

UDK 78.082.3.035(495.6)
DOI: 10.4312/mz.52.1.41-50

Aida Islam, Stefaniya Leshkova Zelenkovska

Pedagoška fakulteta »St. Kliment Ohridski«, Skopje
Akademija za glasbo, Štip
Faculty of Pedagogy "St. Climent Ohridski", Skopje
Music Academy, Štip

Musical Elements in the Performing Approach: *Sonatina in C* for Two Pianos from a Macedonian Contemporary Composer

Glasbene prvine v službi interpretacijskega pristopa: *Sonatina v C* za dva klavirja makedonskega sodobnega skladatelja

Prejeto: 12. oktober 2015
Sprejeto: 7. december 2015

Received: 12th October 2015
Accepted: 7th December 2015

Ključne besede: makedonsko sodobno glasbeno ustvarjanje, neoklasicizem, Tomislav Zografski, Sonatina v C, interpretacijske značilnosti

Keywords: Macedonian contemporary art music, neoclassicism, Tomislav Zografski, Sonatina v C, performing details

IZVLEČEK

ABSTRACT

Tomislav Zografski (1934–2000) je predstavnik srednje generacije sodobnih makedonskih skladateljev. V makedonsko glasbo je uvedel osnovne prvine neoklasicizma. To stilno usmeritev je Zografski razvil v nekaterih glasbenih delih na področju komornega in simfoničnega ustvarjanja.

Tomislav Zografski (1934–2000) is one of the representatives of the middle generation of modern Macedonian composers. He introduced into Macedonian art music the basic elements of neoclassicism. Zografski, in some of his works, develops this stylistic direction in the fields of chamber and symphony music.

Introduction

Tendencies of the neoclassical musical discourse present in the cultural environments of 20th century Europe. And also penetrate into the Macedonian musical creation through aesthetic choices of some of the composers for the acceptance of the determinants of this style. In the previous theoretical thought devoted to the work of Macedonian composers, the name of Tomislav Zografski is interpreted as a composer whose works, with some variations, were realized in the neoclassical manners of S. Prokofiev and I. Stravinsky.¹

Neoclassicism in the Macedonian musical creation began at the time when this style was largely abandoned. Namely, the first neoclassical work of I. Stravinsky, by which is defined the beginning of neoclassicism, was written in 1923 (*Octet for Wind Instruments*), while the first neoclassical fruits in the field of the Macedonian art music ripened 30 years later, more precisely in 1954–1955, with the work *Ten Miniatures for Piano* by T. Zografski. During the same period of his student days, the composer wrote *Sonatina in C for two Pianos*, and by analyzing it in this paper, we wish to profile it as a typical representative of the neoclassical tendency in Macedonia.

In this work, we are aiming to determine the degree of representation of Neoclassicism's stylistic-aesthetic principles, in the function of its interpretation attributes. We achieved the operationalization of the intended goals and objectives by analyzing the sheet notes--partitures, as well as the sound recordings of the work, focusing on the expressive elements individually.

1. The characteristics of Tomislav Zografski work

Tomislav Zografski is one of the prominent representatives of middle generation, who incorporated the basic elements of Neoclassicism, which he developed in several works in the field of chamber and symphony work. In his creative opus that contained 141 works with a wide genre range, he had achieved a perfect balance between the old traditions and the modern musical trends. His works comprised of vocal and instrumental, orchestral, chamber, choral, and film music.

In the later stages of his development, he evolved toward more modern expression seeking a new ways in the contemporary music influenced by the "Polish School" (K. Penderecki and W. Lutoslawski). Under this influence, in his works he often used constructive principles of baroque and early classical style, promoting restoration of the expressive possibilities of the earlier.²

In contrast to the earlier Macedonian composers whose musical works were mainly based on folklore, but Zografski used it rarely. Melody lines are clear, built on reminiscences on the classical themes, by using quotes that can be felt mostly in the *Sonatina in C for two pianos* and the *Symphony in E-flat*, where the spirit of Viennese classics

1 Dragoslav Ortakov, *Muzichkata umetnost vo Makedonija* (Skopje: Makedonska revija, 1982), 124.

2 Raleva Zanina, *Akulturacioniskite i enkulturacioniskite procesi vo makedonskata sovremena muzika niz prizmata na eden stip i eden avtor - Tomislav Zografski: magisterski trud*, 2001.

prevails. In contrast to these works, compositions without quotations can be found in the creative opus of Zografski, such as *Fantasy Chorale*.³

Conceptual aesthetic properties of Zografski modernize the stylistic features of music from the previous generations of Macedonian composers, with tendencies of developing compositional and technical achievements to the level of European music of the 20th century, based on his personal beliefs, educational level and his personal expression.⁴

2. *Sonatina in C for two pianos*

In the overall creativity of Macedonian contemporary music until the beginning of the new millennium only three sonata cycles were written for two pianos: *Sonatina in C* and *Sonata for two pianos* by T. Zografski and the *Sonata for two pianos* by S. Tosevski, created in 1965, being, therefore, closer to the modern tonal idiom characteristic for that period.

The *Sonatina in C for two pianos* (1955), which is the subject of our analysis, is a typical example of our attempt to implement European neoclassical manners, especially characteristic for I. Stravinsky, to the world of the fertile Macedonian creativity. By fostering the sonata cycle as a form inherited from the past, the author has retained the general framework of its external structure, often making changes in the internal structure of movements.

2.1. Structural analysis

Genre and form

In the analysis of the genre and form of *Sonatina for two pianos*, what mostly stands out is the successful balancing of the classical form, combined with a more modern harmonic and tonal language on one hand, and the content of the music on the other. The title “sonatina”, a diminutive of sonata, alludes on a sonata cycle of a smaller scale--in this case, in three movements--within which is effected a reduction of technical-composition means. By choosing the form, in order to correspond with the genre, the composer applied a simplified style of expression that is based on a bright transparent infantile character, with the exception of the second movement with the emergence of a minor key that incites specific serious and sad feeling. Sections of movements are constructed on the basis of several types of form-shaping principles, such as changed repetition, development and principle of contrasting.

The first movement Allegro, which contains harmonic syllable and four-voiced homophonic texture, represents the traditional sonata form, where, at expressing the thematic material, larger units (periods) are used, with the exception of the development section

3 Branko Karakas, *Muzichkite tvorci vo Makedonija* (Skopje: Makedonska kniga, 1970), 99–101.

4 Toma Proshhev, *Sovremena makedonska muzika* (Pula: Istarska naklada, 1986), 179.

containing more fragmentary material. In fact, the theme material is built on motif, which as a practice is characteristic of classicism, or more specifically for the works of Beethoven.

In terms of form, the second movement *Andantino* is a triple form (**a b a1**) with the independent parts indicating higher music-syntactic wholeness. Polyphonic aspects constitute the conceptual tissue of the first and reprised part of the movement (**a** and **a1**). The dominance of metrorhythmic pulsation in the contrapuntal layering in the first part (**a**), which has polyphonic features, gives the impression of constructing according to the principle of aurally noticeable metrorhythmic similarity. Period in the second part (**b**) is constructed according to the principle of repetition of wholes (**T-S**).

The formal structure of the third movement *Allegro molto* is a rondo with two themes. The first part is characterized by the rhythmic motorics typical for the classical final movements while part **b** shows greater rhythmic standstills by which the composer reached full contrast in terms of expressive elements. Coda is a combination of the thematic material of the two parts.

The *Sonatina* is based on half-cadences and a fewer number of authentic and perfect cadences.

Quotes

The significance of the quote in this *Sonatina* and the work, in general, has certain aesthetic functions, with the role of form-shaping factor and the factor that initiates historical conditionality and variability of the artistic conceptions.

The most recognizable quote in this *Sonatina* with authentic version is the musical material of the second movement of the *Sonatina for piano KV 330 in C Major* by Mozart. That is, both versions make up the middle section of the three partitioned movements.



Example number 1: Wolfgang Amadeus Mozart, Sonata KV 330, II.



Example number 2: Tomislav Zografski, Sonatina in C, II.

The difference that Zografski made at integrating this motif refers to the accompanying section that from obstinate form transforms to spread chords of a given tonality.

The quotes that are used in other movements are taken from Sonata op. 2 No. 3 for piano, as well as the Spring Sonata for violin and piano in F major by Beethoven.



Example number 3: Ludwig van Beethoven, Violin "Spring" Sonata in F, I.

Musical score for Example number 4, showing three staves of music. The first staff is marked 'mf'. The music is in C major and 3/4 time. The first staff contains a melodic line with a series of eighth notes and a half note, followed by a quarter rest. The second staff contains a rhythmic accompaniment of eighth notes, starting with a quarter rest. The third staff contains a bass line with a series of eighth notes and a half note, followed by a quarter rest.

Example number 4: Tomislav Zografski, Sonatina in C, III.

Melodic and melodic waves

The melodic progression as the bearer of the genre features in this *Sonatina* helps in the function of rising and declining the tension. The graphic line of melody, consisting of interval jumps of smaller and larger scale, is supported by the accompanying voice, which makes it even more intensively emphasized. The contrast on the melodic level is partly achieved by changing the accompaniment which transits into a thick pulsating of motifs.

Introduction of polyphony in the first part of the second movement greatly contributes mainly to the linear upward progression of the melody, with the exception of the initial bars containing three smaller waves persistently tending to climb to the highest tone (c3).

The dashing character of the third movement is expressed more vividly with the continued downward progression of the whole melodic wave, despite the small oscillations that adorn and exuberate this progression.

Articulation analysis inevitably leads us to the aspect of one of the important expressive elements. The manner in which the tones are grouped in this work takes us back to the classical period in which typical connecting of a small number of tones in one span represents reversing of the form of string articulation into piano articulation.⁵ Actually, the articulation phrasing of the whole *Sonatina* fully meets the principles and the way of phrasing, typical for the 18th century, in which ligatures didn't protrude beyond the framework of bar features.

Harmonic structure

Harmonic structure is within the expanded major-minor system, a result of the individual harmonic language of Zografski, specific for the period in which the work has been created despite the fact that at that time were present diverse techniques of composing with expressed tonality.

As alluded to by the title of the composition, its specific tonal center, i.e., in C, in homophonic texture in which the thinking runs horizontally--each line runs separately. For these reasons, it isn't about the tonalities, but its about the tonal center.

With the tendency of including polyphonic elements, the author transforms the harmonic syllable into monodic-harmonic mode, as for example, in the development section of the first movement, in section **a** of the second movement, and in the second theme of rondo in the third movement.

Modes that are met in the work have a phonic function, and therefore they cannot be treated in the spirit of the old church modes, where relations of the tones had a certain character (D,T, nota repercusa, nota finalis, etc.). A contrast of tones is also noted, that is, a bitonal character of the polyphonic tissue which founded on the two sound sequences that are complemented functionally.

The tonal centers are based on the distance of half-degree, such as E major-D major or B flat-D minor, as a result of the distance of a small second resulting from the same major third chords.

The continuous transformation of modes from harmonic to monodic-harmonic is one of the ways that Zografski implements for emphasizing the contrast of the parts in this *Sonatina*.

Rhythm and meter

The rhythm of Zografski in this *Sonatina* breathes with the temperament and the spirit of rhythm of the classical period, successfully adapted to the spirit of modern rhythmic-metric idiom. The eight-note pulsation with sporadic rhythmic delays, by

5 Clive Brown, *Classical and Romantic Performance Practice* (Oxford: University Press, 1999), 235.

which is constituted the rhythmic pattern of this *Sonatina*, fully corresponds to the spirit of the composition filled with life, transparency, and ease. The factor responsible for the absence of more complex rhythmic structures is a result of the identification of classical rhythmic patterns on one side, and an adequate reflection of the genre on the other side. Which differentiates the first movement from the other ones is the presence of horizontal polymetric as, one of the features of Macedonian ambient, as well as of the contemporary music.

The important role of the metrical concept in defining the character-genre form is largely attributed to higher meter, which is mostly responsible for the unification of bars around a central bar, thus shaping large groups. Its precisely this element that is the key to surpassing the static of music which is replaced by focusing toward the emphasis, and in that way musical thought is moved.

In terms of music interpunction, the emergence of a new texture which defines the new part of the form occurs mostly on a strong beat part (tr hēj) in this sonatina. The exception is in the second movement, in which a rhythm moved for a certain period of time to the right affirms the iambic measure as a prime mover.

Texture

The visual perception of musical notation of *Sonatina in C* reveals the style and genre of the work by the manner of its organization vertically. Transparent texture located in the ambitus (range) of middle register, dominance of the constant rhythmic pulsation, accompanied by Baroque-style progressions, contrasting the sections with homophonic and polyphonic texture inevitably show connection with the styles of the past periods, unity between baroque and classicism, as one of the characteristics of the neoclassical style.

Dynamics

The composer determined the rhythmic plan of *Sonatina in C* in details, thus contributing in finding out proper experiencing and interpreting of the smallest musical details peculiar to the nature of the work.

The dynamic ambitus which ranges in the limits between **p** and **ff** fully corresponds to the spirit of the dynamic concept, supplemented by the presence of **sf** inherent to Beethoven. The primary attribute of strong dynamics for creating tension in the expression reaches its maximum of **ff** combined with **sf**, by highlighting dissonant chord as an expression of exclamation.

Generally, the different dynamic symbols in this work have been used in two qualifications: 1) in achieving a certain contrast between sections as the basic feature of musical form that is constructed based on conflicts, and 2) for displaying more delicate details, like the culminations in the first movement, the game of contrasts between short motifs in the second and third movements.

Timbre

The dramaturgical effect of this work is placed in the central register, containing sound range within the timbre features of the baroque and classical period. Application of polar octaves from the register is usually in the function of highlighting the culminations.

Tempo

The exact determination of tempos in the *Sonatina* reflects the author's intention to join the guidelines, although very often the choice of tempo depends on individual treatment and understanding of the musical content. In this sense, Allegro is supposed to be a reflection of joy, enthusiasm, and optimism that prevail.

The Andante in the second movement is slightly moved to Andantino in the task of achieving fluid motion of the polyphonic syllable in the first part.

Allegro molto, which is treated as being closer to Presto in the third movement, reflects the enthusiasm which prevails in the entire movement.

Interpretation

The sound result of interpretation of *Sonatina in C* assumes affirmation of transparency and high spirit, which is a prerequisite for satisfying genre affiliation. Integration of the "short string" phrases to a wholeness of a higher order, led by a sense of focusing on local and main culminations, is an important segment of the interpretation, which inspires liveliness to the music.

Highlighting the change of character in the appearance of a new musical material (e.g., a second theme, developing section in the first movement) enriches musical interpretation with new aesthetic dimensions, new color, etc. Dedication to clearly stated guidelines in the partiture concerning dynamic conceptualization contributes to the enrichment of sound coloration, reaching its peak in culmination with fanfare sonority.

Realization of fluidity of the second movement is achieved by refined running of the dynamic progression that extends into the broader plan. Highlighting the **sf** in the second part of the movement contributes in achieving the grotesque character and fulfilling the basic intention of the author during the performance.

The enthusiastic and cheerful character of the third movement is enabled by an easy touché and focusing on target points, where relief dynamics is replaced by a continuous progression of sound--it culminates in **ff** at the end of the first part. And in that way is achieved a perfect wholeness. The use of *una corda* in the second theme of rondo greatly contributes to achieving a mystical atmosphere interwoven with the contrast and a massive part that should sound with all its strength and energy typical of a storm.

The complementarity of supporting elements' progression, especially the melodic structure, which constantly moves from one to the other piano, is one of the author's very own characteristics. This provides an opportunity for equitable distribution of responsibility and highlighting evenly the interpretation skills of both artists and pianists.

Conclusion

Analysis of the *Sonatina for two pianos in C* of the contemporary Macedonian composer T. Zografski allowed synthesizing of essential components in the function of interpretation attributes. By determining the characteristics of expressive means--musical form, melodic, harmonic structure, rhythm and meter, tempo, dynamics, timbre, and texture, we get a clear picture of the author's conceptual determination in terms of the interpretation approach to work. For a more adequate and plausible interpretation, comparative analysis of the different interpretations of the recorded work plays an important role. Because they allow building the individual criteria that can be based on summarizing the positive parts of the realized performances, personal intentions and aesthetic views, by capturing the author's style and conception, the conventions of time, and so on, especially when it comes to the recorded performance of the author's work.

Bibliography

- Brown, Clive. *Classical and Romantic Performance Practice*. Oxford: University Press, 1999.
- Ferguson, Howard. *Keyboard Interpretations 14-19th Century*. Oxford: University Press, 1998.
- Golaboski, Sotir. *Istorija na makedonskata muzika*. Skopje: Prosvetno delo, 1999.
- Jovich, Tihomir. "Polifonijata vo makedonskoto muzichko tvoreshtvo." *Godishen zbornik*, god. 2, br.2, Shtip, FMU (2011): UGD, 69-79.
- Karakash, Branko. *Muzichkite tvorci vo Makedonija*. Skopje: Makedonska kniga, 1970.
- Krautz, Michel. *The Interpretation of Music*. Oxford: University Press, 1999.
- Mancev, Tome. Analiza na muzichko delo. *Godishen zbornik*, god. 2, br.2, Shtip, FMU (2011): UGD, 27-32.
- Ortakov, Dragoslav. *Muzichkata umetnost vo Makedonija*. Skopje: Makedonska revija, 1982.
- Proshev, Toma. *Sovremena makedonska muzika*. Pula: Istarska naklada, 1986.
- Raleva Zanina, *Akulturaciskite i enkulturaciskite procesi vo makedonskata moderna muzika niz prizmata na eden stip i eden avtor – Tomislav Zografski: magisterski trud*. Fakultet za muzička umetnost/UKIM, Skopje, 2001.
- Schenker, Henrich. *The Art of Performance*. Oxford: University Press, 2000.
- Skoda, Badura, Paul. *L'art de jouer Mozart au piano*. Chastel: Edition Buc, 1980.

POVZETEK

Neoklasicizem se v makedonski ustvarjalnosti pojavi v obdobju, ko je bila drugod ta smer že skoraj pozabljena. Ena prvih neoklasicističnih skladb je iz leta 1954 oz. 1955, in sicer *Deset miniatur za klavir* Tomislava Zografskega (1934–2000). Zografski velja za enega izmed najpomembnejših predstavnikov srednje generacije sodobnih makedonskih ustvarjalcev, ki v svoja dela uvaja prvine neoklasicizma.

Sonatina v C-duru za dva klavirja (1955), ki je predmet analize, predstavlja tipičen primer poizkusa implementacije evropskih neoklasicističnih prvin, še posebej značilnih za I. Stravinskega. Upoštevajoč sonatni cikelus je Zografski obdržal splošne okvire njene zunanje konstrukcije, pri čemer je pogosto spreminjal notranjo strukturo. V prispevku so predstavljene bistvene kompozicijsko-tehnične prvine kot tudi različni interpretacijski pristopi k delu.