboe, viola, flute, clarinet, double bass, horn, tuba and concerto for violin No.3. In all named products the presence of the significant, sometimes more extensive entering, including ensemble of the sections, speaks about the poem principle, as well as not less weighty and unrolled code is present, to which all threads of dramaturgy development are pulled. The code seldom becomes the “second development” or the new culmination; more often it attached the significance of “epilogue”, the important semantic whole forming the concert-symphonic concept. In ditto time the determined differences from poem principle of romantic type in Eshpay’s concertos are marked, that is firstly associated with the absence of traditionally understood program principle and plot and secondly, with the frequent attraction of folklore sources. Herewith various

methods of the development quite often completely change the development of the traditional type.

With symphonic poem of romanticism, as well as with piano concertos of F. List some of the named Eshpay's concertos somehow approach the use of monothematism principles. For instance, in violin concerto No.2 all lyrical themes of the product, including and themes of code, are removed from intonation of the entering. Acceptance of monothematism is used in other concertos, where, however, the influence of poem principles is absent. The question is early compositions – concertos for piano No.1, for violin No.1, for orchestra No.1. The address to given principle is very typical of the individual Eshpay's concerto style. Herewith the ramified complex of intonations, sort “constructive units” for building integer row of themes quite often meets in mature compositions. The handhold on end-to-end intonations exists in concertos for oboe, viola, and violoncello. The last of them comprises additional intonational material, removed from the author's monogram. Such approach indicates the renovation of the monothematism principle, revealing not simply the connection with romantic tradition, but its original re-comprehension.

Thereby, trends of neoromanticism, characteristic for the modern music of the XXth century, have got bright and original refraction in the creative activity of A. Eshpay. Their development and enrichment touches both total image-poetical formation

of the compositions, and composite-dramaturgy plan. Dominating lyric-dramatic inclination of concertos witnesses about this, first of all, in a broad reflection of their lyrical emotion, as well as growth dug of the cadences, emerging not as demonstration of virtuosity, but as heartfelt of the “author's word”. This associates the amount of increasing cadence and reinforces the product importance in dramaturgy. Aside from this, the figurative conflict, inherent to romantic aesthetics, enlarges fate comprehension problem of the World, Culture, Art and opens in row of Eshpay's concertos as the collision of harmony and chaos, eternal and unabiding. The given conflict is realized by means of firm image-symbols and monograms use and allows speaking of neoprogram principle as a significant phenomenon, characteristic to neoromanticism. And, finally, resting in poem principles and principle of monothematism, using one-part composition, the composer enriches the traditional facilities of romanticism by new acceptance, particularly, broadly attracting different folklore sources and various methods of the development of the material, going from folklore, using in row of the compositions aleatorical techniques. All this allows to speak not only of significant neoromanticism trends in instrumental concertos of A. Eshpay, but also about the individual refraction of his style based on romanticism, as well as about vitalities and artistic values of romantic aesthetics in modern art as a whole.

Note

1. Three levels to organizations of the music product are motivated by E. Nazaykinsky [4].

2. This afforded ground V. Zaderacky to separate all style sign messages on three groups: grammatical, semantic and intrastyle (author's) signs. [3, p. 9].
3. Problem of neofolklorism in creative activity of A. Eshpay is considered by us in work: Sambrish E. Specifics of the manifestation of neofolklorism in concert creative activity of A. Eshpay // *Artă și educație artistică: Revistă de cultură, știință și practică educațională.* – Bălți: Universitatea de Stat *Alecu Russo*, 2008, nr.3.
4. It is written in detail about this in works of Grigorieva, E. Denisova [1, 2].

Literature

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3. Задерацкий В. Музыкальная форма. Вып.1. - М.: Музыка, 1995.
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Example 1

48 (♩=♩) Doppio meno mosso

V-ni

Arpa

ppsub.

p dolce

Example 2

35

Flauti

pp *leggierissimo*

*) Квадраты играть подряд, затем — в любой последовательности.
Темп быстрый, ритм свободный.

a piacere
p leggiero

pp

pp

più f

36

tr

Str.
pp