

Valentin Timaru – *The Concerto for Violin and Orchestra*. The Ratio of Combining Formal Principles within the Genre

EMANUELA-FABIOLA PRIP, PhD
ROMANIA*

Abstract: The *Concerto for Violin and Orchestra* (1976) uses aesthetic and stylistic features often found in Valentin Timaru's compositions: the Romanian musical-folkloric expression, the modal-diatonic and the modal-chromatic language, the free chromaticism, the improvisational nature, the musical articulations with generative purpose, the cyclic thinking and structuring, the preoccupation with the musical form, the proportion and the alternance of the forms used within the genre, as well as the juxtaposition of different formal principles in one part. The four constitutive movements (*Lamento*, *Melopoeia*, *Variations*, and *Epilogue*) are connected through the thematic interdependence (parts I and IV), the abandonment of the classical formal structure (the sonata form) and the *attacca* connections.

Keywords: Romanian composers, music genre, musical form, analysis.

1. Introduction

As a graduate of the Music Conservatory in Cluj-Napoca (the departments of *music pedagogy*, 1959-1964, and *music composition*, 1970-1972) and of *Ciprian Porumbescu* Conservatory in Bucharest (the department of *music composition*, 1965-1968), Valentin Timaru is often wrongly perceived only through the relationship he had with his composition teachers, Sigismund Toduță and Anatol Vieru. His musical training has also been influenced by the composer Vasile Herman (alongside whom he taught the discipline *Musical forms and analysis* at the Conservatory in Cluj-Napoca), by the remarkable personality of the conductor Dorin Pop – a pioneer in the awareness of the choral vocality, by the academic rigor of the musicologist Romeo Ghircoiașiu or the picturesque folklorism of the composer Tudor Jarda. Over the years, looking back, Valentin Timaru will have his musical genealogy identified by the great influence of several personalities, such as Antonin Ciolan, Sigismund Toduță, Dorin Pop, Tudor Jarda and Romeo Ghircoiașiu.

The late musicologist Viorel Cosma has noticed the complexity of the artistic personality of the composer Valentin Timaru, the importance of the folkloric influences in the construction of the vocal genres, the classicized means of expression, the alignments of the modal structures but also the essence of a nostalgic lyricism derived from Enescu's creation (Cosma, 2006,

* ema.prip@yahoo.com

p. 257). The closeness to George Enescu is accomplished three-dimensionally, through the artistic, prevailingly lyrical expression, the theoretical researches – *Enescu's Symphonism* (1982), the reverential compositional manifestations (*Homage to Enescu*, poem for solo violin and string ensemble, finished in 1980) and the posthumous dedications – *Elegy Moment*, symphonic sketch (*in memoriam Enescu*, 1970).

Belonging to the generation of Sigismund Toduță's disciples, Valentin Timaru pays homage to his maestro directly (*Carol, in memoriam Toduță*, for string quartet, magnetic tape, and percussion, 1991) and indirectly, using the counterpoint techniques in Toduță's style. Furthermore, Sigismund Toduță was the one who directed the young composer's attention towards the study and the analysis of the musical forms.

The music constructions used by Valentin Timaru are mostly symmetrical, the structure, the formal articulation being accomplished by a proportionate balance between the juxtaposition of the different principles of form and the nuanced free forms. The vocality and, implicitly, the relationship of the musical expression with the poetic verses, alongside the modal configurations (modal-chromatic or modal-diatonic), the physiognomy of the popular song and the neo-Romantic profiles represent important features in Valentin Timaru's compositions.

The composer assimilates the avant-garde language of the 20th century, remaining, at the same time, faithful to the traditional structures. The alternation of the music-aesthetic orientations places him in the sphere of an emotional balance obtained between tradition and innovation, put in the interest of the artistic expression.

2. Prologue to the concert genre

By limiting himself in front of the technical, hermetical musical language, Valentin Timaru manages, within the concert genre, to translate to the artistic-musical sphere a content of ideas and affects as broad as possible, as well as a content of structures and stylistic elements capable of standardizing the musical expression (prevailingly) in service of the aesthetic beauty.

The three concertos – *Concert pentru vioară și orchestră* [The Concerto for Violin and Orchestra] (1976), *Dublu concert pentru contrabas și percuție* [The Double Concerto for Double Bass and Percussion] (1980, *Preludiu* [Prelude], *Interludiu* [Interlude], *Cadență* [Cadence] and *Postludiu* [Postlude]) and *Concertul pentru violă și orchestră* [The Concerto for Viola and Orchestra] (2009, *Nostalgia*, *Baladă* [Ballad] and *Scherzo*), alongside the monopartite works – *Intermediu pentru oboi și orchestră de coarde* [Intersession for Oboe and String Orchestra] (1984), *Baladă pentru violă și orchestră* [Ballad for Viola and Orchestra] (2006) and *Variațiuni pe un cântec irlandez* [Variations on an Irish Song] for piano and orchestra (2011), were

written in his early and mature years as a composer, in the years of development of a personal style and those autocephalous to all influences, put in service of the musical creation.

3. Concertul pentru vioară și orchestră [The Concerto for Violin and Orchestra]

Concertul pentru vioară și orchestră [The Concerto for Violin and Orchestra] (finished in December 1976), in four parts (*Lamento*, *Malopee* [Chant], *Variațiuni* [Variations], and *Epilog* [Epilogue]), with no number or opus index, keeps the preferred musical language and the stylistic valences that are expressed by Valentin Timaru in his compositions: the Romanian musical-folkloric expression, the improvisational nature, the modal-chromatic language, the free chromaticism, the cyclic thinking and the musical articulations with generative purpose, the preoccupation with the musical form and the juxtaposition of different formal principles.

In this *Concerto*, the author processes variants of the wailing *Mânce-te focu', pământu'*, giving the two sonorous macro-plans (soloist and orchestral) the ethos of the Romanian folkloric lament (Bota, 1986, p. 16).

The connections – *attacca* between movements, the ratio of the cyclic thinking reported directly through cell interdependence among parts I, III and IV, as well as the abandonment of the formal classicizing structures, represented fundamental objectives in the strategy of the young composer (43 years old by that time).

3.1. Part I, *Lamento*

Part I, *Lamento* (*Andante*), develops a favourable context for the level of morphological construction, by cellular, motif and motif-phrasal development and processing, the formal ensemble not being anchored in the typology of the sonata form. The free use of chromatic and interval-dissonant structures, but also the predominance of the *ostinato* formulas (timpani) and the ornaments on exceptional rhythmic divisions, give the musical discourse a temperate-modernist character, specific to the young years of compositional activity.

The orchestral introduction (mm. 1-13) conveys a series of micro-units – generating (cells) and their different structures (melodic and rhythmic variation), entailing the evolution of the sound context by morphological cohesions, which are invested with generating-evolutive and expressive potential.



Fig. 1 Valentin Timaru, *Concertul pentru vioară și orchestră* [The Concerto for Violin and Orchestra], Orchestral introduction, from mm. 2-4, 6 and 11, the generating cell x, the transposed generating cell x and its variations

Following the introduction of the solo instrument, the musical discourse is centred upon the dialogue between the solo violin and the orchestra – the evolving discourse, the ornamental divisions, the chromatic and modal-chromatic interference as well as the heterophonic juxtapositions, contributing to the aesthetic valence of the concerto ensemble.

The discourse of the solo instrument is based upon a chromatic language, an interval formed mainly of seconds, thirds, fourths and fifths, arpeggios of fourths and fifths, as well as an alternance of ascending and descending melodic profiles. The conveyed nature of the musical text lies at the congruence of the movement's indications (wailing, lamentation) and the Romanian folkloric insertions, assembled in an orchestral context scattered with rhetoric, funereal accents (timpani, bells).



Fig. 2 V. Timaru, *Concertul pentru vioară și orchestră* [The Concerto for Violin and Orchestra], Part I (*Lamento*), solo violin, stanza A, phrase 1, mm. 14-19¹

Complementing the solo violin, the timbrality of the English horn makes its presence noticed by a melodic *lamento*, having a wailing nature, alongside the heterophonic structures (in relation to the solo instrument) and variational-motivic signals derived from the morphological elements of the orchestral introduction.

At the formal architecture level, the movement could be framed in a strophic form: orchestral introduction – **A** – transition – **B**, where the two strophes can be integrated in the small typology, with visible structures of processing the morphological material.

<i>Concertul pentru vioară și orchestră</i> [Concerto for Violin and Orchestra] Part I, <i>Lamento</i>				
Orchestral introduction	A	transition	B	
			c	d
mm. 1-13	14-31	32-35	35-54	

Table 1

3.2. Part II, *Melopee* [Chant]

Part II, *Melopee* [Chant] (*Moderato, poco rubato*), develops a cyclic construction by using and processing melodic and rhythmic-melodic cells extracted from strophe **A** and the introduction of movement I. Thus, the melodicy of the major third (strophe **A**), exposed in different rhythmic

¹ The music examples are typed after the copied version of the manuscript.

variations by the solo violin, will generate a certain amount of melodic stability during part II.

Beginning with the cell from the end of part I (F-E), the second movement develops a similar character to that of the first part, leaving more “space” to the solo instrument and the orchestral comments. The orchestral discourse is being built with the help of the technique of accumulation-withdrawal (or accumulation-fulmination), by marks with predominant rhythmic valences and completions brought to the solo instrument. The solo violin is emphasized by the restraint accompaniment (string quartet), the wide ambitus and the rhythmicity built on exceptional divisions.

Moderato (poco rubato)

The musical score for system I, phrase 1, mm. 55-61, is written for a full orchestra and solo violin. The tempo is Moderato (poco rubato) in 3/4 time. The score includes staves for Tamb. piccolo, Tam-tam, Timp., V. solo, V. I, V. II, Vla., Vc., and Cb. The solo violin part features dynamic markings such as *mp*, *pp*, *f*, *sfz*, and *mf*, along with trills and slurs. The orchestral accompaniment includes various dynamics and articulations like *pizz.* and *sfz*.

Fig. 3 V. Timaru, *Concertul pentru vioară și orchestră* [Concerto for Violin and Orchestra], Part II (*Melopee* [Chant]), system I, phrase 1, mm. 55-61

The bond between the solo instrument and the orchestral accompaniment, the writing techniques, the agogics and the independence of the chromatic structures, all these are determining the movement’s chanting nature.

United by the sign *attacca*, the first two movements of the *Concerto* share a common ethos, by the improvisational, melancholic character, expressed particularly by the solo instrument. The characteristic expressivity –

lament (part I, *Lamento*), melancholy, sadness (part II, *Chant*), is rendered also by the insertions of the wailing *Mânce-te focu', pământu'*.

3.3. Part III, *Variațiuni* [Variations]

Part III – *Variațiuni* [Variations] (*Allegro vivace*) represents the formal epicentre of the piece. The interference of the three principles – variational, that of strophic juxtaposition (*Scherzo – Trio*), and the principle of the expositional archetype (the fugue form), render a complex structured ensemble, based upon the juxtaposition of the three plans.

As a scholar, a connoisseur of the musical forms, a teacher who continued the discipline on the line set by teachers Sigismund Toduță – Vasile Herman, in his treaties, Valentin Timaru appeals to the structural elements of the musical phenomenon, respectively to the morphology and structure of the musical forms, to the aspects of organization of the musical measure, as well as to the principles² of form (Prip, 2019, p. 16).

In a less common case, in the IIIrd part of the *Concertul pentru vioară și orchestră* [Concerto for Violin and Orchestra], the composer combines three musical forms (the passacaglia, the tri-pentastrophic form and the fugue in four parts), leading the orchestral discourse towards a “mathematically controlled agglomeration” and exposed with aesthetic, rhetorical and emotional features.

<i>Concertul pentru vioară și orchestră</i> [Concerto for Violin and Orchestra] Part III, <i>Variațiuni</i> [Variations]		
Scherzo <i>Allegro Vivace</i>	Trio <i>Allegretto</i>	Scherzo <i>Allegro vivace</i>
Variational block I		Variational block II
Theme +Var. I, II, III, IV, V, VI		Var. VII, VIII, IX, X, XI, XII + transition (<i>Adagio</i>)
mm. 120-158*	158-194	195-229

Trio <i>Allegretto</i>	Fugue in four parts			Coda <i>Adagio</i>
	Exposition <i>Animato</i>	Scherzo <i>Allegro vivace</i>	The evolution of the fugue form	
		Variational block III	Variations juxtaposed with episodes	
		Var. XIII, XIV, XV, XVI	Var. XVII și XVIII	
mm. 230-305	306-317	318-344	344-400	400-411

Table 2

² *The principle of strophicity* – the mono-, bi-, tri- and pentastrophic forms, the small, large and complex strophic forms, *the principle of refrain* – the rondo form, *the variational principle* – the variations on *ostinato*, the ornamental variations, the variations of character, the free variations and *the principle of the expositional archetype*, the thematic forms – the *sonata* and the *fugue*.

Mentioned in the movement's title, the fundamental principle of the architectural structure is connected to the level of the variations on *ostinato*, individualised through the *passacaglia* form. Dispersed among the three variational blocks and intercrossed with the episodes of the fugue, the eighteen variations are differentiated in character and instrumental structure but linked due to the *ostinato* plan.

The *passacaglia* theme (six measures) keeps the *lamento*-chant trait, also present in the previous movements. Exposed in the original form but also in the reversed variant (by the ratio of the intervallic passage on the horizontal axis), the thematic articulation is split by the double stance. By oscillating “the thematic tide” – flow-reflux, the composer symmetrically stratifies the constituent plans (*ostinato*, thematic, and variational), assembling the vertical and horizontal ratio by the melodic and harmonic functions.



Fig. 4 V. Timaru, *Concertul pentru vioară și orchestră* [Concerto for Violin and Orchestra], Part III, double bass, mm. 1-12 (in the score notation, mm. 120-131)

At the level of formal juxtaposition, the repetitive alternation Scherzo – Trio (tripentastrophic succession inserted with the fugue form) produces a unifying system, aimed at creating a symmetry mark of the general structure. The contrasting diversity is based upon the opposition in the sections: the scherzo unifies the variational blocks, the internal formal mark being reinforced by the *ostinato* plan and the thematic (flow-reflux) ratio, whereas the trio sections focus on the thematic elaboration of the solo violin, the modal-chromatic language, as well as the the melodism of the major second.

Despite the perfect delimited exposition, the fugue crosses its median reprises and episodes with the variation block III and the last two variations.

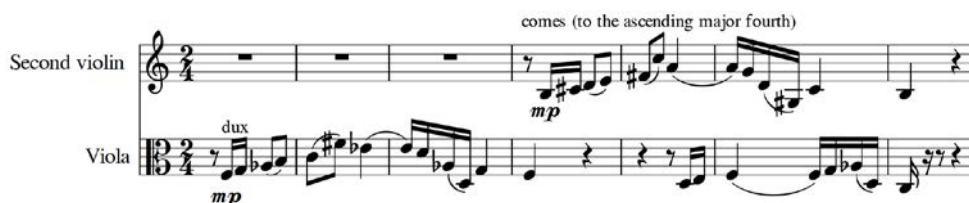


Fig. 5 V. Timaru, *Concertul pentru vioară și orchestră* [Concerto for Violin and Orchestra], Part III, the fugue section, the fugue theme, mm. 306-312

In the exposition the thematic enunciation follows the structure viola, second violin, first violin and cello, the relation *dux-comes* being an atypical one, through the interval of a major fourth. Not being a typical fugue form, the

structural architecture follows its course through variational block III (variations no. XIII, XIV, XV and XVI), the last section – where variations no. XVII and XVIII are intertwined with short episodes, and finally the *Coda* (*Adagio*).

During this movement, it is interesting to watch the progression of the solo instrument and its importance due to the intersection of the three principles of form. Valentin Timaru introduces the solo violin at the end of the variational block I, during the variation no. 7 – the melodic material implemented in octaves, ninths, sevenths, sixths and seconds, becoming a motif-phrase (and a prolongation) with repetitive valences over the part.



Fig. 6 V. Timaru, *Concertul pentru vioară și orchestră* [Concerto for Violin and Orchestra], Part III, solo violin, the end of variation no. 6 and variation no. 7, mm. 151-159

In the trio sections (B, mm. 158-194, 230-305), the discourse of the solo instrument receives a major role in the orchestral ensemble, in the second and the third variational block (the *scherzo* sections, mm. 120-158, 195-229), the solo violin is homogeneously assembled. The phrasal motif stated above will be resumed and varied in the exposition of fugue as a countersubject, as well as in the evolution of the form and of the last two variations.

3.4. Part IV, *Epilog* [Epilogue]

Part IV, *Epilog* [Epilogue] (*Andante*) forms a modal-chromatic universe, the solo instrument shaping a cyclic ration with part I, through the variation and elasticity of the musical articulations. The architectural construction is being gradually supported, the climax being animated by the orchestral-dramatic structure, juxtaposed on the rhythmic, repetitive plan of the percussion. At the level of the formal structure, the last movement of the *Concerto* can be divided in four contrasting sections (section I, II, transition, section III and final section, *Adagio, molto tranquillo*), with the aspects of a tristrophic form of **ABA** type.

<i>Concertul pentru vioară și orchestră</i> [Concerto for violin and orchestra]					
Part IV, <i>Epilog</i> [Epilogue]					
Introduction (orchestra)	Section I (A) (solo violin, orchestra)	Section II (B) (orchestra)	transition (orchestra)	Section III (A) (solo violin, orchestra)	Final – <i>Adagio</i> , <i>molto</i> <i>tranquillo</i> (solo violin and orchestra)
mm. 412-416	416-423	424-452	453-460	460-478	478-495

Table 3

The orchestral introduction and the section I are built on a harmonic (bassoon, trombone, tuba, timpani) and rhythmic-melodic (timpani, low-pitched strings) pedal, sustained by *D* (gravitational centre with modal valences). At the aesthetic level, these rhythmic punctuations bring a “temperate dramatism” to the musical discourse – a feature that is emphasized also by the solo violin. The solo instrument takes on the motif material from the preceding movement, the rhythmic and melodic variations consisting in the preferred use of minor, major and augmented seconds on the horizontal axis and the use of a repetitive rhythmic structure (at the level of the musical phrases).

The image displays a musical score for the first phrase of Section I in Part IV (Epilog) of the Concerto for Violin and Orchestra by Tamaru. The score is written for six staves: V. solo, V. I, V. II, Vla., Vc., and Cb. The V. solo part is in treble clef with a 3/4 time signature, showing a melodic line with various intervals and dynamics. The V. I and V. II parts are also in treble clef with a 3/4 time signature, providing harmonic support with dynamics like pp, mp, and p. The Vla. part is in bass clef with a 3/4 time signature and is mostly silent. The Vc. and Cb. parts are in bass clef with a 3/4 time signature, playing a repetitive pizzicato pattern with dynamics like p and ppp.

Fig. 7 V. Tamaru, *Concertul pentru vioară și orchestră* [Concerto for Violin and Orchestra], Part IV (Epilog), section I, phrase 1, mm. 416-418

A distinct, contrasting, section II develops a melopoeia character, the solo violin being impregnated with cellular and motif-like material taken from part I and II of the *Concerto*. The wide ambitus, the melodicism of the major

third, the chromaticization of the musical discourse, the melodic additions of the oboe and of the English horn, all these are creating a special atmosphere.

The final section (*Adagio*) is highlighted by the modal-chromatic feature, the final cadenza (accomplished on the steps VI-VII-I), the lamenting discourse (specific to this *Concerto*), the solo violin sharing its rhythmic-melodic material with the string section.

4. Conclusions

Educated at the composition school of both Cluj and Bucharest, Valentin Timaru remains loyal, even in the years of maturity as a composer, to musical-aesthetic aspects that are present in the Romanian folk music (the modal-chromatic language), alongside the cyclic thinking, the musical articulations with a generative purpose or by a tangent line to a nuanced programmatic music.

At the level of the genre, *Concertul pentru vioară și orchestră* [Concerto for violin and orchestra] composed by Valentin Timaru develops a favourable ratio in the formal construction of the movements: parts I (bi-strophic form), II (free form) and IV (bi-strophic form, possible tri-strophic interpretation) leave a temporal and formal space to the IIIrd part (overlapping the tripentastrophic form – *Scherzo, Trio*, with the variational blocks and the fugue in four voices).

<i>Concertul pentru vioară și orchestră</i> [Concerto for violin and orchestra] The Structure of the genre			
Part I, <i>Lamento</i>	Part II, <i>Chant</i>	Part III, <i>Variations</i>	Part IV, <i>Epilogue</i>
Bi-strophic suggestion, processing the morphological material.	Free form, cyclic construction.	Joining the three principles of form: variational, strophic and that of the expositional archetype.	Bi-strophic form, cyclic construction.
mm. 1-54	55-119	120-411	412-495
<i>Attacca</i>		<i>Attacca</i>	

Table 4

In relation to the young years of compositional activity, *Concertul pentru vioară și orchestră* [Concerto for violin and orchestra] belongs to both the symphonic and concerto genres, by specializing, delimiting and concentrating the structural constitutive plans, by the orchestral ensemble and its relationship with the solo instrument. The cyclic thinking and the processing of the common morphological elements, the melodic flexibility, the free form and the complex juxtaposed one, the construction principles, the modal-chromatic language, the free chromaticity and the folkloric insertions, the (general) chant nature, represent the primary attributes of this opus.

References

- Bota, M. C. (1986). Valentin Timaru: Concert pentru vioară și orchestră [Valentin Timaru: Concert for violin and orchestra]. In *Muzica*, no. 2, 16-18. București: Editura Muzicală.
- Cosma, V. (2006). *Muzicieni din România* [Musicians from Roumania], vol. IX. București: Editura Muzicală.
- Firca, Gh. (coord.). (2010). *Dicționar de termeni muzicali* [Dictionary of musical terms]. București: Editura Enciclopedică.
- Prip, E. F. (2019). *Valentin Timaru: compozitor și muzicolog* (Teză de doctorat) [Valentin Timaru: composer and musicologist (PhD Thesis)]. Academia Națională de Muzică „Gh. Dima”, Cluj-Napoca.
- Timaru, V. (1979). *Concert pentru vioară și orchestră* (partitură generală) [Concert for violin and orchestra (general score)]. Cluj-Napoca: Conservatorul de Muzică „Gh. Dima”.
- Timaru, V. (1994). *Principiul stroficității* [Strophic Principle]. Cluj-Napoca: Academia de Muzică „Gh. Dima”.
- Timaru, V. (2003). *Analiza muzicală între conștiința de Gen și conștiința de Formă* [Musical analysis between gender consciousness and form consciousness]. Oradea: Editura Universității din Oradea.
- Timaru, V. (f. an). *Concert pentru vioară și orchestră* (reducție vioară și pian) [Concert for violin and orchestra, violin and piano arrangement]. f. loc.: Conservatorul de Muzică „Gh. Dima”.