

### 3. GENUISTIC - EVOLVING ASPECTS OF SONATA II FOR VIOLIN AND PIANO, OP. 19, No. 3, BY CONSTANTIN SILVESTRI

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**Abstract:** *The article addresses the problem of investigating the evolutionary paradigm of the sonata for violin and piano in the Romanian compositional creation of the first half of the twentieth century, analyzing the work of the famous representative of the pleiad of Romanian composers of the Postenescu generation, European personality - Constantin Silvestri. His creation - Sonata II for violin and piano (1939), composed at the end of the interwar period, at the confluence of the '30s and '40s, revealing a complex emotional and imagistic spectrum, contrasting, generated by the striking antagonism between aspirations to the ideal and ruin of illusions, allegorically transfigures the incandescent atmosphere around World War II. The language of the work presents a stylistic symbiosis distinct from heterogeneous elements: romantic, expressionist, as well as folk resonance.*

**Key words:** *Constantin Silvestri, Romanian violin sonata, romantic influencess*

#### 1. Introduction

During the interwar decades in the circuit of Romanian musical culture, authentic creative personalities from the post-Enescu generation are formed, such as P. Constantinescu, D. Lipatti, M. Mihalovici, C. Silvestri, M. Popa etc., who make a considerable contribution to promoting the compositional principles addressed by their great compatriot in the genre of sonata for violin and piano. Even from the first sonatas for violin, composed in the 20th century in Paris (1897 – op. 2, no.1; and 1899 – op.6), Enescu valorizes the romantic tradition through his own creative thinking, the unmistakable charm marked by "the reverie and melancholy of Romanian feeling" according to Stan Golestan's appreciation (also established in Paris)<sup>5</sup>.

Next, in the third decade of the 20th century, "the image of the creator discovering himself in the romantic philon of Romanian spirituality"<sup>6</sup> – the author, who expresses a "romantic-essentially subjective" compositional behavior<sup>7</sup>, reveals himself in a clearly innovative hypostasis in the third Enescu's sonata for violin *In caracter popular romanesc*, Op. 25<sup>8</sup>. With the dedication *À la memoire de Franz Kneisel*, structured as a tripartite cycle (*Moderato malinconico, Andante sostenuto e misterioso, Allegro con brio, ma non troppo mosso*), the creation in question, according to Pascal Bentoiu, "will strike us through its folkloric authenticity, the composer's power to create a kind of super-folklore"<sup>9</sup>. But at the same time, some

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<sup>5</sup> Quote from: Cosma, O. L. (1988) *Hronicul muzicii româneşti. 1898-1920*. Vol. 8 [2, p. 455]

<sup>6</sup> Vasiliu, L. (2007) *Form, style, personality. Studii de muzicologie* [8, p. 92]

<sup>7</sup> *Idem* [8, p. 89]

<sup>8</sup> Written and edited in Paris in 1926

<sup>9</sup> Bentoiu, P. (1984) *Capodopere enesciene* [1, p. 321]

influences of the late-romantic sonata are revealed with its characteristic *moderate tempo* in the extreme parts: especially of the famous Franckian sonata, with *Allegretto ben moderato*<sup>10</sup> in the first part and *Allegretto poco mosso* – in the end.

Following with perseverance the evolving paradigm of *Enescu's romanticism*<sup>11</sup>, the local composers have undertaken new attempts to genuistically “refresh” the violin sonata starting from the tendency to subordinate the sound of a musical event to an extra-musical aesthetic message. As a result, architectural patterns, becoming malleable, increase their ability to adapt to multiple, complex, contrasting ideological content. The traditional forms, intermingling and influencing each other, create new structures, while also renewing the existing ones.

In this context, a good example is *Sonata II for violin and piano*, op. 19, no. 3, by Constantin Silvestri<sup>12</sup>. According to the data indicated in the work of M. Popescu<sup>13</sup>, the Sonata was composed in 1939, and in the end of its score, the date on which the opposite was ended is specified, respectively: „January, 1940”<sup>14</sup> (identified in the musical fragment presented in x. 39). It seems significant, that in the image spectrum of the given creation, as in Marcel Mihalovici's violin Sonata, composed several months later<sup>15</sup> (preceded by a *motto* from the sonnet of the romantic poet Gérard de Nerval *Myrtho*: „Je sais pourquoi là bas le volcan s'est rouvert...” / "I know why the extinguished volcano woke up"), we can find the incandescent emotional atmosphere surrounding the European countries on the eve of the second World War (their strength and scale being metaphorically expressed by the image of the volcano "awakened" before the devastating eruption).

The esthetic message of these creations, in particular, of the Silvestri's Sonata, is confined to the objective of restoring the momentum, the aspirations, the youthful enthusiasm (an eloquent meaning having the remarks of the first motion: *con entusiasmo* - from the main theme, or *con tenerezza* - from the conclusion), but at the same time, we find that the nostalgic introspection is plasticized, revealing the

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<sup>10</sup> It seems significant, that the great violinist Leopold Auer in his famous book *My School of Violin Playing* when referring to this *tempo*, he said (not without humor), that it presents "rather a *ben moderato* without *Allegretto*" [10, p. 255].

<sup>11</sup> The Musicologist Clemana Liliana Firca in the work *Directii in muzica romaneasca 1900-1930* describes Enescu's opera as a distinct artistic phenomenon in European romantic art, identifying it by the concept of *Enescu's romanticism*, sensing it by “features, which not only distinguish Enescu's creations in the local compositional environment, but also define them as a particular case in the very European romantic and late romantic art” [3, p. 33]. The author emphasizes, that the richness and plenitude of Enescu's harmonic language giving voice to the "nostalgic lyricism of Romanian doina" [3, *ibidem*], shows the spirit of "romantic effusion, the expansiveness of the soloistic canto (...), the cyclical construction of the Franckian lineage"[3, *ibidem*].

<sup>12</sup> Constantin Silvestri (1913 – 1969) is one of the Romanian musicians, known worldwide, as the biggest composer after G. Enescu, and as conductor being compared to Herbert von Karajan. Being appreciated repeatedly (in the '30s) at George Enescu composition contest (the personal master directing his award-winning works), he directed later for the first time many of Enescu's creations, including *Oedipe*, at the first edition of the *Enescu Festival* (1958), with a success that has become a legend. The brilliant evolution at the London Philharmonic Orchestra's desk in 1957 launches instantly its career as a conductor at the international level, crowned with tournaments (at the top of the world's great orchestras) in Europe, the US, Japan, Australia and South America. He inherited a discography with more than a hundred records and an important compositional work.

<sup>13</sup> Popescu, M. (1981) *Repertoriul general al creatiei muzicale romanesti*. Vol. 2 [5, 393 p.]

<sup>14</sup> Silvestri, C. (1957) *Sonata II for violin and piano* [6, p. 47]

<sup>15</sup> Mihalovici, M. (1954) *2-eme Sonate pour violon et piano* [4]

ruin of illusions and deception. This palette of contrasting images, which is generated by the striking antagonism “between aspiration and dismember”, as the musicologist Ioana Ștefanescu shows<sup>16</sup>, is a key feature of romantic thinking, revealing, on the one hand, exaltation and, on the other, the delusion and resignation of the romantic hero. This imagistic impact is exteriorized in the musical thematic of the Sonata, both within the motions and exported at the cycle level.

## 2. Romantic semantics, an integrating factor of Sonata cyclical conception: analytical aspects

In the violin sonatas created at the confluence of the years ‘30-’40, a special stylistic symbiosis is tempted – complex, oscillating between reflections of the romantic tradition, some figurative processes of expressionist genesis (with images of a grotesque, macabre, violent sonorization) but also certain compositional principles of folklore origin (with or without the application of the authentic quotation). But if in Sonata of M. Mihalovici we can notice the prevailing tendency toward a universal language (some folkloric elements being applied with great care and refinement), then the Sonata of C. Silvestri represents from the stylistic point of view "an interesting accumulation of romantic elements on the one hand and expressionist elements and on the other, of popular resonance, reflecting (...) some influence of Bela Bartok"<sup>17</sup>.

Thus, it should be noted that the musical text of the Silvestri’s Sonata (as well as that of M. Mihalovici’s violin Sonata) is noted without key signs and the tonal allegiance is very vague: part I begins with the highlight of the *h* landmark increment (via the sensitivity of the *ais*); at the end of the motion we see as a landmark the toning tritone *fis-moll* (with the superimposition of additional steps); in part II, the tonal flow is oriented toward the *A-major* tone (the parallel of the *fis-moll* tone), and the final, starting in the *b-moll* tone, ends the cycle by returning to the *fis-moll* tone (the final tritone associating additional steps). Without denying the tone, the author fundamentally changes it by redoubling the increments and applying excessively *the clusters*, using chromicized harmonic means, sometimes sliding toward serialism.

Simultaneously with the absence of the key signs, the score lacks the *tempo* indications, being identified by metronome data only: p.I –  $\text{♩} = 138-144$ ; p.II –  $\text{♩} = 66$ ; p.III –  $\text{♩} = 56$ ;  $\text{♩} = 132-138$ . The author introduces instead many dynamic gradations less used, explained in the preface of the work<sup>18</sup>: *poco p, molto p, molto pp, ben p, ben pp, quasi p, ppp, pppp, poco f, molto f, ben f, ben ff, quasi f, fff, sff* etc. Increased attention is paid to the interpretive features, which reveals the composer's attachment to the musical-romantic tradition (especially, recalling the detailed comments of the Sonata for violin and piano by C. Frank), these specifications being very numerous and differentiated - in addition to those quoted, we can mention: *con poesia, con calore, con passione, con virtuosità, mormorando*,

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<sup>16</sup> Ștefanescu, I. (1982) *Johannes Brahms* [7, p. 299]

<sup>17</sup> Quote after the introductory article of the Sonata’s score: Silvestri, C. *idem* [6, p.3]

<sup>18</sup> Silvestri, C. *op. cit.* [6, p. 4]

*perdendosi, pensieroso, pesante, stringendo, flautando, poco cantando, pochissimo calando calmo, cantando molto e non ritmico, molto espr. la melodia, sonoro, dolce amabile, tranquillo, esitando, selvageamente, etc.*

The structure of the sonata cycle presents an innovative approach of this form, and each of the motions are clearly designed: the first – in sonata form; the second – with features of double tripartite form; the final – with a rondo scheme. The architecture of the work is structured because of plasticizing a rich heterogeneous, contrasting image spectrum, which without tangible program, transparently externalizes its principles, perceptible in highly illustrative musical images. In this context, the idea set out in the quoted article of the musicologist Laura Vasiliu regarding the *meaning of program* could be mentioned<sup>19</sup>. The landmark imaging sphere of Silvestri's Sonata, concentrated especially in first motion, is directed toward the artistic plasticization of the frowning destiny of the romantic hero, with a split inner world (impatient, courteous but finally disappointed and deceptive yarns), restoring the perpetuation of his aspirations and hopes, as well as the ruin of illusions and his resignation.

*Part I,  $\text{♩} = 138-144$ , 2/2*, starts with a musical *motto* (with an important role in the dramaturgy of the work) – a *tezis intonation* (I-T), shown in the piano play with the high, long, conducting of the of *h* landmark multiplied by four octave, with the *f* remark, causing the sensation of a threatening, fatal signal; and in the violin play it “responds” solitary and uncertain to the sensitive sound *ais*<sup>1</sup>, like a distant echo of low intensity (*p*) (e.g. 1, m.1). The musical image of this allegorical *motto* could be conceived as a figurative expression of the confrontation between the ruthless *destiny* and the daring *hero* -- rebel, but finally disillusioned and resigned. In this context, it seems natural that after the “indecent response” of the violin on the sensitive *ais*<sup>1</sup>, in the party of the same instrument, it follows the main theme (TP) of the motion, eloquently expressing the spirit of the momentum, the exaltation, the adventure (*con entusiasmo* remark), rendered by the melodic “broken” line, the involvement of the frequent quart and tritone ranges, the predominant upward movement (Eg. 1, m. 4):

SONATA II  
PENTRU VIOLINĂ ȘI PIAN  
I

C. SILVESTRI  
op. 19 nr. 3

Eg. 1. Sonata by C. Silvestri, p.I, m.1-9

The axle begins with the resumption of the main theme in the violin play (m.28, *più dolce come prima*) (Eg. 2):

<sup>19</sup> Vasiliu, L. *op. cit.* [8, p. 90]



Fig. 2. Sonata by C. Silvestri, p.I, m.28-31

As opposed to the impetuosity of the main theme comes the lyrical song of the secondary one (TS), the contrast between themes is highlighted by the fact that around it in the piano play there are three dissonant chords (m. 57, *bf*), separated by breaks, gradually moved up on half tones (Fig. 3):



Fig. 3. Sonata by C. Silvestri, p.I, m.57-58

These chords are followed by a wide-breathing melody, carried out with parallel octave in the piano play (m.62, *bp, espr.*), later taken into the violin play (m. 64), and then returned to the original instrument (m.78, *molto espr., con passione, p, mp, cresc. molto*), becoming more expressive in the instrumental dialog (Fig. 4):



Fig. 4. Sonata by C. Silvestri, p.I, m.62-65; ----- m.78-80

TS ends with *query* intonation<sup>20</sup>  $h^1-c^2-d^2-es^2$  repeated in lowered quart ambitus (Fig. 5):



Fig. 5. Sonata by C. Silvestri, p.I, m.87-91

<sup>20</sup> Infiltration of the iconic intonations of romanticism with *interrogative and lamentative semantics* (defined by the images illustrating the ideal perpetual search and the fatal desolation of the hero doomed to failure) is treated in the context of the conception regarding the verbal substrate of these intonations, presented in the work of the musician Boris Asafiev *Intonation* [9].

The realm of the images of the type is attached to the images with a pronounced romantic message, within the presentation, this being represented by the conclusion (m.101), by *a dance from Bihor* (Eg. 6):



Eg. 6. Sonata by C. Silvestri, p.I, m.101-104

Continued in the violin play (m.105, *f, marc.*), the conclusion leads to a “dialog” (m.118) of *interrogative* replicas in the piano-violin formula (Eg. 7):



Eg. 7. Sonata by C. Silvestri, p.I, m.118-119

After repeating the presentation<sup>21</sup> in the grave register of the piano with a meditation theme (m.131, *pp, ma calmo, mormorando*) the episode preceding the approach starts with a coral (Eg. 8):



Eg. 8. Sonata by C. Silvestri, p.I, m.129-137

The second theme of the episode – playable (m.173, *espres., cantando molto e non ritmico*), played in the violin score, reminds the kind of lyrical songs with its own tempo-rhythmic freedom (Eg. 9):



Eg. 9. Sonata by C. Silvestri, p.I, m.173-175

In the acute register of the piano, the third theme of the episode comes into play (m. 203), gradually descending, with parallel octave at a range of one higher octave ( $a^3 - as^2$ ) Rectilinear, uniform rhythmic motion, except for the  $h^2$ -sincope

<sup>21</sup> This special feature in the structure of the first motion shows the architectural influence of the concert genre, suggesting the idea of the application of the *sonata-duet* notion in this creation, used by the musicologist E. Tareova to designate de top creations of the late-romantic violin sonata genre: Sonata op.108, no.3, *d-moll*, by J. Brahms and Sonata *A-dur* by C. Franck [11].

(at a septum of “cliff”) expresses hardness and ferociousness (Eg. 10):



Eg. 10. Sonata by C. Silvestri, p.I, m.203-206

A short transition and sudden dynamic attenuation in *pp* is moving toward the second stage of the treating – the developing one; it is starting (m. 209, *con ritmo*) with motives from the conclusion theme (Eg. 11):



Eg. 11. Sonata by C. Silvestri, p.I, m.209-211

But the theme of the dance from Bihor is interrupted (m. 203), by the return of the atrocious theme of the treating episode which is played on the piano with a more pronounced hardness (*sf*); and after decreasing to a higher octave range ( $a^3 - as^2$ ) the melodic line is still sliding on the halftones  $g^2-fis^2-f^2$ , the last sound being multiple augmented, thus identifying the *lamentative* intonation (Eg.12):



Eg. 12. Sonata by C. Silvestri, p.I, m.224-227

A torrent of sound amplification (*poco a poco cresc., più a più f, ff*) prepares the peak moment of the approach– preceded by the *tezis-intonation* essentially modified (m.255), TP appears – and this being decisively transfigured, with the remark *Pesante, con entusiasmo, stringendo* (Eg.13):



Eg. 13. Sonata by C. Silvestri, p.I, m.255-259

The beginning of the half is preceded by a laconic introduction derived from the *motto-intonation*. In the piano play (m.276, *rf*) the steps  $c^1-h^m$  begin to oscillate persistently (on the background of the sound rendered in the deep *f* register, and of the  $des^1$  sound associated in the high voice), followed by the “answer” of the violin: with the remark *ppp* appears the prolonged sound  $ais^1$ , multiple repeated – and thus, *the motto* is shaped; as in the presentation, it precedes TP (m.282, *grazioso*, *pp*), rendered in the violin play (Eg. 14):



Eg. 14. Sonata by C. Silvestri, p.I, m.276-284

But TS (m.312) shows its lyrical essence even more clearly: the melodic line is transferred with an octave up, appears the mark *sf*, *con passione*, the parties evolve in confluent motion (Eg. 15):



Eg. 15. Sonata by C. Silvestri, p.I, m.312-315

At the end of the TS, as in the presentation, appears the  $h^1-c^2-d^2-es^2$  query intonation, succeeded by  $es^1-d^1-des^1-ces^1$  lamentative intonation, with the remark *molto espressivo*, *calando* (Eg. 16):



Eg. 16. Sonata by C. Silvestri, p.I, m.324-329

It follows the motive conclusion (with the remark *f*, *subito*), by keeping its style in the presentation; as then, it is interrupted by the repeated “dialogue” intervention (piano-violin), of the *query* intonation (m.345); and later, after a pause on both instruments the coda starts (m. 359) – the festive atmosphere of *the dance*

from *Bihor* is rendered in the synchronized movement of the parties (Fig. 17):



Fig. 17. Sonata by C. Silvestri, p.I, m.345-346; - - - - - m.358-361

After the culmination of the movement (m.392, *Con brio*, *fff*) of the reasons behind the conclusion (Fig. 18):

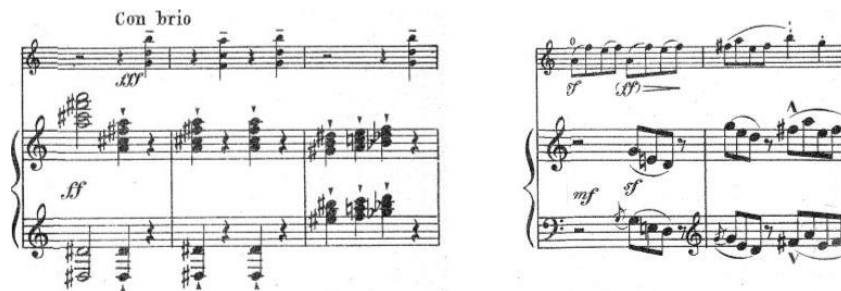


Fig. 18. Sonata by C. Silvestri, p.I, m.392-394; - - - - - m.399-400

A sound avalanche leads to the final chord, preceded by a second-pause – the tritone of the *fis-moll* (m.408) tone, in the piano play, on which the *G-hard* Tritone is superimposed – in the one of the violin (Fig. 19):



Fig. 19. Sonata by C. Silvestri, p.I, m.408-412

*Part II*,  $\text{♩} = 66$ , 2/2, with double tripartite form features, with developing elements and thematic reminiscences, starts with a slow introduction in the grave piano register-*solo* with the meditation theme in the episode of the first motion, now it is marked *pensieroso*, *mp* (Fig. 20):



Fig. 20. Sonata by C. Silvestri, p.I, m.408-412

The introduction continues with a plaintive solo of the violin (m.55, *tranquillo*), ending with a *lamentative* intonation ( $es^1-d^1$ ), in triple repetition and continuous augmentation (Eg. 21):



Eg. 21. Sonata by C. Silvestri, p.I, m.408-412

After the pause and *fermata* on the bar the first section (A) of the motion starts (m.61) – a lyrical theme appears on the piano, *molto espr. la melodia*, derived from the ascending third reason (Eg. 22):



Eg. 22. Sonata by C. Silvestri, p.II, m.61-67

The next counterpoint in the violin play (m.72), with the remark *dolce, p*, takes shape in a smooth motion in the second octave, ending in a  $e^2-f^2-g^2-as^2$  (m.79) *query* intonation; after this, in the *solo* piano play starts (with a dense tunic rhythm, strain harmonic flow) the transition toward the next phase (m.87) – a theme (B) profiled through the intervals of a reduced sept chord (Eg. 23):



Eg. 23. Sonata by C. Silvestri, p.II, m.79-92

The given section, like the first one, ends with the  $h^1-c^2-d^2-es^2$  (m.125) *query* intonation, whose final sound, played only in the violin (being paused at the time in the piano play), remains “suspended”, which highlights the semantic field in question more prominently (Eg. 24):



Fig. 24. Sonata by C. Silvestri, p.II, m.125-133

After a pause-quarter section the third section ( $A_1$ ) starts, bringing back the music material of the first section, with the procedure gradually stirring (*con passione*), and with the dynamic reaching *quasi f*. In the end of the violin play the *query* intonation is repeated ( $e^2-f^2-g^2-as^2$ ), with the intensity reduced to *ppp* (m.146).

The next section ( $B_1$ ) continues after a pause-quarter, the material of the introduction in the second section coming back in the piano play (m.149; v.: m.82): slightly modified, with a wider diapason, more agitated (*agitato*) and sound intensity increased to *f* (m.153, *molto cantando sonoro*). At a peak time (m.159) in the violin play, with a dynamic increased to *ben f*, the third theme from the episode of the first motion appears (Fig. 25):



Fig. 25. Sonata by C. Silvestri, p.II, m. 159-167

The breath mark noted with *fermato* over the measurement bar indicates the next section ( $A_2$ ), in which the theme (m.172, *bp, molto espr.*) is *stretto* represented (Fig. 26):



Fig. 26. Sonata by C. Silvestri, p.II, m. 172-178

Both parties (m.5) are still evolving in a confluent movement, with dynamics blurred at *ppp*, toward the coda (m.191); The A (*con gran'espr., bpp*) theme returns in the piano play. The motion ends with the *query* intonation, transparently expressed by the ascending interval of *gis<sup>1</sup>-f<sup>2</sup>* reduced seventh, the final sound being repeated with the long *ppppp* remark (Eg. 27):



Eg. 27. Sonata by C. Silvestri, p.II, m. 202-209

Part III,  $\text{♩} = 56$ , 2/2, starts with a slow introduction – a recitation theme in the grave piano register-*solo*, doubled with three octave, with the remark *una corda, molto p* (Eg. 28):



Eg. 28. Sonata by C. Silvestri, p.III, m. 1-6

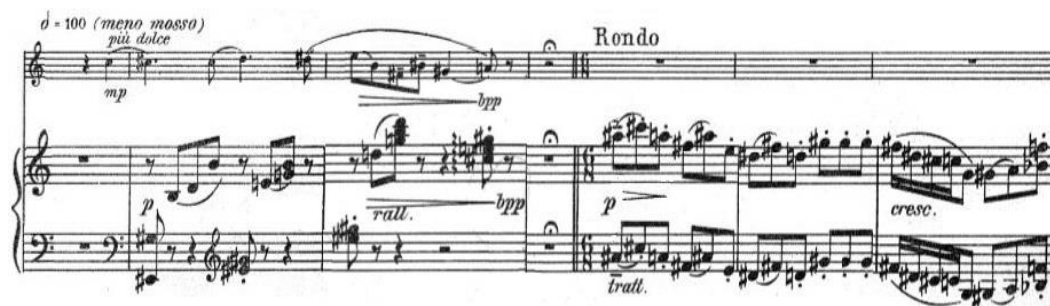
The monologue is followed by the appearance of the *motto* from the first part (m.11): transfigured, with the prolonged sound *h*, multiplied in four octave, with the remarks of *ppp*, *sensitive* – in the piano play and the "response" on the *ais* sensitive – in the violin, which continues with the TP reminiscence form p.I (Eg. 29):



Eg. 29. Sonata by C. Silvestri, p.III, m. 11-16

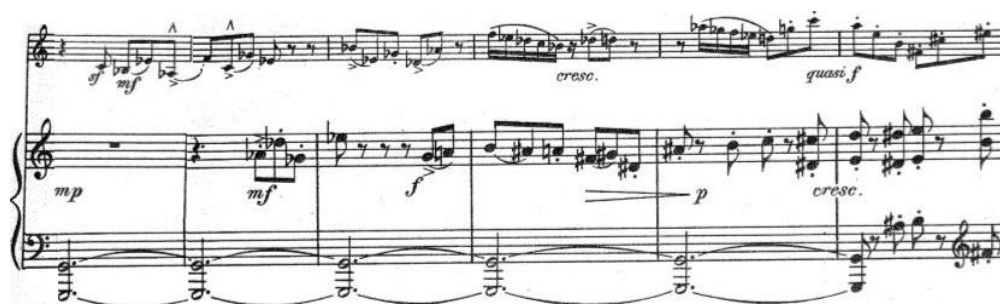
Moved one large second upward, the TP reminiscence (m.17, *mp, meno mosso, più dolce*), is interrupted by a two-half pause with *fermata*. Thus, the basic compartment of the end starts – *Rondo*. The refrain (A – m.21), a casual theme exposed with parallel octave in the piano play, triplets, color changes of the steps

(*a-ais, d-dis*) – recalls the playing songs (Eg. 30):



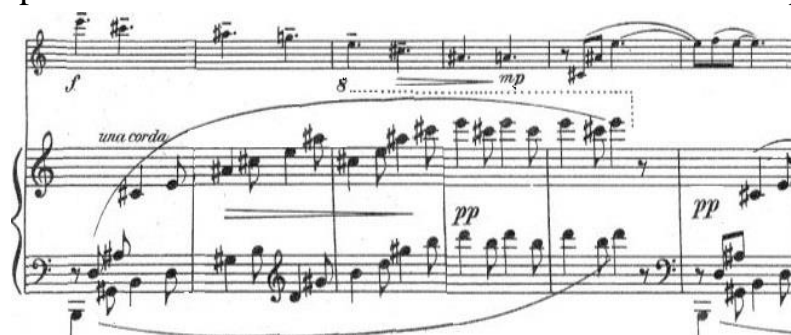
Eg. 30. Sonata by C. Silvestri, p.III, m. 17-23

In the first couplet (B – m.70) appears a theme derived from the conclusion of motion I (*a dance from Bihor*), with low-stroke accents, giving it a humorous look (Eg. 31):



Eg. 31. Sonata by C. Silvestri, p.III, m. 70-75

The resumption of the refrain (*A<sub>1</sub>* – m.113) is evolving with some changes: the approach capturing even more cantability, sonority (*dolce, cantando, sonoro*), leading to the second couplet (respecting the romantic tradition – during the development of the rondo the refrains become more and more laconic. The theme of the second couplet (*C* – m.145) is played on the piano, with the remark *f, una corda*, with upward movement and a downward violinist counterpoint (Eg. 32):



Eg. 32. Sonata by C. Silvestri, p.III, m. 145-150

During couplet C in the violin play appears, after a two measures break, the augmented *query* intonation (m.157), in ambitus tritone, with the remark *pp, vibr.*

(Eg. 33):

1 vibr. (sulla tastiera)  
8  
pp  
dolce  
espr.  
pp (3 corde)

Eg. 33. Sonata by C. Silvestri, p.III, m. 155-159

Then that intonation, framed in lower-quart ambitus, intervenes in triple repetition with ascent at the quart and then – fifth range (Eg. 34):

pp  
cresc.  
mp  
p  
espr.  
molto p  
pp (una corda)

Eg. 34. Sonata by C. Silvestri, p.II, m. 183-190

Then, the given intonation is expressed by ascending intervals of triplet, lower seventh (Eg. 35):

Eg. 35. Sonata by C. Silvestri, p.III, m. 195-198

Anticipated by these intonations, follows the third refrain (A<sub>2</sub>, m.199) and then – the third couplet (D – m.263), starting in the piano play with the first theme of the episode from p.I (e.g. 8, *ma calmo*, *pp*, *mormorando*), which has also evolved in the introduction to p. II (E.g. 20, *pensieroso*); finally, the given theme is conducted in rhythm-metric changes, with measure 6/8 and *tranquillo* remark (Eg. 36):

Tranquillo 6/8 - 66  
pp  
espr.  
pp

Eg. 36. Sonata by C. Silvestri, p.III, m. 263-271

Toward the end of the third couplet (m.290, *pp*, *esitando*) fragmented motives of the refrain appear, and its performance starts as a canon (Eg. 37, *Più mosso*, *selvageamente*):



Eg. 37. Sonata by C. Silvestri, p.III, m. 297-301

A pause of one measure (m.328) in both instruments is succeeded by coda (m.329), in which, intonations from the refrain appear in the violin play (with the remark *Tranquillo, espr., con maniera*), enclosed in tritone ambitus or reduced seventh (Eg. 38):



Eg. 38. Sonata by C. Silvestri, p.III, m. 329-333; - - - - -m.337-341

The sonata ends in the rush of the *dance from Bihor*, with the sonority descending to *ppp*, the last tonic accord applied with the *ff* dynamics, with redoubled third (sensing the *Fis-dur/moll*) and associating the second step also redoubled (Eg. 39):



Eg. 39. Sonata by C. Silvestri, p.III, m. 341-349

#### 4. Conclusions

In the result of the analytical study of *Sonata II for violin and piano*, op. 19, no. 3, by Constantin Silvestri we can see that the palette of images addressed in the given work shows the affinity to the semanto-historical marks inherited from the esthetics of romanticism: these, heterogeneous, contrasting, imbued with tension, exaltation, or lyricism, sadness and desolation, plasticize *fortuna labilis* and the emotional experiences of the romantic hero. The increased image spectrum, expressing a wide range of sentimental experiences, is represented by a diversified thematic in multiple melodic entities (from the jousting of the pathetic discourse to dreamless contemplation, nostalgic introspection, and painful resignation). The figurative suggestion of the musical images of Sonata is manifested by an *implied program* (L.Vasiliu).

However, in the context of the 20th century around the Second World War,

these esthetic-romantic landmarks are fundamentally reconceptualized, the image antagonism between the spiritual universe of hero and the social ambience being transfigured, replaced by the antithesis between dream and reality, the juxtaposition of the symbols of war and peace, life and death. These images, metaphorically expressed by the musical *motto* and landmark themes, generate the exploration of some figurative plastic means, manifesting a fertile synthesis of romantic style, compositional principles of folklore origin and some expressionist procedures.

A distinctive stylistic dimension of Silvestri's Sonata is represented by its prominent, *concertante* character - the exceptional, spectacular exploitation of expressive qualities in the parties of both instruments, exteriorized by maximum exuberant involvement and perfect concordance in the *violin-piano* formula, suggests that in the case of the opposite in question, the use of the genuistic concept of *sonata-duet* (E. Tsareova) is welcome. The presentation shows that the violin Sonata analyzed presents a relevant achievement in the artistic heritage of composer Constantin Silvestri - one of the most important and valuable Romanian musicians of the 20 century worldwide.

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