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The Compositional and Dramaturgical Logic and Musical Expressive Means in the Performance Interpretation of Marian Stârcea's Variations in G Major for Piano

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The aim of the article is to reveal the compositional and dramaturgical logic, as well as the features of the expressive musical means used in the Variations for Piano by Moldovan composer Marian Stârcea in relation to their performance interpretation. *The research results* are based on the presentation of Stârcea's Variations as a composition that exemplifies the Moldovan compositional tradition, created at the beginning of the author's creative work and reflecting the characteristic features of his individual style. M. Stârcea turned to the genre of piano variations along with other young composers of the Republic of Moldova, such as T. Chiriac, V. Cholac, V. Beliaev, and many others. Each composer demonstrated a desire to find an individual interpretation of this genre form. M. Stârcea's Variations are characterised by an organic synthesis of the compositional logic of the classical and romantic variation cycle, jazz stylistics, and folklore elements of the musical language. *The scientific novelty* of the article lies in its comprehensive examination of M. Stârcea's Variations for Piano, which is done for the first time. *The practical significance* of the work is determined by the possibility of using its materials by performing pianists and teachers of musical educational institutions in their work on the piece. *The conclusions* summarise the main ideas arising from the compositional and dramaturgical features of M. Stârcea's Variations, as well as their interpretation by students and performing pianists. Understanding the logic of the continuous development of the variation form, enriched with jazz techniques and folk elements, is the optimal way to an adequate comprehension and individual performance vision of this piece. The subsequent comparison of M. Stârcea's Variations for Piano with other works by this author, as well as with examples of variations by other composers, will allow us to develop and enrich the results obtained, which will contribute to the further development of a research approach to the issues of performing interpretation.

Keywords: Moldovan folklore; jazz stylistics; modern harmonic language; performance interpretation

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Introduction

The focus of the article is the Variations for Piano in *G Major* by the Moldovan composer Marian Stârcea (born 1959). This author is known primarily as one of the most sought-after Moldovan artists working in the pop and jazz, and theatrical spheres. His song compositions are performed by both leading and novice Moldovan vocalists, his music is used in drama performances in various theatres of the Republic of Moldova and Romania. In addition, the composer turns to symphonic and chamber genres. M. Stârcea pays considerable attention to piano opuses since his first musical education was related to this instrument: in 1982 he graduated from the G. Musicescu Moldavian State Institute of Arts in piano under the guidance of the famous Professor Ludmila Vaverco. It was then that he composed *the Variations for Piano in G Major*, which received positive reviews from teachers and friends, and encouraged him to further study composition in the conservatory class of the experienced composer-mentor Vasillii Zagorskii, who trained a whole galaxy of young musician-creators. In total, M. Stârcea wrote about 30 pieces for piano, including *Cerul patriei mele*, *Tinerele*, *Valul lin*, a cycle of miniatures *Seven love songs*, compositions for children *Melancholy*, *Carols*, and arrangements of folk songs. His interest in the variation genre is also expressed in the creation of two more variation cycles.

The professional skill that manifested itself in the named piano compositions by M. Stârcea is due to a good knowledge of the technical capabilities of the “king of instruments”, practical proficiency in playing the piano and thorough composing skills acquired initially from V. Zagorskii, and then further developed during a two-year assistantship-internship at the Tchaikovsky Moscow Conservatory under the supervision of Albert Leman, the head of the composition department. Later, in 1992–1993, M. Stârcea mastered modern composing technique at the Rubin Academy of Music and Dance in Jerusalem under the supervision of the famous Israeli composer Mark Kopytman (who in the 1970s worked for some time at the musical university of Moldova, and therefore had a good understanding of the national musical culture)¹.

Variations for Piano in *G Major* were written by M. Stârcea even before his serious and systematic study of composing music², and this fact is very important for understanding the significance of this work in the author’s creative repertoire. Moreover, many young composers, while studying in the first year of the Academy of Music, Theatre, and Fine Arts, write variations “as a mandatory requirement,” since the composition curriculum until recently included the creation of a variation cycle as an essential condition. The instrumental composition for such variations is chosen by each

¹ The creative image of M. Stârcea is not only formed through his composing activities but is also significantly complemented by the public activity of the musician: from 1990 to 1994, he was the Secretary of the Union of Composers and Musicologists of the Republic of Moldova; since 1994, he has been a member of the Artistic Council of the National Radio. Since 2001, M. Stârcea has been the Artistic Director of the S. Lunkevich National Philharmonic. He is often invited as a jury member for various performance competitions both in Moldova and abroad. In recognition of his contribution to the development of musical art, M. Stârcea was awarded the title of Honoured Artist of the Republic of Moldova in 1999 and People’s Artist in 2011.

² The reference book compiled by I. Ciobanu-Suhomlin indicates a different date of composing the Variations — 1984 (Ciobanu-Suhomlin, 2006, p. 274). The book also provides information about A. Paley as the first performer of the work.

author at will, but, perhaps, the most commonly used instrument becomes the piano. This is how the piano variations of T. Tarasenko (1966), T. Chiriac (1972), D. Kitsenko (1974), G. Kuzmina (1975), S. Lysyi (1979), V. Ciolac (1981), A. Chiriac (1982), L. Stirbu (1987), V. Beliaev (1988), V. Doni (1991), S. Pyslar (1993) appeared.

It can be assumed that the use of the variation genre and form at the early stages of composers' creative development is unlikely to be accidental. Variation as a method of thematic development and the principle of compositional logic is relatively simple, and therefore has rich possibilities both in style and in musical and linguistic aspects. On the other hand, being one of the earliest ways of constructing a musical composition in terms of time, variations have "accumulated" a huge historical experience of their interpretation.

In piano music, the form and genre of variations became particularly widespread in the first half of the 19th century, when the virtuoso style was intensively developing in the performing arts. To support this idea, it will suffice to refer to the numerous piano variations by J. Haydn, W. A. Mozart, L. Beethoven, F. Schubert, C. M. Weber, R. Schumann, F. Chopin, F. Mendelssohn, F. Liszt, J. Brahms, G. Bizet, E. Grieg, A. Dvořák, C. Franck, C. Saint-Saëns, G. Fauré, K. Szymanowski, P. Dukas, M. Reger, as well as their less famous contemporaries M. Clementi, J. B. Cramer, J. L. Dussek, I. N. Gummel, D. Steibelt, J. Hässler, J. Field, I. Moscheles, F. Ries, K. Czerny, H. Herz, F. Kalkbrenner, J. P. Pixis, A. Henselt, S. Thalberg, Clara Schumann, S. Heller, etc. Russian composers also frequently turned to variations in their works, including M. I. Glinka, A. S. Dargomyzhsky, A. G. Rubinstein, P. I. Tchaikovsky, S. I. Taneyev, A. K. Lyadov, A. K. Glazunov, A. N. Scriabin, S. V. Rachmaninoff, S. M. Lyapunov, etc. The composers of the Republic of Moldova also paid attention to the genre of piano variations. In different years, such accomplished authors as P. Rivilis (1955), G. Niaga (1956), S. Lungul (1958), Z. Tkach (1959), V. Rotaru (1960) turned to piano variations.

In other words, by the time M. Stârcea turned to the genre of piano variations, a significant amount of compositions in this genre had already been accumulated in the world and national Moldovan music. Although the Variations for Piano *in G Major* by M. Stârcea are an early work, there is the composer's individual creative style, in particular, his passion for pop-jazz music and Moldovan folklore. The identification of the individual features of dramaturgy and musical language in M. Stârcea's Variations for Piano can be considered as a contribution to an important scientific issue of enriching a holistic view of the figurative and technical possibilities of the genre of piano variations in contemporary music. An adequate comprehension of this scientific issue is an objective basis for a theoretical understanding of each musical phenomenon in this field of composing activity and a reasoned definition of its artistic value and place in national and global musical culture. *The relevance* of the issue is particularly acute in our days, since even in the musical art of the 20th century, the variational principle of form building became almost predominant. The consideration of Stârcea's Variations for Piano in terms of performing interpretation actualises the issue by *synthesising* the *theoretical* study of the mentioned work and its *practical* (methodological and didactic) implementation.

Recent research and publication analysis. Many musicologists have addressed the issue of variation in music. The features of the dramaturgy of the variation cycle and its evolution were discussed in the works of German, Austrian, and American scholars

such as P. Mies (1937), J. Muller-Blattau (1950), O. Klauwell (1906), K. Fischer (1962), E. R. Sisman (1990), W. Schwarz, M. Friedland (1930), V. Luithlen (1927), R. Nelson (1949), etc. The terminological apparatus associated with the variation form has been thoroughly developed in the works of Russian musicologists B. V. Asafyev, L. A. Mazel, V. A. Tsukkerman, I. V. Sposobin, V. V. Protopopov, E. I. Chigareva, E. A. Ruchevskaia, B. A. Katz, T. S. Kiuregian. However, when it comes to studying piano variations in the musical culture of the Republic of Moldova, no one has addressed this issue until now, even though, as mentioned before, Moldovan composers have written a significant number of compositions in this genre.

A similar situation can be observed regarding the musicological analysis of M. Stârcea's compositional work. I. Khatipova's thesis titled *Piano Works of Composers from the Republic of Moldova in the Educational Process of Higher Music Education Institutions* provides an analysis of the composer's two piano preludes (Khatipova, 2009). The Scherzo-Fantasy for Two Pianos is analysed in M. Mamalyga's study *Pieces for Piano Duet in the Works of Composers from the Republic of Moldova* (Mamalyga, 2020). The rest of M. Stârcea's compositions are still waiting to be comprehended. Thus, the artistic value and practical orientation of the Variations for Piano in G Major by M. Stârcea, as well as their lack of study, substantiate the relevance of this article.

Aim of the article

The author aims to reveal the features of the composition and musical language of Variations by considering them from the perspective of performance interpretation.

Based on this, the *objectives* of the article are formulated, which are to characterise the figurative structure of M. Stârcea's Variations in G Major, identify the logic of the variation cycle, determine the significance of jazz and folklore elements in the system of musical expressiveness, offer specific methodological recommendations that contribute to finding the most optimal solutions to technical performance issues, and facilitate the popularisation and promotion of M. Stârcea's piano work as one of the promising composers of the Republic of Moldova.

Main research material

M. Stârcea's Variations in G Major, being one of the most extensive piano opuses of the author, most fully reflect the characteristic features of the composer's individual style — the clarity of the melody, the colourfulness and dissonance of the harmonic language, the influence of jazz stylistics, and the complexity of the piano texture. The composition consists of a theme and ten variations, constructed according to the principle of gradual texture complexity and departure from the initial sound image towards the overall culmination of the piece.

The theme, like all subsequent variations, is composed in the key of G major. It is composed in a calm movement *Andante con dolcezza*, in a 4/4-time signature, in a simple homophonic-harmonic texture, where the melody is accompanied by a chord progression. The melody of the theme, located in the vocal range and characterised by an

undulating character, is close to Moldovan folk songs. Its national flavour is enhanced by an abundance of melismas. With its lyrical melody, the theme evokes associations with the images of Moldovan nature. The rhythmic and harmonic structure introduces a jazz tint to the sound, which is facilitated by a lot of syncopations in different voices of the texture and the use of seventh chords (mainly small minor ones) as the main structural element of the harmonic vertical. The abundance of one-voice and two-voice chromatic passages in accompaniment leads to a significant expansion of the diatonics and gives the sound a distinctly modern character. In the form of a period of ten bars, the contours of a reprise three-part pattern are outlined in the background, since the opening and closing two-bars contrast significantly with the five-bar middle.

Based on the classification of the themes that underlie the variation form proposed by V. Tsukkerman, it can be said that the theme of M. Stârcea's *Variations* belongs to the type of "unique original characteristic themes", since, rich in vivid material, it "serves as a stimulus for variations that 'feed' on its riches" (Tsukkerman, 1974, p. 13).

In the first variation, as well as in the subsequent two, the basic tones of the melody, the harmonic plan, and the form remain unchanged, but the piano texture and rhythmic pattern of the theme undergo transformations. Thus, in the first variation, the melody in the right-hand part appears in a syncopated presentation, although its main points are preserved and easily recognised. The melody is decorated with numerous "garlands" of grace notes, both crossed and uncrossed, which seems to imitate the singing of birds. The accompaniment in the left-hand part is presented in the form of Alberti basses. The second variation (*Animato. Meno mosso. Tempo I*) is characterised by the appearance of rhythmic figurations in the first parts of the bars by the sixteenth, which give the music a more lively, active, and inspired character. The form of the period is clearly divided into two-bar phrases, which differ in figurative terms: fragments of *Meno mosso*, as if, return the listener to the sphere of lyricism.

In the third variation (*Andantino cantabile*), the melody of the theme seems to be hidden in the passages in sixteenths throughout all ten bars, the accompaniment is also presented in the passage texture. The smooth movement with small durations on the *piano* resembles the gentle rustle of leaves. The contours of the melody and the harmonic vertical become barely perceptible, elusive. In the performance of the theme and the first three variations, where the lyrical colouring of pastoral images prevails and some improvisational presentation is felt, the pianist needs to convey the subtle expressiveness of the intonation moves of the melodic line and the delicacy of the rhythm in the right-hand part. This can be achieved by carefully and sensitively following the agogic and dynamic nuances written out in the text by the composer himself. It is worth noting the specific performance challenge in the third variation, associated with the need for careful work on the coordination of finger movements in connection with the openwork passages of the sixteenths in the parties of both hands.

The fourth variation (*Vivace scherzando*) is perceived as the first noticeable metamorphosis: the tempo accelerates, and only individual elements remain from the theme in the form of *sforzando* chords intertwined with spirited, virtuosic passages sextuplets of the sixteenths. Using V. Tsukkerman's terminology, it can be said that M. Stârcea applied a new melodic method of development in this variation. The duration of the variation increases to 15 bars due to the expansion of the form into a simple three-part with a contrasting middle of a grotesque character. In this variation, the author first

uses the octave-chord technique of sharply dissonant sound. Working on the fourth variation will contribute to the refinement of the pianist's sense of rhythm, finger fluency, and articulation since this variation is dominated by the unison movement of the sixteenths.

The fifth variation (*Adagio. Moderato. A tempo*) is preceded by a three-bar introduction in an arpeggiated presentation, setting the tone for the theme that brings the listener back to a circle of gentle, dreamy images. The soulful melody in the upper voice of the right-hand part is perceived as a lyrical digression in relation to the more "objective" scherzo-like character of the previous one. In this variation, the theme is presented in a four-voice texture, where the upper voice conducts the melody while the other voices, rhythmically individualised, accompany it. This gives the impression of contrasting polyphony. The pianist's task in this variation is to find the appropriate sound quality, the colouring of each textured line in a polyphonic texture, while maintaining the overall unity of the musical image. In the melodic line, it is necessary to achieve a thick, full sound, as well as accurate second intonations.

In the sixth variation (*Intermezzo. Vivace dolce*) the composer for the first time placed the melody in the lower register, in the left-hand part. The sixteenths in the right-hand part, as if, envelop it with a delicate, light haze. The texture here is three-dimensional: the bass melody and the openwork line of the sixteenths in the upper register are complemented by a supporting voice in the middle segment of the range. The appearance of chords in bar 13 (*Meno mosso*) serves as a retransition to the next variation, which, according to the composer's instructions, follows *attacca*. The three-voice composition of this variation may pose a certain difficulty for a student pianist. The performance of the main melody and the contrapuntal voice with the left hand always requires special auditory attention. The line of each voice should be differentiated in terms of timbre and dynamics. The movement of sixteenths in the right hand predetermines caution when using the right pedal.

The seventh variation (*Grave. Molto rubato*) is one of the largest in the cycle in terms of length, the strength of dynamic contrasts, as well as the use of large chord technique. In addition, the mood changes here: the composer uses the minor key of the same name. Thanks to the powerful chords in the *ff* nuance, the beginning of the variation is perceived as a chime of bells, a tocsin. It is difficult to find the once soft and lyrical main theme (another example of the "new melodic" method of development). Stylistically, this variation shows similarities with the emotional images of piano music by F. Liszt and S. Rachmaninoff. In the means of harmonic language, sharply dissonant clusters predominate, creating a tragic image. The various types of piano technique used by the author, such as chords, octaves, leaps, *glissando*, are designed to reveal the virtuoso qualities of the pianist-performer. Working on this variation contributes to the development of students' skills of playing chord rehearsals, dense polyphonic chords in various registers.

The perfect opposite is the strict and detached chorale of the eighth variation (*Marcia funebre. Lento lugubre*), indicating that as the end of the cycle approaches, the contrast of the images intensifies. This variation, like the previous one, is in the chordal texture, but the figurative sphere of the chorale is defined by the cold and severe tones of ascetically detached feeling. Only a few bars in the middle of the variation change the overall flavour of the sound: in the *ff* nuance, the pathetic nature of the music reaches

its apogee. The chordal texture of the eighth variation requires the performer to bring out the melodic line “hidden” by the composer within the chords, as well as the ability to “separate” the right hand into two parts, where the first, second, and third fingers softly press the keys, forming the harmony, while the fourth and fifth fingers lead the melody with a more singing tone. The compaction of the texture and the predominance of shades of *f* and *ff* should strengthen the attention of piano students to sound quality in conditions of bright loud dynamics.

The ninth variation, an eighteen-bar construction in the key of *G major*, as a new contrast in the chain of variational metamorphoses, captivates with its elegance, intimate nature of sound, light and transparent texture, whimsical melodic pattern in which the composer skilfully veiled the theme. The features of improvisationality arise due to the variable signature: 4/4 – 2/4 – 3/8 – 4/4. The gentle colouring of the ninth variation returns to the lyrical mood reflected in the first variations of the cycle. The delicate sound palette of this variation does not imply the active use of the pedal, which should be avoided in the *Meno mosso* episode in order to avoid mixing textured lines. In the melodic line of the upper voice, the pianist needs to achieve an imitation of the timbre of folk instruments (fluir, nai, violin). To accomplish this task in a quiet sonority, it is possible to use the left pedal.

The tenth variation (*Finale. Festivo*) having appeared after the previous “intermezzo”, sounds with great affirmative power. In this final section of the form, the author synthesised various elements of the previous variational development. The variation is divided into several sections, delimited by the composer using fermata and tempo notation: *Festivo. Piu mosso. Gioioso. Molto meno mosso. Meno mosso. Dolce. A tempo. Poco meno mosso. Andante. Andante con dolcezza*. These annotations clarify the figurative sphere of the final variation — a contrasting juxtaposition of the lyrical, scherzo, and energetically positive images.

The introductory section (bars 1–11), characterised by a dense chord texture, is built on the material of an energetic, strong-willed character. By means of harmony and rhythm, the music is close to jazz: in the chord vertical, dissonant consonances predominate, resulting from mode alterations and an abundance of seventh chords, while the rhythmic pattern of the melody captures attention with numerous acute syncopations within beats. In bar 12, intonations of the theme emerge in the left-hand part, which is accompanied by the non-stop movement of sixteenth notes in the right. The rhythmic structure of the melody and accompaniment is distinguished by the use of syncopated formulas, and the melodic line by an abundance of grace notes. The tonal and intonational profile of the music is characterised by a pronounced Moldovan national flavour. In general, the final variation creates a mood of sparkling festive fun.

In the *Meno mosso. Dolce* section, the lyrical imagery comes to the fore. The texture here is four-layered. The song-like melody is presented in the middle register, in its pitch line the author may have been guided by the specifics of the violin melody with its characteristic strokes and timbre. The contrapuntal middle voice is built on descending second-based motifs. The third element of the texture performs a harmonic function. The bass line, duplicated into an octave, is represented by measured stepwise “steps”. In bar 46, the main theme reappears in the nuance of *pp*, which returns the listener to the original set of images. The texture of this section is gradually becoming more complex, contributing to the creation of a dense, rich sound: octaves are introduced in the

left-hand part, and later small leaps in the bass chord type, while the right-hand part incorporates octaves with filling and four-tone chords. In terms of dynamics, shades of *f* and *ff* prevail. Thus, the delicate timbre of the solo violin is contrasted with the sound of the entire orchestra, conveying the mood of stormy joy and festive fun.

The Variations concludes with the three-bar section *Andante con dolcezza*, which is built on a return to the first bars of the theme as it sounded on the *piano* at the very beginning of the piece. By creating such an intonational and thematic arc, the composer achieves the goal of preserving the overall form's integrity. The return to the initial bright character of the theme imparts a meditative quality to the conclusion of the variation cycle and seems to be motivated by the composer's desire to move away from the more traditional spectacular and vivid ending that typically confirms the optimistic direction of the composition. In the interpretation of the tenth variation, the performer must show the ability to quickly switch from one section to another, different in character and sound, which, in turn, is associated with the dynamism of the dramatic development of the final variation.

The performance of M. Stârcea's Variations presents piano students with the challenge of building a large-scale sound structure that is formed through the continuous development of thematic material. It is also important to realise the principles of variation used by the composer, which go back to the types of classical textured and romantic free variations: the theme is enriched in texture, and also undergoes serious figurative transformations that change its essential characteristics. All of the above confirms that M. Stârcea's Variations *in G Major* testify to the author's desire to find his own ways in composing, individualising artistic ideas, and emphasising the unique and extraordinary over the typical and ordinary.

Conclusions

M. Stârcea's Variations for Piano in *G Major* arose on the way of young composer mastering the variational form as one of the main structural types of music of the twentieth century, as well as the variational principle of development that is inherent in many spheres of contemporary musical art-composing in the European tradition, folklore, and jazz. The analysed composition demonstrated a good understanding of the artistic potential of the genre of piano variations and practical knowledge of the technical capabilities of the instrument.

The individual features of M. Stârcea's Variations are determined by the synthesis of the compositional and dramaturgical logic of classical and romantic variations and the peculiarities of the musical language, where the vocabulary of academic tradition, Moldovan musical folklore, and jazz are organically combined. The structure of the cycle corresponds to the patterns of classical textural and romantic free variations: the theme is characterised by relative simplicity, which predetermines rich opportunities for further variation; in the initial variations, it is predominantly the texture that undergoes development while maintaining the figurative and emotional modus, and as the form approaches its conclusion, the contrast between neighbouring variations intensifies; the final variation performs a summarising function. The successful interpretation of this cycle will be facilitated by the pianist's awareness of the indicated logic of

constructing Variations as a form combining two contrasting dramaturgical principles: on the one hand, kaleidoscopic elements, and on the other, gradual movement towards the final culmination. Mastering such a form requires a pianist to have a deep analytical approach to its comprehension and individual performance vision.

In the musical language, along with the traditional means of pitch and rhythmic organisation of the material, elements of jazz and Moldovan folklore are used. Jazz features are manifested in the abundance of syncopation, in the mode alteration, and the use of seventh chords as the leading structural units of the chord vertical. The Moldovan flavour is created mainly by embellishing the melody with melismas and imitating the sound of Moldovan folk instruments. Such a synthesis of various style-forming elements of the musical fabric of the composition also presents a certain challenge for performers working on M. Stârcea's Variations.

The scientific novelty of the article lies in its comprehensive examination of M. Stârcea's Variations for Piano, which is done for the first time. *The practical significance* of the work is determined by the possibility of using its materials by performing pianists and teachers of musical educational institutions in their work on the piece.

The material presented in this article for the first time in musicology characterises M. Stârcea's Variations for Piano in *G Major*, defining the most important features of their composition, dramaturgy, and musical language. The inclusion of this work in a broader context will clarify and detail the conclusions presented here. Comparing the *G Major* Variations with other M. Stârcea's piano works will make it possible to identify the characteristic features of the composer's style. Additionally, comparing them with the variational opuses of T. Tarasenko, T. Chiriac, D. Kitsenko, G. Kuzmina, S. Lysyi, V. Ciolac, A. Chiriac, L. Stirbu, V. Beliaev, V. Doni, S. Pyslar and other Moldovan authors will reveal the general and special aspects in the interpretation of the genre and form of piano variations.

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Композиційно-драматургічна логіка та засоби музичної виразності у виконавському втіленні Варіацій G Major для фортепіано Маріана Стирчі

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Мета статті — розкрити композиційно-драматургічну логіку та специфіку музично-виразних засобів Варіацій для фортепіано молдавського композитора Маріана Стирчі з огляду на їх виконавську інтерпретацію. *Результати дослідження* визначаються

представленням Варіацій М. Стирчі як твору, показового для молдавської композиторської традиції, створеного на початку творчого шляху автора, що відображає характерні риси його індивідуального стилю. До жанру фортепіанних варіацій М. Стирча звернувся нарівні з іншими молодими композиторами Республіки Молдова, про що свідчать опуси Т. Кіріяка, В. Чолака, В. Беляєва та багатьох інших. Вони демонструють прагнення кожного автора знайти індивідуальне трактування цієї жанрової форми. Варіації М. Стирчі характеризуються органічним синтезом композиційної логіки класико-романтичного варіаційного циклу, джазової стилістики та фольклорних елементів музичної мови. *Наукова новизна* статті зумовлена комплексним розглядом Варіацій для фортепіано М. Стирчі. Практичне значення роботи визначається можливістю використання її матеріалів піаністами-виконавцями та педагогами музичних навчальних закладів у роботі над твором. У *висновках* підсумовуються основні ідеї, що впливають із композиційно-драматургічних особливостей Варіацій М. Стирчі та пов'язані з їхньою інтерпретацією студентами й піаністами-концертистами. Усвідомлення логіки наскрізного розвитку варіаційної форми, збагаченої джазовими прийомами та фольклорними елементами, є оптимальним шляхом до адекватного осмислення та індивідуального виконавського бачення цього твору. Подальше порівняння Варіацій для фортепіано М. Стирчі з іншими його творами, а також зі зразками варіацій інших композиторів дасть змогу розвинути та збагатити отримані результати, що сприятиме подальшому розвитку дослідницького підходу до проблем виконавської інтерпретації.

Ключові слова: молдавський фольклор; джазова стилістика; сучасна гармонійна мова; виконавська інтерпретація

