

Sonata for violin and piano No. 2 by Vitalie Verhola as an example of the genre in the Moldovan music of the 1970-s

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Abstract: *The Second Sonata by V. Verhola, created in 1972, continues the line of expressive musical images, declared in the composer's first similar opus – Sonata-Rhapsody for violin and piano. It is written in the form of a two-part cycle. The first part is structured in sonata form, where the exposition is divided into two sections: the main and bridge themes sound in the first section, while the secondary and closing themes appear in the second one. The main and bridge themes have a philosophical and reflective character, the secondary and closing parts embody dance images. The second part carries the function of the Finale and has a pronounced Moldovan National character. The music language surprisingly combines features of concert and chamber music. The creation rightfully holds the proper place in the teaching program of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova and can be recommended for stage performances by concert pianists and violinists.*

Keywords: *creation of composers from the Republic of Moldova; Sonata for violin and piano; folk element; interpretation; teaching repertoire; chamber music, ensemble;*

Introduction

The composer Vitalie Ivanovich Verhola (1946–1984) was a graduate of the Chisinau Institute of Arts in the composition class of V. Zagorsky (1965–1971). Since 1971, he taught at a Special ten-year Music School in Chisinau, and since 1972 he had worked as a senior methodologists and head of the instrumental department of the MSSR Music and Choral Society. In 1974 he became a senior consultant and executive secretary of the USSR Union of Composers.

Vitalie Verhola is the author of musical works of various genres, the most significant of which are: the one-act opera «The Adventures of Pakale» (1971), a dramatic scene for Symphony Orchestra based on the novella by K. Negruzzi «Alexandru Lapushnyan» (1969), Seven Pieces for Oboe, Timpani and String Orchestra (1970), Overture for Symphony Orchestra (1972), Suite for Chamber Orchestra (1972), Two Pieces for String Orchestra (1973), Piano Concerto (1974), «Festive Overture» for Symphony Orchestra (1977), «Dramatic Poem» for Symphony Orchestra (1979), Music for eleven instruments (1967), Etudes in the form of variations for piano (1967), Sonata-Rhapsody for violin and piano (1970), Trio for violin, viola and cello (1971), Sonatina for piano (1971), Suite for String Quartet (1973), Sonata for Bassoon and Piano (1973), Suite for string quartet «In folk style» (1978), a number of romances and vocal cycles, etc.

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In the chamber-instrumental compositions of V. Verhola of the 1970s, as well as in the works of other composers of the republic of this period, both the preservation of the traditional genre features of the sonata, trio, quartet, and the renewal of the canonical solution of these genre forms are observed. They concern not only the musical language: melody, harmony, metro-rhythm, but also compositional patterns that are transformed in the context of the new approach to pitch usage, as well as the timbre and dynamic palette of these compositions.

One of the features manifested in the approach to the sonata genre by V. Verhola was a surprising combination of opposite characteristics of concert and chamber music. The concert features include the ratio of instrumental parts, where there is a leading and accompanying part (in a violin – piano duet, the piano usually performs the accompaniment function), as well as improvisational presentation. Among the chamber properties of V. Verhola's music, we see a relation of instrumental parts, which can be interpreted as a "mutually directed" communication of equal participants in the dialogue. Understanding the distinctive features of each type poses appropriate tasks for performers, the solution of which requires a clear analysis of the musical composition and an understanding of the author's intention. Another feature of V. Verhola's chamber music is the flexible interweaving of various formative principles and the use of rhapsodic principles within the sonata genre. This feature is emphasized as a characteristics of chamber music of the 1970s by I. Milutina². To what has been said, we should add the expansion of the pitch based characteristics of the time, noted by M. Aranovsky, who introduces the figurative expression "expansion of the sound universe". In his own words "... never in the history of music has there been such a simultaneous diversity of creative personalities and artistic trends"³. In V. Verhola's ensembles, thanks to folk genre elements, the lyrical sphere, which is a priority for works of small forms, acquires an enlightened and joyful flavor. At the same time, the variety of the composer's motivic pallet combines the styles of different eras and nations. We meet here both the long Moldovan Doina, and jazz intonations, the texture of Bach's preludes, and much more.

In the 1970s, instrumental duets were of great importance in the work of composers of the Republic. The leading role in ensembles is played by violin – piano duets, where large one-part and cyclic compositions are chosen over miniatures. The instrumental sonata being one of the richest and most complex genres of chamber music becomes an obvious choice for the composers of the time. I. Milutina describes this period in the work of Moldavian composers, pointing out that "... the genre of chamber ensemble in the Moldavian composer's work is currently of the foremost importance. <...> Now it is one of the most fruitfully developing areas of professional music art in the Republic ..."⁴.

Instruments in chamber ensembles now play the role of equal partners. The complex processes of interaction of musical parts reflect the characteristic features of sonata dramaturgy, the main features of which are rightly considered dialectical opposition and the further development of opposite figurative spheres. The history of the development of the chamber sonata genre is described in the first chapter of the work of N. Kozlova and S. Tsirkunova "Questions of theory, history and methods of teaching chamber ensemble", dedicated to

² Izolda Milutina. 1988. „Chamber Instrumental Ensemble in Moldavian music of the 60-70s”. In: *Musical Creativity in Soviet Moldavia (Questions of history and theory)*. Chisinau: Stiinza: 7–31, p. 15.

³ Mark Aranovsky. 1988. *Prokofiev and Shostakovich. Sketch for a double portrait. Music. Mind. Life. Articles, interviews, memoirs*. Moscow: State Institute of Art Studies, p. 191.

⁴ Isolda Milutina, *op. cit.*, p. 7.

the genres of domestic chamber music⁵. Chamber works by composers of the Republic of Moldova are distinguished by a strong national flavor, a tangible connection with Moldovan folklore, and invariably arouse the audience's sympathy with their freshness and originality. All this makes possible a worthy representation of chamber works by Moldovan authors among the musical achievements of other national cultures.

The original innovative works of the composer V. Verhola were repeatedly noted among the best at many creative competitions of composers of Moldova, and also won the attention of listeners at concerts of the plenums of the Composers' Union of the MSSR and the USSR. Vitalie's instrumental works were performed by many famous Moldovan musicians, among whom his contemporaries especially remember the chamber ensemble of violinist Yuri Nasushkin and pianist Lyudmila Vaverko⁶. One of the most striking chamber compositions of the presented period was the Sonata for Violin and Piano No. 2 by Vitalie Verhola, to the consideration of the compositional and dramatic features of which this article is dedicated. In this article we will speak about the characteristic features of the Second Sonata for violin and piano⁷.

This article attempts to explore the thematic processes in Vitaly Verhola's Sonata No. 2 and to give an idea of the performing aspects of this work. To achieve this goal, the author relied on works that reveal the peculiarities of V. Verhola's music, as well as general issues of the development of chamber and instrumental music in Moldova.

1. Methodological foundations of the study of Sonata No. 2 for violin and piano by Vitalie Verhola

Despite the fact that V. Verhola was a bright personality and left a significant compositional legacy in the musical culture of the Republic of Moldova, his music has not found proper reflection in musicological literature. During the composer's lifetime, only one article about his life and work was published, belonging to Victoria Sandratskaya⁸. It reveals the main milestones of the life path and examines the composer's early compositions. Interesting information about the personality of V. Verhola contains the material of the composer's daughter, published on the Internet. Recently, interest in the work of V. Verhola has been revived, as evidenced by the research activity within the doctoral program of the young musicologist S. Koschug and her publication of the article «Suite in folk style for String Quartet by V. Verhola: thematic and compositional features»⁹.

Taking into account the fact that there is no more literature about the composer of interest, in this publication the author relied on works that reveal general issues of the development of

⁵ Nadezhda Kozlova & Svetlana Tsirkunova. 2014. *Chamber and ensemble music in the Republic of Moldova: issues of theory, history and teaching methods*. Chişinău: Pontos, pp. 9–18. ISBN 978-9975-51-529-0.

⁶ Evgenia Bolotova. 2021. „Very talented, but left early...”. *Biography of the composer (my father)*. Retrieved March 28, 2021, from <http://bolotova.md/index.php/verkhola-v-i/stati/item/ochen-talantliv-no-rano-ushjol.html>.

⁷ Vitalie Verhola & Inessa Saulova. 2023. *Sonata for violin and piano no. 2: methodical recommendations*. Chisinau: ED-COLOR, p. 55. fot., n. muz. ISBN 978-9975-3573-3-3. [Electronic version] Retrieved March 15, 2023, from *Academy of Music, Theatre and Fine Arts Studies* Web site: <http://repository.amtap.md/handle/123456789/17b>. ISBN 978-9975-3597-5-7 (PDF).

⁸ Victoria Sandratskaya. 1982. „Vitalie Verhola”. In: *Young composers of Soviet Moldavia*. Chisinau: Literatura artistique, pp. 20–31.

⁹ Victoria Melnik & Svetlana Koschug. 2020. „Suite in folk style for String Quartet by V. Verhola: thematic and compositional peculiarities”. In: *The study of Arts and Culturology: History, Theory, Practice*. No. 2 (37), pp. 138–144. ISSN 2345-1408. [Electronic version] Retrieved March 15, 2023, from *Academy of Music, Theatre and Fine Arts Studies* Web site: <http://<Amtap magazine>>.

chamber and instrumental music in Moldova. An important place among them belongs to the article by Isolda Milutina, which focuses on the problems of national style in music¹⁰. The artistic context of V. Verhola's sonata is recreated in Olga Vlaicu's monograph, which examines the development of music for violin and piano in the Republic of Moldova¹¹.

In a methodical way, various sonatas by composers of the Republic of Moldova are presented in the brochure by Nadezhda Kozlova and Svetlana Tsirkunova. Based on these works, this article attempts to highlight in detail the thematic processes in V. Verhola's Sonata No. 2 and to create an idea of the performing aspects of this work¹².

Based on the above, the author solves the following tasks:

- determination of the features of the musical form in Sonata No. 2 for violin and piano by Vitalie Verhola;
- identification of the means of musical language used in the leading themes of the work;
- characteristics of the ensemble tasks of performers in the interpretation of this work.

In the course of the work, the author used the method of complex analysis, which assumes the disclosure of the content of a musical work by considering the means of its musical expressiveness.

The material of the article was the original handwritten text of the sonata by V. Verhola No. 2 for violin and piano.

2. Sonata No. 2 for violin and piano: The first part

The Second Violin Sonata by Vitalie Verhola was written in 1972. This work continues the line of expressive musical images vividly manifested in the composer's first sonata opus. The sonata is written in the form of a two-part cycle, the parts of which contrast in figurative structure, thematic material and textural presentation. The improvisational-chant music of *Adagio* (the first part) is contrasted with the sharp jazz sounds of *Allegro* (the second part).

The first part is structured in sonata form. The exposition is divided into two sections: the first exhibits the main and bridge themes, the second – the secondary and closing ones. The main part (b. 1–20) is written in the form of a period of two sentences, correlated by the principle of variation. Each of the sentences is prepared by pulsating chords in the piano part, reminiscent of distant bell strokes. The philosophically pensive melody of the main theme is played in the violin part and has an undulating structure. The author hides the frame of the four-part meter due to the fact that the ups and downs of melodic motifs "capture" the strong parts of the subsequent bars in leagues each time. The violinist needs to achieve perfect evenness of sound, at the beginning of the section, using the *non vibrato* technique.

The task of correct phrasing requires performers not only to "overcome" the accentuation of strong beats, but also a logical interpretation of pauses. The development of musical thought is carried out dialogically, complementarity, as if "stepping over" the space of pauses in both parts of the ensemble, in moments of deep caesura one of the performers continuing the movement of

¹⁰ Izolda Milutina. 1988. „Chamber Instrumental Ensemble in Moldavian music of the 60–70s.”. In: *Musical Creativity in Soviet Moldavia (Questions of history and theory)*. Chisinau: Stiinza, p. 15.

¹¹ Olga Vlaicu. 2011. *Works for violin and piano by composers of the Republic of Moldova (the second half of the XX century)*. Chisinau: Grafema Libris: 108–130.

¹² Nadezhda Kozlova & Svetlana Tsirkunova. 2014. *Chamber and ensemble music in the Republic of Moldova: issues of theory, history and teaching methods*. Chişinău: Pontos, pp. 9–18.

the musical narrative of the other. At the same time, the functions of the ensemble's instruments are individualized: the violin leads the melody, the piano supports it with lonely chords. It is important to pay attention to the stroke accuracy when performing *non legato* incipit sub-motives in the piano part, set out in thirty-second durations. To achieve this, in the pedal usage of the first bars, it is recommended to use a lagging pedal after the thirty-second notes for the second eighth, then connecting each formation in 3 bars with the pedal (b. 1–3, 4–6, 10–12, 13–15). The initial intonation figure, like a leitmotif, appears several times in the first part of the sonata and contributes to the intonation unity of the whole. While performing the first sentence, it is important to achieve homogeneity between the members of the ensemble in conveying the gradual dynamic development.

The second sentence, starting a fifth higher (b. 14), is more agitated. The rapid increase in tension leads to the culmination of the entire section (b.19–20), which fades away in the binding party, built as a subsequent downward movement (b. 21–30). In the performance of the entire section of the main part, performers need to achieve an accurate distribution of the dynamic rise and fall, and in the violin part carefully follow the author's instructions of accentuation in the replica at the peak of the climax. Starting from bar 20, the smooth treble *legato* is replaced by a broad dash of *détaché*, the performance of which continues after the accented eighths with an active articulation of each sound, emphasizing the expressiveness of the character of descending intonations.

Related to each other, the side (b. 31–45) and the final (b. 46–51) parts have a dance character due to the accent meter (12/8) and the structure of the piano texture, in which, against the background of an ostinate bass formula with a measured alternation of ascents and descents in quarter durations, another sustained figure passes in trioles. The violin part has a melody akin to the main theme. A lyrically noble image of an excitedly restless character appears before the listeners here. In the texture of this section, diverse elements interact, each of which conveys movement in its own way and sets certain performance tasks. In the bass of the piano part, a new rhythmic pulsation is expressed by the tread of quarter notes *non legato*. In this voice, it is important to convey the line of through translational movement, trying to overcome the mechanistic nature of the exact repetition of a one-stroke textured cell. Smooth trioli in the right-hand part combine soft dancing with flexible fluidity, while every sound in this figurative line is heard clearly and clearly, it does not coincide with the tones of the uniform movement of the bass. The end-to-end development and the build-up of tension is aided by a one-stroke lagging pedal in the piano part, which emphasizes the ostinateness of harmony (b. 31–39, 40–45, 46–51). Against this background, the melody of a side theme appears in the violin part, followed by the final theme. A special task for the violinist here is to convey the rapid change of the musical image from the gentle lyrics of the first cantilevered motif to the restless take-off of the second motif and, further, to the feeling of despair of plunging into the abyss. To solve this problem, the violinist is recommended to use a gradually increasing intensity of vibration and a commensurate increase in the density and depth of sound.

A very brief development (b. 52–57) is based on a contrasting combination of "bell" sub-motives in the piano part and melodic violin replicas constructed from the same sounds. Three times the intonation is proclaimed, which can be figuratively called the motive of fate. Accompanied by powerful piano chords, it is set out by octave duplications in the violin part. The violinist is required to be intonational accuracy in the performance of octave duplications, and in order to transmit the culminating tension, it is necessary to maintain the density of the saturated

sound production of the "ground" *détache* and the accuracy of the bow distribution when using the entire bow tape.

The following reprise is dynamized, it arises on the crest of the climactic tension, which persists further throughout the entire section. The reprise is divided into two bright solo cadences: at the piano (b. 58–69), and then at the violin (b. 70–86). From the point of view of the intonation structure, the reprise is mirrored: first, a side theme appears (in a different, in comparison with the exposition, pitch version), then the main one. Spectacular expressive means are used in the part of each of the ensembles, since they will perform as virtuoso soloists. The piano solo section begins with a presentation of the theme of the side part, which sounds in a spectacular chord texture with the use of wide jumps and the use of contrasting dynamics. The pianist needs to achieve the skilful use of the pedal and the integrity of phrasing, which should allow, with a large chord stock, still not lose the effect of unidirectional movement. Taking into account the saturation of the texture and the harmonic sharpness of the chord accompaniment, the pianist is recommended to use a straight pedal for almost every fraction in conducting this theme, and in b. 61 and 64 on *sub piano* use the pedal for the entire beat together with the use of the left pedal *sord.*, achieving in the performance of trioles in the upper registers the effect of a subtle chime from the movement of air.

The main part is constructed as an expressive violin solo (b. 70–87), in which the tension gradually increases, the sound reaches a high register and "breaks off" with a piercing tritone (b. 81). In this violin cadence, the technique of double notes is intensively used, which helps to emphasize the expressiveness of the image. The violinist needs to pay special attention to the purity of overtones in the performance of dissonant double notes. A pianist in laconic accompanying chords can be recommended to use one pedal for five bars (b. 69–73), maximally supporting with overtones the expressive conduct of the side theme in the violinist. A similar principle of pedalization is recommended in the following phrases (b. 75–79, 81–87). The reprise ends with the initial intonations of the main theme. Gradually fading away, the sound seems to bring us back to the original image of stupor. The violinist can emphasize the cold sound of alternating quarts and fifths with the *flautando* technique, and the pianist is recommended to use the *sord.* technique, achieving a transparent flagellate sound of pure intervals (b. 88–90). The first part of the sonata ends with the last recollection of the incipient sub-motiv.

3. The second part

The second part performs the function of the finale, which is emphasized by the use of thematic material of a dance nature. It is here that the words of the composer's widow L. Romashko are recalled, with which she characterizes the music of V. Verhola: "He wrote music from a kind, sparkling impulse, wanting to give aesthetic pleasure to listeners from the bottom of his heart"¹³. The music has a pronounced national Moldovan flavor, tinged with shades of jazz rhythms. As in the first movement, the composer builds a sonata form here with a mirror reprise. The part begins with a laconic introduction based on the juxtaposition of two intonation-thematic elements. The first one resembles the beats of a drum in a syncopated rhythm, which is created by the repetition of the bass sound in the piano part in the appropriate

¹³ Evgenia Bolotova. 2021. „Very talented, but left early...”. *Biography of the composer (my father)*. Retrieved March 28, 2021, from <http://bolotova.md/index.php/verkhola-v-i/stati/item/ochen-talantliv-no-rano-ushjol.html>.

rhythmic design (b. 1–3). The second element is an accentuated descending second on the second fraction of the third bar, as if conveying a tense expectation of the appearance of the theme (b. 3–6). For a pianist, rhythmic precision is an important means of expression in this part of the sonata. Sounds-beats in the first bars are recommended to be performed without a pedal with a tenacious stroke, as if imitating a pizzicato contrabass technique. Even before the start of the game, it is important to tune in to the pulsation of quarters and, as it were, enter into it. This rhythmic core permeates the entire part, retreating into the background only for the duration of the presentation of the side part. In the second element, emphasized by the articulation league, although the accent in the right hand is on, it is also necessary to actively perform not only the first eighth, marked by the author with an accent mark, but also the eighth under the dot that is tied with it. This impatient remark abruptly interrupts the pulsation of the drum rhythm. Throughout the introductory section (b. 1–13), the axial pulsation of the quarters, on which both the syncopated rhythm of the bass line and the sharp interrupting exclamations of the right hand are "strung", is the defining and iconic characteristic of the temporary organization, which has an almost hypnotic effect.

The introduction of the melody of the main part is accompanied by the author's remark *fuocoso* (fiery), explaining the author's idea about the figurative sphere of music. This is not just a rhythmic, acutely syncopated dance using intonations characteristic of folklore art, but an attempt to convey the fiery spirit and irrepressible impulsive character of the people. In order to achieve accuracy in the performance of the main theme (b. 13–82), the violinist and pianist should use a slight accentuation of each sound, emphasizing the angularity of the musical pattern and continuing the character outlined in the "drum" introduction. In conducting the main theme, the violinist should use a dense *détaché* imitating the reception of a piano *non legato*. The articulatory league of the second descending motif of the opening section of the main part in the melody of the violin becomes the final element of each new phrase. Only now his last note is no longer overplayed, but is performed separately and pointedly abruptly ends each remark. The piano supports the sentence of the main part with energetic diverging or converging arpeggios, enclosing, as it were, each violin utterance in rhythmic staples. These sharp three-voiced exclamations are performed with a short straight pedal for each replica (b. 15–24 and further in the text).

In the subsequent performances (b. 25–82), the theme of the main part, variably combining all the elements of the motive-rhythmic plan, is presented in an improvisational-jazz manner. Syncopated rhythm, angular jumps, sharp strokes and sharp dynamic changes; all this is designed to present the audience with a picture of a fiery dance with bizarre, flavored with humor, dancing laps. New tasks are set before the performers. On the one hand, they need to convey an exciting whirlwind of fire dance, and on the other hand, accurately distribute the level of dynamic growth so that the main theme, outlined an octave higher (b. 29–38) and its initial, represented in magnification (b. 47–51), are dynamically and dramaturgically highlighted.

The connecting theme (b. 83–115), imitating the style of jazz improvisation, saturated with sharp rhythmic, continues the figurative sphere of the main part. The pianist in her performance is recommended to reserve the use of the pedal until the climactic bars, where a series of accented chords follows; it is on them that each accent must be emphasized with a pedal (b. 90–92).

The side party is preceded by a measured introduction to p (b. 116–120). A sharp change of image and dynamic profile requires a completely different touch from the pianist. The

intonation and leading of the bass voice line should not be interrupted by the sliding soft tread of the chords in the right hand. In two five-bars, starting with the introduction to the side theme, it is recommended to use one pedal for five-stroke blocks, combining each ascent and descent with a common breath of overtones. The beginning of the side party (b. 121–196) at the violin, the author signs with the indication *intimo*, which in combination with light chimes in the piano part and measured swings of the undulating melody of the violin creates a captivating atmosphere of oriental female dance. The violinist's attention should be paid to the quality of *legatissimo*, the perfect changes of the bow and the continuity of the line of "through phrasing", which continues despite the chimes of the bells of a small tambourine in the piano part on pauses in the violin part. Starting from bar 161, a side theme is held in the piano part, here the roles and tasks of the performers change.

A sharp "shout" on *sub forte*, like the stroke of a pen, breaks off the languid idyll of this section (b. 196–197) and prepares the appearance of a new intonation image – an assertive final part (b. 209–243). The listener again falls into the sphere of intense dynamic images. This theme, defiantly catchy, angular rhythmic, in its sound resembles fanfare trumpet signals. Conducting it is entrusted to the violinist and here it is recommended to use the widest possible bow and the entire hair ribbon, at the beginning of the theme, moving into the eighth to a large *spiccato* at the pad. The accompaniment of the pianist is performed with the same sharp touch. The mechanistic ostinato of the piano accompaniment seems to imitate the soulless pulsation of the rhythms of a big city, the texture is very reminiscent of the toccata *c-moll* Prelude by J.S. Bach from Book I of the Well-tempered clavier. The pianist is invited to use a straight short pedal for the first accentuated fraction in the beat. Performers in carrying out this topic must strictly observe the author's accentuation, and the pianist, starting from bar 219, must carefully calculate the pauses.

A feature of the development is the presence of two phases, while each phase, developing the already familiar thematic material, also presents a new one. The first phase (b. 244–275) is based on the material of the main part, the development of which leads to the climax (b. 264–275), where the theme of the "drum rhythm" from the introduction sounds in the chord presentation at the piano on *fortissimo*. Paying attention to the pedalization, it is necessary, together with the *poco a poco cresc.*, approaching the climax (b. 264), to add a short pedal on the fifth finger. The second phase (b. 276–302) also develops the material of the main part, but its climactic sound is coloured by the energy of a sparkling dance image (b. 289–302). The tasks of the performers of this section include a clear understanding of the boundaries of each phase of development and the exact distribution of efforts in transmitting the ups and downs of dynamic and emotional stress. The stroke palette remains the same, but its amplitude increases significantly.

The mirror reprise (b. 303–390) opens with a solemn piano introduction, as if depicting a majestic procession (b. 303–312) and precedes the side theme of the violin. In the performance of the chordal tread, it is important for the pianist to achieve a character close to the *Maestoso*. We can recommend here, before the violin enters, a deep pedal entirely without substitutions for five bars. The violin version of the side theme in the reprise is cardinally opposite in nature to the exposition one (b. 313–336). The subtle lyricism of the soft steps of an intimate dance is transformed here into the chiselled tread of a steel bearing. The violinist, using the marked strong sound of the whole bow on *fortissimo* and intense vibration, will have to convey the assertiveness and rigidity of the new facet of the march-like character. Canonically, the piano part in an octave presentation enters with the same theme.

Next, the section with the binding batch is repeated, as it was in the exposition (b. 337–357). I would like to draw attention to the performance of expressive "sighs" accompanying the binding theme in the right hand part of the piano. The dry mechanical texture in the left hand does not allow you to connect wide intervals with the legato pedal in the right hand. The execution of the author's strokes will require dexterity from the pianist, he will have to reduce the distance as much as possible in the lined intervals due to the stretching of the arm and the speed of the jump. The next main part sounds in magnification (b. 358–379). It is set out in half durations in the violin part with double notes against the background of "dry" syncopated chords at the piano. The pompous marching of the transformed main theme completes the finale with a solemn sound. In the final performance of the main part, the violinist is recommended to use a wide *détache* with the entire ribbon of the bow with the most dense sound. The finale of the sonata ends with a brilliant violin passage and a whole series of sharp descending and ascending "exclamations-staples" that originally framed the main theme in the exposition.

4. Conclusion

Despite the clarity of the musical form, Sonata No. 2 for violin and piano by Vitalie Verhola will require from the performers maturity of musical thinking. The richness of the figurative and thematic palette of this work requires from the performers brilliant technical equipment, a high level of ensemble skill and concert brightness.

The recommendations and characteristics of ensemble tasks given in the article for the performers of the Sonata will help in the interpretation of the work under consideration.

The work has firmly taken its rightful place in the pedagogical repertoire of the chamber ensemble class of the Academy of Music of the Republic of Moldova, can be recommended both for inclusion in the repertoire of students and masters of music universities and for concert programs of chamber performers.

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