

## The folk quote in the choral creation of Vlad Burlea - Cuckoo's grey feather

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**Abstract:** *An example of a direct folk print is the creation of Cuckoo's grey feather by Vlad Burlea. The composer V. Burlea signs choral, vocal and instrumental creations of chamber, theater and film music. This study represents performance's analysis of Cuckoo's grey feather. The composer argues the issues about evaluation of the performance and its lyrical element, an element inspired from folklore; he discus about technics of academical performance and also about the technics from folklore, specific to choral performance art.*

**Key-words:** *Vlad Burlea; interpretive capitalizations; the folkloric quote*

### 1. Introduction

The subject concerning the folklore is so vast, almost as the secular subject once the soviet system was gone (during the soviet period all that belonged to national and Romanian folklore was prohibited and degraded), the restoration of the true Romanian art occurs in professional music. About the transition period seemed to aspire to Romanian spiritual values speaks Dr. of Arts, research scientist at institute of Cultural Heritage, Academy of Scientists at Institute of Cultural Heritages, Academy of sciences of Moldova, Vasile Chiseliță: "It was sufficient around three decades, at the border of XX and XXI Centuries, [...] to understand that the old concepts about traditional music cannot be relevant in the new social and cultural context. The new circumstances were the result of modernization and globalization [...] cultural and technological changes that occurred after the iron curtain fell in 1989-1990, that divided the Eastern Europe from the Western Europe"<sup>2</sup>.

### 2. Analysis of the creation *Cuckoo's grey father* by Vlad Burlea

Vlad Burlea is one of the most representative composer of Moldavian contemporary music among composers, there is a word (expression) - *WERE FROM* is the composer, thus, the use of folkloric element helps to find the identity of the composer.

By using the direct contemporary patterns in compositions, or the use of rhythmical patters, as well as the nominal patterns, the composer Vlad Burlea reliefs on contemporary methods. This study is about the review of choral work *Cuckoo's grey father*, Vlad Burlea uses all the resources of orchestral or chamber music style: The musical form, timbre dramaturgy, aleatory – as a way, illusionary colors, as well as elements of musical theatre. Those compositions that represent the song genre, have no quote as a basis and Vlad Burlea elects to use the folkloric pattern to build his own musical concept. In the genre of choral music he takes the advantage of one-part form and the choral concept for mixed choir a cappella.

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<sup>2</sup> Chiseliță, Vasile. 2014. *Folklore and postfolklore in contemporaneity-International Conference Materials. [Folclor și postfolclor în contemporaneitate -Materialele Conferinței internaționale]*, Chișinău, 11 - 12 December, Academy of music, Theater and fine Arts. p. 11

**Two movements are highlighted:**

- a) Choral arrangements from folkloric works of national patrimony
- b) Works composed by following the folkloric pattern

An example of a direct folk pattern is the creation *Cuckoo's grey feather* by **Vlad Burlea**, lyrics- Anatol Codru. Both the melodic line and the text are written in the folk pattern, the rhythmic structure is typical of the choirs in the area. The realization of the choral form, the harmonic structure, are made up of horizontal layers totally avoiding the classical harmonization. At the beginning of the work, two popular modes are noted - Frigic and Doric.

The structure of Cuckoo's grey feather is based on the folkloric songs.

The songs are made up from stanza and refrain. We distinguish three stanzas with refrain, related with elements of variation. Thus, we have the next scheme:

**A A1 A2**

In first measures the male voices reveal the main theme of the song. The theme is inserted on the chromatic ascending movement inside of tritone interval (diminished fifth).

In the same time, the composer uses a rectilinear motion, by repeating the same sound- „La” .

**Ex.1**  
♩ = 110

S.   
 A.   
 T.   
 B.

Cu-cu-șor cu pa-na su - ră cu-cu - le măi — cu-cu - le. Pu-ne-ti-as pe-lin pe gu - ră si or-balt pe că-tă-tu - ră

Cu-cu-șor cu pa-na su - ră cu-cu - le măi — cu-cu - le. Pu-ne-ti-as pe-lin pe gu - ră si or-balt pe că-tă-tu - ră

He creates kind of parlando, thus he deviates from melodious songs to the declamation of dirge and curse. We find a descending interval of diminished fifth in the refrain, **ex. 2** as well measures 11, 12, e.t.c, at the soprano. This interval has the onomatopoeic role- it's imitates the cuckoo's singing.

**Ex.2 Measures 11,12**

9

S  
cu-cu - le măi — cu-cu - le! La la la la la la la cu-cu-so-ru - le la la

A  
cu-cu - le măi — cu-cu - le! La la la la la la la cu-cu-so-ru - le la la

T  
8  
cu-cu - le măi — cu-cu - le! La la la la la la la

B  
cu-cu - le măi — cu-cu - le! La la la la la la la

The form of strophic variation is individualized by a passage of transition based on an exclamation; This exclamation is vociferated on descending diminished fifth interval, between all three strophes. The composer also uses methods of evolution for the voices and for the harmony by applying the heterophony; he shows the horizontal plane with an independent and parallel development of the voices. Hence, we can see vertical structures of the following intervals, seconds, parallel fifths.

Being very interested about novel in modern music, Vlad Burlea included in this composition the elements of musical theatre, frequently occurred in occidental music, like tramping accompanied by exclamation or another example can be the last exclamation followed by an “Ohhh” with a describing glissan. The composer says that the tramp “is coming to make a visual connection with rhythmical march of soldiers who bring the fury of war”.<sup>3</sup> In the last passage of transition, as a conclusion, the tramp becomes more insistent causing a dramatic idea, almost apocalyptic.

**EX.3**

17

S  
la la la cu-cu - le! Hei! trop.\* Fa - ce - ti-as zbo - rul u - rât

A  
la la la cu-cu - le! Hei! trop.\*

T  
8  
la la la cu-cu - le! Hei! trop.\* Fa - ce - ti-as zbo

B  
la la la cu-cu - le! Hei! trop.\* Fa - ce - ti-as zbo

<sup>3</sup> Burlea, Vlad. 2015. *The folklore as a benchmark to achieve the componistic activity, folklore and postfolklore in contemporaneity* [Folclorul ca reper pentru realizarea activității componistice, folclorului și postfolclorului în contemporaneitate]. The information from the International conference, Chisinau, 11 - 12 December, Academy of Music, Theater and fine Arts, p. 273.

## Ex.4. Measures 43-51

41

S cu - cu - le măi - cu-cu - le.

A cu - cu - le măi - cu-cu - le.

T Fa - ce - s-ar răz - bo - iul scrum cu - cu - le măi - cu-cu - le.

B Fa - ce - s-ar scrum cu - cu - le măi - cu-cu - le.

45

S și tu - pul - be - re și fum cu - cu - le măi - cu-cu - le. și tu - pul - be - re și fum

A și tu - pul - be - re și fum cu - cu - le măi - cu-cu - le. și tu - pul - be - re și fum

T și tu - pul - be - re și fum cu - cu - le măi - cu-cu - le. La la la si fum

B și tu - pul - be - re și fum cu - cu - le măi - cu-cu - le. La la la si fum

Folkloric pattern is present in first theme of the melodic line- in the tight pentatonic ambitus.

53 *a tempo* *p. a p. accel.*

S La-la la la la la cu-cu-so-ru-le! la la la la la la la

A La-la la la la la cu-cu-so-ru-le! la la la la la la la

T La la la la la la la la la la la la la la la la

B La la la la la la la la la la la la la la la la

58 *molto accel.* *trop.\**

S cu-cu - le măi\_\_ cu-cu - le măi\_\_ cu-cu - le! La la la la\_\_ la la la la! of

A cu-cu - le măi\_\_ cu-cu - le măi\_\_ cu-cu - le! La la la la\_\_ la la la la! of

T cu-cu - le măi\_\_ cu-cu - le măi\_\_ cu-cu - le! La la la la\_\_ la la la la! of

B cu-cu - le măi\_\_ cu-cu - le măi\_\_ cu-cu - le! La la la la\_\_ la la la la! of

### 3. Biography

#### Vlad Burlea



Professor, composer, musicologist, born on March 1, 1957, in Bravicea, Republic of Moldova. He studied choir conduction with Valeria Lastiovka at state conservatory *Gavriil Musicescu* – Chisinau - 1980.

In 1981 he studied composition with Pavel Rusu, music history with Tatiana Lupan and music theory with Loghin Turcanu.

In 1992 **Vlad Burlea** studied composition at the State conservatory *Gavriil Musicescu* with Gheorghe Mustea.

In 2002 he was the president of the Music college *Stefan Neaga* – Chisinau.

In 1992 he became the member of *Moldavian filmmaker Association* and since 1994 he is member of *Moldavian Association of Composers and Musicologists*.

In 2004 Vlad Burlea became the secretary of *Moldavian Association of Composers and Musicologists*, head of department at collage *Stefan Neaga* and senior lecturer at Academy of music, theatre and fine arts –Chisinau.

### **Awards:**

In 1999 and 2005 – Laureate of *Moldavian association of composers and musicologists*

In 2011 Honorary distinction of *Maestro of Art*

### **Vocal - symphonic works (1997):**

- *The testimonies of calvary*, [ *Mărturiile Calvarului* ]- vocal-symphonic pictures, has three parts:

1. *Protect us, God* [ *Apără-ne Doamne* ]
2. *What is the truth?* [ *Ce este adevărul?* ]
3. *To the star* [ *La steaua* ]

Another great work of Vlad Burlea is the cantata *Eternal hour* [ *Ora eternă* ]- for mixed choir and it has five parts:

1. *The night* [ *Noaptea* ] –Prologue
2. *Delirium* [ *Delir* ]
3. *Dream* [ *Vis* ]
4. *Debauchery* [ *Dezmăț* ]
5. *Gloss* [ *Glosa* ] –Epilogue

### **Soundtrack:**

- *Ana* [ *Ana* ]
- *The last role* [ *Ultimul rol* ]
- *Where do you go, Maestro?* [ *Unde fugi, maestre?* ]
- *Stephen the Great* [ *Ștefan cel Mare* ]
- *Drutza is at home* [ *Druță acasă* ]
- *The wander of mild demon* [ *Rătăcirea demonului blând* ]
- *Wandering* [ *Rătăcire* ]
- *Bell* [ *Clopotarul* ]
- *Collectivization* [ *Colectivizarea* ]
- *Our language* [ *Limba noastră* ]

### **Choral Music:**

1987 – *Lily of the Nil* [ *Crinul nilului* ]

1995 – *Lily of the Valley* [ *Lăcrimioare* ]- for mixed choir a cappella

2001 – *Light and shade* [ *Lumină și umbră* ]

- 2001 – *And it will be so simple* [*Și va fi atât de simplu*] -(Lyrics by Anatol Codru)  
 2006 – *The plow is like a bird* [*Plugul e ca pasărea*]  
 2009 – *The stonemasons* [*Pietrarii*]  
 2009 – *Cuckoo's grey father* [*Cucușor cu pană sură*]  
 2010 – *Mountain* [*Muntele*]  
 2010 – *The sea and the mountain* [*Marea și muntele*]  
 2013 – *Our language* [*Limba noastră*]  
 2014 – *Sadness* [*Tristețe*]

#### **Music (scene) for theatre:**

- 1992 – *The milliner and the office clerk* [*Modista și cinovnicul*]  
 1993 – *The mice like cheese* [*Șoarecilor le place cașcavalul*]  
 1994 – *Destinies* [*Destinul*]  
 1996 – *A Czech photo* [*O fotografie Cehă*]  
 1996 – *The old woman's daughter and the old man's daughter* [*Fata babei și fata moșneagului*]  
 1996 – *Love in the time of cholera* [*Dragostea pe timp de ciumă*]  
 1997 – *Zana d'arc* [*Jana d'Arc*]  
 1997 – *The Little Purse with two Half-pennies* [*Punguța cu doi bani*]

#### **Choral-Chamber compositions:**

- 1986 – *Echo from old romance* [*Ecou din vechea romanță*]  
 1995 – *What does your heart do* [*Que fais tu mon Coeur*]  
 1995 – *Hidden monologues* [*Monologuri latente*]  
 1995 – *The silence* [*Tăcerea*]  
 2003 – *I don't regret* [*Eu nu regret*]  
 2006 – *This is the heart* [*E inima*]  
 2012 – *In the memory of Doina and Ion Aldea-Teodorovici* [*În memoriam Doina și Ion Aldea-Teodorovici*]  
 2013 – *On Christmas Eve* [*În seara de ajun*]  
 2015 – *I will never forget you, grandma* [*N-am să te uit, bunico*]  
 2015 – *I pray to you, God* [*Ție Doamne rogu-mă*]

#### **4. Conclusions**

In the context of those related in the general analysis of the evolution of contemporary choral music in the Republic of Moldova we find that there are a large number of works that combine tradition with modernity, tonality with modalism, stanza form or varied stanza with instrumental music forms. The works are characterized by the combination of contemporary musical currents. At the same time, the genre of choral music acquires new forms of expression and participates intensely in removing the atavisms inherited from the stagnation of the years of communist ideology.

## References

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