



# MUSICA

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# **STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA**

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**MOLENAER, Jan Miense**

Two Boys and a Girl Making Music

1629

Oil on canvas, 68 x 84 cm

National Gallery, London

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# **S T U D I A UNIVERSITATIS BABEŞ-BOLYAI MUSICA**

**Special Issue 1:**

**MUSIC EDUCATION AND OTHER RESEARCH**

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## INTERVIEW WITH BRITISH CONDUCTOR PAUL MANN

ANDREI GOCAN<sup>1</sup>

**SUMMARY.** British conductor Paul Mann is a regular guest with many major orchestras throughout Europe, the US, Australia, and the Far East. Orchestras with which he has worked include the London Symphony Orchestra, Royal Liverpool Philharmonic, Royal Scottish National Orchestra, Netherlands Radio Philharmonic, St Petersburg Philharmonic, RAI Torino, Orchestra dell'Arena di Verona; the BBC Orchestras, City of Birmingham Symphony, Hallé, among many others. Mr Mann has guest-conducted extcollaborations with USA and is a regular guest with the New York City Ballet. Projects with the LSO included collaborations the legendary rock group Deep Purple in two widely acclaimed performances of Jon



Lord's Concerto for Group and Orchestra at the Royal Albert Hall, the live DVD and CD of which remain international bestsellers. Paul Mann was chief conductor of the Odense Symphony Orchestra in Denmark until 2008 and has made numerous critically acclaimed recordings for such labels as Bridge, Warner Classics, Da Capo, EMI, and Toccata Classics.

**Keywords:** musical education, interpretation, conducting, tempo

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**AG:** *Were you born into a musical family? Are your parents musicians?*

**PM:** No. I'm a freak of nature in my family. The nearest thing to being a musician was my grandfather, who used to go around the pubs telling jokes and playing his ukulele, but otherwise, there have been no musicians in my family. And the story my mother would tell you is that, on my first birthday, my grandfather picked me up, put me up on his knee at the piano and took my hand; suddenly, I started hitting the keys enthusiastically. I don't remember this, of course, but I do remember always wanting a piano. I got it and started piano lessons on my fifth birthday. So, the attraction towards music was obviously in me, but it was not put there, as far as I know, by anybody I can think of.

**AG:** *What was your early music education? What did your first teachers focus on?*

**PM:** My first teacher was my uncle, my grandmother's brother. So, obviously, I got away with murder, I didn't have to practise anything. He saw me once a week, I played whatever I wanted, whichever way I wanted, and of course I was the neighbourhood genius. It wasn't until much later that somebody said, 'Hang on, maybe you need a little bit of discipline'. I had talent, but not discipline. Therefore, my first teachers had to undo all the bad habits that I got away with for a long time with this very kind old man, who was the local church organist. My first serious piano lessons consisted of all the things that we all hate: endless hours of scales and exercises. I used to read the newspaper while playing my Hanon exercises – it seemed to me like a good idea. And I suppose that is the reason why I am not a concert pianist. After a while, I didn't like being in a room alone with that big black beast. It seemed to me too lonely. And that's probably why, in the end, I didn't practise all the time. It's too lonely for me. But I do love the piano and whenever I conduct a piano concerto, I feel drawn back to it and miss it.

**AG:** *Do you play through the piano part before the concert?*

**PM:** Well, no, but somehow, being in proximity to a concert pianist makes me wonder what the situation would have been, had I made a different turn and arranged priorities differently in my life. Still, I believe it was a temperamental thing. I used to get a lot of scores out of the library and sight read. I was a good sight reader, but not a very good 'practiser'. So, I had a kind of facility that got me so far, but no further. I haven't played in public for 7 or 8 years. Mind you, the last time I played was in the Albert Hall, so I suppose if you got to play once every 20 years, it may well be in a nice place. But on the whole, I don't play much.

**AG:** *In the UK there are only a handful of specialist music schools. You went to one of them – Chetham's. What did you study there? And how would you describe the learning environment?*

**PM:** Perhaps not many people know what Chetham's is. It's a school with about 300 students only, a normal school, where you do all your normal subjects, but you are admitted based on your musical talent. You pass an audition on whichever instrument you play, and you're expected to have a second study as well. Tuition is amazingly expensive – it costs £33,000 a year now – but if you get a place to study, you are eligible to get at least some of the money in the form of a grant from the state; and that was essential for me, because my parents had no money at all and could never have afforded to send me there. I go there to conduct the orchestra every now and again. They're unbelievable, the level is just astounding. I studied piano and composition, and I tried playing all sorts of instruments quite badly: all wind instruments, trombone, and French horn. I never learned the violin, but I could play a B-flat major scale on the trombone; that was about my limit.

At Chetham's, not only have I received this fantastic training on the instrument, but I benefited a lot from the school environment. Before that, I had been in a pretty rough normal school. I am from a town near Newcastle, in the North-East of England. In those days, when you left school, your options were: you could be a coal miner, a ship builder, you could work in an office or something like that; but the idea of being a musician was certainly absurd. Therefore, I was given a very rough time at school. And it wasn't until I got to Chetham's, among all these other musicians who probably had similar experiences to mine in normal schools, that I suddenly realized I wasn't a freak after all, and maybe there's actually nothing weird about wanting to be a musician. So, it was just fantastic! It was very demanding, and the atmosphere was very competitive. In trying to get ahead, we were pretty unpleasant to each other, sometimes. You could be in a practice room and somebody next door would play the same thing, and you'd get into some kind of showing-off competition, in ways that are not very healthy. And that was encouraged then. But it's nicer now – I notice it when I go back to work with the kids. Chetham's is a wonderful place. It has the oldest library in the English-speaking world, dating from 1353. I think they should film Harry Potter in there, it's exactly what it should look like. And if there are such things as ghosts, that's where you'll find them. I'm very proud of that place and I'm proud I have been given the chance to study there.

**AG:** *You mentioned earlier that, after playing the piano for some time, you wanted to play with other people, too. One thing that impressed me greatly in the UK is the fact that music is introduced to children, from the very beginning, as an opportunity to make friends and play in ensembles, thus the social aspect of music-making is emphasized. Would you say this is the main reason British musicians make such good ensemble players?*



**PM:** It could be. But it could also be just a question of training. For instance, at Chetham's, you get your solo lesson and also a group lessons, in which you are expected to play in front of all your colleagues and they are taught how to comment and criticize a colleague in a polite and constructive way. I think this is very helpful.

And one of the things I've noticed in many places is that, if you're a violin player, for instance, you go through your education learning the Sibelius and the Tchaikovsky concertos, which you'll never get to play as a soloist with an orchestra. On the other hand, it can easily happen that you get your first job in an orchestra without knowing Brahms's *Fourth Symphony*; and suddenly you realize you've got three days to learn a piece that you've never seen before in your life. There's something wrong with an education that's focusing young people on the wrong repertoire. At the Royal Northern College of Music in Manchester, where I studied, we had a repertoire orchestra that played something different every week. Monday afternoon, they would sight-read *Petrushka*, *Enigma Variations*, Bartók's *Concerto for Orchestra*, Beethoven's *Fifth Symphony*, whatever they brought out of the library. So, by the time you left college, after 3 years of study, you had half a chance of being prepared for the repertoire of a symphony orchestra. There was this element in the education plan, and it has got better and better. And, generally, British musicians are encouraged to respond quickly. Conductors often find that British orchestras are so fast that they don't know what to do with the rehearsal time they are given. You take two days to prepare a concert in the UK, but here you'll take five days. The difference is just in the training.

But I don't know why British musicians tend to play in ensembles. I did just because I was not constituted to be a soloist. If you think conductors live a lonely life, you should look at the life of a soloist! As a conductor, you at least get to spend a week in the same town. As a soloist, if your concert is on the Friday, you are going to fly in on the Wednesday, rehearse on the Thursday, play on the Friday, fly off on the Saturday and do it all over again. And in that time, maybe you'll speak to the conductor or have dinner with him. I'm always aware of how awfully lonely a soloist's life is, and it would have never been good for me. I'm too bad at being left in my own company.

**AG:** *Is there a method of teaching sight-reading?*

**PM:** No, probably not. It's probably one of those things that you've got to practise... We had really good libraries in the UK when I was growing up. They are less good now, because less money is being spent on them. But back then, even in quite a small town, there would be a public library with a music section. I used to borrow lots of stuff and play it: operas, musicals, piano music, everything I could find. I had a pal who, almost 40 years later, is still one of my best friends; he and I used to play duets. And we'd get the

Brahms and Beethoven symphonies and just hack our way into them. It was very messy, but at least I got to know the music. And it's good to have a teacher who makes you read much repertoire and doesn't let you stop. You have just to keep going, whatever happens and however disastrous it might sound; gradually, your fingers will find their way.

I once turned pages for somebody in a masterclass. When she was about half-way down the page, she was already indicating me to turn the page. She was actually memorising in advance, not just reading bar by bar. She was reading ahead, like a simultaneous translator in a press conference. Unbelievable! I've never seen anything like that. I certainly wasn't as good as that, but, at school, I got a reputation for being able to sight-read well. That's why, if there was a masterclass or an audition, I would be asked to accompany at the piano. And that was excellent practice! British orchestral musicians are terrifyingly good sight-readers. They can play anything, and they can do it quickly and accurately. It's in the training, it's all about the education. I had a wonderful teacher who, if he said I could do something, I could do it. So even if I didn't think I could, the fact that he said I could, made it possible. Such a teacher gives you all sorts of wings that you didn't know you had.

**AG:** *Who were the musicians who influenced you the most during your student days and early professional life?*

**PM:** Some musicians were good influences and some were not so good influences. My best influence – and I can talk a lot about him – was my piano teacher, Dennis Matthews. He's totally unknown in Romania, but in the 1940s and 1950s, he was a very famous pianist in England. He was not at all a glamorous figure though. Dennis was an incredible musician who seemed to me to know everything. And whatever I played, lessons lasted a day, not just an hour. As I went in, in the morning, he'd be finishing the crossword puzzle and he would have – as I subsequently discovered – deliberately left a few clues not done. If I could fill in the missing words, he would buy the lunch. He always bought the lunch anyway, but at least it meant that I could try and show off to him. He was the one who, if I wanted to play something, would urge me to learn it by the following week. And so, there was no choice, I had to do it even if I didn't think I could. I first went to him when I was 13 and stayed with him until he died, 10 years later, in 1988. And still, every day, he's there, all his influence is still present.

But when I started to notice other famous musicians, they started to influence me. That has proved a dangerous thing, because I started to imitate them. We all imitate. Growing up, we imitate our parents; we have to learn somehow. When asked by a young composer how to find his own, original voice, Ravel answered beautifully. He said, 'Imitate somebody whom you

admire. You won't be able to. And the extent to which you are not able to imitate, that's you.' I think that's a beautiful statement. The extent to which you are not able to imitate someone else, that little bit, that's you, that's the part to develop. You see people whom you want to imitate – for a long time, in my twenties, I wanted to be Leonard Bernstein – but you can't, because everything that's good about them is inimitable. Superficially, you can imitate all their actions or gestures, but what makes a person unique is available only to him. Therefore, people like that can be quite bad influences. Carlos Kleiber was another conductor I wanted to be like. But he's totally unique, thus, for the same reason, there's no point in trying to be him. And gradually you realise, if you're lucky, that actually, after all, you're you. And you start to spot things in yourself that are individual. I don't have children, but for those who do, it's fascinating when you start to see their personalities emerging. There's a moment when they stop being just generic babies and start being individual human beings; and as musicians we are a bit like that. There are these emerging moments in one's artistic growth; and like Ravel said, that little bit where you forgot to imitate, that was you. Bernstein himself said the same about his composition lessons with Copland. Copland told him, 'Yeah, that's all just warmed-up Stravinsky and that's just stolen Scriabin, but *those* two bars, that's you. Develop those!' And if you're lucky, someone will help you identify what's you. I think a good teacher – if I can put it in this way – a good teacher gives you your own personality. As a student, I played to Alfred Brendel, a very famous pianist. I went to play to him because an opportunity came through someone. But nobody plays to someone like Brendel, unless they want to be like him. Such a famous person is not going to help you be yourself, because his influence is too strong. The experience of playing to them is wonderful, but that's not going to give you that kind of enlightenment.

If I think back to all the people who influenced me, it's not just musicians. I think it's really important to be influenced by your favourite sportspeople, your favourite writers, your favourite poets or playwrights or actors. Online there's a wonderful masterclass in acting by Michael Caine, in which he talks to young actors about working with cameras, working in studio, about film acting specifically. And he's talking about all sorts of things relating to acting. I tell everybody I know, 'If you want a great music lesson, watch that masterclass, watch him talking to these actors.' Everything he says is applicable to us in some way. He speaks about this question of imitating. You know, Marlon Brando, for instance, one of the most distinctive actors in the world, he started out imitating someone. They all did; and then they became themselves. Michael Caine is talking about the same things that I've been talking about. He says a wonderful thing about movement and how you need to make sure that you can be followed by the camera, without sudden,

unpredictable motions. It's like conducting an orchestra: you can't just suddenly turn the truck around the corner. And sometimes, the best way to learn something is in terms of another discipline. I worked a lot with rock musicians, I know quite a lot of people in that area, and I've learnt as much about classical music from them as I have from all these other famous classical musicians. I like interdisciplinarity, when somebody says something and switches a light on, and you think, 'I can use that.'

**AG:** *We spoke a little about ensemble playing. What enables us to play together?*

**PM:** Listening to each other.

**AG:** *What does it mean to listen? I must confess that, before I went to London to study, I was told very often to listen, but not too often what to listen for.*

**PM:** Well, yes. That's why it takes a lifetime to be a musician. I learnt such a lot from players in orchestras! I was lucky to have had two jobs as assistant conductor with orchestras in the UK; first, with one of the regional orchestras in Bournemouth and then with the London Symphony Orchestra. There were a few people in both of those orchestras whom I identified as people it would be good to talk to. In every orchestra there will be people who shout loud and make lots of noise and give you the benefit of their 'advice'; and they are the best people to ignore. Anybody who volunteers advice is probably best ignored. But people you have to go to and ask, 'Would you mind, could we have a talk sometime?' are well worth listening to. There was an old guy in the first violins in Bournemouth, who was very kind to me in this way. He was noticing things I was doing, which maybe I should think again about, things I should approach differently. But he would never have dreamed of volunteering his advice. And another guy in the LSO told me, 'Every week I sit in the orchestra with a different conductor. After rehearsing for five minutes, it is clear that he's not listening to us. And I think, "Well, if you're not listening to us, I'm not going to listen to you either."' There's really no excuse for standing in front of the London Symphony Orchestra – or any orchestra, but certainly not a great orchestra like that – and conducting so much the recording in your head, in your imagination, that you're not listening to what these great players are giving you. That's a very good way to start as a conductor. We're all so keen to make an impression; but that can wait. The first good impression we make is by showing the orchestra that we are listening to them and that we respect their artistry, as well as our own. I think orchestral musicians can show you things you didn't think of, or that you can pick up on. It is similar to the interaction between actors: you can learn your part and prepare your lines, but how you deliver them is going to depend on what the other actors are doing in the scene, or what the circumstances are.

So, listen to *that* in the first place. Michael Caine says something else in that masterclass, which is wonderful. He relates filming a scene once and waiting while the other actor was speaking. The director stopped and asked, 'What are you doing?' Michael Caine answered, 'I'm not doing anything, I'm waiting for my line'. 'But,' the director said, 'you're not reacting.' 'I don't have anything to say.' And the director told him, 'No, it's not true that you have nothing to say. You are thinking of all sorts of fascinating things that you could say but are choosing not to.' I think that's really nice!

Similarly, as musicians, listening to what other people are doing can give us all sorts of other possibilities about how things might go. And I'm sure that's why the members of a string quartet have such a complicated relationship with one another; there are four extremely strong personalities, each of whom must have within that strength of character sufficient flexibility to continually respond to the others. And in an orchestra, it's that same process, but amplified to much bigger numbers. I think that's one practical answer to your question 'what to listen for?'. It can be quite frustrating for orchestral musicians when the conductor keeps telling them to listen, without telling them what to listen for. You know very well that, when you sit in an orchestra, you are being assailed on all sides by sound coming at you from all directions. Sometimes it's coming at you in a confusing way. Depending on the acoustics of the hall, you might be hearing something totally different to what the conductor hears, as he's standing over there, the trombones are over there, the percussion's up there and the harps... Just saying, 'Listen!' isn't very helpful in those circumstances.

Colin Davis was the principal conductor of the LSO at the time I was there. Particularly as he got older, he was conducting in a very relaxed manner, in a sense, letting the sound of the orchestra come to him. He had a wonderful way of looking as if it was all just happening around him and all he had to do was sit there and enjoy it. Of course, it was a deception, he was causing it all! You have to show that listening to the orchestra is actually inspiring you, it's filling you with joy to be among these musicians.

**AG:** *So, we listen to any inflection in the sound, any slight turn of phrase, any alteration to the pulse that might indicate what the other person will do next...*

**PM:** Yes, that's one thing. On the other hand, it also has to do with Michael Caine's advice I mentioned earlier about making sure the camera can follow you. You must show what you are about to do before you do it. I worked a lot with a rock band called Deep Purple. At the first rehearsal with them, I heard one of them say, 'I'll give you a horse's eye.' It turned out 'horse's eye' meant, 'Look at me, and I'll show you what I'm going to do.' Then something would happen in an improvised section and it would turn the

whole thing around just on the spur of a moment. I did about forty concerts with them and every night it was different. Amazing! So, I think the listening depends also on the other player being capable of transmitting something. But assuming they are, you can get wonderful things from them. I make a lot of recordings with really good orchestras. I've just done two records this year with the BBC Symphony Orchestra. When I listen back to them now, I find details that I know I didn't initiate, details that come from them, it's their artistry, their idea, their phrasing; they are all responding to each other and all I'm doing is bringing it all together. In a sense, I am enabling the listening in a group of people who just need to be brought together. Actually, conductors are there to help, but unfortunately, we don't always do that.

**AG:** *It seems to me that another important aspect is the difference between pulse and beats. How would you define pulse? How does it work? How do you manipulate pulse as a conductor?*

**PM:** I would say that pulse is a life thing. It shifts greatly with the moment of the day, your blood pressure, your heart rate and all that. Pulse is a living thing; the beat is not. The beat is just a functional, mechanical device whereby you try to hold everything together. And I find myself sometimes saying to orchestras, 'Don't watch so much.' Sometimes orchestras are watching for the beat instead of listening and feeling the pulse. But if the orchestra is good and the conductor is really smart, he can take the pulse of the orchestra. There are pieces of music that go naturally at a certain speed, and the less you are concerned with being precise, the more precise it will be – that's a really unusual thing to say. Very often, when something is going wrong, it's because the tempo is wrong. There's a famous recording of Bruno Walter rehearsing Mozart 36. It used to be done, traditionally, firmly in 6. And the more Walter rehearses, the worse it gets. The orchestra don't understand where to play the short note, they don't understand how long to hold the long note, nothing is working. And if you listen to it, the reason it's not working is that it's much too slow. Mozart never intended it to be in 6, he never thought we would be so stupid as to do it in 6. If we do it in 3, everything is solved. And poor old Bruno Walter spends the whole side of one LP record trying to rehearse these 6 bars. Very often I find this: if something is not working, it's because my tempo is wrong. Sometimes I conduct the same thing in successive weeks with different orchestras in different countries, and find that I have to change the whole concept of how the piece works in order to suit the pulse of that orchestra, the acoustics of the hall or the pulse of the audience. Sometimes, you can have silent, attentive, incredibly concentrated audiences; other times, you have audiences where the phones are going off all the time, the lights are flickering and the seats are creaking and you must do Tchaikovsky 6 or Mahler 9 in that kind of environment. So, pulse must



take into account all of those things. I think that's why metronome marks are not very useful in the end; usually, composers write the metronome mark based on the first bar or two of the piece, so by bar 3, the metronome mark is already out. And we all know the controversies about metronome marks in Beethoven and other composers. Strangely, the more precise the composer tries to be, the least reliable the metronome marks are. You know, Bartók writes a timing for each section: this should last 2 minutes and 12 seconds. It's absurd, because it doesn't account for all these factors. I used to conduct ballet. In one ballet, we had a recording of a choir on a tape and we had to synchronize the orchestra to it; and of course, the only way to do that is with a click-track. So, at that point I had to put a head-phone on and bring the orchestra in. With a bit of luck, we didn't get off the click-track and the tape came in at the right moment. And we did that every night, seven times a week for many weeks a year, on tour. And there were nights when the dancers would come and swear, 'the tape is running fast tonight' or 'the tape is slow tonight, there's something wrong with the tape machine.' And of course, it was the same every single night. But for them, the pulse of their bodies was just different that night. So, if you want to summarize, the beat is absolute, but the pulse is always relative, I would say.

**AG:** *That's a very good definition. It takes into account what happens inside us and inside those two clicks. The moment the next beat comes is decided by what's happening during the previous beat.*

**PM:** Exactly, it's the space between the beats. One of the things I learned from the great rock drummer Ian Paice, the drummer in Deep Purple – something he showed me not with words, but just by his playing – is that the beat is not a moment, it's not an instant. The beat is a space in which it can come at different places. Listen to Duke Ellington playing *Harlem*. The beat is right at the end of the space, just before it becomes the next beat. That's what swing is, and that's what a big band drummer would do. He would delay the beat so that it comes right at the end of this space. Whereas, of course, if you're playing a Mozart symphony, you don't do that. Therefore, all these things are in the nature of the music, in the feeling and the technique.

**AG:** *How do orchestra musicians read a conductor? Is it all intuitive or is there a convention?*

**PM:** There are obviously some rules, but I can teach you those rules in half an hour. I can teach you how to beat 4, how to beat 3 and 2. That's not difficult. It's all the rest that's difficult. The language of physical expression is actually very limited. But, of course, if conductors only had that, conducting wouldn't be much of an art. The art is in all the other things which you do or don't do. All of the great comedians – you can think of any great comedian who makes you laugh – very often they don't have to say anything, they are

just funny, their mere presence is funny. Likewise, there are conductors who don't have to say anything, and they just change the atmosphere in the room; the orchestra plays differently just because they are there. And there are other conductors who don't. That's where the art of conducting starts to get a bit mysterious and magical. There's a story told by the timpanist of the Berlin Philharmonic about the orchestra rehearsing Schubert's *'Unfinished'* symphony one day. He was sitting there, counting the bars rest, the conductor was not very interesting and the sound of the orchestra was nothing special. And suddenly the sound of the orchestra changed. As he lifted his eyes, he saw at the back of the hall that Furtwängler, the music director of the orchestra, had walked into the hall. And just him standing there in the doorway was enough to make everyone play for him. That's the mysterious part of how orchestras read conductors, because if you asked them why or how they were doing this, they probably couldn't tell you. It's just his presence and personality that inspires.

**AG:** *Yes, people talk about Klemperer emanating his musical intentions, especially in his old age, when his movements were much reduced. I'm sure that, partly, his influence came from the respect that musicians had for him, but certainly, at least to some extent, it came from what you said, the fact that his personality made every intention so convincing that it was more difficult to resist it than to go along with it.*

**PM:** There can be a situation where a teacher doesn't have to care whether the student wants to obey or not; it's the nature of the relationship: the teacher says, and you do it. A conductor can't function like that. He has to make the musicians feel like going along with him. This is where politics comes into it. I think it very strange that, at the moment, we are running all over the world into a dangerous time of polarization. In any discussion, you're either for something or against it, with no space in the middle of any argument. As a result, people want, or appear to want, authoritarian political leadership. But in the orchestra, it's not like that. It's not like that in orchestras in the UK, where we've never had a dictatorship – at least not one that we admitted to it being a dictatorship – but certainly orchestras in Romania are particularly resistant to people imposing themselves in an authoritarian way. And that suits me very nicely, because I'm not the authoritarian type. You have probably heard those recordings of Toscanini rehearsing, screaming abuse at the orchestra in ways that now would be completely unacceptable. So, that kind of authoritarian rule doesn't work.

Schoenberg was asked once how he composed, how he manipulated all those elements. And he said, 'This is the centipedal question. It's like asking the centipede how it walks. If it starts thinking of all his legs, it can't walk.' Conducting is a little bit like that. I'm very suspicious of people who

have rules and rigid ideas about how to do things, because every conductor has a personal way of interacting with the orchestra. Orchestras play with many conductors and react very differently to each one of them, without being able to explain exactly why some manage to elicit their enthusiasm and involvement while others don't. Moreover, orchestras love to say, 'We can tell within the first five minutes on Monday morning whether this is a good conductor or not.' And this is just not true. Sometimes they can, but for the most part, their relationship shifts though the week, either for the better or for the worse. A conductor can be tough and difficult and demanding and release something in the orchestra that no-one else has. So, the relationship between the conductor and the orchestra is not a science, that's for sure.

**AG:** *How important is discipline in orchestral playing? We've talked a lot about listening and being able to react quickly. How would you define discipline?*

**PM:** First of all, not making it more difficult for the other people around you. It's hard being a musician, it's really hard. So, everything you can do to make it less difficult is a good idea. I think orchestral musicians tend not to look past their own instrument and sometimes don't consider how their behaviour affects those around them. That can be the result of many years of not taking care and not keeping the atmosphere how it should be. The enemy of it all is frustration. I find that in Romania – I can say this because I've lived here for a little while now – one of life's characteristics is frustration. Romanians are so good at being frustrated all the time; just watch the traffic. When working with Romanian orchestras, I feel I have to sometimes depressurize them before I apply a new kind of pressure. There's good pressure and bad pressure, like in life, you know, there's good stress and bad stress. And that's how you try to create a nice atmosphere for them so that they don't feel they have to fight against it.

But ultimately, discipline is just a personal thing, isn't it? You get up in the morning and no-one's going to force you to practise, no-one's there saying, 'If you don't do this, this will happen.' You just need to motivate yourself. That's what I didn't have when I was young, and I had to acquire it later. In a period when I'm not traveling for concerts and I'm at home studying and preparing all sorts of future things, no-one's going to make me do it. Discipline is very important when you're on the road, traveling. I'm sure many people think like this, 'I'm staying in nice hotels, traveling around, starting to get a bit of money and I can afford things,' and you can see why so many of us end up addicted to alcohol and to drugs. Because if you don't have a safety valve to stop yourself indulging in whatever you want to indulge in at any given moment, it all collapses really fast.

Sometimes, conductors who are not themselves disciplined are standing up in front of orchestras trying to make *them* disciplined. And this is where a moral dimension comes in, too. You talked about Klemperer, who famously described himself as an ‘immoralist,’ but actually that wasn’t true. There was a moral authority about him, that resulted from his discipline, from all that accumulation of experience, of knowledge and of having something to bring that made everyone respond. On the other hand, there’s Bernstein, who was very good at disguising the amount of discipline that went into what he did, and that’s why it was very easy to underestimate the solid ground on which all that wild and outrageous behaviour was based.

**AG:** *I remember when discussing the score of Brahms’s First Symphony with you some 12 years ago, you told me about the second movement, ‘It’s a song for Clara!’ That remark of yours instantly brought me clarity as to the character and mood of that movement. Do you often define for yourself the character so concisely? Is that the way you think?*

**PM:** Not necessarily. I like discovering secrets in pieces. There are composers who left their secrets for us to discover. Others didn’t. But Brahms left a lot of secrets in his music, a lot of coded messages of various kinds. Elgar is another composer who did that. Alban Berg’s *Violin Concerto* is full of secrets, most of which have been decoded now by history. Brahms’s *First Symphony* is an example of a piece that has a lot of coded messages about his love for Clara Schumann. I think that a conductor who doesn’t have curiosity for all these things is missing something. Moreover, he’s not telling the orchestra, either.

There’s a bit in Tchaikovsky’s *Sixth Symphony*, in the first movement, just before the big crisis climax, where the brass is playing a chorale tune. If you don’t know that that chorale is from the Orthodox burial service, then you don’t understand the music. Tchaikovsky is imagining his own burial. You hear the brass intoning that chorale and the strings erupting in this enormous climax of despair and horror; it’s like staring into your own grave. If it’s just a brass chorale to you, you miss the point completely. You could listen to Brahms’s *First Symphony* not knowing that the second subject of the first movement is a quote from Schumann’s opera *Genoveva*. That was something that Clara recognised immediately. In the opera, the character is going to war and he’s singing to his friend, ‘Take care of my wife, look after her while I’m away.’ And Brahms put that into his symphony. For him, it was as if Schumann, who spent the last years of his life in a mental asylum in a complete mental breakdown, was entrusting him with the duty of taking care of Clara. As both Brahms and Clara Schumann destroyed all their letters, we have no way of knowing what kind of relationship they had. But we do know that all those things are in the music; therefore, it’s our job and our joy to dig

them all out. I find this really fascinating! Composers don't do things casually; usually, they are doing everything for a reason. There will be people saying, 'Oh, that's accidental. That reference to Schumann is subconscious.' There are some composers for whom that might be true, but for Brahms, probably not. Brahms was very careful about things like that and also very secretive. And, of course, sometimes, when you are guarding secrets of friends, you're very careful not to betray them. But these people are long dead, so it's our business now to dig out all their secrets.

**AG:** *It's clear how passionate you are about these things. Whenever I've seen you rehearse, I have noticed how you inspire the orchestra by giving them these clues that fascinate you so much. And often, you use quite poetic imagery. But sometimes you must be very practical, very technical, you must tell them how much vibrato you want them to use, or if you want to ask for softer or harder sticks in the timpani...*

**PM:** One rule: don't ever talk to a timpanist about his sticks. You can say, 'I'd like it clearer or softer or stronger, etc.' He'll hate you forever if you start talking about that without being a timpanist yourself and without knowing very well what you're asking for. But, coming back to your question, it depends on what I feel the orchestra needs. I mean, I wouldn't go into the Saint Petersburg Philharmonic and start lecturing them about Orthodox burial services. They would just think I was an idiot, because of course they know that already and don't need me to tell them that. But for young orchestras or student orchestras, these little-known details can make all the difference between it being boring and totally life-changing, absorbing; and that's mostly because they are playing these pieces for the first time. I did Tchaikovsky 6 with the Chetham's orchestra and we played it in the Barbican Centre in London. And all of this was new to them. Most of these students were too young to have experienced the kind of profound grief that is found in that piece – a bereavement, for example. We are talking about 15–16-year-old kids. Some will have gone through a painful experience, of course, but at that age, most of them, probably not. And yet, it doesn't matter, because it's all in the music and it all comes out at them, even if it hasn't been put there by life yet. So, it was useful for them to talk like that.

Sometimes you sense that an orchestra is lost in the technical stuff, and you just want to liven things up by reminding them of something meaningful. It can also be the opposite, and people can just start to switch off from too much poetry and too many ideas; and too much imaginative talking can actually stop them functioning after a while and they just lose their concentration. 'Just tell us: loud, soft, short, long; just get on with it.' Generally speaking, I like orchestras that are not like that. I tend to get on best with orchestras that are interested in extra-musical details.

**AG:** *My last question. I'd like to read to you a few quotes about tempo and then ask you a question. Brahms was asked by Joachim to provide metronome markings for his Fourth Symphony. The composer refused, but sent a copy of the score with tempo modifications written in pencil. In a letter accompanying the marked score he wrote, 'tempo modifications [are] useful, even necessary, for a first performance.' When the piece is new to the orchestra, 'I often cannot do enough pushing forward and holding back, so that passionate and calm expression is produced more or less as I want it.'*<sup>2</sup> Another quote, by Pierre Boulez: 'Until one finds the right speed – not necessarily a constant speed, but one that fits the moment, and can vary with the context – until one finds that tempo, then even in one's own compositions the interpretation remains weak and prevents the music from swelling forth.'<sup>3</sup> A third quote, by John Barbirolli: 'Wagner laid it down that the two fundamental principles underlying the art [of conducting] were: (1) giving the true tempo to the orchestra; (2) finding the "melos," by which he means the unifying thread of line that gives a work its form and shape. Given these two qualities, of course, we have the conductor in excelsis, and most of our lives must be spent in trying to obtain these qualities, the more especially the first.'<sup>4</sup> When Brahms tells us that a certain degree of 'pushing forward and holding back' is necessary in order to render or highlight the passionate or calm expression; when Boulez tells us that the right tempo is the one that suits the moment and must change in accordance with the nature of the music; when Wagner and Barbirolli tell us that we should devote our lives to finding the true tempo, I am perplexed that so many conductors nowadays (and instrumentalists too) take the composer's metronome marks at face value and maintain that constant speed throughout the movement. If all we need to do is play at the speed indicated by the composer, then there is nothing to 'find,' is there?

**PM:** I do a lot of music editing for various publishers, particularly for my own projects. I often record rare pieces that have not been done before. For this, I'm using the composers' manuscripts and putting them into the computer program. I then make the computer play the piece back to me, so I can check that the notes are right and there's nothing wrong with the transpositions. It's very useful; you only have to choose a tempo. But you could do the same to a Brahms symphony. You could tell the computer, 'Alright, Brahms 4. It's going to go like this to the end.' Of course, it's not a piece of music like that. So, in that sense, Brahms was right about metronome marks; they don't tell you anything more than you could find out for yourself, which is that the music itself will tell you what's too fast and what's too slow. Yes, the tempo is something

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<sup>2</sup> Dymont, Christopher. *Conducting the Brahms Symphonies*. The Boydell Press, Woodbridge, 2016, p.16.

<sup>3</sup> Holden, Raymond. *The Virtuoso Conductors*. Yale University Press, New Haven, 2005, p. 7.

<sup>4</sup> *Ibid.*



that can be the last element in an interpretation upon which you decide. You can decide on all sorts of other aspects before that. I can sometimes go into a rehearsal still with a number of possibilities in my mind and the *moment* will tell me, 'That's it, that's the tempo.' And only by doing it will I discover that. No amount of sitting at home with my little metronome or listening to other people's recordings will tell me what the most convincing tempo is. Just my own pulse and my own sense of feeling the space and the hall and making the orchestra play at its best. And that's something you can prepare only in theory... I mark my scores very carefully, and it can happen that I am in the middle of a big *ritenuto* and I look down the score and it's written in big capitals 'NON RIT.' I'm doing exactly what I instructed myself not to do, because at that moment it feels right. And I'm sure that if we heard Brahms conduct his Fourth Symphony, we'd be shocked by how free the pulse was then. Now, our ideas are much stricter than we would even be able to understand. If recording had been invented even a generation before it was, we would have had a chance to really hear what they did. I'm restudying at the moment Mahler's *First Symphony*. What wouldn't you give to hear Mahler conduct that? And I'm sure we would hardly recognize it now.

**AG:** *There are a couple of piano rolls of Mahler playing the first movement of the Fifth Symphony and the last movement of the Fourth. And the amount of rubato that he takes is very unusual for our ears.*

**PM:** Yes. We'd be shocked by the standard of the playing as well, by how rough it was. All I can say from my experience is that, if I'm doing a piece for the first time, it's going to be different in concert to what I prepared. When it's a piece that I'm doing again, I find it's changed somehow without me noticing. It's a little bit like the seasons, the weather changes and the light changes and even the view from your own window looks different somehow than it did the day before. It's the same when you open a score and the notes that you thought you knew look all like they've been rearranged somehow. And the amount of detail in a Mahler score is extraordinary; however well you know it, you never hold it all in your mind at the same time. And so, looking at it one day, you might be noticing more one element of it or another, and thus the interpretation possibilities are endless. You never stop learning! When I was young, I thought interpretation decisions would get easier with age, but I'm sorry to tell you they don't. They get harder; the more you know, the harder it gets. I find I have to study more; I have to spend longer studying, making sure that I know what I'm doing. And whether that's because I'm slowing down or because I'm more aware of how difficult everything is, I don't know. I think when you're young you don't know how hard something is, so you just do it. And I'm sure that's why children, when they are told by adults, 'That's *not* how you draw a house; people don't look like *that*!' Adults can beat all the creativity out of us far too soon, so then you have to rebuild it in your own way. That's a lifetime's work.

## THE CONTRIBUTION OF NICE FRACILE TO THE STUDY OF THE MUSICAL FOLKLORE OF VOJVODINA

VESNA IVKOV<sup>1</sup>

**SUMMARY.** The immediate motive to produce this study is the marking of significant anniversaries in the field of ethnomusicology, both in the personal life of famous ethnomusicologist Nice Fracile and in the activities of the Academy of Arts of the University of Novi Sad. By reviewing the moments from the life and professional experience of this ethnomusicologist, an insight and a guide is offered into the possibilities of creativity and advancement of an individual, who has made a significant scientific contribution to local, regional and world ethnomusicology by studying the musical tradition of his community, and later the wider area as well.<sup>2</sup>

**Keywords:** Ethnomusicology, musical folklore, Nice Fracile, Vojvodina.

### Introduction

The motive to produce this study is the 70<sup>th</sup> birthday of the famous ethnomusicologist of Romanian origin from the Autonomous Province of Vojvodina, Republic of Serbia, Nice Fracile 45 years of his activity in the field of scientific research, presenting the results of scientific research and 100 written and published scientific references.<sup>3</sup> No less significant anniversary

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<sup>2</sup> This paper is the result of the author's work within the project of the Scientific Research Organisation of the Academy of Arts of the University of Novi Sad, carried out during 2023.

<sup>3</sup> Pointing out and reviewing significant contributions in the work of an individual in the field of ethnomusicology and marking important anniversaries in Serbia and abroad, examples: Čović, Borivoj (Ed.). *Zbornik radova u čast akademika Cvjetka Rihtmana (Proceedings in honour of member of Academy Cvjetko Rihtman)*. Sarajevo: Akademija nauka i umjetnosti Bosne i Hercegovine, Odjeljenje društvenih nauka (Academy of Sciences and Arts of Bosnia and Herzegovina, Department of Social Sciences), 1986.



is 30 years of ethnomusicology studies at the Academy of Arts of the University of Novi Sad. It is within this higher education institution that Nice Fracile, PhD, had spent the majority of his years of active engagement and had been appointed to all teaching positions. In addition to teaching, this professor was the head of the Ethnomusicology study programme, he was the long-term head of the Department of Musicology and Ethnomusicology of the Academy of Arts, and he has also acted as a member of expert bodies within the faculty and University of Novi Sad and liaison officer for Serbia at the International Council for Traditional Music. The aim of this study is to offer an insight of the significance of Nice Fracile's activities in the field of studying musical folklore in Vojvodina. For the purposes of creating this work, the author conducted a pre-structured interview with interviewee Nice Fracile, the author has continuously followed Fracile's scientific work for more than two decades and provides an analytical overview of it. In the following presentation, a review will be given of the biographical data, research experiences and the methodological procedures used in his work, as well as thematic frameworks and important publications of Nice Fracile related to the area of the Autonomous Province of Vojvodina.

## Biography

Ethnomusicologist Nice (Jon) Fracile, PhD, was born on 4<sup>th</sup> June 1952, into a family of artisans and farmers, in the village of Kuštilj, belonging to the Municipality of Vršac, in the northern Serbian Autonomous Province of Vojvodina.

Nice Fracile's love for traditional music originated in his family, in his early childhood: "I grew up in a family where everyone had an affinity for traditional music. My father and grandfather used to sing in a choir, played in a brass band, which the locals call 'fanfare'. My mother also sang in the choir and was an outstanding dancer, while my sister, two years my senior, sang in the Cultural and Artistic Society 'Mihaj Eminescu' from Kuštilj, as a vocal soloist. I was lucky to live in a village with an extremely rich cultural and

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Ceribašić, Naila & Grozdana Marošević (Eds.). *Glazba, folklor i kultura, Svečani zbornik za Jerka Bezića (Music, folklore and culture, Essays in honour of Jerko Bezić)*. Zagreb: Institut za etnologiju i folkloristiku – Hrvatsko muzikološko društvo (Institute for Ethnology and Folklore – Croatian Musicological Society), 1999.

Golemović, Dimitrije (Ed.). *Man and Music. International Symposium Belgrade, June 20–23 2001, to professor Dr. Dragoslav Dević 75 years of life and 50 years of professional activities*. Beograd: Vedes, 2003.

Talam, Jasmina. "A Short Story about a Great Man: Contribution by Svanibor Pettan to the Development of Ethnomusicology in Bosnia and Herzegovina." In *Musicological Annual*, 55, 2, 2019, pp. 29-34.

musical tradition, where the oldest choir of local Romanians was founded in 1869 and the oldest brass band in 1910; moreover, the village has had a very active drama section club... I remember often going to work on the fields with my father and mother. We had a farm wagon and a beautiful white horse... Father sang beautiful songs along the way, mostly 'dojna' ('doina'), which I still have fond memories of." In the late 20<sup>th</sup> century, the accordion was the most popular musical instrument in Serbia, so the interest in playing the accordion did not escape young Nice Fracile. However, the constant struggle for livelihood while raising children, dissuaded the parents from the idea of buying this expensive instrument for the boy.<sup>4</sup>

After completing his primary education in Kuštilj, Nice Fracile continued his education at the Teachers' School "Živa Jovanović" in Vršac, and that is when his father bought him a violin, because learning the violin at school was mandatory for all pupils. After a year, he joined the People's Orchestra "Petru Albu" in Vršac, and he occasionally played in the folk music orchestra from Kuštilj as well as at events and wedding ceremonies in the places in the vicinity of Vršac.<sup>5</sup>

After ending secondary school in Serbia, Nice Fracile finished Music Conservatory "Ciprian Porumbescu" in Bucharest (1976).<sup>6</sup> During his studies, he developed a love for ethnomusicology through collaboration with Ghizela Sulițeanu, a scientific advisor at the Institute for Folklore Research in Bucharest at that time. During the first two years of his studies at this conservatory, Fracile took the Ethnomusicology course, and in the third year, within the Folklore course, he learned the ethnomusicology "craft" from Ghizela Sulițeanu, which included the methodology of scientific work, the application of different methods in research, familiarisation with the scientific achievements of Béla Bartók and Constantin Brăiloiu, and the application of

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<sup>4</sup> Reminiscing about his love for the accordion, Fracile remarks: "I remember that as a child I pleaded with my parents, often in tears, to buy me an accordion. Finally, my father went to Timisoara to sell a fur coat and buy me an accordion. Unfortunately, that didn't happen, because he didn't get enough money, so instead of an accordion – to my great grief and even greater disappointment, he bought about 30 kg of sausages." How highly regarded quality accordions were is confirmed by the account of famous Vojvodina accordionist Srba Ivkov, who shared the fact that his family borrowed a larger portion of the money to purchase the instrument, worth 5 cadastral acres of the most fertile arable land. Ivkov, Vesna. *Harmonika – život moj. 45 godina umetničkog rada Srboslava Srbe Ivkova (The Accordion – My Life. 45 Years of Artistic Engagement of Srboslav Srba Ivkov)*. Beogradska knjiga, Beograd (Belgrade Book, Belgrade), 2008., p. 46.

<sup>5</sup> The information was obtained in an interview of the author of this paper with Nice Fracile in Novi Sad, on 10<sup>th</sup> March 2023.

<sup>6</sup> Rakočević, Selena. 2014. „Fracile, Nice, J.“. In *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.2270793> (accessed on 01.03.2023)

acquired knowledge in the domain of meticulous melopoetic analysis for the purposes of producing his graduation paper and later doctoral dissertation.<sup>7</sup> Nice Fracile worked for RTV Novi Sad as an associate/editor of music programmes, in the period from 1976 to 1996.<sup>8</sup> He went on to work for Radio Novi Sad in 1986, where he was the editor of the folk music programme in five languages (Serbian, Hungarian, Slovak, Romanian and Ruthenian). He has also edited the series "The players and the traditional musical instruments of Yugoslavia" (during 1990) for the Serbian programme of Radio Novi Sad, as well as several folk music programmes in the Romanian language.<sup>9</sup> In 1996, Nice Fracile was employed at the Academy of Arts of the University of Novi Sad, where he first received the title of Assistant Professor. From 2001, he was employed as an Associate Professor, and in 2006, he received the title of Full Professor, teaching Ethnomusicology and Ethnomusicology Practicum and Metrorhythmic Features of Traditional Music, both in undergraduate, and post-graduate studies (master's and doctoral). After his retirement in 2022, Nice Fracile has been engaged part-time at the Academy of Arts as a Full Professor in retirement, teaching at the master and doctoral levels within the Study Programme of Ethnomusicology. He is a member of the Performing Arts and Music Department of Matica srpska, a member of the Association of Composers of Vojvodina, the European Seminar in Ethnomusicology, and the International Council for Traditional Music.<sup>10</sup>

### Field research

Carrying out the first field research in 1970 and 1971, Nice Fracile recorded songs and instrumental melodies directly during the interpretation of the performers, because at that time he had no possibility to use a sound recording and reproducing device. After 1972, when his uncle, who was working in Germany, bought him a "Philips" tape recorder, he first used the

<sup>7</sup> Interview with Nice Fracile, 10<sup>th</sup> March 2023.

<sup>8</sup> Ivkov, Vesna. *Studije etnomuzikologije na Akademiji umetnosti Univerziteta u Novom Sadu* (*Studies of Ethnomusicology at the Academy of Arts*). Univerzitet u Novom Sadu, Akademija umetnosti, Novi Sad (University in Novi Sad, Academy of Arts, Novi Sad), 2020., p. 44. <https://kulturoloski-identiteti.uns.ac.rs/wp-content/uploads/2020/05/vesna-ivkov-e-knjiga30.3.2020..pdf> (accessed on 15.02.2023)

<sup>9</sup> Rakočević, Selena. 2014. „Fracile, Nice, J.“. In *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.2270793> (accessed on 01.03.2023)

<sup>10</sup> Ivkov, Vesna. *Studije etnomuzikologije na Akademiji umetnosti Univerziteta u Novom Sadu* (*Studies of Ethnomusicology at the Academy of Arts*). Univerzitet u Novom Sadu, Akademija umetnosti, Novi Sad (University in Novi Sad, Academy of Arts, Novi Sad), 2020., p. 45. <https://kulturoloski-identiteti.uns.ac.rs/wp-content/uploads/2020/05/vesna-ivkov-e-knjiga30.3.2020..pdf> (accessed on 15.02.2023)

tape recorder to record music and folklore, and then transcribed the recording from this device. Since he was unable to buy cassettes for the needs of each field trip, Fracile deleted the recorded content from the cassette after transcribing the melodies, so that the already used cassette would be ready for subsequent field research. Once he started working for Radio-Television Novi Sad in 1976, he used the tape recorder of Radio Novi Sad ("Uher", Report 4200 Stereo), recording music and folklore material on old, already used tapes.<sup>11</sup> In 2000, he replaced the tape recorder with a minidisc ("Sony", Portable Minidisc Recorder CE MZ R 900), and since 2011, he has been recording music and folklore material using a voice recorder (Olympus, Digital Voice Recorder WS 750M and Tascam, Zoom stereo, Handy Recorder H4n).<sup>12</sup>

He carried out his first field research for the needs of his graduation paper entitled *Muzički folklor Kuštilja i okoline (Musical Folklore from Kuštilj and Its Vicinity)*. He started ethnomusicological research within his family, recording traditional songs performed by his grandfather, father, and mother, and then by other notable singers and musicians from Kuštilj. By the end of 1975 and beginning of 1976, he continued his field research in neighbouring places: Vojvodinci, Mesić, and Markovac, accompanied by his uncle, Ionel Cârjan, a farmer from Kuštilj.<sup>13</sup> Since there were no buses or other means of transportation to those places at that time, he went with his uncle on foot, often in bad weather conditions, in rain and snow.

In the later period, before going on field research, Nice Fracile first read the relevant literature related to the topic he intended to research, then he contacted the presidents of the Cultural Centres or Cultural and Artistic Societies, often the priest from a given place as well, to obtain information about singers and how to get in touch with them. The experience of being a jury member of some music festivals and competitions throughout Vojvodina helped him to establish contacts with the festival organisers and participants,

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<sup>11</sup> The "Uher" reel-to-reel tape recorder had four speeds, allowing for a longer recording time when using options with fewer revolutions.

<sup>12</sup> According to Nice Fracile the advantage of recording melodies in the field lies in the opportunity to reproduce the recording on the spot, and if necessary, repeat the recording. Taking notes while recording is valuable for clarifying the poetic component, if the singer has poor diction and the sung text is difficult to understand, or the singer uses words unknown to the researcher, for example, archaisms or localisms. On the other hand, during field recordings, the conditions are not always favourable, unlike the conditions during studio recording, and this is the only thing that can be considered a drawback.

<sup>13</sup> His uncle loved folk music, especially romances, he was sociable and knew people from the villages where the research was carried out: "He was always in a very good mood, he liked to joke, and to share a drink with the interviewees, so he would create, before the actual recording, a very pleasant mood, which certainly had a positive effect on the performance and repertoire of songs."



i.e., with vocal and instrumental soloists and groups of singers, with whom he would arrange a research visit, and who became important interviewees for his collection of musical folklore materials.

In the period from 1976 to 1984, Fracile made field research trips changing three and sometimes four bus lines on his way there as well as back. Due to business and family obligations, research was carried out periodically, but all day long. Fracile points out that it was not easy to carry the tape recorder and tapes when he had to change multiple buses, not even when travelling to faraway destinations within one place, when going from one interviewee's place to another. But he did not find this hard when the interviewees were genuine connoisseurs of musical tradition and excellent interpreters, thanks to whom valuable and high-quality musical material was recorded. In such cases, one interviewee was visited several times, because of their extensive and varied musical material. Among such interviewees are, for example, self-taught violinist Rajko Miljanski from Sivac, Petru Avramescu Velimir, an accordionist from Alibunar, or Petru Cârșovan, a Serbian flute (pipe) player from Sočica.

Nice Fracile has vivid memories of the field research in Grebenac: "It was on 20<sup>th</sup> March 1983. On that occasion I was lucky enough to come across some great interviewees, so I recorded very interesting lyric and koledari (Serbian carolling) songs, especially ballads, which were unknown to me before. Among the interviewees, there was a choir and brass band conductor, Ilia Păuncu-Ciupera, who was 53 years old at the time. He sang me several Romanian songs, among them the extraordinary ballad '*Zagrljena stabla*' ('*Embraced Trees*'). I was captivated by the beauty of the text, the melody, the voice, and interpretation. After recording this ballad, I thanked him wholeheartedly and said that it was the most beautiful ballad I had ever heard, and I asked him to sing me another ballad. With tears in his eyes, he said that he would do it when I come to Grebenac again to work with the choir and brass band at least a little, as a trained music expert. Although I planned to go to Grebenac again, in the meantime I heard that the interviewee had passed away. This ballad, together with six other Romanian ballads, I reconstructed and recorded with two vocal soloists and a narrator for the needs of Radio Novi Sad and later Television Novi Sad. The promotion of these ballads took place in Studio 'M' of Radio Novi Sad in 1991, and a year later in the capital of Transylvania, Cluj-Napoca. The ballad '*Zagrljena stabla*' ('*Embraced Trees*') was later taken over by some prominent Romanian singers from Vojvodina and performed a capella at festivals in Banat and Romania. This is how this ballad, after the death of interviewee Ilia, continued its life in the community."<sup>14</sup>

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<sup>14</sup> Interview with Nice Fracile, 10<sup>th</sup> March 2023.

Not all experiences during field research were equally nice: “However, there were also unpleasant situations, for example in Kovilj, when the locals recommended to me ‘Katica the Singer’, a Roma woman from this place, as a gifted singer. After she sang a few well-known urban traditional music songs that were outside the focus of my research, I asked her to sing me a wedding song, a ballad, or a Lazarus song (Serbian traditional ritual songs associated with spring and the celebration of Lazarus’ Saturday). Since she knew no such songs, she demanded that I immediately pay her 2,000 dinars at that time! To avoid an unpleasant situation, because some other Roma people came and insisted to sing and play for me, and I didn’t want that, I paid ‘Katica the Singer’ the requested sum of money and took the first bus to Novi Sad.”<sup>15</sup>

During field research in Vojvodina, in addition to Romanians and Serbs, N. Fracile had the opportunity to talk with interviewees of different nationalities: Hungarians, Slovaks, Ruthenians, Ukrainians, and Roma (in Serbian), while with interviewees in Romania, when collecting German musical – folklore materials, he communicated in the Romanian language. The problem arose when the vocal traditional melodies were needed to be transcribed. Then he was assisted by his colleagues from Radio Novi Sad, and later by ethnomusicology students of the Academy of Arts of the University of Novi Sad, who were members of the aforementioned national communities.

The dynamics of the field research, during the past four decades, has depended primarily on the family and business obligations of Nice Fracile and has not been always the same. Sometimes he would engage in field research only a few times a year, sometimes more often, several times a month, two days in a row, or at weekends. He has conducted field research when there was enough free time, independently or with the team of Radio-television Novi Sad, and lately with ethnomusicology students of the Academy of Arts of the University of Novi Sad.<sup>16</sup> During the first two decades,

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<sup>15</sup> Interview with Nice Fracile, 10<sup>th</sup> March 2023.

<sup>16</sup> Nice Fracile cherishes fond memories of field research carried out with ethnomusicology students in the areas of Vojvodina (Bačka, Srem and Banat). He points out that during the field trips and work, the students were in a good mood, energetic and full of enthusiasm, but also very responsible when assigning work tasks: one student, for example, was in charge of photography, the other, to the extent possible, recorded the text on a laptop, while Fracile recorded the music-folklore material on a minidisc. Due to their university obligations, as a general rule, students did not participate in the archiving of the collected music-folklore material. In addition to the fact that the students’ assistance helps the professor to focus on the interview, the students have the opportunity to learn about conducting field research, observing their mentor as a model. The musical material collected during field research was used for archival material in Matica srpska, for the purposes of teaching, the production of scientific studies, and partly also for the needs of the production of students’ master’s theses.

the field research was carried out at his personal expense, and later it was mostly financed within the projects of Matica srpska or the Provincial Secretariat for Culture.

**Picture 1**



**Nice Fracile, Field research, Kula 3<sup>th</sup> March 2007**

### **Scientific production**

Nice Fracile transcribed the musical-folklore material he collected during field research in the period from the 1970s to the 1990s by hand. For the purposes of presenting scientific papers at symposia in Yugoslavia and abroad, his wife Mirela copied musical notations from his manuscripts, according to certain templates, modelled on the work of Romanian notographers. In order to prepare the sheet music material for the printing of Fracile's first book, *Vokalni muzički folklor Srba i Rumuna u Vojvodini – komparativna proučavanja* (*Vocal Musical Folklore of the Serbs and Romanians in Vojvodina – Comparative Studies*), a notographer from Bucharest was engaged, but due to the workload, because of the detailed transcriptions, the existence of numerous examples of melodies that are not based on the distributive rhythmic system, two more notographers had to be engaged. Following the technical achievements that improve activities in the field of ethnomusicology, since 1998, Nice Fracile has occasionally used the note writing software Finale 37, but realising over time that that the software does not meet all his personal needs, he opted for the Sibelius 7.5, which he still uses today.

If we are to single out some significant ethnomusicological figures who served as role models for Nice Fracile, it is unavoidable to mention Ghizela Sulișteanu, a prestigious Romanian and European researcher of traditional music. It was her, as his ethnomusicological teacher and mentor, to whom Fracile dedicated the book called *Tragom antičkih metričkih stopa – komparativna etnomuzikološka proučavanja* (2014) (*In the Wake of Classical-Antiquity Metric Feet – A Comparative Ethnomusicological Study* 2014), as an acknowledgement of gratitude for her wholehearted help with suggestions and advice in ethnomusicological activities. Another, yet no less important role model for Nice Fracile was Jerko Bezić, who was also one of the reviewers of Fracile's first monograph entitled *Vokalni muzički folklor Srba i Rumuna u Vojvodini – komparativna proučavanja* (*Vocal Musical Folklore of Serbs and Romanians in Vojvodina – Comparative Studies*). Fracile and Bezić often attended the congresses of the Union of Folklorists' Associations of Yugoslavia, as well as international symposia in Zagreb, Čakovec, Schladming, Vienna, Ljubljana and other places. As a role model, Dragoslav Dević must be mentioned, on whose initiative the Subgroup for Ethnomusicology at the Academy of Arts of the University of Novi Sad was founded in 1993. According to Fracile, he 'has had the privilege and pleasure' of taking part together with Dević in several scientific conferences in the country and abroad, as well as in many festivals and musical events in Serbia and Italy. Among ethnomusicological influences we must mention Anthony Seeger, Bruno Nettl, and Timothy Rice, who, during an interview he gave to Fracile in Berlin in 1990, said that ethnomusicologists from Yugoslavia were "extremely good".<sup>17</sup>

In the period from 1977 to 2022, Nice Fracile produced a total of 100 titles of scientific papers that were published and accepted for publication.

Looking at shortlisted works, based on the criterion of representativeness, the thematic framework of Nice Fracile's scientific works cover a wide range. It is notable that the focus of his research is consistent with the basic didactic principles: from the known to the unknown, from the simpler to the more complex. Phenomenologically, the elements of the musical tradition of Romanians from his birthplace and the vicinity are first considered: koledari (carols),<sup>18</sup> laments, wedding ceremonies. Later scientific works are based on a comparative approach, about folklore phenomena both in the Romanian and Serbian

<sup>17</sup> Interview with Nice Fracile, 10<sup>th</sup> March 2023.

<sup>18</sup> Fracile, Nice. "Koleda kod Rumuna iz okoline Vršca" ("Carols among the Romanians from the Vicinity of Vršac)." In C. Rihtman (Ed.), *Zbornik radova 27. kongresa Saveza udruženja folklorista Jugoslavije Banja Vrućica – Teslić, 1980.* (*Proceedings of the 27<sup>th</sup> Congress of the Association of Folklorists of Yugoslavia, Banja Vrućica – Teslić, 1980.*), Sarajevo: Udruženje folklorista BiH (Association of Folklorists of B&H). 1982, pp. 179-187.

traditions, based on Vojvodina multiculturalism<sup>19</sup> or, more broadly, on a wider folklore area, as the case is with the study of aksak rhythm.<sup>20</sup> Nice Fracile's scientific attention is also drawn to the topics from the domain of organology (bagpipes, cymbals, taragot,<sup>21</sup> saxophone, violin,<sup>22</sup> accordion, etc.). This ethnomusicologist dedicated a lot of his scientific works to the research of Béla Bartók.<sup>23</sup> Fracile was engaged both in the study of Bartók's phonographic recordings, as well as in the study of phonographic recordings made by other researchers of musical folklore.<sup>24</sup> Having been engaged for decades in parallel activities as an ethnomusicologist, researcher and an employee working in the music production of Radio-television Novi Sad (today Radio-television Vojvodina) inspired Nice Fracile to consider the connections between folk

<sup>19</sup> Fracile, Nice. "Folklore Pearls that Erase Boundaries – A Multi-traditional Tunes and its European Itinerary." In M. Keveždi, B. Mickov & A. Bosnić Đurić (Eds.), *Amateurism – Youth – Interculturalism*, Novi Sad: Cultural Centre of Vojvodina "Miloš Crnjanski", 2019, pp. 135-154.

<sup>20</sup> Fracile, Nice. "Forms of Aksak Rhythm as a Connecting Thread in the Traditional Music of the Balkan Peoples – Part I." In *Зборник Матице српске за сценске уметности и музике* (*Journal for Performing Arts and Music of Matica srpska*), 64, 2021, pp. 111-132.

<sup>21</sup> Fracile, Nice. "The Taragot as Part of the Romanian Folklore Heritage." In F. Hadžić (Ed.), *The collection of papers, the 9th International Symposium Music in society 2014*, Sarajevo: Musicological Society of the Federation of Bosnia and Herzegovina, Academy of Music, University of Sarajevo, 2016, pp. 429-440.

<sup>22</sup> Fracile, Nice. "The violin comes to life in me and I in it." In D. Golemović (Ed.), *Man and Music. International Symposium Belgrade, June 20-23 2001, to professor Dr. Dragoslav Dević 75 years of life and 50 years of professional activities*, Belgrade: Vedes. 2003, pp. 169-176.

<sup>23</sup> Fracile, Nice. "Die Phonographaufnahmen Béla Bartóks und die Banater Volksmusik" ("The Recordings of Béla Bartók in the Light of the Musical Folklore of Banat"). In F. Metz (Ed.), *Musik als interkultureller Dialog (Music as an Intercultural Dialogue). Das Banat als euroregionaler Klangraum (Banat as a Euroregional Sound Space)*. München: Edition Musik Südost (The South-East Music Book Collection). 2005, pp. 35-40.

<sup>24</sup> In case of old recordings of vocal performances of traditional melodies, such as phonographic ones, such recordings might be damaged in some places due to the fact that they are old, and this makes it much more difficult to transcribe the melody, as well as to record the poetic component. In such situations, Nice Fracile, believes that accompanying field documentation for the songs or instrumental melodies can be very useful, because the accompanying documentation often includes the text of individual songs, explains certain archaisms, or contains a drawing or photo of musical instruments. Also, if there are interviewee records (so called cards) containing answers of singers or musicians to the researcher's questions, it can certainly be of great use, such as the example of the records of Serbian prisoners in Germany, in the Königsbrück camp, from whom Georg Schünemann recorded very valuable musical and folklore material. And last, but not the least, according to Nice Fracile, old recordings are so important that they can be used for comparative research into the existence of continuity and/or discontinuity of individual songs and instrumental melodies, but also into the influence of one culture on another, and even the permeation of traditional melodies with the cultures of other peoples. Fracile, Nice. "The Phonographic Recordings of Traditional Music Performed by Serbian Prisoners of War (1915-1918)." In *New Sound, Journal of Music*, 51-I/2018, 2018, pp. 17-42.

and artistic music, i.e., to research concert music, as well as certain aspects of the programming concept of the media institution Radio-television Vojvodina.<sup>25</sup>

In the period from 1980 to 2022, Nice Fracile took an active part in of 68 scientific conferences, congresses and symposiums in Serbia, Romania, Bosnia and Herzegovina, Croatia, Slovenia, North Macedonia, Greece, Israel, Spain, Hungary, Austria, Germany, the Czech Republic, France, the Netherlands and the United States of America, which also testifies to how wide his scientific results have been disseminated.

This 45-year-long scientific production can be divided into three periods. In the first period (from 1977 to 1992), in addition to representative scientific works printed in anthologies and scientific journals, a monographic publication called *Vokalni muzički folklor Srba i Rumuna u Vojvodini – komparativna proučavanja* (1987) (*Vocal Musical Folklore of Serbs and Romanians in Vojvodina – Comparative Studies* 1987) is most noteworthy. This publication is Nice Fracile's doctoral dissertation, in which the categories of Serbian and Romanian vocal musical folklore are considered separately, and then the relations between Serbian and Romanian folklore, as well as their mutual influences, are considered. One of the indicative problems that Nice Fracile encountered during the melopoetic analysis of Serbian and Romanian songs in Vojvodina is the transposition of melodies to finalis g1, according to the system of the folk song analysis method, i.e., based on the work of the team of Finnish ethnomusicologists Krohn and Väisänen (Ilmari Krohn and Armas Otto Väisänen). Starting from the achievements and results of the Romanian ethnomusicological school headed by Constantin Brăiloiu and bearing in mind the structure of recorded Serbian and Romanian chants, often with a final cadence on the second degree, he tried to find a unique classification system. With the aim of bringing the variants closer together and demarcating melodic types in the classification, the recorded melodies were included in the pentatonic sequence d-e-g-a-h, with the pyknon g-a-h. In this way, the melodies with a major third in the final cadence are recorded on the final tone, the tone finalis g1, and those with the cadence in the scope of a minor third, on e1. Thanks to such classification, Nice Fracile, noticed identical melopoetic parameters in the Serbian and Romanian songs recorded by him: primarily the tonal sequence, and thus the ambitus of the melodies. Furthermore, among the common basic morphological elements of Serbian and Romanian songs are the symmetrical octosyllabic verse, the form, and

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<sup>25</sup> Fracile, Nice. "Traditional Minority Music in the Programs of RTV Vojvodina, Republic of Serbia." In Z. Jurkova & L. Bidgood (Eds.), *Voices of the Weak. Music and Minorities*, Praha: Published by NGO21 in cooperation with the Faculty of Humanities of Charles University. 2009, pp. 185-192.

by no means least important, metre, i.e., measure. In addition to the aforementioned features, the book *Vokalni muzički folklor Srba i Rumuna u Vojvodini – komparativna proučavanja* (*Vocal Musical Folklore of Serbs and Romanians in Vojvodina – Comparative Studies*) also points out particularities referring to Serbian and Romanian songs respectively. Following the example of the Croatian ethnomusicologist Jerko Bezić, Nice Fracile also advocates the position that the tonal relationships of melodies, supporting tones, i.e., the knowledge of the central and final tone, and the formation of the cadence, are one of the basic features of a certain musical tradition, which can serve as a criterion for determining performance styles within a certain musical culture. He believes that it is natural for differences to arise within the melopoetic analysis of traditional music, i.e., traditional songs, because the characteristics of a musical tradition are nation-, region- and culture-specific, but in his opinion, it is not natural to neglect the melopoetic analysis, while placing ethnomusicological emphasis primarily or exclusively on semantics, anthropology, philosophy, sociology, and other disciplines.<sup>26</sup>

Besides the references in the category of scientific articles printed in scientific journals and proceedings from national and international scientific conferences, the second period of Nice Fracile's work (from 1993 to 2007) is associated with the publication entitled *Tradicionalna muzika Srba u Vojvodini, Antologija CD 1* (2006) (*Traditional Music of the Serbs in Vojvodina, Anthology CD 1, 2006*). Printed bilingually, this monograph contains 40 sound examples from the musical tradition of Serbs in Vojvodina, recorded during field research conducted in the period from 1979 to 2005. In an effort to present the most important features of the musical tradition of the Serbian people, not only the native Serbs but also the Serbs who immigrated from Bosnia and Herzegovina and Croatia and who live in Vojvodina, the musical examples are classified according to the calendar and life cycle of customs and the music that accompanies them. A fundamental feature of the scientific approach of Nice Fracile, not only related to this publication, is the consistency in citing data with an attached sound or musical example. Namely, when a sound example is given, it is accompanied with the information about the title of the melody, special name (genre), duration of the example, first and last name of the singer, their age, way of performing (instrument or singing style), place of performing/recording and the date. Among other things, the commentary of each auditory example contains relevant data on the origin, if possible, how spread the melody is, a review of its morphological characteristics, and a description of the occasions in which the melody is performed with an indication of the performing style.

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<sup>26</sup> Interview with Nice Fracile, 10<sup>th</sup> March 2023.

In addition to numerous scientific papers that have been presented at domestic and foreign symposia, the publication most significant for the third period, from 2008 onwards, is the monograph entitled *Tragom antičkih metričkih stopa – komparativna etnomuzikološka proučavanja (In the Wake of Classical-Antiquity Metric Feet – A Comparative Ethnomusicological Study)*, which is used as a textbook in ethnomusicology studies. This publication is based on the study of 33,421 melodies from the area of South-eastern Europe, with the purpose of understanding and defining ancient metric beats, that is, their typology, frequency, characteristics and common morphological elements of the construction of traditional melodies in several (musical) cultures in South-eastern Europe.

## Conclusion

The ethnomusicological activity of Nice Fracile, PhD, is an example of an extremely significant contribution to the study of the musical tradition of the northern Serbian Autonomous Province of Vojvodina, regarding the research into certain categories of musical folklore of Romanians, Hungarian Serbs, Slovaks, Ruthenians, Ukrainians and Roma who live in that area. The studies of certain elements of musical folklore by this ethnomusicologist were not limited only to the administrative area of Vojvodina, but were extended over time to the folklore area of Serbia and beyond. For his contribution to musical culture, Nice Fracile has been awarded several times and is the recipient of the “Golden Badge” of the Cultural and Educational Community of Serbia (1990), the Award of Radio Novi Sad for the best musical achievement (1991), “Spark of culture” award of the Institute of Culture of Vojvodina (2004), the Certificate of Merit and Contribution to the Faculty of Music in Belgrade (2014) and the “Vuk’s Award” of the Cultural and Educational Community of Serbia (2014). For the area of Vojvodina specifically, the epithet of extremely significant contribution is justified by the interweaving of Nice Fracile’s activities and experiences in the field of collecting musical material, its archiving and dissemination. Through his work in the sphere of media institutions, Fracile has tried to transfer the melodies collected during his field research into the performance of numerous radio and television music performers. In the sphere of pedagogical work, students can learn from the researcher how to conduct field research, directly gain knowledge about musical-folklore topics, and with the instruction of the teaching staff, they often bring Fracile’s transcriptions of traditional melodies to life sonically in a vocal, instrumental, and vocal-instrumental interpretation. Nice Fracile’s participation in the work of scientific conferences, congresses and symposia at all national and international levels contributes to the dissemination of knowledge about



the musical tradition of Vojvodina, and thus to the mapping of musical-folkloric phenomena in the domain of world ethnomusicology. The listed uses of acquired knowledge about musical folklore, based on the example of Nice Fracile's activities, testify to a desirable example of applied ethnomusicology,<sup>27</sup> which becomes a model for the next generations of ethnomusicologists.

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<sup>27</sup> The point of applied ethnomusicology is that it uses ethnomusicological knowledge and understanding of music and musicianship, in order to improve musical practices and relationships between people. Pettan, Svanibor. "Uloga znanstvenika u stvaranju pretpostavki za suživot: Ususret primijenjenoj etnomuzikologiji" ("The Role of Scientists in Creating an Assumptions for Coexistence: Towards an applied Ethnomusicology"). In *Narodna umjetnost: hrvatski časopis za etnologiju i folkloristiku (Folk Art: Croatian Journal of Ethnology and Folklore Research)*, 32, 2, 1995, pp. 217-233.

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## HOMAGE TO HENRI DUTILLEUX

ALEXANDRA MARINESCU<sup>1</sup>



**SUMMARY.** Henri Dutilleux was one of the prominent figures of European composition, especially in the second half of the 20th century. A complex personality, he worked throughout his career as a musician in various poses, from pianist, to accompanist, to conductor, to pedagogue, to composer, being one of the main promoters of French culture and beyond. He received numerous awards and recognitions for his entire activity, his reputation not only surpassing the borders of the country, but also the European ones. Although he began composing at a very young age, Dutilleux repeatedly

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omits to include these works in his catalog, even refusing to mention them in the section of his interpreted works. Meticulous and extremely pedantic, he always made changes to his works, constantly crystallizing his style both throughout the varied musical experiences in which the musician took part and through the close collaborations he had with instrumental artists whom he consulted regarding timbral possibilities and techniques of the instruments he was writing for. His compositions, although not very numerous, encompass a vast genuistically variety, and an exhaustive stylistic approach. Although he always embraces new compositional techniques, Dutilleux never reaches a rational extremism, keeping in the foreground the idea of meaningful music, and not the other way around. He died on 22nd of May 2013, in Paris, at the age of 97.

**Keywords:** Henri Dutilleux, French composer, 20th century

Born in 1916 in Angers, but whose family tree has its roots in the North of France<sup>2</sup>, Henri Dutilleux is one of the prominent figures of European compositional life of the 20th century. He comes from a large family of artists<sup>3</sup>, being the youngest of five children. Henri Dutilleux benefited, from the earliest years of his life, from an extremely complex education. His parents, as the composer himself would later say in various interviews, made efforts for all the brothers to enjoy a beautiful childhood, gradually discovering the secrets of the arts. This turned out to be extremely difficult, as far too many times they were forced to move due to the uncertain socio-political context. Despite the not-so-ideal conditions, the composer nostalgically remembers those times, his native lands or his mother's singing<sup>4</sup>. The many trials that his family had to overcome built him a strong character, instilled with the dignity of every work, a fact that became extremely useful in his youth years, when he had to accept different jobs, some of them being far below his intellectual or artistic capacity. However,

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<sup>2</sup> Henri Dutilleux's' Family Tree - <https://gw.geneanet.org/pdelaubier?lang=en&n=dutilleux&oc=0&p=henri>, last acc. 9th of May 2020.

<sup>3</sup> His paternal great-grandfather was Constant Dutilleux, 1807-1865, a renowned French painter. His maternal grandfather, Julien Koszul, 1844 – 1927, was an organist and composer, and for a long time Director of the National Conservatory of Roubaix. The latter retired in his old age to live with his family, a fact that opened new worlds for little Henri in his knowledge of the musical language.

<sup>4</sup> Glayman, Claude – Interviews, *Henri Dutilleux - Music - Mystery and Memory*, trans. Engl Roger Nichols, Routledge Publishing House, London and New York 2016, p. 35, web edition in pdf format.

he never gave up on his ideals, always managing to forge his own path, even when uncertainty was a widespread factor, not just of French society.

He composed his first work at only 13 years old. *La fleur* is a short piece for voice and piano, which surprises with its harmonic language, especially at the ending where it brings an unexpected modulation<sup>5</sup>. Shortly after this experience, he decided to pursue a career in composition. As he later testified himself, his decision somewhat surprised the family: „It was a decision that seemed perfectly straightforward to me, but everybody else was amazed by it, especially my brother and sisters, who thought it was extremely risky. But I had this need to express myself on the piano and that was all I thought of. Obviously, I was stimulated by everything I heard around me.”

In 1924 he was admitted to study at the Douai Conservatory. Under the guidance of Vincent Gallois, he deepened his knowledge in harmony, piano, counterpoint, and musical theory. Here he stayed to train during his childhood and adolescence. His schedule was very busy because he had to divide it between music study hours and high school classes<sup>6</sup>.

In 1932, his work was noticed by the recruiting officer of the Paris Conservatoire, who was in Douai at the time, looking for young talents. He invites him to study at the prestigious institution in the capital<sup>7</sup>.

When he was only 16 years old, he left, together with his older sister, Hélène, to study at the Paris Conservatoire, where for one year he would only be an audient member in Henri Büsser's composition class, afterwards being accepted as a student in 1934. He continues to perfect himself under the guidance of Büsser, and begins to study harmony with Jean Gallon, counterpoint with Noël Gallon, conducting with Philippe Gaubert, course which he gives up after only one year, and music history with Maurice Emmanuel, whose teaching style, which placed great emphasis on the ancient Greek modes and the rhythmic system, strongly influenced Olivier Messiaen<sup>8</sup>.

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<sup>5</sup> Potter, Caroline – *Henri Dutilleux – His life and works*, Routledge Publishing House, London and New York 2016, p. 3, web edition in pdf format.

<sup>6</sup> Noel, Johnston Richard Jr. – *The Figures de résonances and 3 préludes of Henri Dutilleux – Analysis and Context*, Doctoral dissertation, Houston University, Texas, 2003, p.5, web edition in pdf format.

<sup>7</sup> Potter, Caroline – *Henri Dutilleux – His life and works*, Routledge Publishing House, London and New York 2016, p. 5, web edition in pdf format.

<sup>8</sup> Suniga, Rosemarie - *The solo piano works of Henri Dutilleux: a stylistic analysis*, Doctoral dissertation, University of South Carolina, 2011, p.5, web edition in pdf format.

Among his colleagues at the time were the cellist and actor Maurice Baquet, the pianist and composer Henri Betti, the conductor and composer Paul Bonneau, the jazz pianist, composer, and conductor Léo Chauliac, the actor and musician Henri Leca, Louiguy<sup>9</sup>, the harpist, pianist and composer Pierre Spiers and the pianist Raymond Trouard<sup>10</sup>.

Throughout his life as a musician, Dutilleux's career has known three fundamental positions: pedagogue, composer, conductor. Although he was a very good pianist, stage performances were never a point of interest for the maestro. The only poses as an instrumental pianist are revealed in the few recordings in which he accompanied soloists who performed some of his works, and in the accompanying jobs he held.

Henri Dutilleux had a fascinating personality and a curious mind, which always appreciated beauty, constantly looking for it in any form of cultural manifestation, taking refuge as if in the intimacy of the artistic gesture. Constantly concerned with improving himself, the composer always displayed a modest personality. His art never aimed to revolutionize, to shock, to reinvent, the meaning being acquired precisely by moving away from the customs and expectations of contemporary society.

Dutilleux incorporated, during the evolutionary course of a long career, an impressive multitude of stylistic elements, being undoubtedly one of the synthesis composers of his period. Thus, his style can be described as an extension of the French school of composition rather than a break. Tom Service stated in an article for The Guardian newspaper, published when what would be the last anniversary of the great composer: „As one of music history's most fastidious perfectionists, Dutilleux's published works are few. [...] Together, all of them, from his First Symphony, composed in 1951, to a recent masterpiece, *Correspondences* from 2003,[...] is proof of a fundamental sometimes little-understood truth about French musical life in the postwar period: there is another way apart from Pierre's (Boulez's, that is). Dutilleux never accepted any of the dogmas of the avant-garde, above all, what Boulez called at one stage the necessity of serialism, a systemization that's anathema to Dutilleux's creative sensibilities.”<sup>11</sup>

Roger Nichols, the well-known sound engineer, producer, and inventor of American origin, stated, shortly after the passing of the great composer, for the same publication: „This allusion to the magic of music was

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<sup>9</sup> Stage name of composer Louis Guglielmi, known for the song *La Vie en Rose*.

<sup>10</sup> Henri Dutilleux - webpage, <https://www.imdb.com/name/nm0244791/>, last acc. 9th of May 2020.

<sup>11</sup> Service, Tom - A guide to Henri Dutilleux's music, <https://www.theguardian.com/music/tomserviceblog/2013/jan/21/henri-dutilleux-contemporary-music-guide>, last acc. 9th of May 2020

not haphazard. Dutilleux believed in composition as a quasi-sacred occupation and permitted himself to utter (for him) harsh words about composers who spent more time in front of television cameras than in front of their manuscript paper.”<sup>12</sup> Likewise, Paul Griffiths, the music critic of British origin, described for *The New York Times*, the style of the great composer as follows: „Mr. Dutilleux’s position in French music was proudly solitary. Between Olivier Messiaen and Pierre Boulez in age, he was little affected by either, though he took an interest in their work. Ravel, Roussel, Bartok and Stravinsky clearly mattered to him, as did big-band music. But his voice, marked by sensuously handled harmony and color, was his own.”<sup>13</sup>

We observe many times, in the melodic sense, the intention of the composer to achieve, as it were, an incursion into the bottom of the soul, reaching new spheres of depth, intended not only to generate a state of awareness of the current moment of the artistic act, but rather of self-transposition in a universe where the past finds its fulfillment in the present, thus achieving a universal balance where the passage of time is no longer perceived conventionally.

Of course, in Dutilleux's case, rhythm sometimes becomes a bridge through which he manages to connect the outer world, of sounds, with the inner self, of introspection.

We can ask to what extent the spiritual morphology of spatial temporality, of sacred art understood as ritual art, can still have an impact on modern style today, if we consider the almost exhausted attempts to explain the relationship between two great concepts: spatiality and temporality.

At an overview of his work, we notice that at the macrostructural level there are four ways to approach the two previously mentioned concepts: duration and spatiality. Dutilleux achieves a global fusion between them, which very well describes the sonority of each of the works as a whole:

- the scientific representation of duration – the mensural character
- the spiritual representation of duration – the overlapping of different rhythms
- the scientific representation of spatiality - the height of the notes
- the spiritual representation of spatiality – the timbre

To better understand this concept, we will attribute to the scientific perspective the elements of notation and compositional technique, the rules of harmony, which Dutilleux precisely observes both in the case of carefully

<sup>12</sup> Nichols, Roger – Henri Dutilleux obituary,

<https://www.theguardian.com/music/2013/may/22/henri-dutilleux> - last acc. 9th of May 2020

<sup>13</sup> Paul Griffiths – *Henri Dutilleux, Modernist composer*,

<https://www.nytimes.com/2013/05/23/arts/music/henri-dutilleux-modernist-composer-dies-at-97.html>, last acc. 9th of May 2020



notated durations and in the case of characteristic pitches. We can therefore state that Dutilleux uses, in general, a rather traditional approach to notation, more conventional than would be expected. The spiritual perspective is described by rhythm, and especially by timbre.

As is easy to notice from the first hearing of a work, rhythm occupies, in the case of Dutilleux, an extremely important place in the elaboration of the musical approach. This phenomenon is, of course, in full accordance with the requirements of the era, leaning heavily on neo-modal principles that enjoy a strong interest from both composers and musicians in general and, of course, the public. In the case of Dutilleux, we find elements such as: non-retrogradable rhythms, polyrhythm, polymetry, increasing or decreasing some values based on clear mathematical structures, the rhythmic pedal, the rhythmic character, etc. These are elements with which we are somewhat familiar, being easy to spot in the works of names such as George Enescu, Igor Stravinsky, Olivier Messiaen, and others. However, Dutilleux manages to take this technical mosaic to a higher level, refusing this time to let his art be subjugated by a mechanical process. His compositional style proposes a way of approaching the subject in extremely well-thought-out music, which makes it possible to create a very clear descriptive image, obtained by non-simplistic means, which manage to primarily address the human spirit and not just the reasoning. This is a basic feature of the period, with free creative fantasy now being the rule.

To understand more deeply the unification of the compositional style that defines Dutilleux, it is necessary to take an overview of several events that undoubtedly played an important role in the formation of a strong personality from a musical point of view.

Shortly after the passing away of some outstanding personalities in the world of international composition, such as Alban Berg - 1935, Bartók Béla - 1945, Anton Webern - 1945, and marking the last years of the life of some such as Arnold Schönberg - 1951, Charles Edward Ives - 1954 or George Enescu - 1955, the young Dutilleux dedicates himself exclusively to composition. From the historical point of view, this moment is extremely interesting to look at through a perspective of temporality. As we stated before, the 20th century brought with it an extremely deep polystylistic mosaic, which took over all the arts in turn, creating stronger links between them than ever before. Thus, we can see how works like Dutilleux's Piano Sonata op.1 appear in the same artistic context as John Cage's Sonatas and Interludes, or Pierre Boulez's first Piano Sonata.

The liberation of Paris brings with it an attempt to restore the cultural balance, to regain the artistic values that the regime had tried to suppress.

Now, names like Messiaen and Honegger are regaining their rightful place on the concert stage.

Dutilleux was always a mature spirit, who did not rush into major changes; he calculated every decision intensely, managing to step on a balanced path in terms of the evolution of his career. During his formative years he showed a lot of docility and perseverance, simultaneously attending the courses of several French cultural institutions, working tirelessly to choose a path that would satisfy him and be in full harmony with his personality. This was the period in which he managed to make himself popular, among the French academic life. He worked in many institutions that promoted art, which later gave him international exposure. Due to his introverted personality, however, he did not excel at self-promotion. This is easy to see if we look at the years in which Dutilleux held positions that would have allowed him to propel his career internationally. However, he preferred to be a promoter of culture, encouraging many of his colleagues to assert themselves (we refer here in particular to the period spent in the field of radio broadcasting, when he constantly urged fellow composers to write works that were going to be played, period in which he used all the means at his disposal to promote not only local culture but also international musicians).

We might think that, because of this, he placed himself in a cone of shadow, but it is easy to see that this exact humble but dignified and courageous attitude later gave him the appreciation and openness to extremely productive collaborative relationships.

During the Vichy Regime, cultural life suffered from political pressures. Many of the representative names of French cultural society were censored or even banned by it. In the long run, this reprehensible initiative worked as a catalytic factor that managed to create a resistance movement.

Although Henri Dutilleux was never a direct target of any reprisals, probably due to his low-key nature, he joined the cultural support actions. During this period, as it emerges later from his interviews, he will make friends with key names of the resistance movement such as: the composer and conductor Manuel Rosenthal, the composer Georges Auric, the composer Marcel Mihalovici<sup>14</sup>, the pianist and composer Claude Delvincourt, the composer and conductor Roger Désormière, the composer Elsa Jacqueline Barraine, composer and art critic Alexis Roland Manuel, the soprano and teacher Irène Joachim and the composer Henry Barraud. The latter was, at that time, the musical director of a clandestine radio station, established before the liberation of Paris, which aimed at a movement of cultural resistance. As

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<sup>14</sup> Marcel Mihalovici was a composer of French origin, born in Bucharest, who lived in Romania until the age of 21. His talent was discovered by the great George Enescu.

Dutilleux himself had confessed in one of the interviews given later, the initiative never materialized in the form of a group, being only a simple resource of promoting some cultural-artistic values, independent of the influences and wishes of any political regime<sup>15</sup>.

Due to his clear positioning in support of culture, and his tireless work to encourage and promote young talent, Dutilleux is today recognized as an eloquent personality of the resistance movement.

At the beginning of 2015, in March, a tribute event was scheduled in Paris, during which a commemorative plaque was to be unveiled on the facade of the building where the composer lived. This event was postponed due to the refusal of Christophe Girard, the mayor of the 4th Arrondissement, to approve the installation. His position was intensely criticized in the intellectual communities at that time, as the mayor had made some offensive statements regarding the activity of the great composer, letting it be understood that the reason for the refusal was given by some possible collaborative relationships that the composer would have had with promoters of Nazi ideology. In response to this grotesque injustice, Guy Krivopissko, director of the National Museum of Resistance, published, based on the archives he had at his disposal and his unquestionable expertise as an expert researcher in the field, a letter to definitively and irrevocably destroy any trace of uncertainty that could tarnish the name of the great composer. We offer here a short excerpt, from the beginning of the document: „Henri Dutilleux, the resistant composer, was a member of the honorary committee of the National Resistance Museum (MRN) alongside the resistant writer Jean Cassou, the resistant filmmaker Jean-Paul Lechanois, the resistant philosopher Vladimir Jankelevitch, the resistance artist Madeleine Milhaud, resistance poet Pierre Seghers, resistance painters Boris Taslitzky and Édouard Pignon, as well as resistance fighters Lucie and Raymond Aubrac, Renée Bédarida, Jacques Debu-Bridel, Vincent Badie, Georges Montaron, Pierre Sudreau, Christian Pineau, Louis Terrenoire, Charles Lederman, Joel le Tac, Hélène Langevin, Henri-René Ribière, Marie-Claude Vaillant-Couturier, Jacques Piette, Gaston Cusin, Pierre Meunier, etc. A justified place that honors the museum”<sup>16</sup>

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<sup>15</sup> Glayman, Claude – Interviews, *Henri Dutilleux - Music - Mystery and Memory*, English translation Roger Nichols, Routledge Publishing House, London and New York, 2016, p.35, web edition in pdf format.

<sup>16</sup> Letter published by Guy Krivopissko, director of the *National Museum of the Resistance* in Champigny-sur-Marne, specialist in the archives of the Resistance and especially in the letters of those who were shot, to whom he dedicated several books, Seconded Professor of History, Co-author of the communication dedicated to the Front National of Musicians at the conference “Musical life under Vichy” under the direction of Myriam Chimènes, Complete editions. <https://slippedisc.com/2015/03/who-smeared-dutilleux-as-a-collaborator-when-he-was-in-fact-in-the-resistance/>, last acc. 9th of May 2022. - „*Henri Dutilleux, le compositeur*

Faced with a strong reaction from the academic community<sup>17</sup>, which above all, respects, admires and promotes the integrity and sacredness of the artistic act, values that Dutilleux himself promoted throughout his life, the officials were forced to revise, shortly after the incident, the initial decision. Today, on the streets of Paris, we can find the plaque that indicates the place where the great composer spent most of his life.

As we stated before, Dutilleux has always enjoyed special attention from musicians. We mention here names such as those of international soloists Mstislav Rostropovitch, Isaac Stern, Anne-Sophie Mutter, choreographer Rolland Petit, or conductors Charles Münch, George Szell, Paul Sacher or Seiji, as well as important collaborations that the composer had during his life with artists like Daniel Barenboim, Alain Pâris, Yan-Pascal Tortelier, Jukka-Pekka Sarasate or Sergiu Celibidache. No less impressive is the momentum that Dutilleux's works experienced after his death. Even if a complete list of the conductors who performed his works would probably be impossible, and not necessarily edifying in the current context, we offer for reference the names that stood out during this research<sup>18</sup>.

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*résistant, était membre du comité d'honneur du musée de la Résistance nationale (MRN) aux côtés de l'écrivain résistant Jean Cassou, du cinéaste résistant Jean-Paul Lechanois, du philosophe résistant Vladimir Jankelevitch, de l'artiste résistante Madeleine Milhaud, du poète résistant Pierre Seghers, des peintres résistants Boris Taslitzky et Édouard Pignon, ainsi que des résistant(e)s Lucie et Raymond Aubrac, Renée Bédarida, Jacques Debu-Bridel, Vincent Badie, Georges Montaron, Pierre Sudreau, Christian Pineau, Louis Terrenoire, Charles Lederman, Joel le Tac, Hélène Langevin, Henri-René Ribière, Marie-Claude Vaillant-Couturier, Jacques Piette, Gaston Cusin, Pierre Meunier, etc. Une place justifiée qui honore le musée.*

<sup>17</sup> The official petition through was initiated by three great personalities of artistic life, namely: Etienne Kippelen, composer, musicologist, laureate of the 2012 Dutilleux Competition, Matthieu Stefanelli, composer, pianist, Régis Campo, composer, Winner of the 1996 Dutilleux Competition - [https://www.change.org/p/non-%C3%A0-la-calomnie-sur-le-compositeur-henri-dutilleux-apposition-d-une-plaque-comm%C3%A9morative?just\\_created=true](https://www.change.org/p/non-%C3%A0-la-calomnie-sur-le-compositeur-henri-dutilleux-apposition-d-une-plaque-comm%C3%A9morative?just_created=true), last accessed August 30, 2022.

<sup>18</sup> David Shallon, Ernst Bour, Ferenc Fricssay, Jean-Baptiste Mari, Michael Tilson Thomas, Jean Martinon, Hans Zender, Paul Strauss, Karl Anton Rickenbacher, Pierre Dervaux, André Lodéon, Jean Claude Casadesus, Serge Baudo, Michel Plasson, Ernst Ansermet, Armin Jordan, André Cluytens, James DePrest, Alain Lombard, Georges Prêtre, Oliver Knussen, Charles Dutoit, Lucas Vis, Charles Bruck, Manuel Rosenthal, David Zinman, Claude Bardou, Pierre-Michel Le Conte, Jacques Houtmann, Theodor Guschlbauer, Lawrence Foster, Kent Nagano, Antal Dorati, Jahja Ling, Sylvain Camberling, Marek Janowski, Stanislaw Skrowaczewski, Semyon Bychkov, Hiroshi Wakasugi, Simon Rattle, Vassili Sinaisky, Robert Delcroix, Louis Frémaux, Jean Fournet, Louis de Froment, André Girard, Claire Gibault, Roberto Benzi, André Previn, Yves Prin, Daniel Chabrun, Marc Soustrot, Marius Constant, Maurice Le Roux, Jean-Pierre Jacquillat, Claude-Henry Joubert, Gilbert Amy, Kazuhiro Koizumi, Michel Tabachnik, Roland Zollman, Michiyoshi Inoue, Václav Smetáček, Georg Solti, Eugene Ormandy, Konstantin Iliev, Bernard Haitink, Samuel Baud-Bovy.

Today, Dutilleux's music lives on, becoming more widely known and appreciated. Of course, a great advantage these days is given by the evolution of technology, which allows us more than ever to have access not only to digital scores, but also to an impressive number of recordings and interviews of big names of soloists of the international scene. We can thus have direct access to testimonies and intimate thoughts, which once again reveal the mastery of the great composer.

The cellist Johannes Moser stated the following at the end of 2018, in an interview given to *The violin channel*: „Dutilleux raises the orchestra to the rank of the solo instrument, interweaving the solo part with the orchestral fabric to create his mystical color palate [...] I want the listener to travel back in time with me to the early 1970s, a time that was so important for so many different reasons ... social, (pop) cultural and certainly musically speaking... both works present prime examples within the composers list of works, but also take us into the spirit of this special time, that, not unlike our own times, was a period of transition and turmoil.”<sup>19</sup>

It is easy to understand the fact that Henri Dutilleux has enjoyed, since his lifetime, special attention from some famous names in music. It is worth noting, however, that a decade after his death, the composer's works still enjoy special attention, not only on a European level, but especially internationally. Without pretending to have a complete record, we mention here the names of soloists such as: cellist Daniel Müller-Schott, oboist Russell Coates, pianist Pascal Rogé or violinist Lisa Batiashvili.<sup>20</sup>

About what it means to interpret Dutilleux's music, the cellist Nicolas Altstaedt states in one of his interviews with the documentary writer Melchior Huurdeman: „With Dutilleux it is very atmospheric and very instinctive music[...]There is a lot of imagination in this music[...] because there is a lot of music that is listening to itself, or listening to its own echoes, there are a lot of pauses and brakes [...]it is music that wants to go inside, and that is

<sup>19</sup> Moser, Johannes for: *The violin channel* - <https://theviolinchannel.com/cellist-johannes-moser-lutoslawski-dutilleux-cello-concertos-new-cd-out-now-pentatone/>,

<sup>20</sup> Alban Gerhardt – cello, Alexander Ramm – cello, Alisa Weilerstein – cello, Andreas Brantelid – cello, Anne Gastinel – cello, Brannon Cho cello, Cameron Crozman – cello, Clare Hammond – piano, Dominic Painchaud – cello, Edgar Moreau – cello, Emily Pailthorpe – oboe, Emmanuel Strosser – piano, François Leleux - oboe , Gautier Capucon – cello, Gérard Caussé – violin, Henri Demarquette – cello, Isabelle Faust – violin, Isang Enders – cello, Jean -Guihen Queyras – cello, Johannes Moser – cello, Jonathan Aasgaard – cello, Julian Steckel – cello, Konstanze von Gutzeit – cello, Leonard Eischenbroich – cello, Mahan Esfahani – clavecin, Marc Coppey – cello, Maximilian Hornung – cello, Miklós Perényi – cello, Nicolas Altstaedt – cello, Olivier Godin – piano, Sebastian Klinger – cello, Stefan Schweigert – bassoon, Steven Isserlis – cello, Truls Mork – cello, Valentino Worlitzsch – cello, Valeriy Sokolov – violin, Victor Julien -Laferrière – cello, Wolfgang Emanuel Schmidt – cello, Xavier Phillips – cello, Zuill Bailey – cello, and many others.

what I like very much about the music, because it's not pretentious music that was invented to show how good it has been done, it's something that touches everyone. [...] It's an artist that touches us as Van Gogh or Baudelaire, and it's someone we must listen to, and who shows us a lot about human beings.”<sup>21</sup>

Altstaedt is not alone in talking about the importance of instinct and intuition in approaching Dutilleux's scores. Cellist Emmanuelle Bertrand, in a miniseries of interviews dedicated to the great composer entitled *Découvrir Redécouvrir*, tells with emotion about the moment she met the master: „For me to meet Dutilleux was precisely to meet Bach or Schumann”, about the first time she played for him, and how he encouraged her: „You must always keep the truth of what is the text and that the text be the confirmation of instinct”.<sup>22</sup>

There are, of course, many such moments that, once discovered, help us to unravel the depth of the fascinating personality that was Henri Dutilleux, moments that testify to the immense legacy that he left behind, not only from the perspective of an impeccable repertoire, but also that of a strong spirit, whose vocation as a pedagogue is indisputable.

Dutilleux was a complex musician who always managed to impress both with his presence of mind and his exceptional performances. In one of Glaymann's interviews, we learn of a somewhat amusing incident<sup>23</sup>, in which Dutilleux had to go on stage to perform the piano score of the Violin Concerto *L'arbre des songes*. The soloist was Isaac Stern, and the confusion started from the fact that the organizers decided to open the concert with this work but failed to tell the pianist about it. It was later found in one of the rehearsal rooms in the basement of the theater. The composer stated, with great modesty, that the experience of being faced with only the piano score was somewhat overwhelming, and that his interventions as a soloist were discreet. Such accounts help us outline more clearly the profile of the great composer's personality, understanding once again why he was not tempted by either a solo career or a conductor. Dutilleux was gifted and perhaps a man whose modesty and sensitivity prevented him from fully realizing his

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<sup>21</sup> Altstaedt, Nicolas – *Interview about Henri Dutilleux* – transcription of the interview <https://www.youtube.com/watch?v=MLvaAPJDyy8&t=184s>, last acc. 4th of September 2022.

<sup>22</sup> Bertrand, Emmanuelle - *Découvrir Redécouvrir* - Entretien avec Emmanuelle Bertrand #Dutilleux2016, - transcriptions of the interview, [https://www.youtube.com/watch?v=P4\\_ueqaTAXc](https://www.youtube.com/watch?v=P4_ueqaTAXc), last acc. 4th of September 2022 - „Pour moi rencontrer Dutilleux c'était rencontrer justement Bach ou Schumann”, „Il faut toujours garder la vérité de ce qui est le texte et que le texte soit la confirmation de l'instinct.”

<sup>23</sup> Glayman, Claude – Interviews, *Henri Dutilleux - Music - Mystery and Memory*, English translation Roger Nichols, Routledge Publishing House, London and New York 2016, p. 42, web edition in pdf format.

vast artistic potential, two qualities that made the artist's legacy a powerful testimony to his character and virtues.

Although he lived in an extremely turbulent period, both from an economic and political point of view, the musician never abandoned the moral and spiritual values that he acquired from his family. Thus, regardless of the situation, he always managed to cultivate and maintain diplomatic relations with artists from everywhere.

Analyzing his entire activity, we can observe several directions in which the musician consciously assumed the responsibility of renewing and evolving music towards a superior artistic form; we can therefore synthesize several fundamental ways:

- the attempt to constantly train and encourage young musicians, promoting with all the resources at his disposal the need for a new breath in modern composition
- the permanent work of educating the public in the spirit of such important cultural values, but especially in the spirit of music lived actively, consciously.
- refreshing the concepts of interpretation, reaffirming the procedures of instrumental expressiveness.
- the redefinition of some fundamental relationships, anchored in centuries of musical tradition.

Motivated by the idea that music is the best way to form a culture, Henri Dutilleux ensured its promotion as a conductor, teacher and performer, his greatest contribution being of course through his compositional creation. The clear proof that his efforts were not only understood, but extremely fruitful, is probably the popularity his works have among the musicians of the new generations. Here we can mention famous names of personalities of the conducting scene such as: Jukka-Pekka Sarasate, Cristian Macelaru, Marek Janowski, Alain Pâris or Valery Gergiev who not only took over but carried forward this spiritual heritage<sup>24</sup>.

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<sup>24</sup> We offer here for reference other names that we encountered in the course of the proposed research: Alain Altinoglu, Alan Gilbert, Alexander Liebreich, Alpesh Chauhan, Andrea Pestalozza, Andrew Gourlay, Andris Nelsons, Andris Poga, Aziz Shokhakimov, Benjamin Zander, Bertrand de Billy, Bialsko Biala, Billy de Bertrand, Bruno Mantovani, Carlos Izcaray, Charles Dutoit, Christoph Altstaedt, Christoph Koenig, Christoph Mathias-Müller, Clemens Schuldt, Courtney Lewis, Cyril Englebert, Daniel Cohen, Daniel Kawka, Daniel Klajner, Daniele Gatti, David Afkham, David Lockington, David Milnes, David Robertson, David Zinman, Diego Masson, Dima Slobodeniouk, Dirk Kaftan, Douglas Boyd, Eckehard Stier, Edward Gardner, Elias Grandy, Ernest Martínez Izquierdo, Fabian Gabel, Fabio Mechetti, Gabriel Feltz, Gemma News, Gergely Madaras, Giancarlo Guerrero, Gustavo Gimeno, Hannu Lintu, Hugh Wolff, Ian Niederhoffer, Ilan Volkov, Ingo Metzmacher, Jacques Lacombe, Jacques Mercier, James Feddeck, Jean-Claude Casadessus, Jean-Francois

Pierre Gervasoni, musician of French origin, graduate of the Paris Conservatoire, teacher, and journalist, recognized for his musical criticism written for the daily newspaper *Le Monde*, was the one with whom Henri Dutilleux chose to collaborate for the creation of a biographical book. As the author himself testifies, the book went beyond the scope of a simple review of the significant events in Dutilleux's life, becoming like a novel - "a novel in which everything is true"<sup>25</sup>. Gervasoni is probably the man who best understood who Henri Dutilleux was, since during his vast period of documentation he went to almost all the places where the great composer worked, talking to those who knew him. This approach was not elitist, the author being interested in getting to know not only the personalities with whom Dutilleux interacted, but especially those outside the professional area.

Today, the book bears witness to an impressive personality who loved fishing, found refuge in simple things such as photography, film, driving or hiking (he especially liked walking in nature with his wife, or with André Jolivet), and liked to enjoy an occasional glass of whiskey. Henri Dutilleux was essentially a timid romantic who preferred to listen to the songs of Georges Moustaki rather than a work by Berio or Boulez<sup>26</sup>.

Today, a decade after the passing of the great composer, we can say with certainty that his works continue to shape young talents.

One of the most impressive honors bestowed upon him during his lifetime was the prestigious *Praemium Imperiale*, offered to him by the Emperor of Japan in 1994, for his entire career. With this honor, Dutilleux travels to

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Durand, Jean-Francois Heisser, Jeffrey Tate, Joachim Jousse, Joakim Unander, Jochem Hochstenbach, Jonathan Nott, Jörg-Peter Weigle, José Antonio Trigueros, José Eduardo Gomes, Josep Pons, Joseph Swensen, Joshua Weilerstein, Juanjo Mena, Julia Jones, Karina Cannelakis, Kirill Karabits, Klaus Mäkelä, Kwamé Ryan, Lawrence Foster, Lionel Bringuier, Ludovic Morlot, Marc Albrecht, Marc Soustrot, Marc Tardue, Mario Venzago, Mariss Jansons, Markus Poschner, Martin Yates, Maxim Emelyanychev, Michael Francis, Michael Lewanski, Michael Rosewell, Michail Jurowski, Michel Tabachnik, Mikko Franck, Myron Michailidis, Myung-Whun Chung, Neal Stulberg, Andrés Orozco-Estrada, Oleg Caetani, Otto Tausk, Paavo Järvi, Pablo Heras-Casado, Paolo Bellomia, Pascal Rophé, Patrick Davin, Patrick Rafter, Paul Daniel, Paul McCusker, Philippe Bach, Pierre-Michel Durand, Roberto Fores Veses, Robin Ticciati, Russell Keable, Sakari Oramo, Semyon Bychkov, Sesto Quatrini, Shao-Chia Lü, Stanislav Kochanovskis, Stanislav Kochanovsky, Stephan Zilias, Susanna Mälkki, Sylvain Cambreling, Thierry Fischer, Thomas Hengelbrock, Thomas Søndergård, Thorsten Encke, Tomas Brauner, Tugan Sokhiev, Ulrich Windfuhr, Ville Matvejeff, Vladimir Jurowski, Vladimir Verbitsky, Yan Pascal Tortelier, Zsolt Nagy, etc.

<sup>25</sup> Gervasoni, Pierre à propos d'Henri Dutilleux – biography – interview about the process of elaborating the book -

<https://www.youtube.com/watch?v=GEOeW8IEhs0&t=80s>, last acc. 30th of August 2022.

<sup>26</sup> Vagne, Thierry - <http://lacritiqueparisienne.fr/75/dutilleux.pdf>, last acc. 30th of August 2022.



Japan for the handover ceremony and then to Washington D.C. where he meets the President of the United States of America at the time, Bill Clinton, along with other dignitaries. In 1995 he was invited to participate in the Tanglewood Festival in Massachusetts, as an artist in residence, as a mentor for a group of eight young composers, selected after a rigorous competition.

Appreciated since his lifetime, Dutilleux enjoyed many tribute concerts, but also many recognitions and distinctions. Among these we mention:

1938 – at the third attempt, he wins the Prix de Rome and leaves for Italy shortly after.

1967 – French National Grand Prix - awarded for the entire creation.

1981 – becomes an honorary member of the American Academy and the Institute of Arts and Letters in New York.

1993 – becomes an honorary member of the National Academy “Saint Cecilia” in Rome.

1994 – he is awarded the Praemium Imperiale in Japan for his entire creation.

1996 – becomes an honorary member of the Royal Academy of Music in London.

1998 – the distinction of Commander in the Order of Saint Charles – Monaco.

2004 – Grand-Croix de la Légion d'honneur - France - the highest distinction awarded by the French state.

2011 – Royal Philharmonic Society of New York Marie-Josée Kravis Award for New Music.

Whether we are talking about painting, literature, music, or nature, Dutilleux is a composer who has always been inspired by the artistic richness of the world that surrounded him, as he himself stated in an interview given to The Guardian newspaper “I often feel great emotion when I read or study a work of art, and that emotion exalts me. Afterwards, under this emotion, I create my own works - sometimes many years after. Sometimes the work will be utterly abstract, but there are traces there of the emotion.”<sup>27</sup>.

Baptized in the Roman Catholic religion, and brought up in the Christian spirit and morality, Dutilleux always showed integrity and character. Although he was not a “declared” Catholic composer, like Liszt or Messiaen,

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<sup>27</sup> Jeffries, Stuart – *The Perfectionist* – publishing date, 19th of April 2002, <https://www.theguardian.com/lifeandstyle/2002/apr/19/shopping.artsfeatures1>, last acc. 9th of May 2022.

he had his own spiritual values: "Musical activity is close to being a kind of ceremony, something very nearly sacred, including elements of mystery and magic—as with love or religion—we should approach it with a certain gravity."<sup>28</sup>

Throughout his life he enjoyed the privilege of listening to all his creations, both those officially recognized and included in his personal catalog, also some of those "forgotten" in drawers or "lost", as we learn from his biographer.<sup>29</sup>

The only musical genre that he was never tempted to tackle was opera. Although after the ballet *Le Loup* it was expected that Dutilleux would also go in this stylistic direction, the composer did not feel that this would be the right one: „It is a painstaking process for me. You know, people always ask why I haven't written an opera - I think I would have found it too hard. I've written only one string quartet, *Ainsi la nuit*, but that was hard enough. The organization of such a work is so difficult, you need to be so meticulous, that I need to go back again and again. Just as I have with this nocturne. There's a lot of work there for the soloist."<sup>30</sup>

Today Henri Dutilleux has remained present in the memory and consciousness of the public, through the impressive number of concerts where his works can be heard, but above all through the digital recordings of all his works, which allow us to travel beyond any border:

„Dutilleux is one of the most important composers of our time. Of course, I am not making anything up by saying this. I discovered it thanks to Charles Munch during a concert in Tanglewood where I played the Second Concerto of Brahms. In the first part Munch directed Dutilleux's *Metaboles*. I feel a particular attraction for his music, [...] Dutilleux represents for me the flowering, the blossoming of the tree of French music. There is a complexity of writing, a density, an instrumental texture, a depth of expression that touched me infinitely. [...] As a man, I love and admire him just as much. He is a very strong personality, but also very modest, humble, with an exquisite politeness, a respect, and attention to others that you hardly ever meet again."<sup>31</sup>

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<sup>28</sup> Glayman, Claude – Interviews, *Henri Dutilleux - Music - Mystery and Memory*, English translation Roger Nichols, Routledge Publishing House, London and New York 2016, web edition in pdf format.

<sup>29</sup> Gervasoni, Pierre à propos d'Henri Dutilleux – biography – interview about the process of elaborating the book - <https://www.youtube.com/watch?v=GEOeW8IEhs0&t=80s>, last acc. 30th of August 2022.

<sup>30</sup> Jeffries, Stuart – *The Perfectionist* – online article published on 19th of April 2002, <https://www.theguardian.com/lifeandstyle/2002/apr/19/shopping.artsfeatures1>, last acc. 9th of May 2022.

<sup>31</sup> Istomine, Eugene – Interview by Bernard Meillat In 1997,

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Je n'invente évidemment rien en disant cela. Je l'ai découvert grâce à Charles Munch lors  
d'un concert à Tanglewood où je jouais le Deuxième Concerto de Brahms. En première partie  
Munch avait dirigé les Métaboles de Dutilleux. Je ressens une attirance particulière pour sa  
musique, [...] Dutilleux représente pour moi la floraison, l'épanouissement de l'arbre de la  
musique française. Il y a une complexité d'écriture, une densité, une texture instrumentale,  
une profondeur d'expression qui me touchent infiniment. [...] En tant qu'homme, je l'aime  
et l'admire tout autant. C'est une personnalité très forte, mais aussi très modeste, humble,  
avec une politesse exquise, un respect, une attention aux autres qu'on ne rencontre  
presque plus jamais.”

## HOMAGE TO HENRI DUTILLEUX

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## MODERN UKRAINIAN OPERA: VARIETIES OF GENRES

SVETLANA SHCHITOVA<sup>1</sup>, VALENTYNA BRONDZIA MARTYNYUK<sup>2</sup>

**SUMMARY.** The article examines the state of modern Ukrainian opera of the 21st century, which reflects European and global trends aimed at updating the genre and searching for new genre models. The authors of the article purposefully chose works by composers of almost all age categories, which are quite different in terms of genre content – interpretation of traditions and innovation – from creative youth to the most famous artists in the whole world (E. Stankovich), and consciously focused attention on examples of modern opera from several regions of Ukraine: Kyiv, Kharkiv, Odessa, Lviv, Dnipro. This work, dedicated to modern Ukrainian opera, combined the efforts of a practicing composer and a musicologist-scientist. After all, the material of research in one of the sections of the article was the parody comic opera by Valentina Martynyuk (Brondzia) as an example of the only opera performance in the Dnieper region. The research methodology is based on historical-typological, genre-stylistic, comparative, and analytical methods. The historical -typological method is related to the problems of the opera genre at the modern stage, which needs updating and radical changes; genre-stylistic, comparative, and analytical methods allow us to draw conclusions about the peculiarities of genre models of modern Ukrainian operas. They reflect Ukrainian national traditions, including authentic music and modern compositional techniques. It is noted that the level of the ratio of traditional and innovative appeal to the opera genre is determined by the individual creative approach of a certain composer and director.

**Keywords:** director, double world, genre, comic, modern opera, project, simultaneous, synthesis.

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## Results and Discussions

In the modern opera of Ukraine, pan-European trends are revealed, which is evident in its genre and style diversity, the interweaving of different genre standards. Simultaneous dramaturgy allows you to combine phantasmagoria and symbolism, allegorical and futuristic, ceremonial, and absurd, archaic, and modern.

That is, one way or another, they feel that they are in a state of duality with opposing or co-existing worlds - internal and external, real, and unreal. Such versatility is combined with the conceptuality of the declared opera performances, which makes them unique and significant. The proof of this is the recognition of several operas («When the Fern Blooms», «IYOV», «CHORNOBYLDORF», etc.) as the best examples of the genre at the current stage.

We consider it relevant to discuss the problem of the existence of modern Ukrainian opera at the beginning of the 21st century (by modern operas we mean mainly works composed or staged in a new alternative version in the 2000s), which manifests itself through genre diversity. In this, it follows global trends.

In its pure form, opera as a stable conservative genre is increasingly moving away from the interests not only of today's audience, but also of its creators. Being in a state of crisis, modern opera offers a way out of it through new forms of communication with the listener. It is fueled by interspersions, ingrowths into it of elements of different cultures, different styles, genres – musical and non-musical. Genre mixing, hybridity, and mixing indicate the main vectoriality of the modern opera house – to attract the viewer, to impress him. But one cannot discount the general desire for spectacle, theatricality in any genres, and, on the contrary, the maximum approximation of operas to the topicality of cinema, the conceptuality of theater, the dynamics and hidden symbolism of pantomime movements and choreography, the creativity of the sounds of water and under water («You who will emerge from the flood...» A. Infanti, D. Snapper, 2010) etc. Such genre experiments naturally involve new selections of means of musical expressiveness, the introduction of innovative technical methods of visualization (installations, holograms, light screen, laser effects, etc.) or radical reincarnation of even authentic sources based on allusion, correlation, collage, reduction.

Often in modern operas, one feels that the action is in a certain "two-world" with a typical combination of anti-worlds within a common space. In addition, the approach of several operas works to the noir style, which is characteristic in most cinematography and literature, is a factor.

The most revealing **postmodern operas of modern Ukraine of the «Ihybrid» type** are:

- E. Stankovych «When the Fern Blooms» – *folk-opera* (libretto by O. Stelmashenko based on fragments of works by M. Gogol, theatrical premiere in 2017) reproduces authentic national folklore, folk rites;
- G. Gubarenko «Viy» – *opera-ballet* (production 2014, directed by G. Kovtun) based on the novel by M. Gogol, where the entire dramaturgy is subordinated to the disclosure of the two worlds;
- I. Razumeyko, R. Grigoriv «IYOV»<sup>3</sup> – *requiem-opera* (2015, directed by V. Troitsky) with a Latin text from the book of the Old Testament of the Bible and a funeral mass;
- I. Razumeyko, R. Hryhoriv «CHORNOBYLDORF» (2020, directed by V. Troitskyi – a new genre with elements of performance, demonstration of Ukrainian locations and bold vocal solutions;
- I. Haydenko «Skovoroda-live» (2020) – *monooopera* for soloist and choir with lyrics by H. Skovoroda;
- K. Tsepkenko «The Fate of Dorian» (2021, libretto by S. Stupak, director A. Lytvynov) – *noir-opera* based on the novel by O. Wald «The Picture of Dorian Gray», a musical performance-phantasmagoria;
- M. Oliinyk «Ukraine Terra Incognita» (2020) is an *opera-myth* dedicated to the Hero of Ukraine, opera singer V. Slipak, combines academic symphonic music, archaeological singing, free jazz, video art and performance.

**The purpose** of the study is to reveal the genre features of modern opera in Ukraine.

To achieve the set goal, he follows **tasks** must be solved:

- to outline the perspective of the development of modern Ukrainian opera;
- to establish characteristic features of genre subspecies of opera;
- to reveal the peculiarities of the implementation of various genre models in modern Ukrainian opera.

**Research methods:**

- the searching – for finding works of the specified genres;
- the analytical – when studying musical works;
- methods of systematic analysis and synthesis for researching means of genre features of modern Ukrainian operas.

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<sup>3</sup> In 2018 according to Music Theater Now «Iyov» entered the Top 10 best operas of our time.



## Results and Discussions

In our research, we rely on the scientific works of A. Aref'eva<sup>4</sup>, O. Berehova<sup>5</sup>, A. Yefimenko<sup>6</sup>, L. Kiyanovskaya<sup>7</sup> from the point of view of the general characteristics of modern opera art as a performance and a phenomenon of cultural dialogue, - with an analysis of the communicative possibilities of Ukrainian opera of the beginning of the third millennium. To understand the peculiarities of modern simultaneous opera drama, we paid attention to the articles by K. Kapitonova<sup>8</sup>, O. Nivel't<sup>9</sup>. For the analysis of samples of modern Ukrainian operas, we used the published clavier of the opera of V. Martynyuk<sup>10</sup>, the article by R. Stankovych-Spolska<sup>11</sup> on the folkloric sources of the folk opera by E. Stankovych, the article by L. Sirenko<sup>12</sup> on the art project Nova opera and the opera works of I. Razumeiko and R. Grigoriv. The modern European opera genre, as a subject of research, is covered in the works of M. Cherkashina-Gubarenko<sup>13</sup>, Zhang Kai's<sup>14</sup> dissertation.

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The opera theater at the beginning of the third millennium is designed for a new audience perception, and therefore uses new means of addressing the public, new creative directorial and composer discoveries. Often, similar opera performances concentrate conceptual principles and a certain receptiveness of perception. First, avant-garde experiments require a trained viewer who can correctly feel the director's markers and understand the allusions embedded in the play.

In many modern operas, polystylism, polygenre, the principles of simultaneity of their compositions, and the characters' characters in the conditions of the atmosphere of «double worlds» interact and coexist.

So, in the opera-ballet «Viy» by V. Gubarenko, montage dramaturgy is determined by the existence and disclosure of two parallel worlds. They are solved either by operatic means (earthly, real world) or ballet scenes (fantasy world, the image of the Virgin). Both worlds enter a complex relationship, intertwine and, according to the principle of simultaneity, are combined in the last act of the opera (scenes of mourning for the Virgin who died coexist with comic genre episodes of the scene «n Bubleinitsa»).

The principle of simultaneity is closely related to the dual world – real and unreal in their undivided coexistence. The double world is the goal in creating a general tension due to the action of the principle of simultaneity; it becomes a kind of means of revealing the set goal.

Requiem opera by I. Razumeyko, R. Hryhoriv «IYOV» synthesizes signs of various genres – ancient tragedy, early baroque opera, requiem (parts of «Credo», «Dies Irae», «Tuba Mirum», «Kyrie Eleison», «Lacrimosa», «Gloria», «Requiem»; «Requiem aeternam», «Agnus Dei»; «Lux aeternam»), performance and postmodern theater, polystylistics – from neoclassicism to avant-garde, various performance styles – academic, folk, pop, whispering, inhalation air into a prepared grand piano.

Archaeological opera/meta-opera by I. Razumeyko, R. Hryhoriv «CHORNOBYLDORF» switches to the post-apocalyptic future, in which «debris» of past culture coexist in a radically new light, ritual samples with ultra-modern tools, scenography, technical means; the authors appeal to the viewer's consciousness through polystylistic musical language, micro-pattern, micro-tonality and principles of simultaneity. In the combination of pantomime, dance, performance, cinema – the authors see the birth of a new, mixed «artistic genre».

The opera is woven from several borrowings – quotations, allusions, adapted foreign material, compilations, and reductions of fragments of music from the Baroque era – J. Bach, H. Handel, authentic ritual song material recorded directly by the authors of the opera in the exclusion zone near the Chernobyl nuclear power plant. Most of them are freckles and mermaid songs performed by women's folk voices.

## Art project «NOVA OPERA»

One of the leading roles in the cultural movement to revive opera in a new, modernized form unique artistic projects, play:

- **Cultural association «HRNOTOP.UA» («Opera in a Suitcase»)** by the director and actor Anton Litvynov, aimed at staging Ukrainian chamber operas by modern composers. Among the presented opera projects are the joke opera «The Bear» by I. Gubarenko is based on the play of the same name by A. Chekhov, the opera noir «The Dorian Syndrome» by K. Tsepkolenko, «Night» by M. Kolomiyets – a modern take on the song «Night, what a moon».
- **«NOVA OPERA»** by the director, head of the Center for Contemporary Art «Dakh» and founder of the Contemporary Art Festival «Gogolfest», Honored Artist of Ukraine Vladyslav Troitskyi – an art formation of young creators focused on synthetic opera performances.

Among the productions of V. Troitskyi are the opera-collective improvisation «Coriolanus» (V. Troitskyi, A. Baybakov) with quotations from music of the Middle Ages and pop culture; the PhD-opera «What Zarathustra is silent about», Re: post-opera «LE» (S. Vilka, A. Merkhel, Ya. Shlyabanska) in the genre of minimalism with the use of live technologies and broadcasting during the entire action on the micro-scenes of different states of the poetess L. Ukrainka.

The lion's share in the implementation of the director's ideas of V. Troitskyi is his work in collaboration with young composers, laureates of the State Prize named after T. Shevchenko, representatives of the Ukrainian opera avant-garde by Roman Hryhoriv and Ilya Rozumiyk: biblical trilogy – opera-requiem «IYOV», opera-circus «BABYLON» and opera-ballet «ARK», dream-opera «NeprOsti» (a performance with defined time frames and conditions for listeners – to fall asleep while listening to meditative material and observe the spatial movements of the performers), «CHORNOBYLDORF» – *archeological opera/meta-opera* switches to a post-apocalyptic future<sup>15</sup>, in which «debris» of the past culture coexist in a radically new light, ritual samples with ultra-modern tools, scenography, and technical means; the authors appeal to the viewer's consciousness through polystylistic musical language, micro-pattern, micro-tonality and principles of simultaneity. In the combination of pantomime, dance, performance, cinema – the authors see the birth of a new, mixed «artistic genre»; neo-horror «HAMLET», Trap-opera

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<sup>15</sup> The opera consists of seven novellas – «ELEKTRA», «Dramma per musica», «RHEA», «The little accordion girl», «Messe de CHORNOBYLDORF», «Orfeo ed Euridice», «Saturnalia».

«WOZZECK», futuristic opera «AEROPHONIA», dystopian opera «GAZ». The ninth in a row, the opera «CHORNOBYLDORF» – *real virtuality opera* – transfers to the virtual world performances that take place in different locations and combine a plurality of toponyms.

Residents of the new conditional area – Chornobyldorf – are deprived of historical and national roots. They appeal to a certain code system of information about past eras stored on boards. Deciphering them involves a completely independent, author's interpretation of the artifacts placed on them.

In the duality of operas of V. Troitsky, i l. Razumeyko, R. Hryhoriv one can see the author's modeling of one of the main paradigms of modernity – the tendency towards any genre synthesis, to operas of the diffuse type.

The main vector of the «NOVA OPERA» project is aimed at absolute discoveries in the art of opera and involves the use of digital technologies, mixing of styles and manners of performance, outrageousness in the selection of texts and acting, in the use of unusual tools – shock installation; Rhea-player algorithmic piano, Mongolian-Buryat two-string morin khuru, duduk, zurna, Japanese wind shakuhati, or even making your own instruments with microtonal tuning (bandura, cymbals) in accordance with the idea of this or that opera.

In the polystylistic, multigenre operas of the project, different levels of dichotomy coexist simultaneously – archaic and modern, ceremonial, and futuristic, symbolic and allegorical. Their multidimensionality is combined with reception in modern society and attracts attention.

### **Ukrainian modern opera: regional aspect**

In contrast to the majority of polystylistic and polygenre examples of operas, which synthesize features of different genres, different, including polar styles, the opera of the Dnipro composer, honored artist Valentyna Martynyuk «Like in the distant past» is based on the national traditions of Ukrainian musical theater and has a clear genre foundation of comic opera.

V. Martynyuk's first theatrical experience – one-act vaudevilles «At the first date» based on the play by S. Vasylchenko and «Po-modny» based on the play by M. Starytskyi, performed on the stage of the Dnipropetrovsk Music and Drama Theater named after T. Shevchenko, was connected precisely with the comedic direction.

In 2018, the composer V. Martynyuk, in the commonwealth with the authors of the literary idea and libretto, G. Hananaeva and M. Kotenzhi, created a parody comic opera in two acts «Like in the distant past», counting on the possibility of performing the work by the creative youth (singers, choir, chamber orchestra instrumentalists of music institution), as well as professional

performers. The premiere of the performance took place in early 2019 as part of the «Magic World of Music» festival at the Kamianske Music College (Dnipropetrovsk region).

The annotation to the play provides a brief description of the action, designed for any audience: «The action of the opera takes place in a Ukrainian village at the end of the 18th century. This is an unimaginative story about how the main characters overcome trials in the name of love. Witchcraft and love, intrigue and friendship, several comic characters – everything is woven into a tight knot of plot vicissitudes of the opera – this is an ironic look from the XXI th century on our past. All events pass as if through a portal of time – a symbolic connection of times and traditions».

It is no coincidence that the opera is called «Like in the distant past» and subtitled «Genre pictures of ancestral memory». That is, the authors of the libretto emphasize the conscious use of typical characters, situations, and typical features of the national character. The genre definition – parody comic opera – directly refers the viewer to the first Ukrainian national opera by S. Hulak-Artemovsky «Zaporozhets behind Dunai». Created 160 years ago, it is still the most famous and popular Ukrainian opera not only in Ukraine, but also in the whole world.

«Like in the distant past» by V. Martynyuk, as well as the work of S. Gulak-Artemovsky, has typical features of a domestic lyrical-comic opera, in which spoken fragments (the characters' thoughts alone or dialogues) alternate with finished musical acts. In V. Martynyuk's opera, there are four pairs of heroes: the wealthy peasant Yukhym, who likes to hand out and drink, and his grumpy and jealous wife Horpina (parallels immediately arise with Karas and Odarka from the opera by S. Gulak-Artemovsky), lyrical young lovers Hannusya and Hnat, motor and smart Khimka and her cheerful and talkative friend Andriyko are the engines of the whole action, who «all things were arranged, obstacles were overcome», the cunning and greedy winemaker Yavdoha and her son, the village fool Omelko – the main comic character.

Each of these actors has its own characteristics – its own musical portrait – a separate number, sometimes participation in ensembles (duets, at the end of the second act – a quartet). Special mention should be made of the peasant woman, hostess of evening parties Solokha and her nieces Varka and Odarka. Having turned into witches, they perform a ritual and brew a magic potion. Trio of witches «Conjuring and the Dance» is one of the brightest numbers of the opera by V. Martyniuk.

Using the number structure traditional for a comic opera, the composer gives almost all the solo characters the genre name Song, although they can be boldly and confidently replaced with other, more characteristic Romance,

Cavatina, Arioso. In addition to the couplet form, the composer in some numbers turns to a free form of through development (for example, «Conjuring and the Dance» of the Witches).

Small, but important for the dramaturgy, instrumental numbers (Intrada, Waiting, Potion, The leitmotif of the potion, Shinok, Meeting of Hnat and Hannusi on the lawn) unite the entire musical material of the opera into a single whole. Traditionally, each of the opera's two acts has a concluding ending. For example, at the end of the first act of the opera – the big action «We came to the evening party», which includes girls' and men's choirs, Omelko's song and mockery of him, the final chorus-dance with the singing of soloists and a collective chorus of all those present.

In her work, V. Martynyuk has previously embodied the vespers in music for the play «At the first date» based on the play by S. Vasylchenko. But the fundamental difference between the vaudeville «At the first date» and the opera «Like in the distant past» is in the interpretation of the role of music, which in terms of quantity and quality plays the main role in the characteristics of the characters, in the development of the plot, in the dramaturgy of the entire work, in announcing the main idea of the play.

Let's compare the ratio of the folk and the authors in the poems and in the music of the opera by V. Martyniuk. The author of the libretto, G. Khananayeva, uses three options: author's texts, folk words, free processing of a folk text.

Composer Valentyna Martyniuk creates completely original author's music, without citations and arrangements, but preserving the national spirit. In the opera, several dramaturgical lines develop in parallel – lyrical, comic, everyday, ritualistic, and mystical; for each of them, the composer uses the appropriate intonation sphere: lyrical songwriting of the romantic type, humorous danceability, chromatic mystery of the sorcery episode and the leitmotif of the potion. Considering the capabilities of the opera's performing ensemble, the chamber ensemble of the orchestra was supplemented with the parts of two banduras, which all mankind perceives as a musical symbol of Ukraine. The variety of vocal data of the singers allowed V. Martynyuk to combine academic, folk, and pop style in the opera.

Thus, consciously preserving the typical features of Ukrainian comic opera at the level of libretto, music, stage design, national Ukrainian costumes, acting, directing work, the authors deliberately parody, that is, reproduce the characteristic features of universally known originals. Exaggerating the merits and demerits, even making fun of the main characters of the work, the composer and librettists do it with great love for their national history and culture, their national mentality. After all, optimism, love of life, capacity for work, and the eternal, indestructible desire for freedom from ancient times to

today's calamities are the defining features of our people. And a humorous worldview helps all of us to persevere and win. The main idea of V. Martyniuk's opera «Like in the distant past», which is repeatedly sung in the Prologue and choral finale of the opera by all performers in modern and ancient costumes: « As long as we laugh, we don't give up, May Ukraine live freely! »

## Conclusions

In the modern opera of Ukraine, pan-European trends are revealed, which is evident in its genre and style diversity, the interweaving of different genre standards. Simultaneous dramaturgy allows you to combine phantasmagoria and symbolism, allegorical and futuristic, ceremonial, and absurd, archaic, and modern.

That is, one way or another, they feel that they are in a state of duality with opposing or co-existing worlds – internal and external, real, and unreal. Such versatility is combined with the conceptuality of the declared opera performances, which makes them unique and significant. The proof of this is the recognition of several operas («When the Fern Blooms», «IYOV», «CHORNOBYLDORF», etc.) as the best examples of the genre at the current stage.

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## THE QUESTION OF THE MUSICAL MESSAGE. THE SEMANTIC CAPACITY OF THE EXPRESSIVE STRUCTURE

OLEG GARAZ<sup>1</sup>

**SUMMARY.** Is it possible to communicate through music? Does the music communicate something in particular? Is music like the message in a bottle – the meaning wrapped in the envelope of a form? Who would be the recipient of the „musical message” in this case – one, many, all of humanity, as in the IV parts of Beethoven's Ninth Symphony? Or maybe just Captain Grant's children? And how pertinent is the extrapolation of notional-discursive schema and logic to music as Mattheson did in *Der Vollkommene Kapellmeister*? Because this phrase – the message of music – immediately refers to both the „suggestive” neutrality of musical sounds and the „emotional” irrelevance of the relationships between them. Sounds are just sounds. Is a chord the analogy of the word, the melody the analogy of the phrase, and a whole articulation the substitute of a speech? Is music a language? Or, indeed, being both sonorous, but also processual and symbolic, just like spoken language, music does not connote in the same way. And if the language has prescribed references, then music does not. A chord, a melody, let alone a counterpoint, have no predetermined meaning, not even one resembling a notional one, even after the performance is over. Should the composer first be a very good connoisseur of human emotional behavior rather than a very good musician? Or, perhaps, a simple postman, as in the famous song of the *Beatles*?

**Keywords:** message, communication, language, connotation, symbol, process, music

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*From sign to meaning. The questionable relevance of the discursive-notional model*

In a poetic sense, artistic position is a shipwreck of the spirit in matter, which arises because of an accident and whose field of materialization is the artistic consciousness. Thus, both the musical endowment and the cases of its upper limit - genius - are just as many accidents, which, in a spiritual sense, offer the statistically average person the chance to witness the revelation of the spirit in the world both through the genius of the composer, the artist-genius, as well as by the value of his work. Conclusion: we are dealing with an outdated anachronism in terms of 19th-century romanticism, which has nothing to do with the unfolding of events in objective reality.

From the lines above emerges a less common representation of the musical work and the message that it, the faces, would contain it is not necessarily necessary that the musical work contains as a fundamental motivation the creator's need to „communicate” something. Only the need to translate the intuitive contents into the form of an objective fact<sup>2</sup>, which is the musical composition, is real. Moreover, the absurdity of the model according to which the message of music would be decipherable in terms and concepts stands out. Or, if there is something to say/relate, then why wouldn't one rather resort to a much more effective procedure in this sense - notional language - and why would one insist on communicating the same meaning only through organized sounds in evolutionary sound structures? From here we deduce that:

- there are communicable meanings only through certain coding conventions through elements as sign-meaning since we admit that the musical work can only be articulated through a specific connotative process.

- since they are opted for, we admit the sufficiency of formulating expressive (communicative) intentions by means of this „language”, which, to be understood, does not require the involvement of other connotative conventions<sup>3</sup>.

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<sup>2</sup> Rather, the state of specificity boils down to the nature of the means adopted to formalize intuition information. The problem is, thus, only the way the composer organizes space and time, but also the mechanisms for organizing the processes of semanticization in a specific sound sense.

<sup>3</sup> The multitude of possibilities for connoting psycho-affective experiences also becomes evident. Applying a certain number of coding conventions to a single human experience would instantly mean as many representations as possible of this experience. In another sense, we could say that we would acquire as many formal-semantic states of this experience as the connotative conventions we applied to it. Or. Each connotative system acts differently and connotes something else. Presumably, for example, an explicable alterity would be between connoting using a process (sound) and connoting using an image (pictorial or photographic). It must also be admitted that only a certain type of experience lends itself to

- it can be admitted that musical language has a very precise descriptive functionality and is specifically intended to produce descriptions<sup>4</sup> of specific sound contexts<sup>5</sup>.

In this context, we admit the conventionalism that this consecrated expression - the musical language – carries because naming a phenomenon language immediately signifies the fact that there is (a) an objective reality (internal or external) and (b) a language through which we encode experiences to transmit them to other people (in the form of linguistic patterns) or to store them in memory (for later reactivation). The validity of this representation of music as language is hardly credible even from the moment, we try to consider it as a linguistic fact, extrapolating the grid of common (notional) language onto music. Nor does the analogy with the elevated, i.e., artistic, language of literature, drama, and poetry work.

Even when we try to consider music as a specific artistic language, we get nowhere, because music does not behave like a language, or, in other words, musical structures (pretending to be linguistic in nature) in their operation, do not lead to results which would allow us to treat them as linguistic structures, except perhaps only in appearance and in any case forcing the natural.

In this sense, a first set of considerations is brought to us by the same Eduard Hanslick in his work *On Musical Beauty*:

And between the notional discourse and music, parallels have often been tried with the aim of superimposing on music the legalities that act in the conceptual language. ... The fundamental and essential difference lies in the fact that in language the sound is nothing but a sign, so it serves to express a content foreign to it, while in music the sound is an object, so it becomes its own end.

Here – a stand-alone beauty of sound forms; there - an unconditional supremacy of thought over sound, which serves only as a means of expression. So, the center of gravity in music is in a completely different place than in language, and next to this center

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a certain connotative procedure. Painting connotes differently and something else than music or literature, poetry, dramaturgy.

<sup>4</sup> In the context of thinking and musical interpretative activity, the imprecision of the term „description“ stands out even more. This gross extrapolation of the functions of the notional language on the specifics of the musical work of art is obviously reprehensible and rather betrays a certain insufficiency of the one who applies such extrapolations.

<sup>5</sup> The situation with the identification of the message is even more acute in a poetic context, because in this case the sought message will not necessarily be contained in the meaning of the lexical units used by the poet.

all other differences are grouped. All specific musical legalities will be concentrated near the autonomous meaning and beauty of sounds, all legalities of language - near the correct use of sounds for the expression of thought. [...] Music never „rises to language”. At the same time, it would be more correct to say that it will not debase itself, because music should have been considered a language of a higher order<sup>6</sup>.

Hanslick's thinking is completed, already in the context of the sec. XX, by American researcher Susanne Langer:

[...] Logically, music does not have the characteristic properties of language – separate terms with fixed connotations and syntactic rules for obtaining complex connotations without any loss of constituent elements. [...] For music has all the hallmarks of true symbolism, except one - the presence of an assigned connotation. Music is such a form capable of connotation, and the meanings to which it is malleable are articulations of emotional, life, sensual experiences. But its meaning is never fixed.<sup>8</sup>

And in a beautiful consonant sequence with the assertions of the American philosopher, come the observations of the Romanian esthetician Alexandru Husar:

Unlike – therefore – language, which is the symbolic form of rational thought, - representative symbolism includes everything that belongs to the domain „beyond logic”, the domain of the „unspeakable”. [...] This field includes myth, music, visual arts, etc. If the discursive symbolism of language cannot directly reflect the nature of the psychic process, the non-discursive symbolism of music, for example, can. Music can be called a symbolic form, a presentational symbol of the psychic process (our highlighting), symbolizing the morphological features of this process, showing its features themselves.<sup>9</sup>

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<sup>6</sup> Eduard Hanslick, *О музыкально прекрасном* [On musical beauty], Музыкальная торговля Юргенсона, pp. 98-99.

<sup>7</sup> Susanne Langer, *Философия в новом ключе. Исследование символики разума, ритуала и искусства* [Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art], Moskva: Respublika, 2000, p. 207.

<sup>8</sup> Susanne Langer, p. 213.

<sup>9</sup> Husar, Al., *Ars longa. Probleme fundamentale ale artei* [Fundamental problems of art], Ed. Univers, București, 1980, p. 44.

In a certain sense, the determination of description that the musical language would offer would be inappropriate. But musical „language“ does not describe anything since it represents the transfer into objective sonority of the composer's intuitive sound representations.

Another possible carrier of communicative meanings could be expression, in the sense in which it is equated with a quality of musical elements or structures: expression, therefore, is a meaning of the sound arabesque, it colors it, gives it life, and, in fact not lacking in importance - makes it comprehensible. In the absence of this comprehensibility, the Symphony op. 21 by A. Webern or *Movements for piano and orchestra* by I. Stravinsky should represent a cacophony.

But the fact that in its explicit forms and as a meaning of structures the expression is more conceptual, is demonstrated by the abundance of adjectives in indicating the qualities/expression of musical sounds, as well as the structures resulting from their relationship (vertically or horizontally).

The rational image of the expression is a discrete-punctiform one in which the mode, the state of the expression in its accumulative articulation process is not and cannot be captured. A melody, a chord, or a counterpoint is lyrical, dissonant, or efficient, and that's about it. The word only comes to punctuate the finality of the accumulation. The concept, no matter how wide the semantic area it would cover, is only a universal grid to indicate groups or families of phenomena related by a sum of common attributes, a fact that is not very effective when we aim to be aware of the specifics of articulation of the expression in the context of a musical composition. The insufficiency of the concept stands out even more when we make a simple comparison of the semantic capacity it has with the specifics of the cumulative articulation of meaning in the context of the unfolding of the musical composition.

*The qualities of organized sonority as a negative (or „mirror“) deduction from the incapacity of the concept*

a. the concept does not capture and cannot indicate the procedural state of the musical composition, nor its specificity, or the differentiation of this state from static states.

a.1. There is the word and meaning structure, but the concept does not indicate the specificity nor the multitude of functions that a structure has in the case of a dynamic musical context. In this case we cannot talk about a mode of the structure like the mode that the structure has in the case of architecture. We cannot talk about a resistance structure already given in its finitude and perfection in the proper sense of the word. The architectural condition of the structure in the case of the musical composition represents only a convention of meaning, which can only be observed in the notation in

the score, and which would rather refer to a specific way of organizing the relationships and interaction between sound points organized in sets and strings. In the best case, the structure could be visualized through a metro-tectonic analysis, as a set of sound surfaces, i.e., through the number of measures that the articulations of the musical composition have. The joining of these blocks, various in several measures, provides, by comparing their dimensions, an image of the proportional relationship established between the sections of the form.

a.2. The concept does not capture the specificity of the collaboration between the constitutive parameters of the musical composition, parameters structured on several functional levels. In the case of musical composition, the structure represents data in continuous self-multiplying expansion very strictly oriented, the whole expansion being controlled and supervised, therefore also corrected along the way by the objective of the final integration.

In the case of musical composition, two antithetical procedural models are combined:

(a) accumulative progress achieved as a real-time progression – processuality I, but also

(b) the intuitive image of the completed form of the musical composition as a process – processuality II, and from the perspective of which the organization, control, and orientation of the processual evolution towards the accumulation of expected meanings are realized. However little obvious the image of the pendulum between intuitive virtuality and objective reality may be, the bi-univocity of these displacements is a determining condition of the compositional process.

Without exaggerating, we can state that the conceptual forms of representation of the dynamic musical structure omit a considerable part of the consistency and multiplicity of structural and functional objects in the case of a musical interpretation.

a.3. The concept does not even have the possibility to represent the simultaneity of the interactions between the elements of the structure, and even less can it keep pace with the series of provisional syntheses, not punctiform, but continuous, in which the effects – the expression – of the evolutionary interaction that takes place at the level of the structure are engaged. Everything being fluency, inseparability, and fusion (both terms belong to Alexei F. Losev), the ineffectiveness of the concept becomes even more obvious. The essence of the process is energy, pulsation, expansion, and accumulation, all these parameters do not find an even approximate analogy in the possibilities offered by the concept.

a.3.1. The concept cannot adequately reproduce the specifics of the organization and setting in motion of the sound process.

a.3.2. The concept does not capture the cumulative meaning of the mechanisms of articulation, the accumulation of structure and, simultaneously, of meaning, representing the meaning, but also the purpose of articulation.

a.3.3. Hence the inability of the concept to provide a fair representation of the multiple and concentrated and/or essentialized<sup>10</sup> functioning processes (understanding by concentration first the sum of the cumulative processes within the musical composition) of all the means that participate in the gradual growth of the musical composition.

a.3.4. The concept cannot provide an explanation of the fact that the meaning of the musical composition functions equally as a dynamic meaning and as a meaning of accumulative dynamics and in no way lends itself to an „extraction” (conceptualized) from the process<sup>11</sup>. Or, as an expression of an accumulative structure, so one is incomplete for the entire duration of the interpretation, but in the process of continuous completion, the meaning will also adopt the same form of accumulation. The transferable meaning in words is the meaning fully accessible only after the completion of sonority. In other words, the dynamic-sound form of a musical composition—the determining meaning — remains beyond any possibility of conceptualization.

Omitting the dynamic form of the context that generated this meaning leads to the suspension of the original content of the musical composition, and consequently to the generation of a different meaning, even if the same phenomenon is considered or spoken about.

a.3.5. The concept does not offer any adequate explanation of the process of accumulation (in time) of the expression, nor even the idea that the acceptance of meaning in the case of musical composition is in turn constituted as the consubstantiality of structure and expression. The first is visible only in the score, and the second exists exclusively as audible data only in the acoustic, performed form of the music.

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<sup>10</sup> In the composition process, the composer's consciousness represents a field in which multiple selections of compositional/constructive entities are made according to their maximum utility in the composer's intuitive project, which finds its final form in the finished musical composition. Thus, in the generative consciousness of the composer, a competition takes place from which only the compositional/constructive entities appropriate to the composer's configurational intention will emerge victorious. The most powerful elements - cutting edge (in a constructive but also expressive sense) - will represent, at the same time, a dictionary of essentialized forms, later becoming styles of the musical language of the era (baroque), school (Viennese classics) or to a single composer (Beethovenian trichord).

<sup>11</sup> "If there was no imperialism of the concept, music would have taken the place of philosophy: it would have been the paradise of inexpressible existences, an epidemic of ecstasies." (In: *Cioran și muzica* [Cioran and music], Bucharest: Humanitas, 1996, p. 17).



Secondly, what we call heroic or pathetic expression (Symphony III, *Sinfonia Eroica*, or Sonata No. 8, op. 13, *Pathétique* by L. van Beethoven), without saying dramatic or however otherwise it functions as a multitude of fluctuating zones (horizontally and vertically) of expression. The accumulation of these areas takes place, in a late phase, (only) in consciousness, which by eliminating the less significant data, selects the idiosyncratic typology to produce a very general formulation of the expression and which it fixes as representative.

And this in a situation where every structural and procedural detail is important because every detail is a vehicle of expression and thus of a constitutive meaning. And it is obvious that the conceptual language has no possibility to represent this hyper-textuality in terms specific to the musical phenomenon.

a.3.6. By the very specificity of the semanticization it achieves, the concept imposes a precise semantic outline on the expression, while in the case of the musical composition, both the structure and the expression behave rather like condensations, spots, and clouds, with a provisional content, i.e., an incomplete one. In the case of musical work as a structural-expressive event, the latter cannot be firmly presented in its quality as an object, in analogy with a chair, a bed, a table, or a closet. The music of R. Wagner (the phenomenon of infinite melody, by avoiding an explicit conclusion of the development) or A. Webern (the lack of compositional functions of beginning, development, and conclusion) is a relevant example in this sense.

In the case of the interpreted form of the musical composition, the expression appears rather as an area with less determinable limits, since the expression in the case of sonority is a constantly accumulative one, while in the case of the notional description, it is a "posthumous" one, i.e., of maximum generality.

Thus, within the process, we would not be able to clearly delimit where one typological area of the expression ends, and where another begins. This cannot be achieved with the same firmness with which meanings are achieved through words.

*The arguments of musical perception: otherness, mimicry, or empathy?*

a.3.7. And finally, how does music perception work? What happens beyond the appearances of self-sabotage or otherwise voluntary enslavement in favor of a familiar and thus pleasant sonority, one in equal measure elegantly invasive and thus seductively coercive, but possessively and domineeringly tickling emotional fantasy rather than both the ears of the music-loving public?

Musical practices are traditionally oriented towards the public space and focused on a music-loving public. Artistic existence is explicitly public. This determinant also functions as a technique regarding the organization of the means to exercise multiple and concentrated flows<sup>12</sup> directed toward the public. Thus, music justifies its status as a cultural, artistic, and expressive object. All three terms are value indicators.

Do these findings mean that, for example, music necessarily carries a message? Furthermore, do these findings mean that the expression of music should be understood as a macro-message broadcast by the musical composition? And then, in what way is the message formulated, a translatable concept or an untranslatable<sup>13</sup> one? Then how is the intelligibility of the information transmitted in this way ensured? It should be assumed that the language of music, as noted by the Russian musicologist Mark Aranovski

[...] provides the composer with the principles of corroborating the elements and structuring the text, and at the same time forms the auditor's reception system, providing him with the necessary means to interpret this text<sup>14</sup>

Thus, music is and at the same time determines the existence of an environment in which the transmission of human experience is possible. Given this fact, it should be noted that music is the material and the consequence of a thought process, one of (above) music and even more, a specifically musical one. It becomes clear that thinking is synonymous with the process of composition because this thinking cannot be conceived otherwise than in the specific terms of compositional means (the fund of structures) and techniques (methods of integration, control, and articulation).

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<sup>12</sup> Mazel L.A. Принцип пользовательного и концентрированной продукция [Principle of multiple and concentrated influence], in: Вопросы анализа музыки. Опыт образования теоретического музыкознания и эстетики [Problems of musical analysis. The experience of rapprochement between theoretical and aesthetic musicology] M. 1978, pp. 167-195

<sup>13</sup> „... among all languages, only this one (the musical one - n.n.) is endowed with the contradictory features of being at the same time intelligible and untranslatable... Indeed, we would be wrong if we invoked poetry, claiming that it also raises a problem of the same order. Not everyone is a poet, but poetry uses a common good as a vehicle, which is articulate language. She is content to use it according to some special rules, which she decides herself. On the contrary, music serves as a vehicle that is its property, and which, apart from that, can no longer be used for any general use.” (in Lévy-Strauss, Cl., *Mitologie* I. Raw and cooked, Ed. Babel, Bucharest, 1995, p. 40)., but intelligible?

<sup>14</sup> Mark Aranovski, Мышление, язык, семантика [Thinking, language, semantics], in Проблемы музыкального мышления [Problems of musical thought], Moskva: Muzika, 1974, p. 92.

The question of the message, however, remains a suspended one: is there or is there not a message of the music? Should it be admitted that the message is one carefully distributed between melody, harmony, and rhythm, and what remains is given to orchestration, agogic and tempo, tonal plane, or system of sound organization?

Does the public context of the performance mean that the music is oriented toward the listener and thus, implicitly, presents itself as a message of the size of the entire musical work? But even apparently, there is no observable causal connection between the fact that Mahler wrote a symphony and the public context of the performance.

### *Historical argument*

But by virtue of the acoustic matter and the procedural specificity, music advertises and, implicitly, generates an environment in which there are both performers and a receptive audience. A direct causal link between music and the (necessary) existence of an audience still cannot be discerned since there is no difference between an individual and a collective audition. The music is the same.

Or, in this sense, both the origin and several centuries of music practice present the public community as a legacy handed down from previous cultural periods. Starting with the romantic period of the second modernity, the audience becomes an explicit component of a concert. And this contrasts with the historical periods when there was no public acceptance but involved assistance.

Indeed, the practical form of philharmonic concerts is historically late and can be understood, in turn, as emulation, extrapolation, or „ritualized” imitation of the obligation of a space with a special purpose for hearing high music. The keyword is not the music, but the treble attribute. What would be the connotations that currently function as white metaphors, since European music of the compositional tradition (also called classical) is preferred to be heard in a special space? And what could be so high, unlike jazz, jazz-rock, rock, or electronic music?

A defining difference would be that the last four are the emulation of a culture of teenagers, while classical music is a culture of adults.

The heights of music are due to the religious origin, and this starts even with nature societies (shamanism, animism, totemism), with a late consequence in the culture of the temple (ancient/polytheistic and medieval/renaissance Christian monotheistic). Having as a reference the (imaginary) transcendental space, i.e., one located beyond the physical and thus sensory, music proved to be the only one able to represent the unrepresentable and equally the non-objective. Only in this way could the censorship (i.e., the impossibility) of the authentic representation of the divine (i.e., heavenly,

located above the terrestrial space of mortals) worlds and entities be circumvented. Through music, the high was presented in space and in terms of the low, that is, both improper. And only the invisibility of music allowed him to make this transfer in acceptable terms. That is, without any damage to credibility. It was like this starting with the sacred hymns of Antiquity and until the celebration of the liturgical service in the Middle Ages, Renaissance, and Baroque, and it remains so even today.

In theater culture, music made the psycho-affective movements of the actors-characters noticeable, thus contributing (again in the imaginary plane) to a stronger identification of the viewers with the interaction on the stage, thus amplifying the catharsis effect experienced by the audience. In both cases, the music presents the invisible, itself being imperceptible other than aurally. It was like this starting with the ancient theater and up to the contemporary genre of opera.

And the temple (especially the Christian one), but also the (musical) theater, were two institutions that claimed the organization of people in collectives of receivers. And it wasn't about music, but about ideological impregnation, either one of confessional substance or one of artistic substance. The music only contributed to the efficiency of this type of rivering.

Also, the culture of the noble court (and, implicitly, the noble salon) recognizes the high acceptance of music, because it was about the elite located at the top of the social hierarchy, i.e., high. And implicitly, culture in general and art, both practiced at this level and in this environment displayed refinement, subtlety, elegance, and complexity, as emulations of the qualities proper to the aristocracy, and which to be realized artistically and thus aesthetically, required craftsmanship, skill and key word, professionalism.

### *Sociological argument*

However, the culture of the public institution (the opera house or the philharmonic) only takes both meanings from the temple and the court, preserving the ritualistic framework of the audition, the high attribute of the music, together with the refinement, the complexity and, importantly, the organization of human individuals in the collective of auditors, as well as the action of impregnating (of ideological substance) the public.

Following this genealogical hypothesis, the existence of a message becomes indisputable, as well as the otherwise complex composer-performer-audience relationship as a closed circuit. The composer and the performer are born and evolve in a specific bath of intonations, themes, and professional standards, and the composed works are the result of a social command, although one formulated in multiple ways thus determining the contents of musical thought and practice. By means of the musical composition, the

claimed contents, images, and states are returned to the principal. The success or failure of a musical work is largely a reflection of the composer's correct intuition of the contents of the collective consciousness at a given historical moment. Examples here include Palestrina in the context of the Counter-Reformation, Bach as a late consequence of the (religious) Peace of Westphalia, and Beethoven in the context of the Napoleonic Wars, and Wagner in the context of Bismark's unification of Germany.

But how is this supposed message of a musical composition received? Is it distributed among all the constituent means, is it entrusted only to the most audible, foreground ones, or is it a whole symphony and is, in fact, the message? In this case, the keyword is assistance. The audience attends the performance.

And then how is addressability to be understood? For example, Liszt composed the symphonic poem *Preludes* for a specific audience in a specific historical context. And with whom he shared the romantic ideology. Orlando de Lasso composed for the people of the Renaissance, and Gesualdo di Venosa, an aristocrat, composed his works with a view to interpretation. It is certain that both Palestrina (theocratic culture) and Lully (aristocratic culture), along with Salieri and Mozart, composed works intentionally oriented towards a certain type of audience. One that is decidedly not the same as the contemporary audience. And then how intelligible is the „message“ of historical works, that is, intended for someone other than the contemporary public, and which in any case shared with the musician-composer at least the current moment?

Another assessment would refer to the comparison between the music of the Baroque, for which there is the English phrase *public-oriented music*, and, for example, the music of the Euro-American avant-gardes of the 50s-60s of the 20th century. One that is explicitly experimental and not intended to be received in the same way as the music of Corelli, Scarlatti, or Bach is conceived. Although it is obvious that the music of Xenakis (stochastic music) and Ligeti (in particular, the micropolyphonic period), Schnittke or Glass, faithfully reflects the moods and mutations in the collective consciousness of that period. What kind of message does John Cage's music (random music) „send“? Or *Symphonie pour un homme seule* (concrete music) by Pierre Schaeffer and Pierre Henry? No plausible answer. Then the fact of a phenomenon of intentionally articulated sonority. Even as a cultural fact.

The very term message is a flawed one, as it claims to be the most likely form of (notional) assertion. Which has nothing to do with the supposed addressability of music. How can one imagine a „message“ of over an hour and twenty minutes of Beethoven's Ninth Symphony and Mahler's Tenth Symphony, or over an hour and forty minutes of Bruckner's Eighth Symphony?

*The psychological argument*

The answer could be formulated in terms and images borrowed from the psychology of reception. Listening to music is not a linear process, but rather an undulatory one, that is, one composed of two phases in relation to effort and energy. Both represent finite values and thus the first phase – of active reception, therefore also of sustained effort – involves energy consumption. The latter being exhausted and falling below the available threshold, the second phase – of accumulation – is initiated. In fact, it is about the management of attention, which in the active phase, of consumption, is oriented downward, and in the passive phase, of accumulation – upward.

But this dichotomy – consumption/accumulation (of attention as a quantum of psychic capacity) – requires an inner differentiation, especially of the active phase, which is not linear, but univocally oriented, in the form of two processes with divergent orientation – a progressive one and, respectively, a second regressive. The reception of new musical material in the active phase stimulates assimilation from the very first sounds of composition, applying the absorption of information. But, at the same time, the action of retroversion synthesis is also stimulated – the integration of the received data into a provisional totality (of the musical text) and thus accelerating the sequence of readjustment sequences of the already accumulated sound image. Both progressive acceleration and retroversion deceleration are synchronous processes that require the consumption of increasing amounts of attention. In terms of energy (i.e., attention) expended, over the entire duration of the accumulation of musical material (i.e., form), a reception will have to withstand an increasing consumption of attention. And this fact will cause progressive exhaustion of the reception capacity. However, in such a working regime, it is difficult to imagine the resistance of the public from under an hour of each of the four symphonies by Brahms to almost two and a half hours – *Messiah* by Handel, around three hours as it lasts, for example, Bach's *Matthäus Passion*, or in five hours – Wagner's *Tristan und Isolde*.

It must also be admitted that in the phase of attention accumulation, the amount of information received and integrated (internalized) is minimal if not even negligible. The conclusion is obvious: reception is fragmentary, i.e., discontinuous. In this case, the „message“ of the musical composition will also be structured in consciousness as fragmented, that is, disarticulated, and consequently should be irrelevant. But the public insists on staying in a philharmonic hall or an opera house. So, assimilation works, however discontinuous it may appear to be in terms of the receiving conscience.

In this case, it must be admitted that in the absence of other attention-stimulating factors than just the musical material of a composition, it will be conceived in a very strict correlation with the specifics of the reception.

Moreover, intuitively, or consciously, the composers are forced to consider the phase of accumulation and during its estimated duration (as well, intuitively, or consciously) to conceive segments of musical text with a minimum degree of demand for attention.

Milos Forman's film *Amadeus* contains an episode in which Emperor Joseph II of Austria reproaches Mozart for the number of extra notes, thus implying that the music of the opera *The Marriage of Figaro* does not respect either the sequence or the duration of the two phases of reception. And consequently, His Majesty runs the risk of being bored.

Another example could be Symphony No. 94, *Mit dem Paukenschlag* (1791), in G major, by Haydn, the drumming being an unusual method of stimulating attention.

However, the specifics of the reception find a faithful replica in the elementary scheme of a popular song (of rural tradition):  $a-b-a-b-a-b-a-b... a^{n+1}+ b^{n+1}$ , where  $a$  is the couplet (new material) and  $b$  – the chorus (new alternative). The alternation of two types of heterogeneous musical material keeps the attention alive, and constantly active, thus contributing to the spontaneous involvement in interpretation of an indefinite number of participants. The same principle works in the case of revolutionary songs (the *Internationale* sung en masse), and in the case of jazz, rock'n'roll, or pop standards (the last three having a viral spread).

The couplet-chorus principle also works in the case of the rondo compositional scheme –  $A-B-A-C-A$  –, the homogeneity of the  $A$ 's being successively „refreshed” by the heterogeneous novelty of the inserted sections, which, in addition to the functions of maintaining processual motility, also act as stimulants of attention.

A different model is presented by the compositional scheme (rather the principle) of the variations, consisting of the initial exposition of a theme with the role of the processual trigger, after which follows a sequence of replicas as more and more advanced graduated transformations of the initial melody.

A synthesis of the rondo with the variations underlies the Baroque fugue scheme, in which the middle articulation is structured as a succession of middle reprises (with the varied exposition of the theme), these exhibited in alternation with a series of episodes (general forms of movement). This is how the fugues from both volumes of Bach's *Das Wohltemperierte Klavier* are organized. But here also an element of novelty appears regarding the general form of a fugue, this one organized in three large joints – the Exposition, the Treatise (the middle section), and the Reprise followed by a possible Coda (with a cadential character). All three articulations can be thought of as conceptually mediated (ie, sonically and structurally) replicas of how perception works.

Thus, the first phase of attention consumption corresponds to the first two articulations, which are:

- The Exposition (A, initio), where a musical material of absolute novelty and in a relatively simple form is presented.
- and the middle section (B, motus), which is procedurally fragmented, harmonically-tonally unstable, heterogeneous in writing, and very structurally differentiated (until the inclusion of episodes with new musical material).

And if the Exposition has the role of inciting attention, then the Treatment consumes it almost entirely. And against the background of exhausted attention, the Reprise section intervenes, where the musical material from the Exposition is resumed, obviously, in a shortened form (that is, dynamized), and this without the recognition of the music already once received being a problem in terms of energy.

In the same scheme the events (structural and psychic) are organized in the case of an exponentially more complex scheme of a *sonata Allegro*. As an example, here, I can serve, first, the famous piano sonatas of Beethoven: no. 8, *Pathetic*, no. 23, *Appassionata* and possibly no. 29, *Hammerklavier*, but also the first parts of quartets, instrumental concertos and symphonies composed in the periods of Viennese Classicism and Romanticism.

Thus, not only the semantic codes of the compositional structures must be accessible to the auditor, but the very composition of the musical work must be emulated from the schema of the functioning of the psyche as its sound replica.

### *Critical conclusions*

In this case, what kind of message can we talk about if the very organization of articulations in their quality of compositional functions correspond faithfully to the way in which psychic processes proceed? Why would more be needed, than only if it were an obvious demanding ignorance of a music-loving auditor, who would keep insisting on the need for notional meanings as „translations“ (however general and obviously redundant) of the contents of the music, one that "narrates" the contents of their own psyche anyway.

From the domain of the translatable as a message, perhaps, only the expression remains as a rough analogy of the emotional and imaginary strings that necessarily accompany the articulation of the organized sonority. But both have nothing to do with, for example, Charles Ives's *Three Places in New England*, Symphony No. 3 by Lutoslawski or with *Five Pieces* op. 10 by Webern, only in a very approximate way, which in the end ends up being



synonymous with irrelevance. In a completely different sense, if the existence of a message were to be admitted – which in reality is only the consequence of the impressive impregnation in contact with the organized sonority – it could only be accepted as a form of the limit of abstraction and in the same in the sense that abstract and equally indefinable with precision is the multitude of psychic processes through which both the perception and the reception of a musical composition become possible.

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## THE TYRANNOUS FATHER IN *OPERA SERIA*

ORSOLYA GYÁRFÁS<sup>1</sup>

**SUMMARY.** The article examines the role and function of the father figure in the libretti of Pietro Metastasio, focusing on the representations of the tyrannous rather than the benevolent father. The bulk of his oeuvre written for the Viennese court, Metastasio's libretti took an active role in propagating the reigning and intertwining social–political systems of absolutist monarchy and patriarchy. The tyrannous father figure served to heighten the usual tension of the contradictory duties of public and private lives, highlighting the dilemma of how far the *paterfamilias* should be obeyed and his mistreatment towards his child be suffered, analyzed here through the example of Artabano in *Artaserse*, also pointing out the differing relationship dynamic and dramatic treatment of father–son and father–daughter relationships. Through Astiage in *Ciro riconosciuto*, the article examines the role of the tyrant, the political 'bad father', and how his figure ultimately serves to reinforce the absolutist system and the claim of the divine right of kings.

**Keywords:** opera seria, Metastasio, absolutism, patriarchy, operatic dramaturgy

### Introduction

The genre of opera is rife with tense familial relationships: the figure of the overbearing, authoritarian father is well-known from characters of the standard operatic repertoire such as Wotan in Wagner's *Ring* cycle, Germont in Verdi's *La traviata*, or Duncan in Rossini's *La donna del lago*. Here, I aim

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to examine one that is central to the genre of *opera seria*: the father figure of Metastasio's works, and more specifically, the tyrannous father, as exemplified by the figures of Artabano in *Artaserse* and Astiage in *Ciro riconosciuto*.

The genre-defining libretti of Pietro Metastasio (1698–1782), *poeta cesareo* of Charles VI and Maria Theresa, are the focus of this paper. Metastasio's libretti were ubiquitous, reaching a hegemonic prominence that no other librettist's work through operatic history managed to replicate: *Artaserse*, his most celebrated work, received over 180 productions within the century.<sup>2</sup> This dominant presence gives impetus to closer examinations of the Metastasian *seria*'s dramaturgical conventions, character archetypes, and recurring relationships, and their place in the dramatic structure of the work. Much has been done by Martha Feldman in this field, indeed, my reading of the parallel of familial and hierarchical relationships owes its roots to Feldman's book *Opera and Sovereignty*. Unlike Feldman's seminal reading on *Artaserse*, my focus is not on the 'good', aspirational father/ruler figure, but its mirror: a father who violently mismanages his domain. In examining Metastasio's libretti, I'd like to call attention to the tension set forth by the hierarchical family structure which dictates a child's obeisance to their father, and the father's duty of care for his children's wellbeing, as the inevitably ensuing conflict where paternal interests clash with the child's own affections is central to multiple Metastasian works. Furthermore, I'd like to add that in the following analyses, 'father' and 'child' will be understood both literally and figuratively, describing the relationship between the absolutist ruler and his subjects, thus mapping relationships both on the personal and the political level. In analyzing this character type, I'd also like to emphasize the importance of the didactic function of Metastasian *seria*: teaching the appropriate conduct within a patriarchal, absolutist system both through positive and negative examples. My reading here is primarily a textual one, interested in examining the dramatic base on which the operas of the era had been built, and focusing on the political messaging and intent of Metastasio's oeuvre.

### ***Opera seria***

The genre of *opera seria* ('serious opera') emerged in the early 18<sup>th</sup> century, crystallizing in the operatic reforms of the Accademia dell'Arcadia and related figures, such as Apostolo Zeno, and Pietro Metastasio himself. The goal of the reformers was to 'purify' opera of the Venetian excesses of vice and sexual explicitness, and instead present a genre of upright morality and aesthetic value, following the structure and dramaturgy of French classicist

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<sup>2</sup> Data retrieved from the CORAGO database: <https://corago.unibo.it/> (date of access: 2023. 01. 16.)

tragedy.<sup>3</sup> (Indeed, often libretti would not only draw poetic inspiration from the tragedies of revered authors such as Jean Racine, the Corneille brothers, or Philippe Quinault,<sup>4</sup> but adopt their *sujets* wholesale: such as in the case of Metastasio's *La clemenza di Tito*, an amalgamation of Racine's *Andromaque* and Corneille's *Cinna*.)

The result, emblematically embodied by Metastasio's *oeuvre*, was a genre with a rigidly ordered dramatic structure, a tight, hierarchically structured cast of characters, an almost flowery poetic language, and a strict, courtly sense of decorum. Using a three-act format, each act was made up of sixteen to twenty scenes, joined together in a logical flow of action. Scenes were built on the binary combination of recitatives and *da capo* arias: a scene would either begin with an entrance aria or a monologue/dialogue in *recitativo secco*, its emotional and dramatical culmination marked by an aria (usually also a character's exit from the stage). The cast included six main roles, typically made up of royal and/or aristocratic characters: the *primo uomo* and the *prima donna*, the central pair of lovers, the *secondo uomo* (often the *primo*'s friend and confidante) and *seconda donna* (often the *primo uomo*'s sister), the second pair of lovers, with the *primo tenore* usually embodying the sovereign, and the *ultima parte* being a counsellor or military figure. Both pairs of lovers tended to be younger characters, their vocal parts lying in the soprano/alto range, with the men sung by *castrati*, and the female roles by women. The paternal role was thus filled either by the *primo tenore* or the *ultima parte* (sung by a bass or tenor as well), occupying a distinctly different aural register than the young lovers in focus. (The character of Artabano, to be discussed in this paper, was routinely sung by tenors, including some of the biggest tenor stars of the 18<sup>th</sup> century.<sup>5</sup>)

The essential conflict of a Metastasian *opera seria* was always that between duty and love, public responsibilities, and private passions – the objects of the conflicting passions embodied by the figures of the father/sovereign and the beloved. (The same conflict of love and duty would be mirrored in the relationship of *primo* and *secondo uomo*, and *secondo uomo* and *seconda donna*, serving to complement and contrast the main conflicts of the work.) A Metastasian hero's arc would inevitably consist of first harming one of these interests, and then, by the end of the opera, also striving to right the wrongs he's committed, and moderate his conflicting

<sup>3</sup> Strohm, Reinhard. *Dramma per Musica. Italian Opera Seria of the Eighteenth Century*. Yale University Press, 1997. pp. 18–20, 122–25.

<sup>4</sup> For a case study on such inspirations, see Strohm, Reinhard. "Apostolo Zeno's *Teuzzzone* and its French models". *Dramma per Musica. Italian Opera Seria of the Eighteenth Century*. Yale University Press, 1997. pp. 121–133.

<sup>5</sup> Feldman, Martha. *Opera and Sovereignty. Transforming Myths in Eighteenth-Century Italy*. University of Chicago Press, 2007. p. 310, 66n.

passions, bringing them to a harmonious unity.<sup>6</sup> In contrast with Apostolo Zeno, whose libretti would more usually end in violent retribution against the offenders, Metastasio's *dénouements* promoted "the correction of misguided behavior, mostly without punishment".<sup>7</sup>

The didactic function of these conflicts must be emphasized here as well: aiming to guide its audience regarding the proper behavior of a subject in an absolutist society, Metastasio's libretti would:

"stress the importance of social hierarchy (...) or dictate the proper resolution of conflicts. They could teach viewers how to treat fathers, brothers, sisters, enemies, and friends, how to stay the tide of amorous feeling or channel it into virtuous action, how to balance love against duty to state, and how to honor the king."<sup>8</sup>

The father figure might fit into the conflict outlined above in various ways. The biological father is most often used to thwart a love affair and instead force an unwanted match for his own benefit: this usually impacts a daughter, not a son. The father might also demand that his offspring take such action that is at odds with their duty and loyalty owed to the sovereign: we will see so in *Artaserse*, where Artabano's treason and Arbace's consequent protection of his father out of filial duty makes him a traitor. Deference owed to the father can thus create a conflict both with public, social roles and responsibilities, and private relationships.

It must, of course, be noted, that specific settings of these libretti might not explore the complexities and tensions of the texts in depth: Reinhard Strohm has examined such contrasting cases regarding the portrayals of kings in Hasse's Metastasian operas.<sup>9</sup> But even though meanings might, within certain bounds, shift in the musical setting and libretti might be reworked, shortened, or amended from one theater to the next, their ideological core and framework was so deeply ingrained in the text, and so crucially tied to the political environment that produced them, that it could not be simply excised or overturned.

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<sup>6</sup> Berthold Over explores the representations of heroic virtue in Metastasio's works at greater length in "Virtù Eroica: Heroic Music, Social Norms, and Musical Reflections in Seventeenth- and Eighteenth-Century Italy." *The Heroic in Music*, edited by Beate Kutschke and Katherine Butler, Boydell & Brewer, 2022, pp. 50–68. pp. 63–68.

<sup>7</sup> Menchelli-Buttini, Francesca. "Literary Motifs in Metastasio's and Jommelli's *Ciro riconosciuto*." *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*, edited by Melania Bucciarelli and Berta Joncus. Boydell & Brewer, 2007. pp 250–274. pp. 255.

<sup>8</sup> Feldman, Martha. *Opera and Sovereignty*. p. 18.

<sup>9</sup> Strohm, Reinhard. "Rulers and states in Hasse's *drammi per musica*". In *Dramma per Musica. Italian Opera Seria of the Eighteenth Century*. Yale University Press, 1997. pp. 270–293.

### **The Father: Head of the Hearth, Head of the Kingdom**

To say that 18<sup>th</sup> century Italy was a patriarchal society risks stating the obvious, but it is crucial to examine the construction and functioning of both family relationships and broader social relations in the era to grasp the systems of power reflected on the stage of Metastasian *seria*. What 18<sup>th</sup> century English jurist William Blackstone called “the empire of the father” was in full effect: as the head of the household, the father ruled over his wife, his children, and his servants. This power was based on both canon law and from the Renaissance onwards, Roman law, entrenching paternal authority through the early modern era:

“Since the fifteenth century, juridical and moral treatises and town ordinances had established the public authority of the male head of household, making him accountable for the conduct of his dependents. He was depicted as the guarantor of public order and his ability to rule over his family as the precondition for the good running of the city or state.”<sup>10</sup>

As a “mentor, provider, and enabler”, the father was not only in charge of his children’s care and education, but remained in legal and economic control over them in their adulthood.<sup>11</sup> The family was also structured along the lines of gender, with the relationship between father and son held up to be of special intellectual and emotional importance.<sup>12</sup> The father–son relationship (or more specifically, the father–male their relationship) defined matters of inheritance as well: from the 16<sup>th</sup> century onwards, the male line was increasingly privileged over the female one (and the firstborn son above all others), adopting a patrilineal family model with “vertical transmission of name, patrimony, and rank through the male line”.<sup>13</sup> Focused on an oligarchic concentration of power, Italian aristocratic families adopted a highly exclusionary patrilineal structure between the 16<sup>th</sup> and 18<sup>th</sup> centuries, excluding not only female descendants from the line of inheritance, but younger male ones as well.<sup>14</sup> Marriage became the privilege of the heir: the ‘superfluous’ children were driven towards religious professions that ensured their celibacy. This

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<sup>10</sup> Cavallo, Sandra. “Fatherhood and the non-propertied classes in Renaissance and early modern Italian towns”. In *The History of the Family*, Vol. 17, Nr. 3, 2012, pp. 309–325. pp. 309.

<sup>11</sup> Cavallo, Sandra. “Fatherhood”. p. 311.

<sup>12</sup> Idem

<sup>13</sup> Pomata, Gianna. “Family and Gender”. In *Early Modern Italy 1550–1796*, edited by John A. Marino, Oxford University Press, 2002, pp. 69–86. p. 71.

<sup>14</sup> Pomata, Gianna. “Family and Gender”. p. 75.

social system presents several features of the family structure that we will see reflected in Metastasian *seria*: the *patria potestas*, the paternal rule over the family, the patrilineal focus on the male heir with the sidelining of other children, and marriage restricted to the heir.

The figure of the ruling father, the *paterfamilias*, found resonance in contemporary political philosophy: as early as 1516, Erasmus described “the spirit that is right for a prince: being like a father to the state” in his *Education of the Christian Prince*, and likened the rightful monarch to a “benevolent father”.<sup>15</sup> The image of the ruler as the paternal leader of his own political ‘family’, the state itself, emerged as particularly popular in the writings of absolutist philosophers.<sup>16</sup> The most famous proponent of this was perhaps Sir Robert Filmer, whose patriarchalist philosophy advocating for the divine right of kings and their absolute power over their subjects was modeled exactly after a father’s rule over his family (*Patriarcha, or, the Natural Power of Kings*, 1680), but similar arguments are found in the writings of French political philosopher Jean Bodin,<sup>17</sup> or jurists Pierre de Belloy and François Le Jay.<sup>18</sup> (The framing of the ruler as the father to his people was not new: the title of *pater patriae* had been first created in the late Roman Republic and used extensively in the Roman Empire, but it was happily revived in the Renaissance and early modernity, used, across countries and centuries, by sovereigns such as Cosimo de’ Medici, Henry IV of France, and Frederick the Great.)

The rhetorical/political device of framing the monarchy as a form of fatherhood, in this context, is two-sided, introducing an affective element into the monarch–subject relationship: it constructs the king as a benevolent ruler who owes personal care towards his subjects (it might even infantilize the subjects whose subjugation under the king’s authority is necessary for their own good), while also charging the subjects to revere and love the king as their own father. Indeed, it casts any resistance against the king as personally offensive as it is to disobey one’s father: regicide carries the charge of parricide.<sup>19</sup>

Such was the *ethos* enshrined in Metastasio’s own libretti, written for the absolutist Habsburg court in Vienna: *opera seria*, in the context of 18<sup>th</sup> century court culture, didn’t passively reflect the political system of its

<sup>15</sup> Quoted in Paraque, Estelle. “Royal representations through the father and warrior figures in early modern Europe”. In *The Routledge History of Monarchy*, edited by Elena Woodacre et al., Routledge, 2019, pp. 314–329. pp. 316

<sup>16</sup> Cavallo, Sandra. “Fatherhood”. p. 311.

<sup>17</sup> Burns, J. H. “The Idea of Absolutism”. In *Absolutism in Seventeenth Century Europe*, edited by John Miller, Macmillan Press, 1990. pp. 21–42. pp. 27–32.

<sup>18</sup> Cuttica, Cesare. “Tyrannicide and Political Authority in the Long Sixteenth Century”. In *Routledge Companion to Sixteenth-Century Philosophy*, edited by Henrik Lagerlund and Benjamin Hill, Routledge, 2017, pp. 265–292. p. 272

<sup>19</sup> See in Cuttica, Cesare. “Tyrannicide”. pp. 272–284.

surroundings but actively served in its perpetuation and propagation. As Reinhard Strohm writes:

“[...] there had always been a solid alliance between opera and political absolutism. The hierarchic structures and the celebratory, ritualistic character of the *dramma per musica* [...] had come to symbolize aristocratic norms of morality and rulership. In the eighteenth century the *dramma per musica* aimed at social modelling rather than the self-glorification of power as it had done in the preceding century, but in representing rulers who conformed to general human norms, it helped to legitimize their actual power.”<sup>20</sup>

Accordingly, Metastasio's own libretti embody and disseminate the dominant ideologies of absolutism and patriarchalism, constructing the image of a social order that, in Martha Feldman's words, is “meant to exist naturally, inevitably, and endlessly (...) its messages and denouements hardly susceptible to validation through inspections by earthly mortals”.<sup>21</sup> Such messages are exemplified by Artaserse, who frames himself as a loving father to his subjects (“A voi popoli io m'offro non men padre che re. Siatemi voi più figli che vassalli”),<sup>22</sup> or Tito, who, upon being named *pater patriae* („della patria il padre”),<sup>23</sup> declares that it is his most beloved title, and one that he wishes to fully merit („Più tenero, più caro nome che quel di padre per me non v'è; ma meritarlo io voglio, ottenerlo non curo”).<sup>24</sup> Rising against these benevolent sovereigns is both harmful to the sociopolitical fabric and personally injurious, and must be doubly atoned for by the offending subject.

### Metastasio's *Artaserse*: The Tyrannous Father

Written for the 1730 Roman carnival season and first set to music by Leonardo Vinci, *Artaserse* swiftly became one of Metastasio's most celebrated libretti, with settings by 68 composers in over 180 productions emerging

<sup>20</sup> Strohm, Reinhard. *Dramma per Musica*. p. 6.

<sup>21</sup> Feldman, Martha. *Opera and Sovereignty*. p. 24.

<sup>22</sup> Metastasio, Pietro. *Artaserse*. Zempel and de Mey, Rome, 1730. Digital edition accessed at: <https://www.progettometastasio.it/public/testo/testo/codice/ARTASERS%7cP1%7c000> (date of access: 2023. 01. 12.) All following translations are my own. Act III Scene 8, lines 1459–61.

<sup>23</sup> Metastasio, Pietro. *La clemenza di Tito*. Van Ghelen, Vienna, 1734. Digital edition accessed at: <http://www.progettometastasio.it/testi/CLEMENZA%7cP> (date of access: 2023. 01. 10.). Act I Scene 5, lines 188–89.

<sup>24</sup> Metastasio, Pietro. *La clemenza di Tito*. Act I Scene 5, lines 207–10.



between its 1730 world premiere and 1799.<sup>25</sup> The work deftly encompassed all common Metastasian *topoi*: the conflict of friendship/love and duty and of family ties and social obligations – the complications of virtuous action within the contradictory relationship network of an absolutist system.

Controlling fathers are a major driving force in the plot of *Artaserse*. King Serse, father of Artaserse and Mandane, is the original source of one of the opera's main conflicts, the forbidden love of Arbace and Mandane, as Serse considers Arbace too lowly to be worthy of the princess's hand: indeed, Arbace even names him "unjust" and "tyrannous" in the opening recitatives, regarding his paternal conduct ("Serse è il tiranno, l'ingiusto è il padre tuo").<sup>26</sup> This insult, in turn, gives Arbace's father, Artabano, the convenient excuse to conspire against the ruling dynasty, aiming to assassinate its male members and usurp the throne as an act of revenge for the offense against his own family. Over the course of the opera, Artabano kills Serse, lets Arbace take the blame and even condemns him to death when forced to sit judgement over him, while also pushing his daughter, Semira, into a forced marriage with his co-conspirator, Megabise. Arbace and Semira are consequently caught in an excruciating dilemma: either they must disobey their father, the natural ruler of their private life, or defy their own affections and uphold their familial duties at the cost of personal, emotional harm.

This conflict, with the clash of paternally sanctioned relationships and the children's own love lives, is a common feature of Metastasian *opera seria*. In the highly popular *L'olimpiade* (1733), both the *prima* and *seconda coppia*'s lives are burdened by the paternal refusals of consenting to love matches: instead, they are forced towards loveless arranged marriages. These conflicts are only solved through last-minute recognitions of a long-lost father–son pair, and the subsequent transfer of paternal authority from one (false) father who would not allow a desired marriage, to another (genuine) one, who does not wish to thwart his newly recovered son's happiness. In *Demofonte* (1733), the *primo uomo*, prince Timante refuses to marry the bride assigned to him by his royal father, and even defies paternal privileges and the kingdom's laws by marrying one of their subjects: in the *dénouement*, these transgressions are sublimated as we learn that Timante himself was swapped in the cradle with the actual royal prince, and not being of royal blood himself, he's neither the subject of the king's paternal command, nor the laws forbidding royals to mingle with their vassals. (Though both sons and daughters are subject to this paternal control, such

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<sup>25</sup> Data from the CORAGO database, accessible at: <http://corago.unibo.it/> (date of access: 2023. 01. 29.)

<sup>26</sup> Metastasio, Pietro. *Artaserse*. Act I Scene 1, lines 50–51.

plotlines are more often centered around daughters – to little surprise, as the genre’s dramaturgical conventions primarily treat female characters as currency to be exchanged between male ones: in Martha Feldman’s words, they “inhabit a liminal role, protecting ethnic or patriotic interests”.<sup>27</sup>)

Such paternal authority, as we’ll see, may be temporarily challenged, but it is never allowed to be subverted or overturned, as “endless, insuperable patriarchy [is] a foregone conclusion” of the universe of *opera seria*.<sup>28</sup> The *dénouement* never comes with the undermining of a father’s will, but rather, with its reinforcement: the conflict resolution can only happen through a genuine change of heart on the father’s part, or, in the case of mistaken or hidden identities, by the shifting/restoration of paternal authority from an assumed father figure to the real one. In both cases, the father remains the ultimate power over his family. Metastasio never intends to criticize the patriarchal family model itself, which is framed as natural and unassailable, but rather only its occasional ‘tyrannical’ extremes – fathers who exercise their rights without considering the emotional well-being of their children. The solution thus, obviously, can never be the abolishment of the father’s rule: rather, Metastasio encourages the fostering of a more harmonious, considerate relationship, but strictly within the bounds of a patriarchal family.

*Artaserse* presents an interesting case in this context. Artabano is the unquestionable villain of the opera: openly rejecting the path of virtue, he assassinates one king and conspires against another, embodying the worst kind of evil that could arise against the sacrosanct absolutist system of the *opera seria* world. His public ill conduct is mirrored in his private life, in the endangerment of his son, as Artabano imperils his own bloodline by implicating Arbace, his heir, in the killing of Serse; his actions thus stand contrary to the demands of both monarchical and patriarchal bonds. Artabano’s character consequently serves two purposes: he represents the very extremities of bad fatherhood, while also raising the question of contradictory alliances – how should a loyal son and subject act when the overreach of his father’s private authority threatens his king’s power? How must these loyalties be navigated when they stand entirely at odds with each other?

Focusing first on the issue of bad fatherhood, the libretto makes it amply clear that Artabano’s treatment of his son is damaging on a personal level, as Arbace is forced into a position of public dishonor to protect his father. The humiliation of his situation unfurls most poignantly in the Act I finale, as he’s arrested with Artabano’s bloody sword and taken before Artaserse and the court as Serse’s assassin. Artaserse, Semira, Mandane,

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<sup>27</sup> Feldman, Martha. *Opera and Sovereignty*. p. 251.

<sup>28</sup> Feldman, Martha. *Opera and Sovereignty*. p. 24.

and Artabano all take turns to publicly denounce him for his supposed crime, in a string of highly charged recitatives and exit arias. While Artaserse is the one to begin this row, his own recitatives and aria (aria: *Deh respirar lasciatemi*) focuses not on Arbace's crime, but his own emotional upheaval – Artabano, on the other hand, swiftly takes the opportunity to disown his son (aria: *Non ti son padre*), delivering a particularly deep blow to Arbace, who still holds his father's opinion of him above all others':

ARBACE. Tu non mi guardi o padre! Ogn'altro avrei  
sofferto accusator senza lagnarmi;  
ma che possa accusarmi,  
che chieder possa il mio morir colui  
che il viver mi donò m'empie d'orrore,  
stupido il cor mi fa gelar nel seno.  
Senta pietà del figlio il padre almeno. (I.11. 490–496)

[You do not look at me, oh father! I would have born any other  
accuser without suffering, but that he may accuse me, that he who  
gave me life may ask for my death freezes my heart in my breast.  
May the father feel pity for his son.]

The importance of the father–son bond and Artabano's damaging treatment are further emphasized by Arbace's own arias: out of four arias, two are in direct response to Artabano's upsetting demands and problematic conduct (Act I: *Fra cento affanni e cento*, Act II: *Mi scacci sdegnato*), complaining of Artabano's "severity" and "unjust rigor" ("severo", "ingiusto rigore"),<sup>29</sup> and reflecting on Arbace's own emotional turmoil, and lamenting his sorry state. The Act II *Per quel paterno amplesso*, on the other hand, allows for a more affectionate exchange, as Arbace, resigned to death, pleads with his father to protect his beloved and his king. While the aria is showpiece of Arbace's unfailing virtue, upholding his filial duty, his loving care for Mandane, and his patriotic commitment to Artaserse and Persia, it also serves to contrast with how badly Artabano, the addressee of the aria, is lacking in all the virtues that his son represents. Artabano himself acknowledges this contrast as well after the Act II aria *Mi scacci sdegnato*, declaring that he loves his son exactly because he differs from him, arousing both admiration and anger in his father ("Io l'amo appunto perché non mi somiglia. A un tempo istesso e mi sdegno e l'ammiro").<sup>30</sup>

<sup>29</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 2, lines 698, 703.

<sup>30</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 3, lines 713–715.

The Act II and Act III finales are centered around conflicting duties: the dilemmas of what care a father owes to his son, a son his father, a sovereign to a subject and friend. The Act II finale is the great public judgement scene of Arbace, who must defend himself before the royal court. The newly crowned Artaserse is unwilling to sit in judgement over his friend: neglecting his duty, he delegates the task to Artabano instead, arguing that Artabano has even more reason than Artaserse himself to judge Arbace harshly, as he must avenge the death of his sovereign and cleanse himself of the stain of Arbace's actions ("*Ei deve nel figlio vendicar con più rigore e di Serse la morte e il suo rossore*")<sup>31</sup> – mirroring Artabano's earlier claim of setting feudal loyalties above fatherhood ("*Non è mio figlio chi mi porta il rossor di sì gran fallo; prima ch'io fossi padre, ero vassallo*").<sup>32</sup> What arises is a doubly excruciating situation: the characters who are in the dark about Artabano's own crime witness a father's tragical heroism in condemning his own son to die, conquering personal bonds to uphold the state and the law. For Artabano, Arbace, and the audience itself, however, an entirely different scene unfolds, in which a duplicitous man lets his son suffer the indignity of being named a traitor and rejected publicly by his family and his beloved, then condemns him to die, while himself masquerading as the virtuous subject, capable of making the ultimate sacrifice in service of his sovereign. Metastasio's writing emphasizes this image from the very outset of the scene, where Artabano's audacious boasting of his "constancy" is met with a vehement reproach by Arbace:

ARTABANO. Che pensi? Ammiri forse la mia costanza?

ARBACE. Inorridisco, o padre,  
nel mirarti in quel luogo. E ripensando  
quale io son, qual tu sei, come potesti  
farti giudice mio? Come conservi  
così intrepido il volto? E non ti senti  
l'anima lacerar? (Il. 11. 989–994.)

[Artabano: What are you thinking? Do you perhaps admire my constancy?

Arbace: I am horrified, o father, to see you in this place. Considering what I am and what you are, how can you be the judge of me? How can you keep your face so fearless? And do you not feel your heart breaking?]

<sup>31</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 10, lines 966–68.

<sup>32</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 1, lines 596–98.

Through the scene, both father and son are allowed emotional outbursts or asides: Artabano's touched by his son's fidelity ("O amor di figlio!"),<sup>33</sup> while Arbace calls Artabano "barbarous" twice ("barbaro padre"),<sup>34</sup> allowing himself a brief, deeply bitter lashing-out at his father. Metastasio sharply contrasts the pretend 'virtue' of Artabano with the genuineness of Arbace's extreme sense of duty: he follows up his outburst with an immediate apology, declaring that rather than calling the decision tyrannous, he'll kiss the paternal hand that condemns him to die ("Tutto il mio sangue si versi pur, non me ne lagno; e invece di chiamarla tiranna, io bacio quella man che mi condanna.").<sup>35</sup>

While Arbace's commitment to his father will be framed as a redemptive, highly praiseworthy element of his character, Artabano's false virtue gets denounced immediately within the bounds of the drama. The princess Mandane, Arbace's beloved, who denounced the young man in public, now ferociously attacks Artabano for condemning his son, emphasizing his duties as a father rather than a subject:

MANDANE. Ah sclerato!  
 Fuggi dagli occhi miei, fuggi la luce  
 delle stelle e del sol; celati indegno  
 nelle più cupe e cieche  
 viscere della terra,  
 se pur la terra istessa a un empio padre,  
 così d'umanità privo e d'affetto,  
 nelle viscere sue darà ricetto.  
 ARTABANO. Dunque la mia virtù...  
 MANDANE. Taci inumano;  
 di qual virtù ti vantì?  
 Ha questa i suoi confini; e quando eccede,  
 cangiata in vizio ogni virtù si vede. (Il. 12. 1084–95.)

[Mandane: Oh wretched man! Flee from my eyes, flee from the light of the stars and the sun, hide yourself, unworthy man, in the darkest, deepest bowels of the earth, if the earth itself will even give shelter to such a wicked father, devoid of humanity and of feeling.

Artabano: But my virtue...

<sup>33</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 11, line 1029.

<sup>34</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 11, lines 1017, 1062.

<sup>35</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 11, lines 1066–69.

Mandane: Silence, inhuman man, what virtue do you boast of? Virtue has its boundaries, and exceeding them, every virtue then turns into vice.]

Mandane's accusations and her aria *Va' tra le selve ircane* (calling Artabano "barbaro genitore" and "mostro")<sup>36</sup> highlight his crucial character flaw, the absolute lack of care shown for his son: despite Artabano's insistence that he's committed his crimes for his son's sake, he's only ever shown exercising his paternal rights over Arbace, while offering no affection or protection. Indeed, the Act II finale will see the first instance of Artabano even showing care for his son, declaring that now that he's escaped justice with Arbace's sentencing, it's time for him to save Arbace as well ("salvai me stesso, or si difenda il figlio").<sup>37</sup> His following aria *Così stupisce e cade*, however, is centered solely around his exuberant relief over his own fate, with no concern spared for Arbace. A *volte-face* occurs only late into Act III,<sup>38</sup> when Artabano believes Arbace to be in mortal danger, with Arbace gone missing from his cell. This is the first time Artabano's thrown into the same emotional turmoil he's inflicted on everyone else: swaying between "a thousand worries and a thousand terrible suspicions", he has to confront the idea of being too late to save the innocent son he himself condemned to death ("Ondeggio fra mille affanni e mille orribili sospetti. Il mio timore quante funeste idee forma e descrive!").<sup>39</sup> In a lengthy recitative, Artabano voices his love for his son at considerable length (for the first time in the opera):

ARTABANO. Amico,  
se Arbace io non ritrovo,  
per chi deggio affannarmi? Era il mio figlio  
la tenerezza mia. Per dargli un regno  
divenni traditor; per lui mi resi  
orribile a me stesso; e lui perduto

<sup>36</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 12, lines 1109, 1011.

<sup>37</sup> Metastasio, Pietro. *Artaserse*. Act III Scene 14, line 1174.

<sup>38</sup> This dramatic structure is modified in Johann Adolph Hasse's 1730 Venetian setting (and its subsequent revivals): reworked by Giovanni Boldini, *Così stupisce* and its preceding recitative are discarded for an extended, highly agitated *ombra* scene and a new aria, *Pallida il sole*. The substitutions make Artabano's fear of losing his son more deeply felt and his figure more sympathetic, but they also severely undercut the impact of the Act III aria *Figlio se più non vivi*. For further notes on the Hasse/Boldoni version, see Torre, Robert. "Operatic Twins and Musical Rivals: Two Settings of *Artaserse* (1730)". In *Discourses in Music* Vol. 6, 2006, accessible at: <http://library.music.utoronto.ca/discourses-in-music/v6n1a1.html>. (date of access: 2023. 02. 15.)

<sup>39</sup> Metastasio, Pietro. *Artaserse*. Act III Scene 3, lines 1281–84.

tutto dispero e tutto  
veggo de' falli miei rapirmi il frutto. (III. 3. 1307–14.)

[My friend, if I cannot find Arbace, for whom should I worry? I loved my son tenderly. To give him a kingdom, I became a traitor, for him, I turned myself horrible even to myself, in losing him, I can only despair, seeing my faults steal the fruits of my labor.]

Then goes on to pledge that if Arbace's dead, he'll follow, but not before he carries out his mission of vengeance against the king:

ARTABANO. Trovaste avversi dei  
l'unica via d'indebolirmi; al solo  
dubbio che più non viva il figlio amato,  
timido, disperato  
vincer non posso il turbamento interno  
che a me stesso di me toglie il governo.

(*Aria*)  
Figlio se più non vivi,  
morrò; ma del mio fato  
farò che un re svenato  
preceda messaggier. [...] (III. 4. 1329–42.)

[You have found, hateful gods, the only way to enfeeble me; at the mere thought that the beloved son lives no more I grow timid and desperate, and I cannot master the internal turmoil that deprives of control over myself.

My son, if you do not live / I shall die, but my fate / shall be heralded / by a slain king.]

This affective turn sets up the opera's eventual resolution – that Artabano, in the end, is incapable of actually sacrificing his son for the sake of his ambitions – but it also emphasizes that Artabano remains an unrepentant villain in his greater crime against the monarchical system. In the Act III finale, Artabano will threaten Artaserse's life twice: once covertly, by poisoning the 'sacred cup' Artaserse's supposed to drink out of, and then openly, once his crime is uncovered, by drawing his sword against his king. The relationship between Artabano and Arbace plays a crucial role here twice: first, it's only when the exonerated Arbace himself is handed the said

cup that Artabano reveals it's been poisoned, and admits to being the real culprit of the crimes Arbace's been accused of, calling himself "betrayed by fatherly love" ("già mi tradì l'amor di padre").<sup>40</sup> Second, it's only Arbace's threat of drinking the poison, upon Artabano trying to attack Artaserse as a final stand, that makes Artabano finally back off and flee in disgrace, though not before bitterly naming Arbace "ungrateful son" *twice* within four lines of recitatives ("Fermati figlio ingrato [...] Vincesti ingrato figlio").<sup>41</sup>

Arbace's laudable navigation of his conflicting loyalties once again serves to contrast how lacking Artabano proves in the same regard, failing both as a father and as a subject to almost a catastrophic degree. Though Arbace's own conduct – his loyalty to his father to the point of self-destruction – means that he is effectively aiding a criminal and maintaining a threat to Artaserse's rule, this loyalty is valorized in the end as Arbace only protects his father to the point that it doesn't immediately endanger his sovereign. In an offstage scene of the Act III finale, it is Arbace who slays the co-conspirator Megabise and calms the riotous Persian crowd that threatens to overthrow Artaserse's reign, and again, it's his self-sacrificial action that keeps Artabano from slaying Artaserse. Arbace's own sense of filial duty goes so far as to offer himself up for execution: the extreme measure of his commitment, combined with his previous proof of loyalty to his king, transforms his *de facto* transgression into a praiseworthy show of virtue for which Artaserse twice voices his admiration ("O virtù che innamora!", "anima bella"), rewarding Arbace's actions with an act of clemency ("doni il tuo sovrano l'error d'un padre alla virtù d'un figlio").<sup>42</sup> Where Artabano fails, Arbace serves as an exemplary figure of loyalty, duty, and virtue – and as the decorated, "upwardly mobile" subject, a point of identification for the non-royal audience members.<sup>43</sup>

An interesting additional aspect of the construction of fatherhood with regards to Artabano's character is his equally tense relationship with his daughter Semira. The father–daughter conflict is an almost tertiary element within the drama, remaining entirely on an interpersonal level rather than encompassing the clashing of personal and political spheres and private and public duties as the Artabano–Arbace conflict does. In Act II, Artabano commands Semira to marry Megabise, meeting his daughter's tentative protests with forceful decrees of his paternal power,<sup>44</sup> declaring she should obey his will in silence:

<sup>40</sup> Metastasio, Pietro. *Artaserse*. Act III Scene 11, lines 1546.

<sup>41</sup> Metastasio, Pietro. *Artaserse*. Act III Scene 11, lines 1568, 1571.

<sup>42</sup> Metastasio, Pietro. *Artaserse*. Act III Scene 11, lines 1568, 1592–96.

<sup>43</sup> Feldman, Martha. *Opera and Sovereignty*. p. 250.

<sup>44</sup> Articulated with an almost baffling intensity in Leonardo Vinci's 1730 Roman setting of the opera, Artabano's words being underscored with a bombastic accompaniment of trumpets and horns.



ARTABANO. Tu sei folle, se mi contrasti;  
ecco il tuo sposo; io così voglio e basti.

(*Aria*)

Amalo e se al tuo sguardo  
amabile non è,  
la man che te lo diè  
rispetta e taci. (...) (ll. 4. 774–84.)

[You are foolish, if you would oppose me: here is your spouse, I want  
it so, enough.

Love him, and if he isn't / lovable to your eyes / respect the hand that  
gave him to you / and be silent.]

Semira, though loathing Megabise and the idea of this engagement (being love with Artaserse instead), is given no recourse: unlike Arbace, who gets to voice his displeasure and pain at his treatment directly to Artabano, Semira's neither allowed such an emotional outlet or confrontation (her exit aria *Se del fiume altera l'onda* is situated later in the act, after clashing with Megabise and Mandane, and is performed as a soliloquy), nor given space to refuse or outmaneuver her father as Arbace will do later on. Her only attempt at escaping this engagement consists of unsuccessfully pleading with Megabise to renounce the match himself, to spare her the anger of her father ("Salvarmi del genitor così potrai dall'ira").<sup>45</sup> Notably, her refusal of and loathing for this match is not a principled stand like Arbace's refusal of Artabano's plans, but simply an expression of her personal affections – which, though never irrelevant in a Metastasian drama, hardly carries the same ethical weight or merits the same praise as Arbace's actions.

After Megabise's refusal, this side plot gets dropped entirely as the narrative refocuses on Arbace's fate, and is only resolved in the Act III finale: with Artaserse's reign secure and Artabano having fled, the king solves both love conflicts of the opera at once, decreeing that Arbace should marry Mandane, while he takes Semira for wife ("A te Mandane sarà sposa, se vuoi; sarà Semira a parte del mio trono").<sup>46</sup> This solution allows for both pairs of lovers to finally join hands in legitimate unions and smooths out all previous upset – however, it also renders Semira as an entirely passive

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<sup>45</sup> Metastasio, Pietro. *Artaserse*. Act II Scene 5, lines 792–3.

<sup>46</sup> Metastasio, Pietro. *Artaserse*. Act III Scene 11, lines 1568, 1577–8.

element in the arbitration of her fate, with her happiness still being brought on by a paternal will, the power of which has passed from the disgraced *paterfamilias*, Artabano, to the new *pater patriae*, Artaserse.

Moreover, while Artabano's treatment of Arbace is unquestionably framed as problematic and unjust, the same cannot be said of his handling of his daughter Semira. In the long line of *opera seria* fathers pushing their daughters towards unwanted marriages rather than their desired love matches (see the entirely respectable figures of Licomede in *Achille in Sciro*, Catone in *Catone in Utica*, or Clisthene in *L'olimpiade*), Artabano's actions regarding Semira aren't outright framed as another manifestation of his immoral, villainous character, nor does he reflect on them as such: it might be an unfortunate side-effect of paternal authority, but it is treated as natural and unquestionable by both its victim and the dramatic narrative itself. Legitimate and illegitimate uses of paternal power are clearly separated along the lines of gender, and the categories of public and private lives: in essence, paternal tyranny is recognized as such as it occurs between father and son, inevitably affecting the public sphere, while the father–daughter clash remains tucked away within the privacy of the family, without further political or narrative implications within the drama.

### **Metastasio's *Ciro riconosciuto*: The Tyrant as *Pater Patriae***

The 1736 opera *Ciro riconosciuto* was one of Metastasio's more middling works, seeing only 17 adaptations and 37 performances over the 18<sup>th</sup> century.<sup>47</sup> This relative lack of success owes, perhaps, to the work's more unusual *sujet* and structure: based on Scipiano Maffei's 1713 play *Merope*, the libretto is centered around a tyrannical ruler, Astiage, involves a rarely-seen three generations of the royal family in plots of vengeance and liberation, and rather than the usual love plots and father–child struggles, it focuses more heavily on the mother–son relationship of Mandane and *Ciro*. The plot's backstory is also remarkably violent: upon the birth of *Ciro*, son of Mandane and Cambise, his grandfather, Astiage, king of the Medes dreams that Mandane's child will one day depose him. Astiage commands the infant to be killed and exiles Cambise from his court. However, his command is disobeyed: his servant Arpago entrusts *Ciro* to the care of a shepherd, Mitridate, presenting Mitridate's own stillborn child to Astiage as proof that *Ciro*'s dead. Mitridate raises *Ciro* as his own son, under the name Alceo. Fifteen years later, rumor rises that *Ciro* is in fact alive, with an impostor assuming his name and identity in a neighboring kingdom. Upon questioning,

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<sup>47</sup> Data from the CORAGO database: <http://corago.unibo.it/> (date of access: 2023. 02. 08.)

Arpago, thinking the king to be remorseful, confesses that he did not carry out the deadly command – a mercy that Astiage rewards by executing Arpago's own son. Publicly, however, Astiage chooses to feign remorse and invites the impostor home, hoping to eliminate this supposed threat to his throne once and for all. Arpago himself feigns resignation at the king's actions while plotting Astiage's downfall, intending to bring the real *Ciro* out from hiding at the great feast where Astiage is preparing to meet the impostor, and overthrowing both tyrant and pretender, crown the young *Ciro* king.

Before the curtain goes up, numerous crimes are already on the king's conscience, his tyrannical exercise of monarchial and paternal authority throwing family lives and the political system both in disarray. Astiage's figure thus offers an exciting variation on the form: what happens when the king himself is the corrupt element in the system, being the one whose removal is necessary to restore peace and harmony?

Much like patriarchy, its symbiotic pair, the absolutist monarchy of *opera seria* is posited as a political system that cannot be altered or overturned. Plots against the monarch might rise (and might even be understood as a manifestation of genuine injury), but they can neither be framed as being in the right, nor be allowed to succeed. This is clearly reflected in the case of *Ciro*: Arpago, the mastermind of the *coup d'état* against Astiage, has suffered considerably at his king's hand, and his desire for vengeance, if not endorsable, is at least understandable. Metastasio, however, almost pointedly avoids affording him much sympathy through the opera. Monomaniacally focused on the idea of vengeance, Arpago spends his time onstage in the hardly respectable position of pretending to be Astiage's loyal advisor while spearheading the efforts to dethrone him. He's more dedicated to this plot than either one of Astiage's blood relations, Mandane and the prospective king himself, *Ciro*. Indeed, the mother–son pair's onstage actions are, from the outset, vastly more focused on emotional, familial matters rather than the political intrigue at hand: Mandane's first scene ends with her jubilant anticipation of a reunion with her husband and son (aria: *Par che di giubilo*), while *Ciro*, upon being told about his true origins, tries to rush off the stage to reunite with his mother, only stopping to reassure his foster father Mitridate of his enduring love (aria: *Ognor tu fosti il mio*). In detaching *Ciro* and Mandane from the political intrigue and centering their plot around the sentimental drama of familial recognition/reunion (and the near-tragedy rising from mistaken identities), Metastasio keeps the two characters who might most naturally be vested in a *coup d'état* innocent from the actual crime of rising against their sovereign: though they will ultimately benefit from this intrigue, *Ciro*'s ascent to the throne can and shall come only through legitimate means. (Mandane's detachment from the revenge plot is also emblematic of

Metastasio's treatment of female characters, her plotline's effective banishment to the private sphere made even more apparent by the fact that in Maffei's drama, Merope is a central figure in the political struggle against the tyrant Polifonte.<sup>48</sup>)

In sharp contrast with the mother-son duo, Arpago is defined by a barely repressed wrath: the first of his two arias, *Già l'idea del giusto scempio*, is brimming with violence, celebrating his impending vengeance while deploring "that barbarian (...) who made the earth run red with blood" ("quel barbaro [...] fa di sangue il suol vermiglio").<sup>49</sup> Metastasio avoids framing him as a heroic or tragic figure: his primary expressions through the opera aren't centered around grief and loss, but glee over the demise of a hated enemy. His Act II scenes with Astiage (Scenes 3–5) showcase his duplicitousness towards his king (never an honorable trait in Metastasian opera, no matter the sovereign's character), his asides both underlining his pretension and his delight in seeing his enemy in disarray.

Unlike his vassal, Metastasio's writing lends Astiage a considerably greater room for emotional expression and self-reflection. It's true, on the one hand, that Astiage's figure is wholly negative, with his dishonorable conduct being not only clear from the outset but continuing through the opera as well: in Act I, he plots (the impostor) Ciro's demise, in Act II, he plans to execute Mitridate (whom Astiage entrusted with his plans) and 'Alceo', who had become the accidental slayer of the impostor, to hide his own wrongdoing, and finally, in Act III, he threatens to slay Cambise and Mandane with his own hand in a fit of anger over the news that the real Ciro lives. Putting his interests above the common good and reacting to any form of subordination with extreme violence, Astiage functions as the negative image of the ideal sovereign, an example of what kind of ruler an enlightened monarch should *avoid* being at all costs.<sup>50</sup> One could easily read his figure as the inverse of the titular hero of *La clemenza di Tito* (written two years before *Ciro*): where Tito sacrifices his own interests for the well-being of the state *and* rules his

<sup>48</sup> Korneeva, Tatiana. "The Politics of Spectatorship". In *The Dramaturgy of the Spectator: Italian Theatre and the Public Sphere, 1600–1800*, University of Toronto Press, 2019, pp. 69–90.

<sup>49</sup> Metastasio, Pietro. *Ciro riconosciuto*. Van Ghelen, Vienna, 1736. Digital edition accessed at: <http://www.progettometastasio.it/testi/CIRO%7CP> (date of access: 2023. 02. 05.) Act I Scene 4, lines 140–41.

<sup>50</sup> Such negative images of the sovereign weren't entirely unusual, though Metastasio would also take care to emphasize the fictional ruler's difference of character from that of the virtuous monarch in the audience. See the *licenza* of *Adriano in Siria*, proclaiming to Emperor Charles VI, for whose birthday the libretto was written, that while "the throne gives light to Adriano, it receives light from you". Quoted in Feldman, Martha. *Opera and Sovereignty*. p. 263.

subjects with clemency rather than rigor, Astiage brutally clings to monarchical power while refusing to engage with its responsibilities. The parallel is evident in the two sovereigns' big monologues, Astiage's Act II Scene 3 and Tito's Act III Scene 7 recitatives, both centered around a ruler's dilemma of how to treat a problematic subject, and both resolving to continue in their usual footpaths rather than seeking more extreme solutions. In Tito's case, this concerns a genuine issue in the figure of Sesto, a friend-turned-traitor, and his resolution is to follow his policy of clemency, demonstrating his moral fortitude and an admirably firm control of his passions. Astiage's recitative, ruminating on whether to execute his co-conspirators against Ciro, shows the depths of his debasement, voicing his internal struggle over one crime forcing him to the next ("A quanti delitti obbliga un solo! E come oh dio un estremo mi porta all'altro estremo").<sup>51</sup> Where Tito's character enables him to tread a path of virtue, Astiage's misdeeds lock him in a vicious circle of violent transgressions.

While the libretto doesn't quite make excuses for Astiage's behavior, it does provide a crucial insight into his mental and emotional state, if not quite rendering him sympathetic, then at least framing the tyrant as a pitiable figure. Astiage is hounded by fear. The stage directions, at turns, describe his suspicious looks, fearful exclamations, and frightened demeanor ("guardando sospettosamente intorno", "pieno di timore", "spaventato").<sup>52</sup> His arietta *Sciolto dal suo timor* notes his brief freedom from his "usual worries" ("l'usato affanno"),<sup>53</sup> followed by a *sonno* scene where his fitful sleep is tormented by visions of being attacked by Ciro (while in actuality, in one of Metastasio's most dramatic scenes, Cambise stands over him with a sword). "I fear everyone, even myself" ("Temo ognun: temo me stesso"),<sup>54</sup> the closing line before his agitated aria *Fra mille furori*, could just as well be the motto of the Metastasian tyrant. The upset ruler produces an upset system, and vice versa: guided by vice rather than virtue, the tyrant's actions overturn the balance of the world around him, and the resulting disquiet only serves to aggravate his own distress. Peace – internal and external both – can only be achieved by correcting his erroneous behavior and seeking to remedy the harm he's caused.

How can this peace be achieved, when the man capable of delivering it is a paranoid, unrepentant villain? The key to Astiage's redemption will be none other than Ciro himself – a *dénouement* mirroring that of *Artaserse*,

<sup>51</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act II Scene 3, lines 615–17.

<sup>52</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act I Scene 6, line 260; Act I Scene 10, line 366; Act I Scene 9, line 347.

<sup>53</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act I Scene 8, line 314.

<sup>54</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act I Scene 10, line 371.

with the *primo uomo* serving as the example of virtue, providing a model of moral conduct and standing as a source of inspiration for other straying characters. *Ciro* already serves to soften *Astiage's* heart in their first meeting (Act II Scene 5), while he's posing as a shepherd. Both men are struck by some innate quality in the other that arouses their admiration: *Ciro* feels "tenderness and respect" for his king ("Pur mi desta in petto senso di tenerezza, e di rispetto"),<sup>55</sup> while *Astiage* is so moved by his "noble face" ("nobil volto")<sup>56</sup> that he launches into the aria *Non so: con dolce moto*:

ASTIAGE. Non so; con dolce moto  
il cor mi trema in petto;  
sento un affetto ignoto  
che intenerir mi fa.

Come si chiama oh dio  
questo soave affetto?  
(Ah se non fosse mio  
lo crederei pietà). (II. 5. 668–74.)

[I do not know / what sweet motion makes my heart tremble in my chest / I feel an unknown emotion / that moves me. How should, o gods, I name / this sweet affection? / (If it weren't mine / I'd think it to be pity.)]

This mutual emotional recognition isn't exclusive to *Ciro* and *Astiage's* interaction: it's first used by Metastasio as a highly effective dramatic tool in the scenes between *Ciro* and *Mandane*, as they feel and recognize (and in the case of tragic misunderstandings, struggle against) their innate emotional connection before they'd actually recognize each other as parent and child.

The same bond will be utilized to resolve the drama's untenable tensions between king and subjects, sire, and offspring. In the Act III finale, *Arpago* and *Cambise* lead the populace in revolt against *Astiage*: abandoned by all, the tyrant faces death at the hands of those he has most deeply wronged. It falls to *Astiage's* own blood to save him, with *Ciro* and *Mandane* stepping in at the last moment to halt *Arpago* and *Cambise's* hands, responding to their charges by emphasizing their blood bond and *Astiage's* superiority as king:

<sup>55</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act II Scene 4, lines 656–57.

<sup>56</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act II Scene 3, line 652.

CAMBISE. È un barbaro. (A Mandane)  
 [He is a barbarian. (To Mandane)]  
 MANDANE. È mio padre. [He is my father.]  
 ARPAGO. È un tiranno. (A Ciro) [He is a tyrant. (To Ciro)]  
 CIRO. È il tuo re. [He is your king.] (III. 14. 1437–38.)

The argument that kingship renders Astiage's tyrannous personage untouchable by his subjects will be the one pursued by Ciro once Arpago calls on the people to "oppress their oppressor" ("s'opprima l'oppressore"),<sup>57</sup> in a monologue that is, in essence, a declaration of the divine right of kings:

CIRO. Popoli udite.  
 Qual impeto ribelle?  
 Qual furor vi trasporta? Ove s'intese  
 che divenga il vassallo  
 giudice del suo re! Giudizio indegno,  
 in cui molto del reo  
 il giudice è peggiore. Odate in lui  
 un parricidio e l'imitate. [...] Un dritto  
 che avea sul sangue mio  
 forse Astiage abusò; voi quel che han solo  
 gli dei sopra i regnanti  
 pretendete usurpar. M'offrite un trono  
 calpestandone prima  
 la maestà. Questo è l'amor! (III. 14. 1441–51.)

[Listen to me, oh people. What fury moves you? Who has ever heard of such a thing that a vassal should become the judge of his king! A worthless trial, where the judge is guiltier than the defendant. (...) You hate a parricide in him, yet you would imitate his crime. Perhaps Astiage abused his right over my blood, but you would usurp the right that only the gods hold over kings. You offer me a throne and trample its majesty first. Such is your love!]

In representing the political turmoil sparked by tyrannous rule, Metastasio stages two clashing concepts of kingship here – the divinely appointed and thus inviolable leader, and the mere caretaker whose power stems from the people he governs, and who, failing in his duties or overreaching in his authority, can and should be resisted, held accountable,

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<sup>57</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act III Scene 14, line 1441.

and deposed. These contradictory views of sovereignty and political dynamics mirror the conflicting ideas of within the discourse of early modern political philosophy itself,<sup>58</sup> and it is no surprise that Metastasio's stance conforms with the former concept of kingship, framing the latter as not only lawless but outright unnatural. Ciro is the ideal mouthpiece for such a stance: the victim of Astiage's violence both on the familial and monarchical level, as grandson and as heir of a kingdom, he's in the most obvious position to want to seek redress against Astiage's abuses of power and to benefit from his overthrow. His refusal and refute of the king's attempted overthrow thus bear the most weight as well, serving to uphold the office of the king as divinely ordained and retaining absolute monarchical power rather than ceding the populace the authority to elect their ruler.

It's well worth paying close attention to Ciro's rhetoric here: the idea of subjects having the power of sitting judgement over their sovereign is framed as unthinkable, rendering any vassal attempting such thing more guilty than even a tyrant. The divine right of kings and their superhuman state over their subjects is assertively emphasized. Rebelling subjects are outright named potential parricides. The revolt sparked by Astiage's own misdeeds thus, in the end, serves to exonerate him, its process being mediated by the virtuous, innocent hero whose own moral and political stance must be recognized as superior and exemplary: Arpago and his followers lay down their swords, "disarmed by [Ciro's] virtue" ("Oh virtù che disarmò il mio furore").<sup>59</sup>

It's not without irony that the opera about the tyrannous king is the one setting the idea of the divine right of kings forward most forcefully, but its consistent with the political ideology itself: even a tyrant is still a *king* who is owed duty and respect for his superior position, regardless of his character. This concept runs parallel to the issue of paternal authority in *Artaserse*: the reverence Ciro shows to Astiage's station is the same Arbace recognizes in Artabano, even though in both cases, the monarchical/paternal authority over the two youths is exercised to their detriment. Ciro will follow Arbace's suit in self-sacrificial obedience as well: he offers up himself for execution to atone for the assault on Astiage's authority ("Se a cancellar l'orrore d'attentato sì rio v'è bisogno di sangue, eccoti il mio."). As his display of virtue prompts the rebels to cease with their assault on Astiage, so does Ciro's fidelity inspire a heel-turn in Astiage:

ASTIAGE. Figlio mio, caro figlio  
sorgi, vieni al mio sen. Così punisci

<sup>58</sup> See Cuttica, Cesare. "Tyrannicide". pp. 266–68.

<sup>59</sup> Metastasio, Pietro. *Ciro riconosciuto*. Act III Scene 14, line 1470.



generoso i tuoi torti e l'odio mio?  
 Ed io, misero, ed io  
 d'un'anima sì grande  
 tentai fraudar la terra! Ah vegga il mondo  
 il mio rimorso almeno. Eccovi in Ciro,  
 Medi, il re vostro; a lui cedo il serto real. Rendigli o figlio  
 lo splendor ch'io gli tolsi. (...) (III. 14. 1471–1480)

[My son, dear son, rise, come to my bosom. Thus you punish, generous soul, your suffering and my hatred? And I, miserable man, and I would have deprived the earth of such great soul! Oh, let the world see my remorse now. Here, Medes, is your king in Ciro, I pass him the royal crown. Give it back, o son, the splendor that I deprived it of.]

The tyrant's belated turn towards magnanimity and remorse helps to frame him as a sovereign worthy of Ciro's respect: Ciro's virtue redeems Astiage, aiding him in breaking his self-propelled cycle of violence and restoring peace in the world he set out of joint. Crucially, the right of this restoration rests with the king only: Astiage, the father of his people, remains in control over his political 'family'. And notably, the restoration centers only around the male royal bloodline, Astiage's pleas for forgiveness being addressed to and focused solely on his heir, Ciro: his subject, Arpago, deprived of his own son, merits no such apologies, nor is Mandane, his daughter who dutifully shielded her father against her own husband, treated with the same remorse and affection that Astiage affords Ciro. Despite the opera's previous, concentrated focus on the family drama and the extended episode of a happy family reunion, the final image isn't that of the reunited Mandane, Cambise, and Ciro: rather, Metastasio shifts the focus seamlessly to a dynastic celebration of the absolutist system, glorified by the titular hero. The rights of the kingly father – both paternal and monarchical, private, and public – remain intact, undisturbed and unassailable.

## Conclusion

*Opera seria*, cultivated in the absolutist courts of 18<sup>th</sup> century Europe, was inextricably linked to the political and social systems of its age, flowering through the age of the *ancien régime*, and withering after its fall, "pushed back by bourgeois realities".<sup>60</sup> The influence of the absolutist, patriarchal

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<sup>60</sup> Strohm, Reinhard. *Dramma per Musica*. p. 29.

world over the construction of the world of *opera seria* didn't merely consist of the necessity for royal, courtly settings and dutiful children onstage: rather, as I've tried to show, this influence manifested itself heavily in Metastasio's libretti through the framing of these systems as the natural, lawful, and unchangeable way of the universe. In analyzing *Artaserse* and *Ciro riconosciuto*, I had hoped to demonstrate how the already-quoted "solid alliance between opera and political absolutism" functioned on a textual level, and what strategies were deployed by Metastasio to promote the natural rights of the father and the divine rights of the king – stressing the familial and monarchical subject's duty of loyalty even through the portrayals of negative paternal and royal figures.

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## VERDI'S OPERA 'A MASKED BALL' – THE ORCHESTRAL DISCOURSE EXPRESSIVENESS AND DRAMATURGICAL IMPLICATIONS IN OUTLINING THE PROTAGONISTS

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**SUMMARY.** The opera 'A Masked Ball' marks the end of the 'middle period' in the work of Giuseppe Verdi and represents an important stage in the musical progress of the composer. It comprises a variety and an orchestral inventiveness much higher than any other of his previous works, and, more than ever, the score is consistent with the dramatical structure of the opera. Compared to some titles from the first period of creation, the outlining of the protagonists is not performed only by means of vocality. The subtlety of the orchestral music rounds off a rich sound picture, in accordance with the requirements of musical dramaturgy. This article addresses the structural, stylistic, and dramaturgical aspects found at the level of the orchestral discourse.

**Keywords:** masked ball, Verdi, expressiveness, musical dramaturgy, orchestral discourse.

### 1. Introduction

The opera *A Masked Ball* was perceived by some researchers as a kind of *Tristan and Isolde*. "On an old structure, Verdi joins the young blood of a boiling inspiration telling the story of an impossible love between Ricardo and Amelia. An Italian *Tristan and Isolde*, full of sanguine melodies, of nights and terrors, but also humorous sparkles; especially, of a love and tragic pathos that comes from the heart and takes a clear form, specific to Verdi."<sup>3</sup>

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<sup>3</sup> Dal Bello, Mario. *Verdi. Il teatro del dolore*, SAGGI E RICERCHE, *Nuova Umanità* XXXV (2013/3) 207, pp. 349-362 "Su una struttura vecchia, Verdi innesta il sangue giovane di un'ispirazione bollente, raccontando la storia di un amore impossibile tra Riccardo e Amelia.



The subject of the opera had been addressed in the version of Gustav Auber, ***Gustave III, ou Le bal masqué*** (1833), as well as in the Italian adaptation by Salvatore Cammarano in ***Il reggente*** on the music of Saverio Mercadante, without too many distinctions. Verdi gives life to this subject, making it a drama of light and darkness, of reality and illusion. Within the opera, these elements react with the other, always in a unique way. This work of Verdi's from his mature period combines the lyricism and the vigour found in early works with the ease and elegance found in ***La Traviata***, to which he adds a new emotional intensity. Thus, we highlight the following ideas: 'returning to this *Ballo in Maschera*, we will say that it seems to sum up fairly precisely all past tendencies of Verdi's career and that it offers a complete panorama of his personality in the ambiance of 1859."<sup>4</sup> The forbidden love between Riccardo and Amelia, the blind fury of Renato, the cunning and ease of Oscar, the ill-fated presence of Ulrica, and the sarcastic humor of conspirators are all qualities described by Verdi's use of orchestral elements.

## 2. Opera prelude

"The prelude of act I from ***Un Ballo in Maschera*** is one of Verdi's most substantial and sophisticated"<sup>5</sup>. It is made up of three themes that will be subsequently found in the musical discourse. The way of structuring the beginning of the prelude theme is tributary to a modern vision, which does not offer the theme from the first formulation, but seems to constitute it from close to close, under the gaze of the listener: a subtle dialogue between violins and violas (on the one hand) and flute and the oboes (on the other hand) precede the first theme. Thus, the theme becomes not a starting point (as in classical music), but an arrival point, at the end of a road that invests compositional search, tension and articulation of the musical discourse.

The first theme is the solemn melody like a hymn, sung by courtiers in the opening of act I, while waiting for Riccardo. Of the instrumental timbres, the following stand out: clarinets in A, bassoons, violins, violas, and cellos. This melody, marked by a short breath in unison, is a prediction of drama. Its character is interrupted by the appearance of the second theme - a short *fugato* for strings on a theme in cello and bass, ***Assai piano e staccato***, that reveals an unmistakable impression of cunningness.

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Un *Tristano e Isotta* padano e italico, zeppo di melodie sanguigne, di notti e terrori, ma anche di guizzi umoristici; soprattutto di un *pathos* amoroso e tragico che esce dal cuore e prende con una chiarezza ed un'immediatezza tipicamente verdiane."

<sup>4</sup> Teodorian, Valentin. *Verdi Nemuritorul (Verdi the Immortal)*, pp. 92

<sup>5</sup> Balthazar L. Scott (ed.). *The Cambridge Companion to VERDI*, Cambridge University Press, 2004, pp. 159. "The Act I prelude of *Un Ballo in Maschera* is one of Verdi's most substantial and sophisticated."

E.g. 1



The prelude of the opera *A masked ball* (the theme of conspirators), measures 20-22

This is the theme associated with Samuel, Tom, and the conspirators and it is present in each of the three acts of the opera in scenes that deal with the conspiracy to murder Riccardo. The third theme found in the prelude is linked to the love between Riccardo and Amelia and it is introduced by the flute and oboe in unison in their low registers, and by a clarinet. The elements of darkness are presented concisely in the *fugato* theme of the conspirators Samuel and Tom. Both themes (of conspirators and of love) will reappear at different moments in the evolution of the musical discourse, at a certain point being combined in a polyphonic structure. In this regard, the following statements are relevant: 'the dramatic action of *Un Ballo in Maschera* is set at once in musical terms; two motifs appear, incarnating, as veritable protagonists, the ruling passions of the opera.'<sup>6</sup>

E.g. 2



The prelude of the opera *A masked ball* (the theme of love), measures 27-30

<sup>6</sup> Pannain, Guido. *Un ballo in maschera. The opera.* In *Verdi. Bollettino Quadrimestrale dell'Istituto di Studi Verdiani*, Vol. N. 1, 1960, p. 360. "The dramatic action of *Un Ballo in Maschera* is set, at once, in musical terms; two motifs appear, incarnating, as veritable protagonists, the ruling passions of the opera."

**Table 1**

Section	A	B	C	B <sup>1</sup>	Coda
Measures	1-15	16-26	27-52	53-60	61-69
Character	-solemn, -diatonic	-tensed -fugato	-lyrical -soft -the theme of love between Amelia și Riccardo occurs	-canonical - reiteration of the fugato theme	- conclusive - reiteration of the theme of love
Prevailing instrumental timbres	-flute -oboe -violin -viola	-cello -double bass	-flute -oboe -clarinet in A -violin	-bassoon -flute -cello	-violin -flute -piccolo -bassoon -cello

**The structure of the prelude of the opera *A Masked Ball***

**3. The darkness of the character Ulrica described by means of the orchestra in cavatina "Re dell'abisso, affrettati" (act I)**

In the opera *A Masked Ball*, Ulrica (contralto) represents more than a character. She outlines the image of imminent fatality. At the beginning of the scene from act I, edifyingly called *Invocazione*, Verdi conceives a terrible orchestral introduction. It is opened by large chords, reminiscent of the incipit of the overture *Coriolan* op. 62 by Ludwig van Beethoven.

This is one of the most efficient orchestral characterizations found in the opera. After three *tutti fortissimo* chords that capture our attention, a bizarre melody is taken over by the clarinet, bassoon, viola, and cello, while Ulrica is preparing to utter the invocation. The sounds of the trumpet, issued in the manner of an interjection, on a low, repeated C, contribute to the intensification of the tension. Weak and sporadic drumbeats are added to these, serving the same expressive aim. The female choir sustains the dramatic tension by the sequence of whispers, *sottovoce*, repeating obsessively the sound C1: "Zitti...l'incanto non dessi turbare...il dimonio tra breve halle a parlare"<sup>7</sup>. The music of this moment is implacable and frightening, then the orchestral discourse acquires a sinuous character while accompanying the vocal discourse.

<sup>7</sup> Burton D. Fischer (ed.). *Verdi's A Masked Ball ("Un Ballo in Maschera")*. *Opera Classics Library Series*, Opera Journeys™ Publishing, pp. 44 "Hush, the spell must not be broken; the Devil himself is about to speak to her!" (Original libretto).

**Invocazione**  
Ulrica

**36** Andante sostenuto  $\text{♩} = 63$

The musical score is written for a full orchestra. The tempo is 'Andante sostenuto' with a metronome marking of 63. The key signature has one flat (B-flat). The score is for measures 1-6 of the 'Invocazione' by Ulrica. A red box highlights the first measure of the woodwinds and strings, showing the initial chords and melodic fragments for each instrument.

Orchestral introduction cavatina Ulrica, act I, measures 1-6



#### 4. The affective portrait of the character Amelia outlined in the orchestral introduction of the cavatina "Ecco l'orrido campo... Ma dall'arido stelo divulsa" (act II)

Amelia in Verdi's view does not undergo substantial changes in comparison with that in *Gustave III, ou Le bal Masque* by Auber or that from *Il Reggente* by Mercadante. Verdi creates a vivid portrait, dominated by the completely new nuances of an uncontrollable passion. Thus, the noble woman lets herself be led, against the background of her own despair, into the den of an outcast fortune-teller. Amelia looks for an alchemic remedy to make this love that hinders her marital vows and compromises her honor fade away. She deviates from social norms, adventuring to a dangerous place like the camp of the hanged to look for herbs with magical powers. Cavatina **Ma dall'arido stelo divulsa** is preceded by a large orchestral introduction in the form of three stanzas. 'The term 'cavatina' designates, in this epoch, the aria sung by a character at the moment of his/her first entrance on the stage'.<sup>8</sup>

**Table 2**

Section	A	B	transition	A1
Measures	1-28	29-56	57-64	65-89
Tonality	D minor	D Major	~	D minor

#### **Formal structure – orchestral introduction cavatina Amelia act II**

This orchestral introduction serves a double function: 'it paints' both the exterior setting (the creepy field of torture where the capital punishments take place), and the inner turmoil that paralyzes Amelia. The time of comedy is over: the plot is now set under the sign of the pathetic and the fantastic.

<sup>8</sup> Bianconi, Lorenzo. *La drammaturgia musicale (The musical dramaturgy)*, Società editrice il Mulino, 1986, pp. 40. "Il termine "cavatina" designa, in quest'epoca, l'aria cantata da un personaggio al momento della sua prima uscita in scena".

**Preludio, Scena ed Aria... Amelia**  
*Allegro agitato e presto d. so*

Flauto  
 Ottavino  
 Oboe II.  
 Corno inglese  
 Clarinetto II in Do  
 Fagotto II.  
 Corno II in Fa  
 Corno III in Re  
 Tromba I in Re  
 Tromboni  
 Cimballo  
 Timpani  
 G. Cassa e Piatti  
 Arpa  
 Campana  
 AMELIA  
 RICCARDO  
 RENATO  
 SAMUEL e TOM  
 Coro  
 Tenori  
 Bassi  
 Violini  
 Viole  
 Violoncelli  
 Contrabbassi

*Allegro agitato e presto d. so*

### Orchestral introduction - cavatina Amelia act II, measures 1-5

The rapid tempo (***Allegro agitato e presto***), the minor tonality (***D minor***) and the dissonant chords (chords of diminished seventh) embellished with melancholic appoggiaturas suggest the anchoring of Amelia's personal chaos. The first part of the orchestral introduction is set entirely under the sign of the dramatic: short melodic motifs based on semitones, chromatic progressions that succeed one another vehemently in strong *ff* nuances. The

harmonic weaving removes any sensation of silence by postponing solutions and chasing the tonic chord from the fundamental position. Finally, the sound effect created by the compact orchestra is impressive. The central part, in **D major**, brings the silence hoped for. An ample melody, in a *cantabile* style, is presented by the flute, then taken over by the violins and the cello.

E.g. 5

The musical score shows measures 27-38. The Flute part is marked 'vuote' and 'dolciss. express.' with a box containing the number 2. The Bassoon part is marked 'p'. The Violins part is marked 'pp' and '(appare Amelia dalle eminenze)'. The Violoncello part is marked 'pp'. The Voice part is marked 'pizz.' and 'arco'. The Cello part is marked 'p'.

The central part of the orchestral introduction – cavatina Amelia act II, measures 27-38

It is easily recognizable in the theme of prayer existing in the tercet in act I, associated to the character who prepares her entrance on stage. After a third presentation on the string instruments, the theme disappears. An evasive cadence followed by a chromatic progression announces part III by resuming the beginning, in which we find the same minor tonality and the same elliptical figures. Amelia describes the fatal places on a variant of the previous theme. The next scene allows for a deepening of the portrait of the young lady. She is presented as a courageous being, who knows how to defy her fear and dominate her passion to live in accordance with her moral ideas.

### 5. The love between Amelia and Riccardo presented by means of the orchestra in the duet "Teco io sto" (act III)

The duet that unites Amelia and Riccardo represents an expressive peak, gradually touched after Amelia's cavatina. The quality and beauty of this moment presents a few relevant examples of Verdian art from his mature period. This is not only a musical success, but it also contributes to understanding the opera by deepening the character of the two protagonists. Riccardo, especially, is presented in a different light. A nonchalant and impulsive governor in the first act, he is now transformed into a complex being, dominated by guilt and remorse towards Renato – his friend, the husband of the woman he loves. The duet is structured by the three traditional moves: the first two are reflected one in the other, while the third move unfolds in a constant *crescendo*, deeply emotional. Amelia's confession has a perturbing value, as it is the formal (and substantial) acceptance of her long-repressed attraction to Riccardo. Thus, we note the following: at this point, 'the agitated rhythm of the duet calms for a moment, when Amelia confesses: 'Ebben sì, t'amo...'. The solemnity of the moment is underlined by a slowing down in tempo, "**piu lento**" as prescribed by Verdi."<sup>9</sup> Amelia eventually surrenders, and 'I love you' comes framed by a section in **A major** (slower), with an active part of the orchestra. Suspended by the tremolo of the other strings, the melody of the cello evokes an unchanging force between the two characters.

Riccardo's remorse represents another prevailing feeling in the dramaturgy of the opera **A Masked Ball**. The accompaniment of the harp transposes on the sound planes the intimacy of this scene. Referring to the timbre textures chosen by Verdi for this moment, the researcher and author Emanuele Senici presents the following ideas: "Verdi employs other musical parameters to set this movement apart from everything that comes before, most importantly orchestration. The harp, never heard before in the score, takes pride of place in the orchestra, performing its usual Verdian timbre role, a voice of ecstasy and transcendence."<sup>10</sup>

<sup>9</sup> Mila, Massimo. *Problems of philology and interpretation in Verdi. Bollettino Quadrimestrale dell'Istituto di Studi Verdiani*, Vol. N. 1, 1960, p. 489 "At this point the agitated rhythm of the duet calms for a moment when Amelia confesses: "Ebben sì, t'amo...". The solemnity of the moment is underlined by a slowing down in tempo, "piu lento" as prescribed by Verdi."

<sup>10</sup> Senici, Emanuele. *Cambridge Opera Journal* Vol. 14, No. 1/2, Primal Scenes: Proceedings of a Conference Held at the University of California, Berkeley, 30 November-2 December 2001 (Mar. 2002), pp. 79-92 "Verdi employs other musical parameters to set this movement apart from everything that comes before, most importantly orchestration. The harp, never heard before in the score, takes pride of place in the orchestra, performing its usual Verdian timbre role, voice of ecstasy and transcendence".

E.g. 6

Fl. *Più lento*  $\text{♩} = 100$

Clar. in Do *ppp*

Am. *f* *cresc.* *dim.* Eb - ben, sì, t'è - mo...

Ricc. *f* *cresc.* *dim.* det-to, un sol det-to... M'a - mi, A - me - lia!

Viol. *f* *pp* *ppp*

V.le *f* *pp* *ppp*

Vc. *f* *pp* *ppp* *espress.*

Cb. *f* *pp* *ppp* *espress.* *Più lento*  $\text{♩} = 100$

Duet Amelia-Riccardo act II, measures 97-102

E.g. 7

Arpa *p*

Am. *f* *cresc.* *dim.* ad - dormen - tar - mi qui? o nel - la mor - te, nel - la mor - te al - mo - no ad -

Ricc. *f* *cresc.* *dim.* e più non sor - ga il di, ir - ra - dia - mi d'a - mor, e più non sor - ga il

Viol. *p* *pp* *ppp*

V.le *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

Cb. *p* *pp* *ppp* *espress.*

Duet Amelia-Riccardo act II, measures 209-212

## 6. The fury of the character Renato highlighted in the orchestral discourse from the scene and duet (Renato-Amelia) "*A tal colpa é nulla il pianto*" (act III)

The character found in the incipit of act III does not differ from that found in the previous act. The scene is organised in the manner of a sung recitative, although some sections resemble the duet. This beginning of an act is made up of several musical phrases, with the following formal and harmonical scheme:

Figure 1

I	II	III	IV	V	VI	VII
m.1-12	m.13-19	m.20-26	m.27-36	m.37-46	m.47-55	m.56-69
A-flat	D-flat~D	E				C-flat V

The formal structure of the scene *A tal colpa é nulla il pianto* act III

The words are threatening, and the phrase "Sangue vuolsi e tu morrai"<sup>11</sup> appears three times, like a leitmotif – an obsession related to the intransigent character of Renato, as well as to his code of honor. His austere recitative (tempo ***Allegro agitatissimo e presto***) entirely dominated by rhythmical figures with unequal sounds, responds to the melodic courses of Amelia.

Modulations, led by semitones, reveal a higher and higher exaltation: Amelia begs for forgiveness while Renato condemns her to death. The dialogue between the soloists, expressed by a declamatory song, is permanently sustained by the orchestra, and melodic lines succeed one another organically. At the same time, we note the predilection of the composer to an aired accompaniment in two layers. Subsequently, this scene is followed by an aria of reduced dimensions with a cello *obbligato*, highlighting the flow of time that Amelia has at her disposal to see her child again.

<sup>11</sup> Burton D. Fischer (ed.). *Verdi's A Masked Ball ("Un Ballo in Maschera")*. *Opera Classics Library Series*, Opera Journeys™ Publishing, p. 66 "Blood must flow, and you must die" (original libretto).

**Allegro agitatissimo e presto**  $\text{♩} = 160$

Flauto

Ottavino

Oboe Le II.

Clarinetto Le II. in Sib

Fagotto Le II.

Corno Le II in Mi b

Corno III e IV in Mi b

Tromba Le II. in Mi b

Tromboni

Cimballo

Timpani

G. Cassa e Piatti

Arpa

Banda (interna)

Violini

Viole

Violoncelle

Contrabbassi

Amalia

Oscar

Riccardo

Renato, Samuel e Tom

Coro

Violini

Viole

Violoncelli

Contrabbassi

Orchestral introduction scene Renato, act III, measures 1-4



E.g. 9

(deposta la spada e chiusa la porta) *molta forza*

Ren. pian - to, non la ter-gee non la scu - sa. O-gni pre-ce è va - na o - mai; sangue

Viol.

V-le

Vc.

Cb.

Fl.

Clar. in Sib

Amelia

Ma se re - o, se reo sol - tan - to e l'in - di - zio chem'ac - vuol - si, e tu mor - rai.

Viol.

V-le

Vc.

Cb.

Scene Renato-Amelia act III, measures 14-23

## 7. The playful trait of the character Oscar represented in some moments of the orchestral discourse

The role of the page Oscar contains the most well-defined examples of frivolity. A great part of this atmosphere is realized by the orchestral setting. For these moments, Verdi oriented towards brighter instrumental colors with prevailing high writing for the violin, flute, piccolo, oboe, and clarinet. This character (the only character *en travesti* in Verdi's creation,



assigned to the soprano voice) – represents a French ‘loan’; Italian composers have traditionally preferred the voice of mezzosoprano/contralto for the roles *en travesti*. At the same time, it is a stereotype of the court page. We consider the following observations relevant: ‘Using a coloratura soprano or mezzo-soprano for pages’ roles *en travesti*, a tradition so successfully continued by Verdi with the part of Oscar in *Un Ballo in Maschera* (1859), goes back to French grand opera, as in the role of Jemmy in Rossini’s *Guillaume Tell*, or Urbain in Meyerbeer’s *Les Huguenots*.’<sup>12</sup> He adds brightness to each scene in which he appears, sometimes with a superb ironic effect. Both arias that are entrusted to him have the structure of a French *couplet*. In the ***Volta la terrea*** aria (act I), in which he praises the powers of the fortune-teller Ulrica, each chorus is accompanied by a sequence of orchestral laughter.

In the final scene of act III, the librettist Antonio Somma creates a part with the ‘la la la’ chorus for Oscar (***Saper vorreste*** aria), having the role of a response to Renato’s demands, who presses him to recognize Riccardo among the large number of guests. In this ironic aria, he wanders happily, showing off the qualities of his voice of light lyrical soprano. Renato is determined, led first by a sense of duty towards his ruler and later by the infringed morality of Amelia. In this scene, the dark search for revenge is mocked by the playful response of Oscar. He occupies a substantial role in the dramaturgy of the opera: his stage movement and his ironies are opposed to the intransigent Renato, a representative of the people of ‘honor’ and seriousness. So, Oscar is a character hard to identify he is a very young man, interpreted by a woman and who seems not to have his well-defined own personality. He carries the message to the other characters, at different key moments of the drama. The continuity of the dramatic action gives voice to the party, the fun of the carnival and the celebration of a passing festivity.

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<sup>12</sup> Charlton, David (ed.). *The Cambridge Companion to GRAND OPERA*, Cambridge University Press, 2003, p. 398 “Using a coloratura soprano or mezzo-soprano for pages’ roles *en travesti*, a tradition so successfully continued by Verdi with the part of Oscar in *Un ballo in maschera* (1859), goes back to French grand opera, as in the role of Jemmy in Rossini’s *Guillaume Tell*, or Urbain in Meyerbeer’s *Les Huguenots*.”

E.g. 10

Fl.

Ott.

Ob.I.

Clar.I  
in Si

Fag.

in Mi  
Corni

in Sib

Osc.

*con slancio*

-gnor,d'accordo o-gnor, sì, sì, sì, sì, ah! \_\_\_\_\_ è con Lu - ci-fe-ro d'accor-do o -

Chorus Oscar aria, act I, measures 29-34

Fl.  
Ott.  
Ob.I.  
Clar.I  
in Do  
Fag.  
Osc.  
Viol.  
v.le  
Ve.  
Cb.

la la la tra la la la tra la la la tra la la la la la la la la tra la. (In questo)

Chorus Oscar aria, act III, measures 63-69

## 8. Conclusion

The opera "**A Masked Ball**" occupies an essential role in Verdi's mature creation. Once the fight with censorship was overcome, Giuseppe Verdi outlined a truthful story about the murder of a king, during a masked ball. The alert rhythm in which the action of the opera unfolds and the adaptation of the musical discourse to this rhythm contribute to maintaining permanent suspense. The melodic element dominates in a supreme way even at the most elaborate orchestral moments.

One of the most important achievements of this opera consists in outlining a comic trait, a field on which Verdi did not capitalize in previous works. This is most poignantly presented by means of the orchestra, that many times is entrusted with the role of a narrator (in the opera prelude, in the impeccable description of characters etc.)

The evocative way in which Verdi structures the semantics of his instrumental musical discourse is suitable for the profound symphonism with which he invests his language. Whether it is “overtures (symphonies) or preludes, scenes depicting the storm or battles, the music should accompany either military marches or religious ceremonies, dances, and ballets, this is the music by means of which G. Verdi places his operas in their social frame. Since so much of it works as sounding decor and sounding spectacle, it provides some of the most thought-provoking insights into how he wished his works to be staged: it also forms the locus for some of his boldest experiments in exploring the balance between “realism” and stylization in the operatic medium”<sup>13</sup>.

The explosive sound of Verdi's orchestra betrays both the tragedian calling of the composer, and the skill of human nature. In this work, the composer proves a much higher flexibility in using the orchestral color, especially regarding the wind instruments. Thus, resulting in an orchestral life filled with subtleties, not hitherto encountered up to this point of Verdi's career. These aspects outline a new composition direction in the orchestral discourse, drafting a mainly polyphonic style.

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## THÉÂTRE DU SOLEIL AND THE MUSIC OF JEAN-JACQUES LEMÊTRE

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**SUMMARY.** The contemporary performative scene is defined by the interaction of the means of artistic expression, which determines a permanent renewal of the scenic language. This article discusses the multiple stage practices that animate in the play the theater and music, in their complementarity or dynamic confrontation. These interactions are presented here from the perspective of the specific musical work of the artist Jean-Jacques Lemêtre, who facilitated a voice and movement rhythm workshop at the Faculty of Theater and Film of the Babeş-Bolyai University, March 2023. Unique figure in the theatrical musical landscape, he has been the musician, composer, luthier, and interpreter of the sound universe of the Théâtre du Soleil company's performances for more than forty years. This work aims to demonstrate that music for theater is a special genre born through the process of organic integration of the theatricality of the stage, by assuming the risk of being contaminated by the impurity generated by the actors' bodies that emit their own sound universe. The music for theater is enriched and energized by these experiences born from the osmosis of sound-enhanced image into organic and fruitful connections.

**Keywords:** music, theater, instruments, training, technique

### Music and theater

Each theater performance has a distinct, unique sound identity. The sound universe of a show is defined by the combination and weight of the two specific components: the music and the ambient sound or jamming. Over time the music for theater has fulfilled various specific functions. At the beginning of the music for theater was a character in itself represented by the choir or later by a singer.

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The music for theater is usually not as developed as the music for film, although at this point the two influence each other inspirationally. In a theater performance, music can intervene at a precise moment imposed by the dramatic author or chosen by the director. There are performances in which the music introduces the specific atmosphere, invoking a certain physical or imaginary space. At other times it may overlap with actors entering and lighting changes. In performances where the dramatic structure is marked, the transition from one act to the next is accompanied by music. This ensures an organic continuity, camouflaging the decor changes made in plain sight. There are directors who use music at the end of the show, as a conclusion or to encourage the audience's applause.

Depending on the vision of the team making the show (usually the director, the set designer, the musician, and the playwright) the music can perfectly coincide with the era to which the dramatic text belongs, suggest, or elude it. The means of interpretative representation, the instruments, can significantly contribute to a historical reconstruction. The musical instruments used to make the music for theater and the way it is played (live or recorded, or a combination of the two) can give a special meaning to the message the show wants to convey, can emphasize a certain idea or feeling or perhaps highlight a scenic situation. Musical choices are directly determined by what is desired to be conveyed, and the result of these choices decisively influences the semiotics of the entire performance.

Music for theater can fulfill an illustrative function when it marks the entrance of a character, invokes a cultural-historical era, suggests the passage of time, illustrates a particular ambience (church, cabaret), induces a certain emotion, or overlaps the dramatic text.

Pure theatrical music existed in the ancient Greek theater but was lost. In Classicism, music for theater was rediscovered by Lully and Charpentier who, in collaboration with Moliere, rewrote and refunctionalized this special musical genre. Their model was later taken up by Maurice Jarre<sup>2</sup> and Jean Vilar<sup>3</sup>, Pierre Boulez<sup>4</sup> with Jean-Louis Barrault<sup>5</sup>, and Kurt Weill<sup>6</sup> who composed for Bertolt Brecht.

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<sup>2</sup> Maurice-Alexis Jarre (13 September 1924 – 28 March 2009) was a French composer and conductor. Although he composed several concert works, Jarre is best known for his film scores.

<sup>3</sup> Jean Vilar (25 March 1912– 28 May 1971) was a French actor and theater director.

<sup>4</sup> Pierre Louis Joseph Boulez (26 March 1925 – 5 January 2016) was a French composer, conductor and writer, and the founder of several musical institutions. He was one of the dominant figures of post-war Western classical music.

<sup>5</sup> Jean-Louis Bernard Barrault (8 September 1910 – 22 January 1994) was a French actor, director and mime artist who worked on both screen and stage.

<sup>6</sup> Kurt Julian Weill (March 2, 1900 – April 3, 1950) was a German-born American composer active from the 1920s in his native country, and in his later years in the United States. He was a leading composer for the stage who was best known for his fruitful collaborations

From the perspective of this article, the most eloquent moment in the evolution of music for theater is that of the birth of Bertolt Brecht's epic theater. Brechtian songs have a decisive function in creating the distancing effect, *Verfremdungseffekt*. These couplets interspersed in the text and sung by different characters have a strong pamphlet, denunciation character. These musical moments must surprise, amaze, and move the viewer's attention away from the dramatic situation. They have the role of awakening the rational reaction of the viewer, of triggering a civic attitude on his part. This specific character works in accordance with the political and ethical-social theme of the Brechtian theater. This deeply militant and socio-political activism component also defines the creative work of the Théâtre du Soleil company and implicitly the music of Jean-Jacques Lemêtre.

### **Théâtre du Soleil, framework for the development of a new aesthetic of music for theater**

The unitary and defining vision of the performances at the Théâtre du Soleil coagulated around the personality of Ariana Mnouchkine. A character in herself, she is defined by personal values such as civics and activism, which influenced her creative work to which she gave a strong critical character, questioning socio-political themes with local but also universal specificity, even relevant and determining historical events for the course of civilization. The artist denounced the myths and ironies of post-revolutionary French democracy, accused the inequalities of contemporary European society, in terms of race, social class and gender, and later analyzed the traumas and sufferings of those caught in the global human movement of conflict migration.<sup>7</sup>

Under the direction of Ariana Mnouchkine, Théâtre du Soleil becomes an active civic platform that assumes the role of an educator of the citizens and a carrier of their message. The audience of these traveling shows is activated just like in Brecht, stimulated to question, to judge, to have an attitude towards the progress of society, to build a political consciousness.

Such an approach also required a specific acting and directing technique, a technique that would allow the production team (a term Ariane replaces with that of ritual or ceremony, considering them more appropriate

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with Bertolt Brecht. With Brecht, he developed productions such as his best-known work, *The Threepenny Opera*, which included the ballad "Mack the Knife".

<sup>7</sup> Delgado, Maria M and Dan Rebellato, *Contemporary European Theater Directors*. Translated by Edith Negulici, Ramona Tănase and Loredana Voicila. Bucharest: Tracus Arte, 2016. p. 53



to illustrate the experience it generates) to create experiences designed to stimulate immediate responses and reactions from the audience. This type of work, which assumes an egalitarian status for the members of the creative team and explores improvisational techniques, coagulated in a technique that we call today *collective creation*, *collaborative* or *Devising*, *devised theater*. Building a cosmopolitan team of artists, Ariane diversified the theatrical technique by integrating their indigenous artistic traditions. Implicitly, all these innovations and novel approaches in theatrical art also influenced the way of creating music for theater.

Ariane approaches various themes from the French Revolution examined in the series of performances 1789<sup>8</sup>, 1793<sup>9</sup>, based on the *Commedia dell'Arte* technique, traversing the Shakespearean cycle, the translation of which is carried out by the director herself, exploring techniques of the oriental theater as an actor and culminating with the political performances built in collaborative technique.

The ritual experiences offered by the Théâtre du Soleil are true initiation journeys, they have a well-established route that starts on the path in the forest of Vincennes and takes the viewer to La Cartoucherie, a former armaments factory that has become the home of this theater company.

When we enter La Cartoucherie, there is an air of celebration, immediately perceptible. Troupe du Soleil welcomes every spectator paying attention to every detail. And it's no legend, Ariane Mnouchkine herself opens the doors of the theater every evening and honors her guests with undeniable attention. From the ticket office to the bookstore, passing through the great hall, from the ginger juice vendor to the lodges, from the seat reservation and bar, not forgetting the dramaturgical documentation, everything is designed to welcome people as "home".<sup>10</sup>

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<sup>8</sup> 1789 *The revolution must stop at the perfection of happiness*, 1970 collective creation of the Théâtre du Soleil, direction by Ariane Mnouchkine, decor by Roberto Moscoso, costumes by Françoise Tournafond.

<sup>9</sup> 1793 *The revolutionary city is of this world*, 1972 collective creation of the Théâtre du Soleil, direction by Ariane Mnouchkine, decor by Roberto Moscoso, costumes by Françoise Tournafond.

<sup>10</sup> Tackels, Bruno. *Ariane Mnouchkine and Théâtre du Soleil*. Translated by Eugenia Rotescu. Bucharest: NEMIRA, 2013.

## **Jean-Jeack Lemêtre and the sound universe of Théâtre du Soleil**

One of the key points of this walking route is the workshop of Jean-Jacques Lemêtre. A fabulous space in a perfect order of chaos, a space that houses an impressive collection of instruments, some of them collected from around the world, others made by him. The collection that brings together more than 3000 instruments of the world is the fruit of the artist's searches throughout time and the globe in the anthropological research trips in which he accompanied Ariane Mnouchkine.

The instrument-making workshop opens a door to the sound universe of the Théâtre du Soleil, a universe that merges to the point of identification with the personality of Jean-Jacques Lemêtre. But how did he come to be a permanent and core member of this fabulous team? What is its origin and journey to the point it reached more than forty years ago in 1979?

Jean-Jacques Lemêtre says of him that he is of gypsy origin, the son of a *Breton Terre-Neuvas* and a *Gypsy*. Here, then, the maestro was born under the auspices of a mixed race that seemed to have predestined him to meet the cosmopolitan theater troupe at the Théâtre du Soleil.

He had his first encounters with music as a child, at the age of six, when he was part of the church choir of the cathedral in Angers. Church music gives him the opportunity to learn Gregorian chant. Then he begins the serious study of music, learning to play the clarinet and deepening notions of music theory. On the other hand, he is concerned with the cultural phenomenon from a historical and humanistic perspective. This knowledge base and self-taught spirit will substantially enrich his later musical creativity.

After finishing his studies, he initiates and leads a group in which he researches music therapy techniques. It also explores other artistic areas such as music recordings for theatre-radio, film music, analysis of early music.

He becomes a saxophonist in a jazz band with which he participates in a music festival in Amsterdam where he meets Gerard Hardy, one of the founding members of the Théâtre du Soleil. At that time the theater troupe was looking for a musician for a new creative project, and Hardy saw fit to propose to Jean-Jacques Lemêtre to consider a possible collaboration.

So, in 1979 Jean-Jacques Lemêtre meets Ariane Mnouchkine and they start collaborating to create music on the *Méphisto* project. Over the next six months he composes more than thirty original pieces of music, takes care of the specific training of the actor, and teaches the band members to play an instrument. He manages to build an organic, indissoluble link between music and stage speech. This is the debut of one of the most important artistic meetings in the world of performing arts.

### **The principles of music for theater creation: Scenophony (*scenophonie*)**

Music for theater is constituted by combining the two main functions: the *noise function* and the musical, melodic function. In his creations, Jean-Jacques Lemêtre superimposes the two processes in an innovative way, thus inventing a new form of musical composition, specific to the theatrical stage process. Scénophonie is the term Jean-Jacques Lemêtre uses to define his specific musical theater art. The juxtaposition with the term scenography is obvious, from which it takes the role of creating a spatial illusion but enriches the meaning of the term with the musical content, that is, with the music composed for the theater. In this endeavor, the musician admits that he was inspired by the creative work of the Italian Renaissance scenographer Nicola Sabbatini <sup>11</sup>, who recorded his innovative principles and conceptions about the construction of machines for the creation of noise effects in the work *Practica di fabbricar scene et machines de théâtre*. This passion of Nicola Sabbatini for the invention of stage machines will turn Jean-Jacques Lemêtre into the passion for the construction of original musical instruments, which we will discuss in a dedicated section.

This creative principle of scenophony is evident in the performance *La nuit des Rois*<sup>12</sup> where the music marks the atmosphere of a precise space, the garden. The musician composed for this show several musical themes that make up the sound of the entire garden. And the space is completed by musical themes specially composed to build the sound of Olivia's house. These themes are played on instruments that imitate the sound of birds, on instruments made of clam shells and on Indian strings. The same function is performed by music in *Henry IV* <sup>13</sup>, where it creates the play space by describing a desert.

The music for theater composed by Jean-Jacques Lemêtre has a well-defined role of image manipulation through sound. In cinematography the sound engineer works with at least three recordings, the music, the background sound, and the voice, this helps him to create the perfect sound for the film. In the theater the image is complemented by sound. In a show

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<sup>11</sup> Nicola Sabbatini (1574-1654) revolutionizes the art of scenography by inventing machines that create scenic effects designed to enhance the theatrical illusion.

<sup>12</sup> LES SHAKESPEARE LA NUIT DES ROIS 1982 Translation and mise en scène by Ariane Mnouchkine, decor by Guy-Claude François, masques by Erhard Stiefel, costumes by Jean-Claude Barriera and Nathalie Thomas, music by Jean-Jacques Lemêtre.

<sup>13</sup> LES SHAKESPEARE HENRI IV 1984 Traduction et mise en scène d'Ariane Mnouchkine, decor by Guy-Claude François, masques by Erhard Stiefel, costumes by Jean-Claude Barriera and Nathalie Thomas, music by Jean-Jacques Lemêtre.

where the effect of wind is created with the help of visible fans, they have been equipped with speed changers so that the sound generated by them can be manipulated so that it is perfectly integrated into the dramaturgy and sound scenography.

The scenography is built from the empty space, this initial space that contains the versatility and poetic expression to be metamorphosed through the acting game accompanied by the sound that Jean-Jacques Lemêtre creates. Sound dramaturgy is a parallel story that complements and enriches the story performed on stage. Music for theater does not duplicate the story being played, it accompanies and amplifies it.

Musically, everything is thought out in such a way as to perfectly complement the metaphorical images specific to the performances at the Théâtre du Soleil. The performances open and close in a circular fashion with the music of Jean-Jacques Lemêtre. The entrance and exit from the ritualistic story of each show takes place, first, at the sound level. These musical moments, the overture and finale, are punctuated by an exhilarating rhythm that radiates and energizes actors and audience alike. An energy meant to break the spectator's connection with everyday space.

### **Being in the moment**

Stage presence is one of the defining vectors that guides the stage creation of the troupe of actors from Théâtre du Soleil, coagulated around the personality of Ariana Mnouchkine. This determining requirement of presence in a permanent here and now is also embedded in the sound and musical means of Jean-Jacques Lemêtre.

Practically, the sound universe he creates is born from a complex labor process that begins with the actors' first rehearsal and ends with the last performance of the show. To compose the music of a show, Jean-Jacques Lemêtre actively participates in the rehearsal process of the troupe of actors. Thus, he composes, improvises, and performs in all stages of the show's creation and accompanies the actors' work with his music. To give organicity to his performative presence, he imaginatively associates an unseen character, or a less obvious one, but with a decisive role. He can embody the blood <sup>14</sup> that circulates through the veins of the characters and the spectators, the sky, the earth, or historical time. These metaphorical presentations are enlivened by his live performance of his music, complemented by his direct presence on stage, on display. The artist's

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<sup>14</sup> Quillet, Jean-Marc. *Music & Theatre. La Musique de Jean-Jacques Lemêtre au Théâtre du Soleil*. Paris: L'Harmattan, 2013. p. 15

personal image is a theatrical sign in itself. His appearance, with white hair and beard, licked on his shoulders and chest, with slightly disproportionate hands made as if to encompass an entire orchestra, with a calm and radiant atmosphere, gives him a privileged status, always recognizable as the spirit of sound.

In the show *Les Naufragés*<sup>15</sup> the consecrated space of the musician is integrated into the dramatic story. This is the first time this fabulous musician has been cast and given a dramatic character name, Camille Bérard, a name found in the character list. The space dedicated to the musician becomes a well-defined dramatic space, integrated into the directorial concept, with a clear function. Technically this construct works in a triangular scheme of communication, the director builds together with the actor, and the musician adjusts his sound concept according to what he hears and sees in the tuning of the former.

### **Research and creation of means of musical expression**

The music completes the whole construction of the characters that have a characteristic and precise sound image, recognizable in every appearance. The music clarifies the emotional path of the actors, from the everyday emotion to the extra-daily emotion, but also the character's emotional path. Technically the instruments are tuned to the tonality of the voice and the rhythmic score is composed in accordance with the rhythm of the body. The music composed and performed directly in front of the audience at the edge of the stage is decisive for the rhythm of the performance. She is the very pulse of stage life.

In the process of building the character, the text will be spoken first without using the tonal accent of the word, only a certain length of the sound. The relationship between the actor's voice and the music is created at the level of rhythm and tonality. The rhythm of the language is mostly asymmetrical, the measures are not built symmetrically, just as in Gregorian music the bar is mostly redundant. The stringing of stressed and unstressed syllables of a text provides rhythmic cells upon which a template can then be built for future musical composition.

In the process of composing music, Jean-Jacques Lemêtre always starts from what the actors propose in their improvisations, that is why it is so necessary to be present at every stage of work on stage. Starting from

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<sup>15</sup> LES NAUFRAGÉS DU FOL ESPOIR (Aurores) 2010. A collective creation written by Hélène Cixous, based on a proposition by Ariane Mnouchkine, freely inspired by a mysterious posthumous novel by Jules Verne. Music by Jean-Jacques Lemêtre.

the proposals of the actors who describe a stage situation and assimilating the rhythm of the played text, the musician composes musical themes on the spot to define the characters, the stage situations, the atmosphere or the jamming sound. For the Shakespearean cycle the musician transformed the entire text (translated by Ariane into prose) into a musical phrase, thus the semicolon became percussion marks. The spectacularity of this process and the result is enhanced by the way the artist chooses his tools. There are two types of instruments he uses, the first is his impressive personal collection of instruments, and the second is that of the luthier who builds instruments adapted to the needs of the stage.

In his workshop there are more than 3000 instruments of which 800 are built by him. One such instrument is the archicistre built by ingeniously gluing a guitar with a medieval harp and lyre. Another instrument is la contrevache folle (The crazy Dou-Bull Bass), an instrument he created at the beginning of his career as a theater musician and which was born from a long process of researching instruments with a serious tonality.

When he composed the music for *Macbeth*,<sup>16</sup> he started from a simple question: what is the music of evil, but of good ? Looking for these sounds he thought that they must not be recognizable and so he came to the conclusion that those sounds must be the sounds of the planets. He began researching the records archived by NASA and discovered that these sounds exist and are being recorded but they have a frequency that the human ear cannot perceive. He processed the sound with a mixer and moved it 27 octaves higher to hear it, so the sound of the planets is 27 octaves worse than what the human ear can perceive. Starting from this empirical research he composed music that he used to vibrate the walls of the theater, just like the power of evil that vibrates invisibly but which we feel. He built a sound to evoke the discomfort we feel in the presence of evil.

### **The musical body**

The actor, through his live presence, creates an invaluable sound source on stage, a fact that inspired Jean-Jacques Lemêtre to build a specific training system for the exploration and diversification of acting means of vocal and bodily expression. The musical body is the very name of this system that the musician implements in workshops dedicated to rhythm, voice and movement.

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<sup>16</sup> MACBETH 2014. Based on William Shakespeare, translation and mise en scène by Ariane Mnouchkine, music by Jean-Jacques Lemêtre, costumes by Nathalie Thomas and Marie-Hélène Bouvet.

The meetings are precisely structured, following the same pattern: a preliminary discussion, warm-up exercises that he animates with the help of rhythms reminiscent of the overture to the performances at the Théâtre du Soleil, and ending with a heuristic conversation designed to fix the principles of the exercises in the actor's memory.

The master proposes a series of exercises aimed at awakening the actor's body and self-control, training the two muscles indispensable for stage work: the diaphragm muscle and the muscle of imagination. A series of exercises, such as posture exercises, are taken from the art of oriental actors. Other exercises aim to develop notions of rhythm through practical experiences. And other exercises have the merit of developing vocal qualities.

Importance is given to the assimilation of a working vocabulary that can allow fine-tuning and instant acting of the actor in character building work or in improvisational exercises. The rhythm exercises require the assimilation of three basic notions: dependence, interdependence, and independence. Addiction refers to the connection between body parts that perform the same movements, at the same rhythm. The interdependence of the limbs occurs when they have different movements, but at the same tempo. And independence is the hardest to achieve and requires each part of the body to do something different in terms of movement and tempo.

The notions that make up this specific vocabulary are in perfect agreement with Ariana Mnouchkine's conception of the actor's art and the purpose of the theater. The most important characteristic of acting is physicalizing, which the director and musician say is the only definition of theater: "*If it's not physical, it's not theater*"<sup>17</sup> In the same section A Basic Rehearsal Vocabulary we find clear references to the complementary connection between music and acting: "*An actor must hear the music*"<sup>18</sup>, and especially the belief that a complete training of the actor incorporates notions of music: "*The stop (or halt): crucial for marking each state onstage, for creating a visual rhythm.*"<sup>19</sup>

Breathing is one of the most important components of musical body training. The body and the voice are linked by breathing, and this imposes a precise rhythm of the stage action. The rhythm of the voice is conditioned by the rhythm of the body. One of the hardest exercises is the one where the actors are asked to say a very simple sentence without moving their body. In the next phase the exercise is developed, and the actors are asked to say

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<sup>17</sup> Miller, Judith G. *Ariane Mnouchkine*. London and New York: Routledge Taylor and Francis Group, 2007 . p. 134

<sup>18</sup> *ibidem* p. 133

<sup>19</sup> *ibidem* p. 134

the same phrase in three different body positions. The text must sound identical, be reproduced perfectly musically, rhythmically and in volume. Immediately the actor discovers that the resonance of the sound changes depending on the body position, which requires a fine-tuning of the head position and the sound emission. The first level is to choose body positions that allow the text to be addressed directly to the viewer, even to be looked into the eyes of a viewer. The exercise capitalizes on simpler listening exercises, because when we speak the text, we must pay attention to the reverberation it has in the concrete space of the room. We must train the ability to listen to the room, to feel the echo and to adjust the vocal emission according to the space. To be executed correctly, the exercise follows three distinct phases: the actor moves until he reaches the desired body position, fixes the position by not moving as in a photograph and says the sentence, the text.

The actor's musical training also includes a section dedicated to the articulate voice, i.e., speaking the text. In band technique one always differentiates between the voice of the actor, the voice of the mask and the voice of the character. It is well known that actors from Théâtre du Soleil have a particular way of speaking the text on stage. This pattern is the result of several factors, first the band is a cosmopolitan band which provides the premises for a change in the accent of the French language. These different musicality's of the language are explored through the proposed exercises. In the voice workshop Jean-Jacques Lemêtre talks about the mistake of reciting text by taking over a musicality imposed by scholastic study. He believes that we must start in the vocal exploration of the text from the state of neutrality, with a musicality of the language as neutral as possible. In the practical workshop he distinguishes between three levels of speaking the text, the neutral level, which he calls diction, the accented level of speech, which he calls articulation, and the third level, which he calls interpretation of the text. For the level of interpretation of the text there are different approaches, a director may ask the actor not to interpret the text theatrically, but musically. All these ways of approaching the text involve different vocal techniques that the actor must master and learn with the help of practical exercises.

Musical body training includes exercises for imagining and creating space. The actor starts his stage work from the empty space which he transforms through movement and sound. The space construction exercises are performed in a circular way emphasizing the entry and exit from the space.



## Conclusions

Jean-Jacques Lemêtre marked the evolution of music for theater in the last forty years through his work. His collaboration with Ariane Mnouchkine gave rise to a new technique of music for theater composition. This method of composing music for theater is the most important moment in this field since Brecht.

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## DEVELOPING PROFESSIONAL SKILLS OF A PERFORMING MUSICIAN IN A HIGHER MUSIC INSTITUTION

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**SUMMARY.** The aim of the research is to determine the problem of developing the professional skills of a performing musician in a higher music institution. The study involved the following methods: comparative analysis, systematization and grouping, derivation of categories. The relevance of this study is determined by the need to modernize and spread the boundaries of the educational environment when teaching performing musicians. The results of the development of this problem represented it as a complex, multifaceted and, at the same time, integral system, which includes components that differ in content and function, ensuring the effectiveness of the educational program.

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The conclusions testify to a wide scope of the problem of the formation of a performing musician, its focus on various spheres in the life of society, and the importance of each of its components. The prospects of further research in this field of art are in its flexibility, the ability to be updated, replenished with the achievements of time, and respond to the needs and mood of society.

**Keywords:** music education, integration, art, performing musician, dual education

## Introduction

The relevance of the chosen topic is determined by the need to create a current modernized system of music education in higher education institutions (HEIs). It includes various directions in the field of mastering the profession of a performer by a student and testifies to its direct connection with the needs of society, being one of the most important components in its context.

Musical performance, as a subject, is represented by different periods and national schools. This field of art has many studies that single out its most important components. However, they mostly dealt with the issues related to the playing technique, the principles of reflecting the composer's idea, and showing the architecture of the work.

Modern artistic practice requires performing musicians to have a universal model of presentation of their creative potential. It also requires the specialist to have the ability to establish social communications with society. All these elements need to be studied in the context of practical activities of students — future performing artists and performing teachers. Until now, there has been no analysis of a complex interdisciplinary approach to the formation of professional skills and knowledge of a performing musician. This factor necessitates further study of this issue, more broadly — the topic, which enables revealing the categories of the modern system of higher musical education. This is because knowledge of their role, functions and their modernization contribute to progress in the field of education. This, in turn, testifies to the relevance of conducting experiments, arrangement of the obtained information related to the context of the educational process, and drawing relevant conclusions.

The aim of the study was the process of revealing the effectiveness of a complex interdisciplinary approach to the formation of professional musical performers. This includes the essence, composition and content of this problem, analysis of each of its components. It appears as a phenomenon with

the significance and functions in the life of society determined by a number of interconnected elements and spheres that are outside the scope of musical art.

This determines a range of objectives to be fulfilled in this study. They include the creation of a general comprehensive and multifaceted picture of building professional skills of a performing musician in a higher music institution. This picture, which demonstrates one of the optimal options for modern education, is intended to stimulate the teachers' activity in the direction of updating and spreading the networks of processes of acquiring a profession by students.

One of the objectives was the need to study the problem of training professionals in musical education institutions.

The second, no less important objective was to analyze each of the components of the subject of this study.

Finally, the third objective is aimed at identifying the conditionality of all components of the problem.

Fulfilling the first objective was necessary to outline the scale of modern higher musical education and identify many categories that serve as the foundation for the education of future performing musicians. This gives an idea of the problem, which is considered in the publication, as a systemic complex phenomenon. On the one hand, it concentrates on the professional technical principles of performing subject, and the process of interaction between musical art and various branches of human consciousness and activity, on the other hand.

Fulfilment of the second objective enabled understanding the content of all components of the modern education system and their functional significance in the context of building professional skills of a performing musician in a higher music institution. This analysis identified factors that are of great importance for musical art in general and in the field of performance.

The third objective is to identify the relationships between the leading components of education and their influence on the prospects of music education, as well as on the life of society as a whole. This was the way to obtain information about the reasons for their existence, the mechanisms of functioning in the system of higher musical education, and a kind of "bridge" that combines performance and the needs of modern society.

### **Literature review**

Researchers of the subject related to the process of formation of skills of a performing musician in a higher music institution focused on certain aspects of this problem.

Pereverzeva dealt in her study with the analysis of the professional culture of the future specialist in the field of musical art<sup>6</sup>. According to the researcher, it is formed due to the creation of conditions for students to effectively build a system of special, psychological, and pedagogical information and skills. This is facilitated by the universal professional relations between the teacher and the student in the learning process. Its foundations are such components as the formation of a system of developed, flexible professional knowledge, abilities, skills and thinking, the ability to learn independently, master new technologies, improve qualifications; humanization and humanitarization of education; a system of professional knowledge, abilities and skills that meet the requirements of a teacher's professional activity, the functions, and duties of a future music teacher. In her other publication, Pereverzeva examines the issue of the importance of a performing musician who plays the role of the leader of an orchestra. She emphasizes the fact that the leader of an orchestra is a full participant in the creative and pedagogical processes, because an effective system of training specialists in such a complex field of performance as choral conducting involves the combination of the efforts of two people — a teacher and the leader of an orchestra<sup>7</sup>.

Kivijärvi and Rautiainen suggest providing creative autonomy to specialists in the field of musical art to music teachers. According to their point of view, a music teacher has all the competencies for reasonable rotation in terms of logistical support of the educational process (choice of instruments, notation) and interaction with students<sup>8</sup>.

Schmidt reveals the significance of the relationship between politics and art. In particular, he examines the process of political influence on the lives of teachers, including musicians. He emphasizes that representatives of musical culture should be interested in the potential of politics, be able to understand and rethink its meaning, because this contributes to building a modern educational experience<sup>9</sup>.

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<sup>6</sup> Pereverzeva, Olena. Concept and Content of Future Music Teacher's Professional Culture. *Pedagogical Education: Theory and Practice. Collection of Scientific Works*, 26, No. 2, 2019, pp. 153-159.

<sup>7</sup> Pereverzeva, Olena. Psychological and creative aspects of the concertmaster's work in the process of choral conducting education of the future teacher of music art. *Scientific Notes of Mykola Gogol Nizhyn State University, Series "Psychological and Pedagogical Sciences"*, 4, 2019, pp. 123-128.

<sup>8</sup> Kivijärvi, Sanna, Rautiainen, Pauli. Contesting music education policies through the concept of reasonable accommodation: Teacher autonomy and equity enactment in Finnish music education. *Research Studies in Music Education*, 43, No. 1, 2020, pp. 1-19.

<sup>9</sup> Schmidt, Patrick. *Policy as Practice: A Guide for Music Educators*. New York: Oxford University Press, 2020.  
<http://dx.doi.org/10.1093/oso/9780190227029.001.0001>

The main goal of the research conducted by Laes and Schmidt is the issue of the relationship between musical art and medicine, in particular the practice of art therapy<sup>10</sup>.

So, a performing musician can help the elderly through regular music lessons with them. They testify that their active participation in the process of integrated and sustainable learning reduces the rate of aging. The researchers concluded that trans-disciplinary actions, which are based on the expansion of the activity networks of modern musicians, have a positive effect on the development of medicine and, at the same time, musical culture.

Bylica and Schmidt consider the problem of modernization and spread of generally accepted frameworks for conducting music classes<sup>11</sup>. This is the result of knowledge of the basics of politics and ethnography, which enables teachers of musical arts to contribute to the life of society.

Bylica and Bauman cover the importance of creativity in the process of teaching music. It is based on the development of flexible practices capable of responding to student requests<sup>12</sup>. In this case, the performing musician assumes the role of the author of the curriculum, which corresponds to current realities, including the need for distance learning.

Hess proposes a policy to protect representatives of different races in the process of receiving education music education. He testifies to the fact that such an approach makes learning progressive, ensuring its prospects<sup>13</sup>.

Bylica and Kuepfer investigate the role of mentoring in the organization of community-based music education. Specifically, they present three strategies to consider when entering community-based mentoring relationships: exploring organizational and personal learning goals; creation of space for constant mutual reflection on the problems of music education; building relationships based on a caring attitude towards students<sup>14</sup>.

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<sup>10</sup> Laes, Tuulikk, Schmidt, Patrick. Promoting a musical life course towards sustainable ageing: A call for policy congruence. *International Journal of Community Music*, 14, No. 1, 2021, pp. 103-119.

<sup>11</sup> Bylica, Kelly, Schmidt, Patrick. Crossing borders and taking risks: Supporting the music educator as policy practitioner. *Arts Education Policy Review*, 2021, pp. 1-13. <https://doi.org/10.1080/10632913.2021.1955424>

<sup>12</sup> Bylica, Kelly, Bauman, Betty. Teaching in a Time of Crisis: Pedagogical Creativity in Music Education. *Bulletin of the Council for Research in Music Education*, 2022. <http://dx.doi.org/10.5406/21627223.231.01>

<sup>13</sup> Hess, Juliet. Becoming an Anti-Racist Music Educator: Resisting Whiteness in Music Education. *Music Educators Journal*, 107, No. 4, 2021, pp. 14-20.

<sup>14</sup> Bylica, Kelly, Kuepfer, Morgan. Mentoring in Community-based Fieldwork: Drawing from Experience. *Canadian Music Educator*, 62, No. 4, 2021, pp. 20-26.

Koivisto and Laes provide findings related to the principles of unification of various spheres in the life of society. In this case, it is music and medicine. The researchers explore the work of professional medical musicians. It is a fact that the union between specialists from different professional spheres, cultural and medical brings the effective results in therapeutically aspect. They demonstrate that professional music practices can support an integrated approach to health care<sup>15</sup>. Besides, it turns out that the work of medical musicians (including performers), as a socially oriented approach to professionalism, provides an opportunity to rethink the significance of musicality — a part of growing professionalism. This requires further development of higher musical education, as well as professional development in the field of music on-the-job.

Each of the scientific publications covers different aspects of the problem of building professional skills of performing musicians. They help to realize the volume and multifacetedness of the problem. However, research on this topic as a whole system in institutions of higher musical education has not been conducted. This determined the authors' interest in it. In this publication, they tried to reveal the problem, which differs in many components.

## Methods

The materials and methods that determined the theoretical background and practical significance were used when developing the problem of building skills and knowledge of performing musicians in HEIs.

### *Research procedure*

The research involved the following research stages: preparatory stage; experimental stage; summative stage. Each of them aimed to provide a complete picture of the needs of modern higher music education.

The first stage was the focus on the activities of a certain number of performing students of various faculties of Mykola Lysenko Lviv National Music Academy.

The second stage was based on monitoring the success rate of learning the educational program by the selected students.

The third stage involved the analysis of the obtained information regarding the effectiveness of the creative realization of all these students not only in the context of education, but also in the field of professional practice.

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<sup>15</sup> Koivisto, Taru-Anneli, Laes, Tuulikki. Music professionalism promoting gerotranscendence: An instrumental case study of healthcare musicians in an eldercare hospital. *International Journal of Music Education*, 40, No. 2, 2022, 025576142210873. <http://dx.doi.org/10.1177/02557614221087340>

The main stages of the research are based on the foundation, which relies on several directions. The search, collection, and arrangement of sources related to the issue of building professional skills of performing musicians in HEIs is the first step in developing the project. The next step is the systematization of all the information obtained during the first stage on the subject and the derivation of its components — main categories. The third stage of studying the problem involves a detailed theoretical analysis of each of the elements in the process of training professions among performing musicians. Their content and functional significance in its context is covered. The fourth step is the creation of a complete system that shows the process of acquiring knowledge and skills by a future performing musician in the form of a large-scale many-sided phenomenon. A number and sequence of stages of studying this problem makes it possible to discover its unknown sides, thereby stimulating the development (both practical and theoretical) of each of them.

### *Sampling*

This project is based on the study of the process of training specialists in the field of musical performance through the development of the necessary skills and acquiring certain knowledge. It consists in identifying the most important components of the process of learning the educational program by students and determining the content and functional significance of each of them. The objects of the study were students' learning methods in the context of modern higher music education, discoveries, concepts, and positions of researchers, as well as authors' observations their theoretical positions shaped in the process of developing materials. All these objects provided an opportunity for comprehensive and many-sided examination and coverage of the problem of developing professional skills and knowledge of future performing musicians during their studies in HEIs. A total of 100 students who studied at various faculties of Mykola Lysenko Lviv National Music Academy (opera singing, piano, violin, viola, cello, flute) were selected. The authors of the study monitored the effectiveness of future specialists' assimilation of a comprehensive approach to music education for five years. Attention was focused on student activity, participation in international projects, establishing contact with representatives of other countries, schools, fields (literature, painting, dramatic theatre), desire to freely communicate with foreigners in their language (mainly English).

### *Research methods*

The process of developing this project was based on several methods that were necessary for comprehensive coverage of the problem of the



formation of professional performing musicians in HEIs. They gave grounds to define it as a complete system, which has many components. The main practical methods were selection of the control group; an experiment on the assimilation of a complex system of higher musical education by the control group; analysis of the results of tracking students' practical implementation of their own creative potential. The first of the theoretical methods of research — study of the background — consisted in the selection of current literature on this issue. It is based on the search, collection and systematization of academic literature which covers each aspect of training in the field of musical performance. The second method — derivation of categories — is a structural study of the most important components in the process of providing students with the necessary knowledge and developing their skills. The third method — comparative analysis — is based on an in-depth study of the main elements of the problem. It aims to reveal their functional significance in the context of the formation of a modern performing musician of the highest level. The fourth method — the systematization of components — consists in the creation of a complete system of training professional musicians as a complex many-sided phenomenon in the life of society. All these methods contribute to the deep disclosure of the essence of the process of assimilation of professional skills and knowledge by future representatives of performing culture. They are navigators regarding further steps in the development of the field of musical performance, ensuring their promising potential.

## Results

The development of professional skills of a performing musician in a higher music institution depends on the content of the educational process. The most effective results are achieved by the system of music education in the field of performance, which deeply and directly combines the theoretical and practical principles of mastering the profession.

Table 1 provides the characteristics of the above-mentioned large-scale components of program implementation in higher music institutions.

**Table 1**

<b><i>Theoretical principles of formation of performing musicians</i></b>	<b><i>Practical principles of formation of performing musicians</i></b>
Description of the system of methods of learning the subject	Approbation of the methods of learning the subject in the process of implementing the

	acquired knowledge in the working environment
Designing promising directions for mastering the profession	Projection of the perspectives of the most effective plans for the assimilation of performing arts on the real conditions of the contexts of the modern creative activity of musicians
Planning and description of means of communication with representatives of other professional fields (philosophy, ethics, aesthetics, ethnology, sociology, psychology, pedagogy, medicine, politics, economics)	Organization of joint projects that unite specialists from various fields in the life of society (musicians and psychologists, ethnologists, doctors, educators, teachers, sociologists, politicians, economists, philosophers)
Development of a strategy for cooperation with foreign musical figures and corporations	Implementation of joint creative projects, the composition of which is represented by participants from different countries
Identifying the needs for the basic technological update of the learning processes of students - future performing musicians	Replacement of the equipment of HEIs with the necessary resources and learning how to work with it

### Theory and practice of training a future performer

Each of the elements of theoretical and practical foundations has effectiveness and special functional significance in the system of training future performing musicians the development of their professional skills. The level of students' training and the quality of the education received are based on the unity of all the said components. Table 2 provides a complex of positive results of the use of these components.

**Table 2**

<b><i>Application of educational program components</i></b>	<b><i>The results of their inclusion</i></b>
Description and approval of the system of methods of learning the subject	The specialist has a broad worldview, erudition, and skills of comprehensive projection of knowledge in the context of professional activity

Projecting and projection of promising directions for mastering the profession	A specialist becomes a universal representative of his/her professional field, because he/she has not only a normative program of learning the subjects, but also opens up new aspects of its activity, spreads its networks, thanks to experimentation, which is aimed at finding something new
Development of a cooperation strategy and implementation of compatible creative projects, the composition of which is represented by participants from different countries	A performing musician gains the most valuable experience in the field of global cultures, artistic traditions, national art schools and brings the progressive trends of the modern musical environment into his/her own activities, which makes his/her creative concepts unique
Identification of the needs in basic technological updating of students' learning processes and satisfying those needs	The specialist gets the opportunity to implement modern creative projects that combine classical acoustic instruments and new engineering and technical developments of systems for the formation and transmission of sounds, can participate in remote international cultural events (competitions, festivals, classes, and workshops)

**The effects of the implementation of theoretical and practical components in the process of training a performing musician**

It is extremely important to prepare the necessary conditions for the implementation of all these elements in a complex in practice.

Table 3 shows the list of mechanisms for developing the skill system of performing musicians in HEIs. Their performance in a deep synthesis guarantees students a full, many-sided mastery of the profile in a modern environment.

**Table 3**

Mentoring	Building professional relations between the teacher and the student, which are based on the creative implementation of not only the educational program, but also the student's individual potential in the context of practice through navigation by the teacher and the transfer of experience to the future performer
Connection of music with various	Provides for a direct interaction between independent subjects: medicine, politics, spiritual sphere

branches of the life of society	
Open access to education	The possibility of obtaining a musical education for everyone who wants to study and has, in turn, certain abilities for this
Cooperation with representatives of different subjects	The interaction of a teacher and a composer, a methodologist and a performer, an administrator, and a creative association, when each of them shares their own practical experience
Optimization of music education	Creating conditions for the democratization of musical learning processes through the construction of foundations that contribute to the acquisition of knowledge and skills by all population groups, including people with rehabilitation needs, to improve the quality of life of society as a whole

**Means of developing professional skills of a future musician and their content**

The productivity of all the mentioned means of providing higher musical education depends on the degree of depth of their application in practice and interaction with each other, unity.

Table 4 reveals the effectiveness of the implementation of these mechanisms.

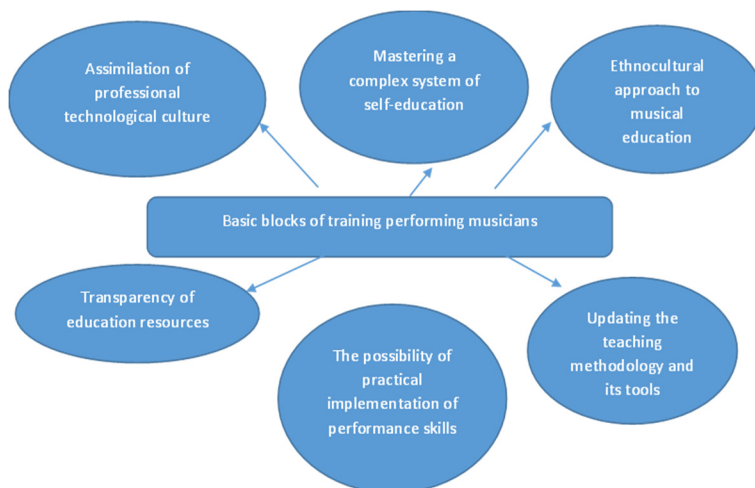
**Table 4**

<b><i>The mechanism of training professionals in the field of musical performance</i></b>	<b><i>The effect of the implementation of means of translation of skills and their assimilation by students</i></b>
Training the successor as a way of forming professional, more broadly, creative interaction between teacher and student	Broad and many-sided development of the creativity of the student's thinking and activity in the context of learning the normative educational program, which ensures his/her formation as an independent personality in the field of musical art, in particular performance
The relationship between musical performance and subjects that belong to other spheres of human activity	Creates the basis for updating and improving the quality of training of future specialists thanks to the disclosure of the history and practice of the mutual influence of various industries on each other in the process of their development. It also provides an opportunity to learn about its positive consequences the constant necessity

	of music in the life of society, its universality, openness to the achievements of modernity, progressive trends, which, in turn, enriches the content of various sciences, sometimes far from performing arts, which are interested in researching its significance for their renovation
Providing access to music education	Forms a background for training talented professional performers. It arises due to the possibility of improving the experience gained by a musician in the process of practice, even before starting studies at a HEI; creating constructive conditions for admission and a schedule of classes, which contributes to the effective combination of artistic activity and learning the educational program; the use of modern technical means of communication between the teacher and the student
Interaction between representatives of different fields of musical art in the process of training professionals	The profession of a musician-performer involves a deep synthesis of knowledge and skills that belong to several areas: artistic culture; preparation of technical equipment; the mechanism of interaction with the audience; the process of teaching listeners through the interpretation of works. All this indicates the need to provide the student with a many-sided block of an educational program capable of developing a universal specialist. This result can be achieved to the deep cooperation of teachers of different subjects in music education institutions
Creating an optimal model for modern higher music education	This mechanism has a link with the means of ensuring that a wide range of those who wish to have the profession of a performing musician can acquire it. In this case, it spreads thanks to the creation of conditions for learning in various forms (offline and distance learning), for learning the program by the representatives of foreign countries

**Results of the application of different methods of developing professional skills of the future performer**

Figure 1 illustrates the main vectors of the formation of professionals in the field of musical art. Each of them is of key importance in the process of training future specialists. It is also necessary to ensure their implementation in a complex when they are closely and deeply synthesized among themselves.

**Figure 1**

### Beethoven's Fantasia in the interpretation of conductors

As Figure 1 shows, the main blocks of high-quality modern music education concentrate such directions as understanding the technological culture of a specialist; developing self-education skills; spread of interest (and research in this field) in the culture, in particular, music, of different ethnic groups; transparency and distribution of musical education resources; the possibility of practical implementation of performing skills for representatives of different directions of teaching musical subjects; modernization of teaching aids, methods.

Table 5 lists and describes the main factors of the effectiveness of modern modernized higher music education. It should be emphasized that all those factors should act in unity.

**Table 5**

Professional training of specialists	A graduate of a music HEI, where a many-sided approach to acquiring knowledge and skills is used, is a high-level specialist, competitive, who always has prospects for realizing his/her professional and creative potential
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Learning the spiritual and ethical principles of the relationship to the environment surrounding a person	The specialist receives a philosophical, deeply humanistic outlook that reveals not only the professional, but also the civic, social significance of his/her activity as a performing musician
Implementation of progressive methods of social and cultural communication (politeness; revealing the significance of the political sphere of society for the music teacher)	The specialist has a system of effective means of interaction with society thanks to a high professional level, a multifaceted perception of the world, the ability to actively respond to events of varying scales, both in the state where he/she lives and abroad
Knowledge of the needs of humanity — the ability to help improve the health of the elderly and everyone who needs rehabilitation through music	The activity of a performing musician becomes necessary in society due to its positive impact on such areas as health care, improving the quality of life through the creation of the most psychologically comfortable conditions for this
Learning new approaches to the information content of classes related to consideration of issues of political practice	A performing musician can combine an interpreter and a teacher (navigator) at the same time. This imposes the responsibility for the content and direction of the information he/she collects during his/her activities and translates to those who receive it from the specialist, including students. He/she must objectively and critically analyze what is happening around him/her, and be able to find a way to resolve difficult situations
Development of the many-sided perception of the modern world by a professional musician	In this case, the specialist's activity becomes a reflection of the present in its abundance of various manifestations of creativity, which helps the listeners to find answers to their own deep questions and promising ways into the future
Creativity as a universal means of implementing programmes related to music education	The current modernized system of music education involves giving priority to the development of the students' creative potential, more broadly, of the person as a unique unit of the professional union and society in general

**Performance indicators of the updated comprehensive system of training a performing musician and their characteristics**

Part of the listed means of developing the professional skills of a future musician was applied in Mykola Lysenko Lviv National Music Academy. They include such types as: mentoring; the connection of music with various branches of society; open access to education; cooperation with representatives of different subjects. Table 6 shows the comparative characteristics of the performance rate (shown in percentages), regarding the realization of specialists in the field of musical performance, during training and after graduation from a musical HEI.

**Table 6**

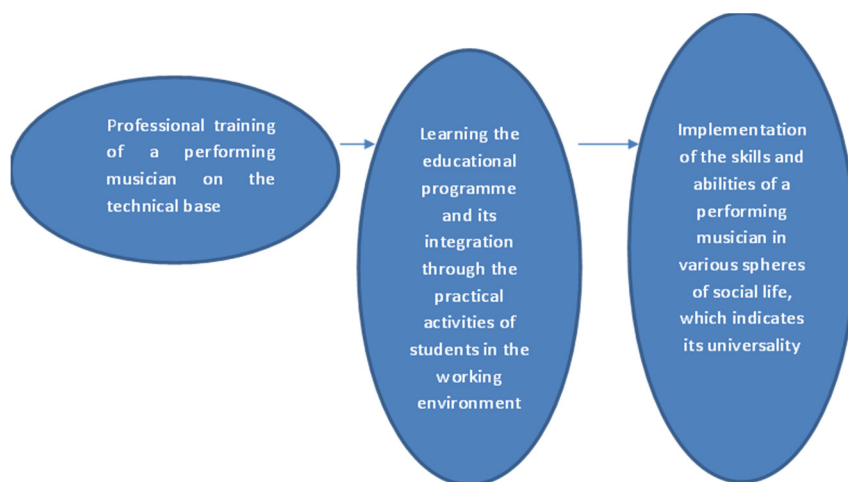
The training system focused on the technical aspect of the formation of professional musicians		A training system that is equally focused on laying a comprehensive foundation of training, which develops not only technical skill, but also promotes the integration of the performer into the global world culture	
The interaction of the performer and modern society	50 – 70%	Establishing a relationship between the performer and society	100%
Success in finding a job	60 – 80%	Finding an environment where a musician's knowledge and skills are in demand	100%
Conditions that ensure the possibility of having a professional technical level	80 – 90 %	Maintaining the state of technical training at a high level (stable)	100%
Principles for the further practice of a performing musician	80 – 90%	Prospects of a performing musician	100%
Foundation for the activity of a specialist in different directions (in the context of aesthetic education, art therapy, social policy, among other things)	60 – 70%	The many-sided realization of the specialist's creative potential	100%

**The level of effectiveness of various methods of training performing musicians**



Figure 2 reflects the process of modernization of the system of acquiring knowledge and skills of a performing musician, according to the results of the experiment, regarding its application in the context of directions and needs of a global scale in the life of society.

**Figure 2**



**Extending and updating of the system of music education  
in the modern global space**

So, the problem of forming the knowledge and skills of performing musicians in HEIs has as its foundation a complex spectrum of elements of different scale, content, nature, and functional significance. Each of them bears a certain responsibility for the effective implementation of personnel training in the field of modern performance at the highest level. At the same time, these components act as a kind of bridge that will unite musical art and various areas of thinking and activity of society, integrating performance as a subject in the modern world space. Besides, all the components that were listed in this section are deeply and directly related to each other, which ensures the need in this profession not only among representatives of the cultural sphere, but also in the everyday life of people of different countries.

## Discussion

The researchers study various aspects of the problem of developing professional skills of a performing musician. They reveal individual branches of this system.

Rautiainen et al. focus on the need to consider the current policy in the field of art. According to specialists, it is tasked to provide citizens with high-quality services of musical, and more broadly, artistic education. Large-scale scientific projects get implementation in the sphere of high education in Finland. Scientists pay attention to the fact that the strategy of successful development of the nation depends on the level of its culture. So, they try to research the interaction between different branches of social life and arts. Openness of access to education and its high level is the foundation of the formation of a future performer<sup>16</sup>.

Partti and Väkevä draw a conclusion about the effectiveness of the interaction between a music teacher and a composer. This factor is of particular importance in the process of conducting group classes on creating music. Teachers test different methods of music pedagogy. It can be exclusive ways to adopt the bases of music creation for contemporary children and students. So, it's one of the most important tasks of modern teacher's practice. Its goal is to find the principles of art develops effectiveness in school education<sup>17</sup>.

Juntunen offers the concept of basic artistic musical education for everyone. The researcher relies on studies and their results in the context of the Arts Equal project (2015–2021)<sup>18</sup>. Its representatives focused on issues of accessibility, equality, and inclusion in the process of providing knowledge and skills to students. This contributes to the expansion of the activities of student performers, who can gain, by helping similar organizations, rich experience through the expansion of the boundaries of their own practice.

Laes et al. see a direct connection between modern music education and the democratization of society. They emphasize the importance of cooperation between representatives of various professions and the implementation of social innovations in the context of forming high-quality

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<sup>16</sup> Rautiainen, Pauli, Westerlund, Heidi, Lehtikainen, Kai, Karttunen, Sari. *Equality as the future path for the arts and arts education services*. Tampere: ArtsEqual, 2021.  
<https://www.researchgate.net/publication/356731696>

<sup>17</sup> Partti, Heidi, Väkevä, Lauri. Song Pump: Developing a Composing Pedagogy in Finnish Schools Through Collaboration Between Professional Songwriters and Music Teachers 1. In *Musician – Teacher Collaborations*, 2018, pp. 73-84.  
<http://dx.doi.org/10.4324/9781315208756-7>

<sup>18</sup> Juntunen, Marja-Leena. Taiteen perusopetusta kaikille. *Finnish Journal of Music Education*, 24, No. 2, 2021, pp. 127-151.

practice of music schools, supporting, and strengthening the democratization of society. The teaching musician (in particular, the future one) thus begins to recognize his/her position as a civil professional<sup>19</sup>.

Ahmad and Kausar study the nature of response to stress among students of music faculties, including performing musicians. The researchers concluded that stress has a significant negative impact on four aspects of psychological well-being: taking over the environment; personal growth; positive relationships; and perception itself<sup>20</sup>. Overcoming it opens the opportunity for the performing musician to effectively realize his/her potential, which has a direct impact on the development of professional skills and acquiring knowledge.

Correia et al. examine the issue of constructive career building by performing musicians during their studies. It's the way of successful development of art practice in the sphere of European high education. In accordance with it, the process to prepare students for future artistic life combines arts research, arts education, personal development, and career management. It is aimed at stimulating the development of students' creativity, critical thinking, and reflective musical practice. It's the way of successful development of art practice in the sphere of European high education. In accordance with it, the process to prepare students for future artistic life combines arts research, arts education, personal development, and career management. So, it will help future professional performers to feel comfortable in the world of modern arts and music. Such a system promotes a teaching/learning environment based on critical self-reflection and wider societal reflection beyond existing practice; promote awareness that artistic works involve the production of knowledge (material thinking) and the exploration of means to share this knowledge academically and through practice (artistic research); stimulate and demonstrate integration between different spheres of artistic expression in the teaching of musical performance<sup>21</sup>.

Pereverzeva concludes that the main goal of education is the formation of a comprehensively developed humane personality. This gives the opportunity to new generations (including performing musicians) to join the culture of both

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<sup>19</sup> Laes, Tuulikki, Westerlund, Heidi, Saether, Eva, Kamensky, Hanna. Practising civic professionalism through inter-professional collaboration. In *Expanding Professionalism in Music and Higher Music Education*, pp. 16-29. Tampere: ArtsEqual, 2021. <http://dx.doi.org/10.4324/9781003108337-3>

<sup>20</sup> Ahmad, Gulzar, Kausar, Sania. Perceived Stress, Self-Efficacy and Psychological Wellbeing Among Performing Arts Students. *Academic Journal of Social Sciences*, 5, No. 3, 2021, pp. 279-291.

<sup>21</sup> Correia, Jorge Salgado, Dalagna, Gilvano, Papageorgi, Ioulia, Stavrou, Natassa, Westerlund, Heidi, Kanno, Mieko, ... Orning, Tanja. *REACT: Artist Career in Music: Stakeholders Requirement Report*. UA Editora, 2021. <https://doi.org/10.48528/wfq9-4560>

their native land and the whole world. The formation of a student as a multidimensional subject of culture becomes the main function of modern education in HEIs. This context turns into the most important condition for increasing the efficiency and quality of educational and labor activities, promotes self-improvement and self-development of a teacher a performing musician<sup>22</sup>.

Pereverzeva also considers the forms of participation of the leader of an orchestra in the general cultural, musical, and aesthetic development of students. The specialist determines his/her role and general cultural assistance to future musicians in the process of conducting classes in performance subjects<sup>23</sup>.

In further studies, Pereverzeva expands the concept that is related to the cultural component in the development of skills and acquiring knowledge of a performing musician. There is a one of the main tasks for contemporary teachers is to keep and support the high level of professional culture. The basis of it is self-education. This method differences by its exclusiveness and orientation to unique teacher's experience. According to the researcher, there are five main fields of current training of the highest-level specialists: theoretical; technological; research; performing; pedagogical<sup>24</sup>. It makes a new system of modern higher education, not only in the sphere of music, but other areas too.

Barytska et al. conducted research on the ways to develop and improve the new professional type of musician. The main method of forming it consists of two important branches. One of them is the opportunity to realize different practical activities in state and private music organizations. The other is in deep learning of extensive theoretical material<sup>25</sup>.

Kivijärvi analyses the prospects of music education policy and concludes that it should correspond to the categories of equality, social justice, legal rights of the individual, including students, for effective work with whom it is necessary to create specialized programs. Such practice increases and expands the level of professional ability of performing musicians<sup>26</sup>.

<sup>22</sup> Pereverzeva, Olena. Formation of pedagogical culture of a musical art teacher in the process of vocational training. *Innovative Pedagogy*, 21, No. 3, 2020, pp. 59-62.

<sup>23</sup> Pereverzeva, Olena. Pedagogical aspects of professional activity concertmaster in general cultural and musical-aesthetic development of the future music teacher. *Pedagogical Education: Theory and Practice*, 27, No. 2, 2019, pp. 226-230.

<sup>24</sup> Pereverzeva, Olena. The formation of a self-education culture of a musical art future teacher in the process of conductor-choir training. *Humanities Science Current Issues* 4, No. 35, 2021, pp. 274-279.

<sup>25</sup> Barytska, Oleksandra, Turovska, Natalia, Budim, Liudmyla, Tsaruk, Svitlana, Hutsal, Rosina. *Development of Professional Skills of Bachelor of Musical Art in the Context of Dual Education*, 2022. [http://dx.doi.org/10.52534/msu-pp.8\(2\).2022.61-68](http://dx.doi.org/10.52534/msu-pp.8(2).2022.61-68)

<sup>26</sup> Kivijärvi, Sanna. *Towards equity in music education through reviewing policy and teacher autonomy*. Helsinki: Studia Musica, 2021. <https://www.researchgate.net/publication/353904855>

Yeremenko et al. consider the theoretical and methodological foundations of the implementation of the idea of synthesizing the development of performance skills and in-depth study of Ukrainian ethnic culture<sup>27</sup>.

Ovcharenko et al. studied the role and significance of the concept according to which a modern music teacher (a teacher of vocal performing disciplines) owns an integral range of art therapy and other technologies to improve the quality of education in general<sup>28</sup>.

Kosinskaya examines the issue of assimilation of the fundamentals of stage-image culture by future performing musicians. According to the researchers, it is one of the sides of pedagogical activity and an environment where the content, forms, and methods of teaching in general are updated<sup>29</sup>.

Armstrong considers the importance of the method of live performance with the children and young people as partners. It is one of the most meaningful sectors of musicians' preparation. Such practice has become an important feature of the landscape of music education in Great Britain, stimulating performing musicians to find an approach to the most effective forms of teaching. The focus of one of its projects was a group of 11-12-year-old children who participated in a permanent, high-quality violin training program held in two primary schools in one of the most dangerous areas of London<sup>30</sup>.

Poulakis analyses the role of audio-visual mass media, television, and cinema, in the context of modern culture, including music education. The specialist believes that they act as a creative dynamic in the formation of future performing musicians. The study of the artistic essence and content of popular films can improve the culture of pupils and students. This is also a mirror of the local and global social atmosphere. When musicians know and feel this context deeply, they can think critically and show self-reflection<sup>31</sup>.

Campbell (2021) draws attention to the fact that issues of future musician preparation consist of several important components. One of them relates to the large panorama of genres and styles in contemporary musical

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<sup>27</sup> Yeremenko, Olha, Chystiakova, Iryna, Biriukova, Larysa, Petrenko, Maryna. Training of Future Musical Art Teachers: An Ethnocultural Approach. *Journal of History Culture and Art Research*, 9, No. 3, 2020, pp. 127-138.

<sup>28</sup> Ovcharenko, Nataliya, Samoilenko, Oleksandra, Moskva, Olena, Chebotarenko, Olha. Innovative Technologies in Vocal Training: Technological Culture Formation of Future Musical Art Teachers. *Journal of History Culture and Art Research*, 9, No. 3, 2020, pp. 115-126.

<sup>29</sup> Kosinskaya, Natalia. Methodical bases of formation of stage-figurative culture of the future teacher of musical art in the process of vocal preparation. *ScienceRise Pedagogical Education*, 6, No. 33, 2019, pp. 20-24.

<sup>30</sup> Armstrong, Viktoria. Transitions and Trajectories: A case study examining the primary-secondary music education transition of adolescents involved in a dedicated primary-level violin programme, 2017. <https://www.researchgate.net/publication/328957714>

<sup>31</sup> Poulakis, Nick. Music and Image in Dialogue: Audiovisual Media as Multicultural Education. *Review of Artistic Education*, 1-2, 2011, pp. 128-134.

culture. One of them relates to the large panorama of genres and styles in contemporary musical culture. It opens great opportunities for students in the sphere of its interests' realization. The other is based on the principle of social progress when everyone feels comfortable in modern society. According to the specialist, attention should be paid to the study of cultural heritage with the help of songs, dance elements, gaining experience in mastering instrumental music and cultural components of a certain ethnic environment<sup>32</sup>.

Johnson et al. believe that listening to music and finding methods for developing this direction is of crucial importance for all other types of musical activity, including in the field of performance, and creates the basis for the formation of quality educational programs of music education, because it reflects the many-sided foundations of musical psychology, which contributes to significant and meaningful study of music<sup>33</sup>.

Relying on issues related to the future of professional music education, Regelski and Gates study the different aspects of the contemporary educational system, which is open to changes and new content. The aim of their book is to modernize the system of thinking in the field of perception and implementation of developing skills and knowledge of musicians. To achieve this goal, they present the view of world-renowned thinkers on the traditions and perspectives of musicality, culture and society, leadership, institutions, interaction between subjects, research on curriculum theory<sup>34</sup>.

Padalka and Zaytseva cover the issue of orientation to the cultural universe in the art education system, which relates to the integration of all its branches into a single social space. This is of great significance for the modernization of the processes of professional training of performing musicians<sup>35</sup>.

Stukalenko studies the ways to the formation of the most psychologically comfortable environment for children and youth in the process of study. This creates the foundations for the formation of a comprehensively educated performing musician<sup>36</sup>.

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<sup>32</sup> Campbell, Patricia Shehan. Teaching World Music: Intersections of Music, Education, and Diversity Intersections of Music, Education, and Diversity. In *Voices of the Field*, 2021, pp.154-176. <http://dx.doi.org/10.1093/oso/9780197526682.003.0010>

<sup>33</sup> Johnson, Daniel. Music Education, In D.L. Worthington, G.D. Bodie, Eds. *The Handbook of Listening*. John Wiley & Sons: Hoboken, New Jersey, 2020, pp. 291-302. <http://dx.doi.org/10.1002/9781119554189.ch18>

<sup>34</sup> Regelski, Thomas, Gates, Terry. *Music Education for Changing Times: Guiding Visions for Practice*, Springer: Dordrecht Heidelberg London New York, 2010. <http://dx.doi.org/10.1002/978-90-481-2700-9>

<sup>35</sup> Padalka, Galina, Zaytseva, Alla. Culturological dimensions of projective modeling of art education. *Culture and Contemporaneity: Almanakh*, 1, 2020, pp. 3-6.

<sup>36</sup> Stukalenko, Zoya. Analysis of program implementation of stages of experimental work on formation of professional tolerance in future teacher of music art. *ScienceRise Pedagogical Education*, 3, No. 11, 2017, pp. 32-36.

Schippers states the fact that European culture has become an environment that combines different artistic traditions. So, one of the main tasks of modern music education, both in secondary and higher educational institutions, is the development of programs capable of meeting the needs of a wide range of ethnic groups<sup>37</sup>.

All the sources that were raised in this publication highlight the problem of the formation of knowledge and skills of a performing musician from a certain side, but, as a rule, only one, related to the spheres of education, social policy, ethnology, cultural studies, ethics. There are works in which the set of problems in the training of professionals is covered. However, the theory and practice of teaching students in music HEIs still lack many-sided study of the foundations of the formation of future musicians in the current context. An attempt to resolve this issue became the goal of this article. Its materials can be used during such subjects as Theory and History of Performance, Methodology of Formation of a Performer, Music Pedagogy. The results of this publication can become the foundation of further studies on the issues of modernization and expansion of the boundaries of educational processes in musical HEIs.

## Conclusions

The relevance of the topic was determined to the need for comprehensive coverage of the modern education system. It becomes necessary both in the field of culture and the life of society, as the results of the research based on the experiment testify to the importance of its integration into the world space, through the connection with other fields of activity.

Theoretical principles include such elements as: a description of the system of methods of learning the subject; projecting promising directions for mastering the profession; planning and description of means of communication with representatives of other professional fields (philosophy, ethnology, sociology, psychology, medicine, politics, economics); development of a strategy of cooperation with foreign musical figures and corporations; identifying the needs for basic technological updating of the learning processes of students — future performing musicians.

The practical principles are based on a number of such components as: approbation of the methods of mastering the subject in the process of implementing the acquired knowledge in the working environment; the

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<sup>37</sup> Schippers, Huib. Teaching world music in the Netherlands: Towards a model for cultural diversity in music education. *International Journal of Music Education*, os-27, No. 1, 1996, pp. 16–23.

projection of the perspectives of the most effective plans for the assimilation of performing arts on the real conditions of the contexts of the modern creative activity of musicians; organization of joint projects that unite specialists from various fields in the life of society (musicians and psychologists, doctors, educators, sociologists, politicians, economists, philosophers); implementation of joint creative projects, the composition of which is represented by participants from different countries; replacement of the equipment of HEIs with the necessary resources and learning how to work with it.

The means of creating the professional foundations of a future musician's mastery are also a more important element of the system of forming the skills and abilities of a performing musician. They include mentoring; the connection of music with various sectors of the life of society; open access to education; cooperation with representatives of different subjects; optimization of music education.

The application of this system during the implementation of modern educational programs in music HEIs is effective, which is manifested in the following areas: professional training of specialists; assimilation of the spiritual and ethical principles of the relationship to the environment surrounding a person; implementation of progressive methods of social and cultural communication (politeness; revealing the significance for the music teacher of the political sphere of society); knowledge of the needs of humanity — the ability to contribute to the improvement of the health of the elderly and everyone who needs rehabilitation through music; assimilation of new approaches to the information content of classes related to consideration of issues of political practice; development of the many-sided perception of the modern world by a professional musician; creativity as a universal means of implementing programs related to music education.

So, the information provided in this publication testifies to its necessity in the context of different subjects: History and Theory of Performing Arts; History and Theory of Music; Methods of Developing Performance Skills. It also emphasizes the prospects for further studies by modern researchers in this field.

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## THE ATTITUDE OF TEACHERS OF DIFFERENT SUBJECTS TO MANIFESTATION OF NON-FORMAL MUSICAL ACTIVITIES IN THE GYMNASIUM

AUŠRA KARDAŠIENĖ<sup>1</sup>, DIANA STRAKŠIENĖ<sup>2</sup>

**SUMMARY.** The article analyses and scientifically evaluates the attitude of teachers teaching various school subjects towards the non-formal musical activity groups: the gymnasium choir, ensemble, etc. The main research questions are: What is the attitude of teachers at various school subjects towards the activities of musical groups in the gymnasium? What changes took place after the establishment of musical groups in the gymnasium? The qualitative research was conducted using the interview method. The attitude to musical groups in the gymnasium was reflected by 7 teachers teaching various subjects: three representatives of the administration and four teachers at different school subjects. The data analysis was performed using the qualitative content analysis method. The research results showed that non-formal musical activities carried out in the gymnasium not only marked the uniqueness of the school, shaped the image of the gymnasium but also united and enabled the participants of the educational process to collaborate and naturally work together for a common goal.

**Keywords:** non-formal artistic/musical activity, music education, teachers' attitude

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## Introduction

Although recently a great deal of attention has been paid to formal education, the approach to non-formal education and its goals is increasingly changing and turning into an integral part of continuous education. According to Lithuania's Progress Strategy "LITHUANIA 2030"<sup>3</sup>, the formal education system, operating in isolation, does not correspond to the ever-increasing technological, social, and economic changes; therefore, it must be enriched with the experience of non-formal education. High educational standards force schools operating in competitive conditions to strive for uniqueness in the context of other schools and to search for their own identity. The school's aspiration to remain attractive and original becomes one of the main strategic tasks and one of the most important criteria that help mobilize the community and strengthen the school's internal culture, which is based on collaboration of all participants of the educational process.

According to Foster<sup>4</sup>, the desire of all people, as social beings, to belong to a certain group and to contribute in a common activity powerfully drives human behavior. Being a member of a team means being not alone because in the team all have a common goal, and the common goal is achieved through a lot of communication. The school, as a community, is that place where challenges can be overcome, and which creates opportunities for enhancing collaboration and unity among all its participants. It is an advanced organization strengthening its individual members, forming personalities, regularly promoting, and mobilizing community events. In this respect, participation in collective art / musical groups, which not only creates opportunities for pupils' meaningful extra curricula activities but also promotes self-realization while acting together, becomes increasingly meaningful. The musical activity is significant in that it brings several benefits to the participant: congruence between wishes and opportunities strengthens self-confidence and opens self-realization possibilities. Participation in the activities of art groups allows to find like-minded people and friends, everyone can feel a significant member of the school community, becoming a visiting card of the school's cultural life. It is not by accident that Ivon & Kušcevic<sup>5</sup> state that it is necessary to promote the school community, especially teachers, to pay more

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<sup>3</sup> Lithuania's Progress Strategy "LITHUANIA 2030".

<sup>4</sup> Foster, D., Lisa. *Five ways emotional self-expression helps motivate your team*, <https://lisadfostercoach.com/2022/07/21/five-ways-emotional-self-expression-helps-motivate-your-team/>, 2022.

<sup>5</sup> Ivon, Hicela & Kušcevic, Dubravka. "School and the Cultural-Heritage Environment: Pedagogical, Creative and Artistic Aspects". *Center for Educational Policy Studies Journal*, vol.3, N.2., 2013, pp. 29–50.

attention to the meaning, significance, and purpose of non-formal education not only for the formation of the pupil's personality, the development of his talents and competencies but also for self-development of the school's common, collective activities.

From this perspective, the school's non-formal artistic / musical activities acquire universal significance in any processes taking place at school as an organization. Therefore, it is no coincidence that the issue of non-formal artistic / musical activity arises in various contexts, because this also determines its members' activeness, meaningful activity, success, satisfaction – a strong sense of identity. According to the authors<sup>6</sup>, special attention must be paid to each participant of the educational process, i.e., education must be personalized, recognizing that people have different experiences, needs and aspirations and that learning takes place in different ways and at different paces. Hence, the vision of an advanced society is associated with the knowledge and development of experiences, needs and abilities of every individual of that society. Non-formal artistic / musical activities can be the favorable context promoting the spread of the personality, its creativity, which is measured by rational, common sense.

The analysis of scientific research<sup>7</sup> reveals an increasing interest in the ideas of non-formal education. However, there is a lack of research highlighting the links between the latter educational phenomenon and the school's image. The increasingly acknowledged conclusions of teacher educators about the importance of the person's holistic education throughout all life promote the search for ways to quicken the removal of barriers between pupils and teachers, to promote pupils' learning motivation to learn all school

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<sup>6</sup> Wan, P., William; Chen, H., Shawna &, Daphne, W., Yiu. "Organizational image, identity, and international divestment: A theoretical examination". *Global Strategy Journal*, 5(3), 2015, pp. 205–222; Abawi, Lindy; Carter, Susan et al., "Inclusive Schoolwide Pedagogical Principles: Cultural Indicators in Action." *New Pedagogical Challenges in the 21st Century-Contributions of Research in Education*, 2017, pp. 34–55; Nisser, Desiree von Ahlefeld, "Can collaborative consultation, based on communicative theory, promote an inclusive school culture?" *Issues in Educational Research*, 27(4), pp. 874–891, <http://www.iier.org.au/iier27/von-ahlefeld-nisser.pdf>, 2017; Coyle, Daniel. *The Culture Code: The Secrets of Highly Successful Groups*, New York, 2018; Foster, D., Lisa. *Five ways emotional self-expression helps motivate your team*, <https://lisadfostercoach.com/2022/07/21/five-ways-emotional-self-expression-helps-motivate-your-team/>, 2022.

<sup>7</sup> Parker, Elizabeth. „A Grounded Theory of Adolescent High School Women's Choir Singers' Process of Social Identity Development". *Journal of Research in Music Education* 65(5), [https://www.researchgate.net/publication/321111290\\_A\\_Grounded\\_Theory\\_of\\_Adolescent\\_High\\_School\\_Women's\\_Choir\\_Singers'\\_Process\\_of\\_Social\\_Identity\\_Development](https://www.researchgate.net/publication/321111290_A_Grounded_Theory_of_Adolescent_High_School_Women's_Choir_Singers'_Process_of_Social_Identity_Development), 2017, pp. 391–392; Yilmaz, Bagde; Gul, Gulnihal; Engur, Doruk. „The Effect of Choral Participation on Middle School Students' Life Satisfaction". *European Journal of Educational Research* 7(4), 2018, pp. 893–899; Westerlund, Heidi. *Visions for Intercultural Music Teacher Education*. Cham, Switzerland, 2019.

subjects, to develop learners' higher self-esteem, confidence to be active members of the school community, fostering the gymnasium's values and traditions. At this point, non-formal musical activities can play a very important role, be a connecting link of activities, providing a basis for collaboration. An increasingly deeper understanding is emerging of the importance of musical education for pupils' cognitive, emotional, and social development. It is assumed in the paper that while forming a good school reputation in the competitive environment, a particular role falls on non-formal musical expression as an element of the school's attractiveness, because this area of education is equated not only with multicultural knowledge but also with the awakening of the emotional beginning, the relation with oneself and the surrounding world, and the development of self-esteem. Teachers who are best acquainted with the school's goals, vision and established traditions can evaluate the contribution of the newly formed art groups to the formation of the school's image. Taking into account these arguments, the attitude of teachers teaching various school subjects towards the art groups' activity, significance and impact on the gymnasium was investigated by raising a problem research question: What meanings do teachers at various school subjects give to the manifestation of non-formal musical activities in the gymnasium?

**The research object** is the manifestation of non-formal musical activities in the gymnasium from the standpoint of teachers.

**The purpose of the research** is to reveal the attitude of teachers of various school subjects to the manifestation of non-formal musical activities in the gymnasium.

### Research methodology

The attitude of teachers teaching various school subjects towards the manifestation of non-formal musical activities in the gymnasium was investigated employing a qualitative research strategy, because qualitative research focus on processes that are important in the context of the analyzed subject<sup>8</sup>. The qualitative research was divided into stages: 1) concept formation (the qualitative research instrument, data analysis methods were considered); 2) planning of the quantitative research and the empirical process (selection of subjects was carried out).

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<sup>8</sup> Bitinas, Bronislovas; Rupšienė, Liudmila; Žydžiūnaitė, Vilma. *Kokybinių tyrimų metodologija*. Klaipėda, 2008; Žydžiūnaitė, Vilma & Sabaliauskas, Stanislav. *Kokybiniai tyrimai: principai ir metodai: vadovėlis socialinių mokslų studijų programų studentams (Qualitative Research: Principles and Methods: A textbook for students of social science study programs)*. Vilnius, Vaga, 2017; Elo, Satu; Kyngäs, Helvi. "The Qualitative Content Analysis Process". *Journal of Advanced Nursing*, 62 (1), 2008, pp.107–115.

**The research sample.** The study involved 7 persons working in the gymnasium: three representatives of the administration and four teachers of different school subjects (the German language, geography, physical education, and history). All participants of the qualitative research are active members of the gymnasium's community; their selection was carried out directly, in the presence of researchers and an expert. Conducting the research, it was maintained that this group of teachers, which actively participated in classroom and extracurricular activities, could best evaluate the situation of non-formal musical activities in the gymnasium, i.e., the manifestation of non-formal musical activities in the gymnasium and their impact on the gymnasium's community.

**Data collection.** The qualitative research was conducted using a semi-structured interview method, during which the informants were given a questionnaire compiled by the author<sup>9</sup>, consisting of ten questions. The interview method is a convenient way of data collection, as it fully corresponds to the assumptions of the qualitative research methodology, allows the collection of comprehensive data enabling the researcher to obtain in-depth meanings conveyed about the object under investigation<sup>10</sup>.

This paper presents a fragment of the conducted qualitative research, i.e., the analysis of the informants' opinion about the manifestation of musical groups in the gymnasium. Teachers were asked:

- 1) What is your attitude towards the activities of musical groups in the gymnasium?
- 2) What changes took place after establishing art groups in the gymnasium?

All informants were given the same questions, which were analyzed based on the steps of the interview analysis: the interviews were transcribed, paraphrased, conceptualized, respective meaningful units were distinguished, which were then combined into categories and subcategories; empirical generalization of categories and subcategories was performed.

**Research ethics.** The ethical principles<sup>11</sup> of benevolence, confidentiality and anonymity, characteristic of qualitative research, were observed in the study. All participants verbally confirmed that they voluntarily agreed to take part in the study and did not object to recording the interview. Teachers were informed that personal information or facts that allow them to be identified

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<sup>9</sup> This article presents a small part of the more significant results of the qualitative research.

<sup>10</sup> Kvale, Steinar; Brinkmann, Svend. *InterViews: Learning the Craft of Qualitative Research Interviewing*, USA, 2009; Alvesson, Mats. *Interpreting Interviews*. SAGE Publications. Los Angeles, 2011.

<sup>11</sup> Žydžiūnaitė, Vilma & Sabaliauskas, Stanislav. *Kokybiniai tyrimai: principai ir metodai: vadovėlis socialinių mokslų studijų programų studentams (Qualitative research: Principles and methods: A textbook for students of social science study programs)*. Vilnius, Vaga, 2017.



would not be used during the analysis and that the conclusions would be presented in a summary form. Seeking to ensure the informants' confidentiality, their names are encoded, the name of the gymnasium or other information noted during the interviews, which would allow the identification of the respondent, is not mentioned.

## Research results

**Activities of musical groups in the gymnasium.** To comprehensively analyze how research participants evaluate the activities of musical groups in the gymnasium, teachers were given the question: *What is your attitude towards the activities of musical groups in the gymnasium?* Respondents presented their thoughts both about the activities of art groups and about the peculiarities of manifestation of musical groups. Therefore, when analyzing the ideas presented by teachers, a category was distinguished: *Meanings given by teachers to musical activities in the gymnasium*, which according to the number of semantic units was divided into 3 subcategories: *Formation of the gymnasium's image*; *Formation of children's self-esteem*, *The growing popularity of choral culture* (Table 1).

**Table 1**

Category	Subcategory	Illustrating statement
Meanings given by teachers to musical activities in the gymnasium	Formation of the gymnasium's image	"Pupils involved in musical groups undoubtedly create a certain added value for the school and, of course, form the image of the gymnasium." (M6)
	Formation of children's self-esteem	"It is very important that pupils have some kind of extracurricular activity so that they find their vocations in the field they are interested in and want to participate in those activities and realize the self instead of walking somewhere in the yard or being not engaged in any activity. They not only sing but also spend time together, socialise, they discover themselves here." (M1)
	The growing popularity of choral culture	"Children are increasingly braver, they want to express themselves; thus, participation in groups is very important, especially now when choral culture is becoming so popular." (M3)

**Teachers' attitude towards the activities of musical groups in the gymnasium**

The utterances of many informants highlight a tendency to identify the activities of musical groups as a certain aspect of the (self-)formation of the gymnasium's image (see Table 1). Teachers state that artistic / musical activities become particularly significant when it is sought to make the gymnasium attractive, unique, able to withstand competition among other gymnasiums of the city, meet pupils' needs, parents' expectations and the like: *"When the choir appeared in the school, we realized that we became exceptional and actually responded to the needs of many pupils; that niche appeared where pupils can discover themselves."* (M2); *"Musical groups create a specific image of the gymnasium through concerts, kind communication and interrelationships."* (M4); *"And that gymnasium choir is so unique – it is a certain element of the gymnasium's image."* (M6). In the informants' opinion, by creating conditions for groups to exist, schools will not only have their unique face but will also create added cultural value: *"A real gymnasium must have art groups. Be it choirs, be it, say, dance groups, brass bands, but this is a very important accent. Let's say, higher educational institutions have choirs and dance groups because that's how they are identified. If we are a gymnasium, we must have art groups."* (M2).

Sharing their thoughts about the activities of musical groups, informants also identify the aspect of forming pupils' self-esteem (subcategory 2). *"(...) in fact, we even didn't think that pupils would get involved so much, would want to work; they don't care about time, that dedication... The choir sometimes becomes more important than lessons."* (M3); *"They express themselves there, find friends, like-minded pupils, they communicate not only on musical topics, maybe they even do homework together."* (M1). Teachers notice that pupils start to open up, interact more, and become increasingly more self-confident: *"They don't get bored with the choir, the repertoire, all those activities... they feel free, more self-confident, and this is very visible."* (M2). It is evident that informants value musical activity as a particularly positive phenomenon, which provides pupils with new experiences that help them identify the demonstration of their will, efforts, activeness and even satisfaction with the educational process: *"I noticed that some pupils are really more self-confident, they just have burning desire to play music, are stubborn to learn those musical parts."* (M5); *"I said straightaway that if you want to attend the choir, you have to be good at other classes as well (laughs), so some children really pay more attention to homework, well, the results from the subject I teach have really improved, I would say, their self-esteem has increased."* (M7).

Based on the analysis of the collected material, another identification of the activities of musical groups in the gymnasium (The growing popularity of choral culture) was distinguished, in which research participants tend to

identify the analysed phenomenon with the increasingly popular choral culture. According to informants, it is very important to notice pupils before they find street friends, get involved in online social networks and other negative phenomena. Teachers believe that the growing popularity of choral activities helps to involve pupils in active school life: *“(...) earlier, pupils were more reserved, school-home; and now children are braver, very curious, they want to express themselves, they all convene to groups (...)”* (M2); *“I think musical activities in school should develop unless that digital world steals them away, but it won’t substitute for that live interaction. So, art groups will exist and there will be many of them and diverse.”* (M1). Utterances of some teachers reveal anxiety because young people often encounter a distorted view of the environment and the person, which is shaped by social networks and the consumer culture dictated by the society. Based on this point of view, according to informants, it is necessary to turn to artistic activities as one of the main mediums where the learners’ perception of the world and values are formed, helping young people to mature, to discover their vocation and place in the world. *“Every child must be noticed before he / she is involved in harmful habits and questionable activities on the street.”* (M3); *“It’s very good that choral activities are becoming so popular and that pupils like them, because we all know how many young people aimlessly swan around in the streets.”* (M4); *“It’s good that those choirs are becoming increasingly popular, but it is known that such activity depends to a large extent on the leader, who somehow manages to get our children interested in attending that choir (...) after all, they have so many temptations (...)”* (M4).

Answering the question about changes in the gymnasium after the establishment of artistic activity groups, teachers provided specific examples that were classified into the category *Change in the gymnasium after the establishment of musical groups* (see Table 2).

**Table 2**

Category	Subcategory	Illustrating statement
Change in the gymnasium after the establishment of musical groups	Interdisciplinary collaboration	“The choir smoothly collaborates with subject teachers too.” (M5)
	Change in the attitude towards the artistic activity	“And the teacher’s attitude towards that child begins to change; although she is writing a worse mark, subconsciously she has already put a plus because she saw how that child sang and played music. Through non-formal activities, pupils can show that they have will, patience.” (M6)

	Fostering the culture of communality	"You can get friendly support if you as a teacher are mentioned somewhere in the event, I will receive some applause from the choristers because they are my pupils. A strengthened culture of support is felt in that." (M6)
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### Change in the gymnasium after the establishment of musical groups

Change is a very broad concept that can mean differences, adaptation, innovations, renewal, and the like<sup>12</sup>. Implementation of change includes encounters with various obstacles, financial difficulties, reluctance to change the usual order, etc. Looking from this perspective, it is important to reveal the teachers' attitude towards the success factors of implementing change after the establishment of musical groups in the gymnasium. Collaborating with other educational institutions, teachers share experiences and novelties, participate in various joint activities not only in events, conferences but also in implementing various projects. When guests from other countries arrive, the gymnasium is best represented by its art groups. Therefore, naturally, the statements highlighted in the first subcategory (Interdisciplinary collaboration) emphasize the important role of the art group in the interdisciplinary aspect, i.e., when collaborating with the teachers teaching other subjects: *"When foreign language teachers need to sing somewhere for an event, we always collaborate with the participants of musical groups."* (M1); *"We always create the repertoire for the performance together and rehearse together a lot not only with the choir but also with actors."* (M4); *"There was a German song competition, where we collaborated with the teacher, the group was prepared; there was an English language project, where they sang English songs and rehearsed them together with the English language teachers. The choir helped to add colors to the educational process too."* (M3).

In the second sub-category (Change in the attitude towards the artistic activity), there is a noticeable change in the informants' attitude towards manifestation of musical groups in the gymnasium: *"Somehow earlier I didn't*

<sup>12</sup> Hurn, J., Brian. "Management of change in a multinational company". In: *Industrial and Commercial Training*, Nr.44(1), 2012, pp. 41–46; Videikienė, Simona; Šimanskienė, Ligita. „Pokyčių valdymo sėkmės veiksniai organizacijose“ (*"Success factors for change management in organizations"*). Mokslinių straipsnių rinkinys „Visuomenės saugumas ir viešoji tvarka (Collection of scientific articles "Public safety and public order")", 2013 (10) Scientific articles, pp.339–356.  
<https://repository.mruni.eu/bitstream/handle/007/15120/Videikien%C4%97.pdf?isAllowed=y&sequence=1>.

*give prominence to those concerts, because I wasn't interested (...) I tried to find all sorts of reasons not to go, and now, when the choir's achievements are so high, I always look forward to a new performance.*" (M4). The change in attitude is best reflected by the ever-increasing attendance at the events, as demanding spectators select events where they spend their free time. Attending the events, teachers already know that they will get a lot of positive emotions, that the event will be of high quality *"(...) the further, the more so; even before the pandemic, when we were fascinated by those concerts, other pupils of the gymnasium very willingly attended the concerts."* (M2); *"All those evenings, where the ensemble and the choir performed, show the emergence of that choral culture, the emergence of culture of events in our gymnasium."* (M7); *"Those performances of the ensemble and the choir are already as if in our blood during various events as a self-evident part of culture. Even without a survey, we could say straightaway that it is unimaginable that the event could take place without the ensemble or the choir. It is already like a visitor card for all events."* (M5).

In the third sub-category (Fostering the culture of communality, see Table 2), a new phenomenon in the gymnasium was identified: during events, to support the one who plays music on the stage or to accompany with applause the teacher who goes to receive a thank-you: *"Behavior, whether in the hall or while waiting for concerts or at those events, it seems to me that with every passing year, the strengthened sense of their communality can be felt."* (M4); *"That friendship of theirs, interrelationships, they feel like a united part of the group."* (M3); *"You can see how they also support others who are not members of their group during events, they applaud, sing as backing vocalists in the hall."* (M7); *"It even gives me chills how they united the community in our gymnasium."* (M3).

To sum up, we can assume that artistic activity is significant in creating a school for all. Strengthened relation, friendship, communication, and interdisciplinary collaboration ensure choristers' active participation not only in the activities organized by the gymnasium but also in the lessons of teachers teaching various subjects – they become active members of the community. An emotional relation is established, successful situations and many pleasant moments are experienced. Manifestation of art not only makes life joyful, enriches the singers themselves, forms self-esteem, changes teachers' attitude towards artistic activities but it can also become a great means of developing school culture<sup>13</sup>.

The person helped by another person can do more. If we acknowledge that informal artistic / musical activities allow persons to experience success, it will mean that they will be able to realize themselves more successfully in life in

<sup>13</sup> Gruenert, Steve; Whitaker, Todd, *School Culture Recharged: Strategies to Energize Your Staff and Culture*. Alexandria, Virginia USA, 2017.

the future. By carrying out a dual mission – by transferring values, knowledge, traditions and developing the ability to orientate in the changing environment and act flexibly – the school forms the basis of the person's values.

## Conclusions

The conducted qualitative research reveals that the teachers at various school subjects favorably evaluate the artistic / musical activities carried out in the gymnasium. The teachers' utterances revealed a tendency to identify the activities of musical groups as a certain aspect in the (self-)formation of the *gymnasium's image* with the aim of building a good reputation of the school in the competitive environment. In the opinion of informants, artistic / musical activities become especially significant, seeking to make the gymnasium attractive, exclusive, to withstand competition among other city gymnasiums, meet pupils' needs and the expectations of parents and the gymnasium community.

The analysis of the research data significantly revealed an important element identified by teachers, which describes the non-formal musical activity in the gymnasium as a factor in the *(self-)formation of pupils' self-esteem*. From this standpoint, it makes sense to emphasize that the high self-esteem of learners is closely related to learning motivation, demonstration of one's will, efforts, activeness, success and satisfaction with the educational process.

Based on the analysis of the collected material, another aspect of the artistic / musical activity was distinguished, which research participants tended to identify with the *growing popularity of choral culture* in the gymnasium. In the opinion of informants, artistic activities undoubtedly help young people to get involved in the active school life, avoiding negative phenomena, harmful habits formed by social networks as well as consumer and street culture dictated by society. According to teachers, the growing popularity of musical activities helps young people to mature, form values, and discover their vocation and place in the world.

Conducting the research, it was meaningful to find out the reflective attitude of informants, related to changes in the gymnasium after establishing artistic activity groups. In their utterances, teachers accentuated *interdisciplinary collaboration* most, identifying it as an important element in presenting national cultural traditions not only in concerts and conferences but also for foreign guests visiting the gymnasium as part of project activities. Teachers at various school subjects emphasized that integrated lessons and activities increased pupils' motivation to be more interested in a certain subject.

The data analysis allowed recognizing the *change in the attitude towards artistic activity*. Teachers at various school subjects notice that pupils' attendance at art groups also change pupils' behavior – they self-develop

responsibility, will, patience, and a sense of duty at a faster pace. The analysis identified a positive change in the attitude of teachers towards the pupil. This is evidenced by the increasing attendance of the whole gymnasium community at the events. It is important to note that when speaking about the emergence of the quality of events and culture, informants distinguish one very important dimension: musical groups (the choir and the ensemble) are the visiting card of the gymnasium events.

The analysis of the research allowed us to recognize a new phenomenon in the gymnasium, which enabled informants to feel strengthened *fostering of the communality culture*. It is evident that artistic / musical activities in the gymnasium are a medium that brings together not only pupils, teachers but also families to collaborate and work in a team. Musical groups give the school its distinctive face – an identity that creates the culture of communality in the gymnasium.

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## THE MAGIC OF OPERA. APPROACHES AND STRATEGIES FOR FAMILIARIZING CHILDREN WITH THE OPERATIC GENRE

DALMA-LIDIA TOADERE<sup>1</sup>

**SUMMARY.** Over the past decades, an increasing number of opera institutions in various countries have been developing educational programmes aimed at bringing children closer to the opera genre. Although the need for early engagement is recognized, many institutions focus their offerings on adolescents and young people. The educational work of opera houses aimed at children faces greater difficulties than that of orchestras. The need for material resources, work, and energy to put on performances designed specifically for children leads many institutions to offer mainly other types of programmes, such as workshops, guided tours, visits by a singer to schools, creative exploration camps, etc. In terms of repertoire, opera performances offered for children are divided into works composed for children and adaptations for children of famous works from the universal opera repertoire. The present study will examine different approaches and strategies that can contribute to the goal of helping children enter the world of opera. These will be accompanied by examples of programmes presented by several opera houses in Europe, USA, and Canada. We will then present two programmes of our very own design meant for children and offered in Cluj, conceived as a combination of an introduction to the opera genre with excerpts from masterpieces belonging to the opera genre, namely Rossini's *Cenerentola* (2014, 2015) at the Romanian National Opera and *The Magic Flute* (2022) at the Hungarian Opera House.

**Keywords:** children, opera houses, educational programmes

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## Introduction

For a long time, the opera performance has represented a more or less elitist event dedicated to adult audiences. “By the end of the 1980s a paradigm shift touches the Opera houses: the pluralization of the audience, one including children”.<sup>2</sup> More and more opera houses around the world have been developing educational programs in recent decades aimed at bringing young audiences closer to the opera genre. However, the educational work of opera houses faces greater challenges than that of orchestras.

Staging an opera performance suitable for young audiences faces different problems than performing a symphonic concert for the same audience. These are easier to solve for teenage and youth audiences than for children. A theatre also has the opportunity to offer educational activities that do not involve producing a performance for young audiences, such as back-stage visits, workshops in several areas, a singer’s visits to schools, creative exploration camps. Our study focuses on opera performances for children’s audiences, examining the challenges of creating such performances, recognizing the need to overcome these problems as well as strategies for addressing them in different approaches to creating and presenting performances. We will also present two of our own performances and analyzing the chosen approach.

## The Problem with “children’s operas”

Some children’s operas, such as Engelbert Humperdinck’s *Hänsel und Gretel* (premiere, 1893), have long enjoyed success with audiences. However, arguments abound against presenting opera performances created for children. While some of these are rather prejudiced, many are objective and based on research findings in child psychology, psychomusicology, and education.

The works pertaining to the traditional operatic repertoire are of a length that far exceeds children’s ability to concentrate. The complex themes and plot of many opera librettos are not age-appropriate; in many countries the original text is in a language that children do not understand. Add to this today’s children’s attitudes towards classical vocal music in general and the operatic genre in particular. Studies of children’s musical preferences according to different parameters of music show that among the forms of

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<sup>2</sup> Theresa Schmitz, “The discovery of children as a worthy audience for operas”, in Mark MacLeod, Wendy Turgeon, Lucy Hopkins (eds.) *Negotiating childhoods*, pp. 211-219, Interdisciplinary Press, Oxford, 2011, p. 211.

popular music, instrumental music is preferred to vocal music, which ranks last in preference.<sup>3</sup> Children react negatively to the bel canto<sup>4</sup> voice, which is “foreign” and fundamentally different from the familiar world of pop music. Children’s attitudes to the opera genre are generally negative, although they have never attended a live, on-stage performance.<sup>5</sup> These attitudes, which may be based on opera music listened to on record, or on stereotypes perpetuated by the media, peers or adults,<sup>6</sup> become more pronounced with age, when rock/pop preferences become dominant. A study of elementary school children’s music preferences showed a drop in positive ratings for the aria *Voi che sapete* from Mozart’s opera *The Marriage of Figaro* from 52% among 5–6-year-olds to almost zero from age 10 upward.<sup>7</sup>

Not to be overlooked is the issue of costs either, which are much higher for producing a new opera performance than for designing and performing an instrumental concert.

An opera house wishing to bring the opera genre closer to children must be aware of all these arguments and seek solutions to the problems involved in achieving this desire.

### The Necessity of Problem Solving

The arguments against presenting opera performances for children can be countered by as many arguments that not only support the presentation of such events but also point to their importance. The need to find solutions to the various problems is all the more pressing.

By its very nature “opera is [...] a form of artistic excitement involving many elements especially well-loved by children and natural to them – including music, costumes, acting, dancing, scenery, and, above all, the use of the imagination.”<sup>8</sup> The fascination of an operatic performance - the “magic of opera” -

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<sup>3</sup> Albert LeBlanc, “Effects of Style, Tempo, and Performing Medium on Children’s Music Preference”, in *Journal of Research in Music Education*, vol. 29, no. 2, Summer, 1981, p. 154.

<sup>4</sup> P. Brünger, *Geschmack für Belcanto- und Pop- Stimmen: Eine repräsentative Untersuchung unter Jugendlichen in einer norddeutschen Großstadt*, dissertation paper, Hannover University, 1984, *apud* Heiner Gembris, Gabriele Schellenberg, “Musical preferences of elementary school children”, in Kopiez, R., Lehmann, A., Wolther, I. (eds.), *Proceedings of the 5th Triennial ESCOM Conference*, September 8-13, 2003, Hannover, Germany, pp. 552-553, p. 553.

<sup>5</sup> Wendy L. Sims, “Effects of Attending an In-School Opera Performance on Attitudes of Fourth-, Fifth- and Sixth-Grade Students”, in *Bulletin of the Council for Research in Music Education*, nr. 114, Fall, 1992, pp. 47-58, p 48.

<sup>6</sup> *Ibidem*.

<sup>7</sup> Gembris & Schellenberg, *op. cit.*, p. 552.

<sup>8</sup> Samuel D. Miller, “Opera Made Elementary”, In *Music Educators Journal*, Vol. 71, No. 2, 1984 pp. 52-54, p. 52.

is a valuable resource for the success of its presentation, if the show is thoughtfully conceived and performed to a high artistic standard. The director who conceived the children's version of Richard Wagner's *Der Ring des Nibelungen*, presented at the Bayreuth Festival in 2011, points out that "Wagner's world has much more in common with famous fairy tales than one might think".<sup>9</sup>

Another important argument in favor of the early initiation into the opera genre is the so-called "open ear" age. In an article on the development of aesthetic reactions to music, published in 1982, Hargreaves used the concept of "open ears", which has been and is still widely used in the literature in forms such as *open-earedness* (in English) or *Offenohrigkeit* (in German).<sup>10</sup>

Empirical research has shown that a more open attitude towards different styles of music can be observed in children;<sup>11</sup> children are less likely to reject music in styles that are unfamiliar to them, which (unfortunately) includes classical music. "Results confirm that there is definitely an open-earedness for unfamiliar styles of music with the younger children, declining gradually with increasing age."<sup>12</sup> Negative attitudes towards operatic voices also increase with age, as mentioned in previously. "The younger the children are, the more apt they are to accept the sound of the operatic voice".<sup>13</sup> Opinions on the exact demarcation of the open-ear period differ slightly, but the end of primary school seems to be the time when music preferences "[...] indicat[e] a convergence of music preference toward popular style".<sup>14</sup>

"At the latest at the age of 9, the open-earedness has disappeared in most children."<sup>15</sup> The conclusion is obvious: it's much better to get exposed to opera as early as possible.<sup>16</sup>

In recent decades there has also been increasing pressure for opera houses, like orchestras, theatres, and museums, to offer programs for children as part of widening access to culture and cultural education. On the other hand, it is in the interest of opera houses to attract and raise awareness among tomorrow's audiences early on. Moreover, "faced with an ageing audience [...]"

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<sup>9</sup> Anastassia Boutsiko, "Opera for the wee ones: Kids have an ear for musical drama" *DW Deutsche Welle online* 11.08.2011.

<sup>10</sup> David J. Hargreaves, "The development of aesthetic reactions to music" in *Psychology of Music*, Special Issue, 1982, pp. 51-54, p. 51.

<sup>11</sup> Hargreaves, *op. cit.*

<sup>12</sup> Gembris & Schellenberg, *op. cit.*, p. 553.

<sup>13</sup> Samuel D. Miller, *op. cit.*, p. 54.

<sup>14</sup> William V. May, "Musical style preferences and aural discrimination skills of primary grade school children", *Journal of Research in Music Education*, 33(1), 1985, pp. 7-22, p. 19.

<sup>15</sup> Gembris & Schellenberg, *op. cit.*, p. 553.

<sup>16</sup> Miller, *op. cit.*, p. 54.

operas look to their young audiences not only for the potential audience of tomorrow but also for the audience of today".<sup>17</sup>

### **Approaches and strategies for creating an opera performance designed for children**

An opera performance for children must be designed and presented in such a way as to fascinate the audience, thus bringing them closer to the world of opera. To achieve this goal, many institutions offering opera performances for children today use several strategies in the design of their programs to solve different types of problems that hinder the achievement of their proposed goal.

The choice of repertoire and the way it is presented is the starting point and the most important aspect of creating a successful children's performance. To meet the age requirements of the target audience, several factors need to be considered, the most important of which are the overall length of the performance and the language in which it is sung or spoken. The complexity of the libretto and the age-appropriateness of the different moments of the plot must also be assessed.

The educational value of performances can be enhanced by preparing the audience in advance. Some opera houses offer concrete help to teachers and parents (workshops for teachers, teaching material and musical examples available online, etc.). Participatory activities for the whole audience are part of the musical mediation elements included in some performances, which we will address separately. Segments where a specifically trained group of children participate on stage may also be included in the performance. In the following pages we will present different ways of approaching the creation and presentation of an opera performance for children, detailing the different strategies adopted to deal with the issues of duration, language and content of the operatic work presented.

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<sup>17</sup> Sylvie Saint-Cyr, *Les jeunes et l'opéra : le développement des actions en direction de la jeunesse dans les théâtres lyriques de France de 1980 à 2000*, L'Harmattan, Paris, 2005, *apud* Theresa Schmitz, "«Nous sommes allés à l'Opéra pour donner un spectacle». Les productions participatives pour et avec le jeune public en Europe", in *Observatoire des politiques culturelles*. 2012/1 No. 40, pp 58-61, p 58.

### **Works from the current opera repertoire that are considered suitable for children**

The easiest way to offer an opera performance for children is to program a matinee performance from the repertoire with content that is deemed appropriate for such an audience. Although neither Mozart's *The Magic Flute* nor Rossini's *Cenerentola* or Massenet's *Cendrillon* were explicitly composed for children, they are frequently presented to children. In the case of a full performance, the length of these works can represent a problem. Since the original language is not understood everywhere, a full translation of the vocal parts and dialogues is used, producing a combination of vocal parts sung in the original language and translated dialogues (where appropriate), alternatively surtitles can be used, which would assume that the young audience can read fluently, however, it does not address the real problem of the need for distributed attention. This type of children's programme presents no problems in terms of the production of the show, which would be a repetition of the performance that is already in the opera house's current repertoire.

### **Operas composed for children**

Since the late 19<sup>th</sup> century, several composers have created operas for children. Humperdinck's opera *Hänsel und Gretel* based on the fairy tale of the Brothers Grimm, which premiered under the baton of Richard Strauss more than a century ago to resounding success, has remained in the repertoire of opera houses to this day. We will now mention just a few of the great works that followed suit: Maurice Ravel (*L'enfant et les sortilèges*, 1925), Benjamin Britten (*The Little Sweep*, 1949) Hans Werner Henze (*Pollicino*, 1980). In the 20<sup>th</sup> century several Romanian composers wrote operas for children borrowing themes from fairy-tales.<sup>18</sup> Some have fallen into oblivion, such as Alexandru Zirra's *Capra cu trei iezi* [The Goat with Three Kids] (1938), praised by George Enescu, who considered the composer the Humperdinck of Romanians.<sup>19</sup> The most frequent appearances on posters are Corneliu Trăilescu's *Motanul încălțat* [Puss in Boots] (1961) and Laurențiu Profeta's *Povestea micului Pan* [The Story of Little Pan] (1985).

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<sup>18</sup> For additional information, see also Consuela Radu-Țaga, "About the Romanian opera for children and the choral moments". *Bulletin of the Transilvania University of Brașov. Series VIII: Performing Arts*, Vol. 13 (62) No. 1, 2020, pp. 163-172.

<sup>19</sup> Vasile Vasile, *Alexandru Zirra*, Musical Publishing House., București, 2005, apud Radu-Țaga, *op. cit.*, p. 164.

In recent decades, more and more composers have composed operas for children commissioned by various opera houses that want new performances for their repertoire meant for this new type of audience.<sup>20</sup> Among the renowned composers, Jonathan Dove (born 1959), in whose creation the opera genre plays an important role, has also written several operas for children. *The Adventures of Pinocchio* (2007) has been performed to great acclaim at numerous opera houses in the UK and the US as well as in Germany (in translation). It is a 140-minute two-act opera with many vocal soloists, chorus and symphony orchestra.

Many composers, especially of the younger generation, compose operas for children that also meet the requirements of having a short duration and reduced orchestration. An extreme example of minimalist instrumentation are the operas for children by the young Dutch composer Leonard Evers (born in 1985), which are enjoying great success at several renowned European opera houses, such as the opera *Goud!* after the Brothers Grimm (2012) composed for a singer/actress and a percussionist/actor.

### **Famous operas arranged for children**

As early as the early 1970s, Linda Cabot Black, co-founder of the Opera Company of Boston (1958), had the idea of producing what she called “opera for children, not children’s opera.” She wanted to bring children’s audiences closer to operas belonging to the universal repertoire that they would eventually be listening also as adults. The practical implementation of this idea ran into familiar problems: the subject matter of the opera, the length of the piece and the language. Choosing a few works, she thought appropriate, Cabot Black commissioned hour-long arrangements with English text and an orchestra of about 20 instruments.<sup>21</sup> Boston Lyric Opera continued this tradition, presenting a production of a famous opera arranged for children each year from 1999-2011 for families and schools as part of its Opera for Young Audiences (OYA) program. The Wallace Foundation commissioned a case study of the family program and published the results in its *Wallace Studies in Building Arts Audiences* series.<sup>22</sup>

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<sup>20</sup> Theresa Schmitz, “L’opéra jeune public. Stratégies compositionnelles pour transformer l’enfant-spectateur en mélomane”, *Transposition* 2, 2012, p. 3.

<sup>21</sup> Bob Harlow, Thomas Alfieri, Aaron Dalton, Anne Fied, “Cultivating the next generation of art lovers – How Boston Lyric Opera sought to create greater opportunities for families to attend opera. Wallace Studies in Building arts audiences” The Wallace Foundation New York, 2011, pp. 9-10.

<sup>22</sup> *Ibidem*.



This approach to repertoire is widespread. Before giving a few examples from well-known institutions, it is important to remember that there are also many smaller, mostly private, companies that have set out to help bring children's audiences closer to the opera genre by presenting adapted versions of famous operas. Many of them do this mainly through touring, giving opera performances for children in towns that do not have an opera house, often in schools and public libraries. As well as shortening the duration and translating the piece into the national language, they also resort to reducing the number of singers, by using the same singer in two different roles or reducing the number of characters. Often the instrumental accompaniment is also reduced, more or less drastically, from a small orchestra to a chamber ensemble or just piano. This is, of course, also due to the space available, but mostly due to financial considerations. It is worth noting, however, that most of the performances do not seem to make great savings in staging: costumes and sets are generally elaborate, as are the direction and stage movement.

The big opera houses that allocate an appropriate budget and programs for young audiences, produce brilliant performances of famous operas adapted for children. For *The Magic Flute*, The Metropolitan Opera (New York) decided to create a children's version shortened to 100 minutes and translated into English (premiere 2006) from the lavish 2004 production, sung entirely in the original language (German). The Magic Flute is in fact one of the most frequently adapted operas for children, from the glittering New York production to multiple versions featuring smaller ensembles of singers and instrumentalists, often with only piano accompaniment.

Other renowned theatres (Vienna State Opera, La Scala Theatre in Milan, and Maggio Musicale Fiorentino as well as the famous Bayreuth and Salzburg Festivals) offer arranged versions of famous operas, shortened to 60-75 minutes, translated into the national language and with a simplified libretto and revamped instrumentations meant for a reduced orchestra.

Also worth mentioning are various children's versions of Wagner operas presented on several opera stages in Europe. The opera *Siegfried et l'anneau maudit* [Siegfried and the Cursed Ring], a "miniature" version of Wagner's monumental tetralogy *Der Ring des Niebelungen* was a great success in France as a co-production of several institutions (2013-2014). Siegfried's epic for children aged 7 and up, lasting an hour and three quarters, staged at the highest professional level, was sung in German with French surtitles, and accompanied by an orchestra of 16 instrumentalists. Every year since 2009, the Bayreuth Festival has presented a Wagner opera adapted for children to a resounding success. The language of the Bayreuth performances is obviously not a problem, with performances lasting 70-90 minutes. Depending on the opera presented, the age group for which the

production is intended is indicated, ranging from 6-10 to 8-12 years old. The libretto is obviously simplified, and the various problematic moments for children are evaluated and a choice is made to either omit or modify them. For example, the death of the hero Siegfried is kept, but neither the incest from which he was born nor the killing of the two giants appear. Remarkably, these performances feature renowned soloists who also appear in festival productions.

In the children's versions of famous operas conceived by the *Associazione Lirica e Concertistica (AsLiCo)* in Como and successfully presented by several opera houses in Italy and France, the problem of brutal moments in the action is sidestepped by transferring the action to a setting that is by definition unrealistic. In the children's production based on Bizet's work, entitled *Carmen, La stella del circo di Siviglia* the action takes place in the circus and the heroine is not killed but disappears through the trick of an illusionist,<sup>23</sup> while the production of *Rigoletto. I misteri del teatro* ingeniously presents Verdi's opera as 'theatre-in-theatre', in which all the characters become members of the 'Duke's troupe' again at the end and continue their journey to the next performance.<sup>24</sup>

### Pasticcio

Several children's opera performances use a different approach in their choice of repertoire, combining arias and ensembles from different operas. This continues the tradition of *pasticcio* operas, which enjoyed great popularity in the 18th century. These operas were made up of famous arias from different operas by the same or different composers, with the original text replaced by a new one, possibly with the addition of new musical fragments. Händel, Gluck and Johann Christian Bach wrote *pasticcio* operas.<sup>25</sup> In recent years several new (adult) operas have been arranged in this tradition, such as *Enchanted Island* based on two plays by Shakespeare (The Metropolitan Opera New York 2011) and *Voyage to the moon* based on Ariosto's *Orlando furioso* (Victorian Opera Melbourne, 2016), both with music from different Baroque operas.

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<sup>23</sup> Julia Vergely, "«Carmen, une étoile du cirque», pour faire chanter les enfants" *Télérama* 22.03.2019.

<sup>24</sup> Thierry Chion, "Rigoletto ou les mystères du théâtre : un opéra participatif à Rouen à destination des enfants", *Actu76 Normandie*, 12.01.2022.

<sup>25</sup> William Smyth Rockstro, "Pasticcio". In Grove, George (ed.) *A Dictionary of Music and Musicians*, vol. 2, The Macmillan Company, New York, 1900.

The Oldenburg State Theatre has created the children's performance *Orpheus und die Zauberharfe - Ein Opern-Pasticcio (nicht nur) für Kinder*<sup>26</sup> (2020) with music from five operas based on the myth of Orpheus from Monteverdi to Gluck. The Salzburg Festival used music from Purcell's opera *Fairy Queen* and other works by the composer for the children's performance entitled *Die Feenkönigin*<sup>27</sup> (2016).

Many children's opera performances use excerpts from famous operas with the text of an entirely different story designed to captivate audiences. One extreme approach is taken by baritone John Davies, whose operas for children are successfully performed by over 150 organizations in the US and Canada.<sup>28</sup> Davies uses well-known fairy tales with a modern pedagogical element. A limited number of singers (4-5) accompanied by a pianist perform arias and ensembles from famous operas (by a single composer or several different composers) with texts interspersed in a Singspiel-like performance. Performances last 40 minutes and are aimed at children from pre-school to fifth grade. An opera lover might wonder if the piglets in *The Three Little Pigs* (1991, with music from various Mozart operas) should be called *Despina, Cherubino and Don Giovanni*. Little sister Despina, who builds the brick house, loves books, and goes to the library to read about building a wolf-proof house named Wolfgang Bigband.

### Performances that include elements of cultural mediation

In the approaches outlined above, children approach the genre of opera intuitively. However, it is possible to design performances in which children approach opera in an exploratory way, introducing elements of cultural mediation. "We call 'cultural mediation' a set of actions aiming, through an intermediary - the mediator, [...] - to put an individual or a group in touch with a cultural or artistic proposal (a singular work of art, an exhibition, a concert, a show, etc.), to promote its apprehension, its knowledge, and its appreciation."<sup>29</sup>

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<sup>26</sup> *Orpheus and the Magic Harp - an opera pasticcio (not only) for children*

<sup>27</sup> *The Fairy Princess*

<sup>28</sup> Opera tales, *Operas for children by John Davies*, Manlius, NY

<sup>29</sup> Bruno Nassim Abouddar, François Mairesse, *La médiation culturelle*, Presses Universitaires de France, Paris, 2018, p. 3. "On appelle « médiation culturelle » un ensemble d'actions visant, par le biais d'un intermédiaire – le médiateur, [...] –, à mettre en relation un individu ou un groupe avec une proposition culturelle ou artistique (œuvre d'art singulière, exposition, concert, spectacle, etc.), afin de favoriser son appréhension, sa connaissance et son appréciation."

By its nature opera lends itself to both musical and theatrical mediation. The conception of the children's performance *Rigoletto. I misteri del teatro* mentioned above is rooted in theatrical mediation, presenting the various facets of the process of creating and performing an opera performance on stage.

Musical mediation can be introduced with the help of a mediator-moderator, a role that can be fulfilled by an added character or by one (or more) of the performers. In the children's version of *The Magic Flute* by baritone Christian Boesch (premiered at the 1982 Salzburg Festival under the baton of James Levine), Boesch played the role of Papageno and acted as the mediator alongside the famous director Jean-Pierre Ponnelle, combining elements of musical and theatrical mediation in the dialogue.<sup>30</sup> In addition to verbal explanation, moments of dialogue with the audience can also be used.

An important contribution to bringing children closer to opera is the introduction of participatory activities for the audience: choral singing, *body-percussion* sequences, pantomime, or simple choreographic movements that can be performed on the spot. Participatory activities can be spontaneous or prepared in advance with parents (in performances for families) and especially with teachers (in performances for school groups), with the help of supporting (written, audio, video) materials provided by the organizers of the performance (through *online* publication, electronic distribution, or a workshop for teachers). Such participatory elements are integrated in all opera performances designed by the *Associazione Lirica e Concertistica*.

As part of the project called *All'Opera... Le scuole al Maggio!* (Held in Florence every year since 2006), a special role is given to the participation on stage of many classes from schools in and around the city, which are trained by professionals for several months.

Whatever the approach, the choice of repertoire is essential. "The work must have music of quality and taste, thus serving as an 'entrance' to the wonderful, magic world of opera for them".<sup>31</sup> The standard of presentation is also particularly important. All members of RESEO (European Network for Opera, Music, and Dance Education) who responded to the questionnaire on productions for young audiences indicated artistic quality as the top criterion for a good production, just ahead of relevance to the specific age group and content of the production and originality.<sup>32</sup>

<sup>30</sup> The production was released as a (live) DVD by Arthaus Musik

<sup>31</sup> Nick Rossi. "Children and Opera, Florentine Style", in *Music Educators Journal*, Vol. 72, No. 4, 1985, pp. 50-52, p. 52.

<sup>32</sup> Aurélia Gaudio, "Overview: Productions for young audiences in Europe", Survey conducted by RESEO in September 2009, pp. 55-56.

### ***Cinderella and The Magic Flute for children in Cluj***

The author has designed and performed two opera performances for children with elements of mediation, both at in Cluj: at the Romanian National Opera (based on Rossini's *La Cenerentola*, 2015) and at the Hungarian Opera House (based on Mozart's *The Magic Flute*, 2022).

Both performances were designed for children aged 6-11 (open ear period). Two famous works from the opera repertoire (Rossini's *La Cenerentola* and Mozart's *Die Zauberflöte*) were chosen and adapted, and the approach chosen was that of a performance with elements of both musical and theatrical mediation.

To meet the age requirements of the target audience, the performances were designed to last approximately 50 minutes and were sung and spoken in the audience's native language. For *Cinderella* the sung texts were translated into Romanian specifically for the children's performance, while for *The Magic Flute* it was possible to use the Hungarian translation used in the performance from the theatre's current repertoire. The number of characters was reduced (*Cinderella* - five characters, *The Magic Flute* - six characters) and for Rossini's opera the lost shoe, as it is known to the children in the fairy tale, was used instead of the bracelet that was in the original libretto of the work.

The mediating elements in the *Cinderella* performance were introduced by the author as the conductor-moderator, assisted by the interpreter of the title role, while in *The Magic Flute* the interpreter of the role of Papageno also took on the role of narrator, while the conductor-moderator presented the musical explanations.

In *Cinderella*, the specifics of the opera performance as a theatre with music, with orchestra in the pit and singer-actors on stage, the meaning of the curtain, the role of the overture were all explained. In the production of *The Magic Flute*, the orchestra was placed on the stage, which allowed the children's attention to be focused on the instruments. By showing the specifics of the props, the children understood that they were used to creating an illusion of reality: they were shown the prop flute used in a pretend way simultaneously with the flute player from the orchestra who was playing the melody. A moment of theatrical surprise was used to introduce Cinderella's stepfather. As the audience waited for the appearance of the stepmother from the fairy tale, the baritone appeared on stage and explained to the children that the composer's need to use more male voices led to the creation of the stepfather character.

One of the goals of the musical mediation elements introduced in both performances was to foster an understanding of the music's character. Cinderella's song is "sad" (*Una volta c'era un Re*), the grumpy sisters argue in duet, the music of the Queen of the Night's aria (*Der Hölle Rache*) expresses hatred already from its orchestral introduction while the music of Sarastro's aria (*In diesen heil'gen Hallen*) is put forth in an obvious emotional contrast to the former fragment.

In both performances a participatory activity with the audience was also introduced: making a thunderstorm with body-percussion sounds and whistling by voice, being otherwise one of the most beloved activities by the children. In *Cinderella* the audience created a storm when the clock struck midnight and Cinderella ran away losing a shoe, after which the orchestra played the storm composed by Rossini. This element of musical mediation has been called "simulation"<sup>33</sup> or "modelling", as the audience creates a moment of sound like the music they are about to hear, with the children's storm being followed by the orchestra's interpretation of the musical storm from the opera's score. In *The Magic Flute* the storm heralded the appearance of the Queen of the Night. The participation of a group of trained children on stage (the Hungarian Opera House's Children's Choir) was introduced in the performance of *The Magic Flute* by arranging the slave choir (*Das Klinget so herrlich*) for a children's choir.

The success of both productions, which were repeated due to the high demand for tickets from teachers, clearly indicates the need to present such opera performances for children and motivates their organizers and creators to continue the path of introducing children to the magic of opera.

*Translated from Romanian by Juliánna Köpeczi*

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<sup>33</sup> David Wallace, *Reaching out: A musician's guide to interactive performance*. McGraw-Hill, New York, NY, 2008, p. 25.

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## INTERPRETATIVE FORMULAS IN CAROLING IN THE SOUTHERN AREA OF THE APUSENI MOUNTAINS

CIPRIAN MIZGAN-DANCIU<sup>1</sup>

**SUMMARY.** Many folklorists have analyzed traditional carols and caroling over time, but most of them focused on the development of the custom or on the morphology of carols. In this article we will present the various interpretative formulas that we encountered during a folklore gathering session in the southern area of the Apuseni Mountains: men's group, mixed group, individual performers, and children's group. Each formula has interpretative particularities, with some formulas being constituted only for the purpose of communicating carols, despite not being encountered in the practice of caroling. The importance of each formula is presented with arguments, together with an exemplary sample of carols performed.

**Keywords:** caroling, interpretative formula, traditional music, folk singing

### Introduction

Within Romanian folklore, the carol represents one of the most important musical genres, given that the caroling custom is attended by the entire village community, as carol singers or hosts. Since the nineteenth century, folklorists have been interested in the Romanian carol, and most of them mainly gathered and commented on the lyrics and literary themes. A smaller part followed the unfolding of the custom or the musical analysis of carols.

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Béla Bartók wrote in the preface to his volume of carols: “Unfortunately I did not have time in the early years of my research work to attend Christmas caroling in order to observe, in addition to music, the custom of the people.”<sup>2</sup> Sabin Drăgoi, in *303 Carols with text and melody*, summarily describes the antiphonic caroling and the arrangement of the carol singers in the hosts’ house. He states, regarding their number, that “there may be more or fewer than 12”<sup>3</sup>. In the past, adult caroling was practiced exclusively by young men who made up the group of carol singers, organized according to very strict rules. The structure, activity and organization of the group is amply documented by folklorists such as Ovidiu Bîrlea<sup>4</sup>, Traian Herseni<sup>5</sup>, Iosif Herțea<sup>6</sup> or Mihai Coman<sup>7</sup>, constituting an important imprint of the Romanian traditional culture, which is why, in December 2013, *Men’s group Colindat from Romania and The Republic of Moldova*<sup>8</sup> became part of UNESCO’s intangible cultural heritage. However, in the last half a century, the custom of caroling has changed, due to factors such as: the aging of the population in the villages, the reduction in the number of inhabitants or the emancipation of the woman.

### Caroling in the south of the Apuseni Mountains

Without the pretense of creating a general image of caroling in Transylvania, we start our approach from carol collection sessions conducted in 1996 and 1997 at the border between Alba and Hunedoara counties. The field research was organized by the TerrArmonia Cultural Foundation and the “Gheorghe Dima” National Academy of Music and took place just before Christmas, with the custom being observed in progress. Six villages were investigated, five of which belong to the commune Almașu Mare from Alba County (Almașu Mare, Almașu de Mijloc, Cib, Glod, Nădăștia), to which was added Almașu Mic de Munte, currently being part of the Balșa commune, Hunedoara. The area is quite isolated, and access was possible on county or local roads, while the closest city was Zlatna, located 16km from the

<sup>2</sup> Bartók, Béla. *Ethnomukologische Schriften Facsimile-Nachdrucke IV – Melodien der Rumänisachen Colinde (Christmas songs)*. Editio Musica, Budapest, 1968, pag. xxx.

<sup>3</sup> Drăgoi, Sabin. *303 Colinde cu text și melodie (303 Carols with Lyrics and Melody)*. Editura Scrisul Românesc, Craiova, 1925, pag. XLIV.

<sup>4</sup> Bîrlea, Ovidiu. *Folclorul românesc (Romanian Folklore)*. Vol. I. Editura Minerva, Bucharest, 1981.

<sup>5</sup> Herseni, Traian. *Forme străvechi de cultură populară românească (Ancient Forms of Romanian Popular Culture)*. Editura Dacia, Cluj-Napoca, 1977.

<sup>6</sup> Herțea, Iosif. *Romanian Carols*. The Romanian Cultural Foundation Publishing House, București, 1999.

<sup>7</sup> Coman, Mihai. *Studii de mitologie (Mythology Studies)*. Editura Nemira, Bucharest, 2009.

<sup>8</sup> <https://ich.unesco.org/en/RL/mens-group-colindat-christmas-time-ritual-00865> (09.03.2023)

communal center. 102 carols were collected, which were later published in the volumes *Romanian Carols*<sup>9</sup>, awarded with the “Ciprian Porumbescu” Prize of the Romanian Academy (Musicology section), 2003. This vast repertoire is very unitary in terms of musical morphology, containing structures based on a nucleus with two melodic lines AB and very rich in the thematic sphere, with over 22 literary themes, according to the classification made by Prof. Doina Bocşa, after the model offered by Monica Brătulescu. However, we are interested in the structure of the interpretative formulas which, in this case, is a very diverse one, comprising a male group, a mixed group, a group of children, an individual interpreter (man or woman) – **Table 1**. From all these variants, the female group is missing, while a variant that is rarely found in the practice of caroling was mentioned especially in the case of the interpretation of carols at the Sitting (șezătoare). However, during the collection of carols, years later, we encountered the interpretation of a female group, which was recorded in practice at the antiphonic caroling “at two windows” (la două ferești), where one group is made up of men and another of women, in the village of Silivaș in Bistrita-Năsăud county. Monica Brătulescu mentions the presence of the female carolers in the area of Moldova, in Muscel, where “the bands of girls and wives assume the role of main agents of caroling.”<sup>10</sup>

**Table 1**

	Almașu de Mijloc	Almașu Mare	Almașu Mic	Cib	Glod	Nădăștia	TOTAL
Male group	20	4		15	8	10	57
Male group, antiphonic		10					10
Soloist - male	6		23				29
Soloist with group	1	1					2
Mixed group	2						2
Children's group						1	1
Soloist - female						1	1
<b>TOTAL</b>	29	15	23	15	8	12	<b>102</b>

**The carols collected from Southern Apuseni Mountains and their interpretative formulas**

<sup>9</sup> Bocşa, Ioan. *Colinde Românești (Romanian Carols)*. Editura MediaMusica, Cluj-Napoca, 2003.

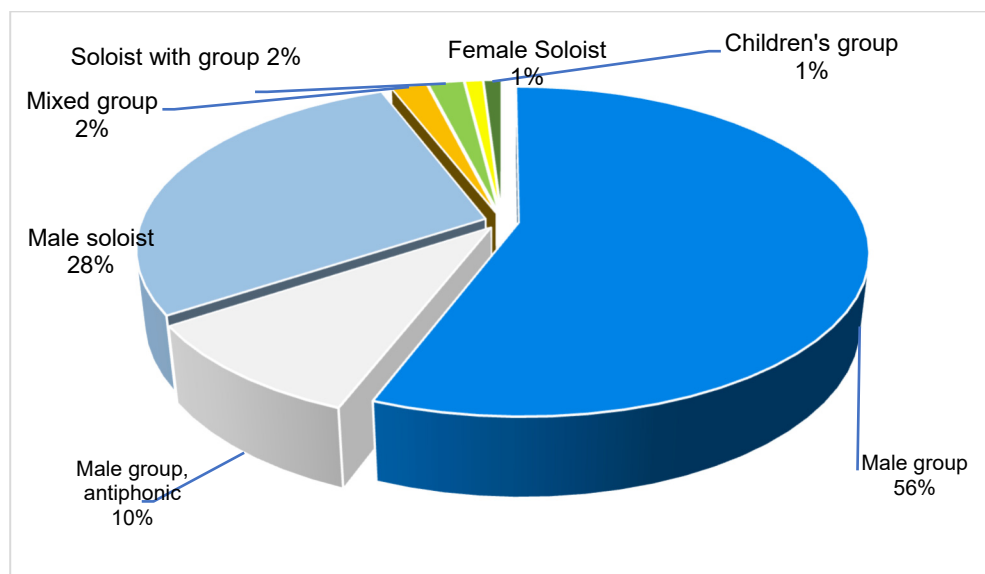
<sup>10</sup> Brătulescu, Monica. *Colinda Românească – The Romanian Colinda (Winter Solstice Songs)*. Editura Minerva, Bucharest, 1981, p.22.

Whenever we do not talk about a collection performed “in situ”, there are factors that can alter the interpretative formula, the character or even the morphological aspects of carols (we will mention them where appropriate). However, the purpose of collecting carols is a documentary one, aimed primarily at obtaining the material itself, with the other aspects being secondary to this desideratum, even if the carols and the caroling are synergistically linked to each other.

### Male group

The most common interpretative formula is the male group, i.e. the traditional *ceată*<sup>11</sup>. From the total number of carols collected in the researched area, 66% were performed by male groups, i.e. 67 carols, of which 10 were performed antiphonally. From the 6 investigated villages, in two of them (Cib and Glod, see **Table 1**) the male group was the only interpretive formula encountered.

**Graphic 1**



**Interpretative structures and their percentage**

<sup>11</sup> Group of carolers, band of singers, all being young men.

Starting with the very first collections of carols, the interpretative formula is specified, with the number of performers being variable. Atanasie Marienescu mentions between 5 and 7 young men<sup>12</sup>, Sabin Drăgoi 12 “drummers”<sup>13</sup>, and Ileana Szenik “groups of 8-10 people”<sup>14</sup>. In the case of our research, the male groups included between 5 (Glod) and 13 carolers (Almașu Mare). Following demographic changes, the group is no longer composed only of unmarried young men<sup>15</sup>, but includes men of all ages. In Almașu Mare, for example, where the carols were performed only by men, the average age of the carolers was 43, with the youngest being 24 and the oldest 75.

**Table 2**

Age Group	Number of people
20-40	6
40-60	3
60-70	1
70-80	1
Total	11
<b>Average Age</b>	<b>43 years</b>

#### **The structure of carolers from Almașu Mare according to age group**

Within the male groups we noticed in most cases the presence of a group leader, with an important role in interpretation. Each time, he starts the carol alone, being followed by the rest of the carol singers after one or two syllables, and in case of inconsistencies, regarding the lyrics or the melody, the rest of the group corrects him. To help the group, he stands out through a vigorous interpretation. One of the ways in which they conserve their energy until the end of the carol (since it is an epic genre, we often have over 50 stanzas in a carol) is the omission of a part of the chorus, as can be seen in **E.g. 1** (present in most carols; for example, in Almașu Mare, from 14 carols

<sup>12</sup> Marienescu, Atanasie. *Colinde culese și corectate* (Carols, Collected and Corrected). Imprimeria Națională, Bucharest, 1861, p. XIV.

<sup>13</sup> Drăgoi, Sabin. *303 Colinde cu text și melodie* (303 Carols with Lyrics and Melody). Editura Scrisul Românesc, Craiova, 1925, p. VI.

<sup>14</sup> Ileana Szenik, *Folclor Muzical- Modul de studiu pentru studii universitare prin învățământ la distanță* (Musical Folklore - Study Module for Distance Learning). Editura MediaMusica, Cluj-Napoca, 2010, p. 142.

<sup>15</sup> Drăgoi, Sabin. *303 Colinde cu text și melodie* (303 Carols with Lyrics and Melody). Editura Scrisul Românesc, Craiova, 1925, p. VI.

only 2 do not have a chorus and in Almașu de Mijloc out of 20 carols 4 are without chorus). This technique enables an energetic entry with the next verse, which starts by taking the last syllable from the chorus.

### E.g. 1



**Example showing the part omitted by the group leader in grey background  
(Ioan Bocșa, *Colinde Românești*, vol. I, no. 1081)**

In addition to this practice, we have also encountered carols in which the group leader enters with the next verse over the end of the chorus or of the previous verse, to suggest the lyrics that follow (Almașu Mare, Almașu de Mijloc). In some cases, the group leader is missing, the interpretation suggesting a compact group (Glod), or 2-3 carol singers constitute a leading group (Cib).

### Male soloist

The second interpretative formula, regarding the number of carols collected, is the male soloistic interpretation, which is not found in the practice of caroling, and has only a documentary role. Sabin Drăgoi wrote that “carols are sung in some places by one person or 3-4, with the purpose of begging”<sup>16</sup>, in contrast to the “group of drummers”<sup>17</sup>, who “sing for the traditional custom”. We encountered this type of interpretation in Almașu de Mijloc and Almașu Mic de Munte, the latter being a more secluded village with a small population - in 2011 it had only 58 inhabitants, compared to Almașu Mare, which had 394. In this village, the keeper of the carol repertoire was Father Ioachim Danciu, who, at the time of our research, was 71 years old. 23 carols were collected from him (see **Table 1**). Although Danciu was a representative of the Church, this did not significantly influence the repertoire of carols collected from him. Out of the 23 carols only one had as a theme the Birth of Jesus, and another 7 focused on other religious themes

<sup>16</sup> Drăgoi, Sabin. *303 Colinde cu text și melodie (303 Carols with Lyrics and Melody)*. Editura Scrisul Românesc, Craiova, 1925, p. XLV.

<sup>17</sup> Ibidem, p. VI.

(The Holy Mother with the Son, the dispute of the Saints, Judas in Heaven), while the remaining 15 had secular themes. These proportions are part of the zonal trend (for example, in Cib, out of the total of 15 carols collected, 4 have religious themes). Regarding the interpretation, Father Danciu sang the carols with a full voice, a very well-pitched intonation, and a surprisingly long breath, being able to sing a stanza consisting of three melodic lines in a single breath, with the inhaling between the stanzas being a short one (about an eighth note). In the presented case (see **E.g. 2**) some stanzas do not contain a chorus, as the breath is necessary only for two melodic lines, but in other examples consisting of three melodic lines the technique used is similar (*Ia fie-ți de-aminte - Hey, remember this*, Ioan Bocșa, *Colinde Românești*, vol. I, no. 280).

### E.g. 2



**In his interpretation, Father Danciu shortens the last quarter note to about a half and breaths in enough air to sustain the next stanza (Ioan Bocșa, *Colinde Românești*, vol. I, no. 153).**

There are also carols where, in addition to the eight-note rest taken by shortening the last note of the melodic line, the breath is prolonged by a quarter note (*Mânică, mânică – Wake up early*, Ioan Bocșa, *Colinde Românești*, vol. I, no. 152). In fact, in the only carol consisting of a single melodic line, collected from Danciu, he breathes only at every two stanzas (Ioan Bocșa, *Colinde Românești*, vol. I, no. 142). Another important thing to mention is that Danciu does not personalize carols by adding ornaments characteristic to individual interpretation, but keeps a reduced ornamentation, characteristic to group singing.

In Almașu de Mijloc, the individual interpretation intervened when one of the carol singers in the group remembered a carol that was no longer part of the group's repertoire and sang it individually. Thus, the solo performance was circumstantial.

### Mixed group

The interpretation of carols by a mixed group is more and more common in Romania, for various reasons, from the lack of a cohesive group of men who know the repertoire well to the desire of women to actively



participate in caroling, to be placed on a par, within the custom, with men. This interpretative formula offers a special timbre, by adding feminine voices, but it also brings restrictions, such as limiting the ambitus of carols so that they can be interpreted, in octaves, by both genders. An interesting derivative is the antiphonic interpretation of the two groups (of women and men), which we have not encountered in the area of the Apuseni Mountains.

Within the researched area, the interpretation of carols in a mixed group was found only in Almaşu de Mijloc, and has some special characteristics, such as the staggered entry of women. In *Luai urma leului* (*Following lion's trail*) they are as vocally present as men only starting with the 4th stanza (out of 35).

### E.g. 3



***Luai urma leului*, sang by the mixed group,  
(Ioan Bocşa, *Colinde Româneşti*, vol. I, no. 613)**

Another characteristic is that the carols interpreted by the mixed group are widespread in the area. For example, the carol in **E.g. 3** was found in Glod and Cib and the second carol in this category, *Cesta-i domnu bunu* (*This is the good lord*), was also found in Almaşu Mare. During the mixed group performance, we also noted the presence of a group leader, a male who uses the same techniques that have been previously described in the male group.

### Female soloist

Just like the men's soloistic interpretation, the female's is not found in the practice of caroling either. During the carol gathering sessions, however, we encountered many cases in which women proved to be good keepers of the repertoire. This is also because, within the village community, they had an important role of transmitting the repertoire to the next generations, either through the Sittings (*Şezători*), or by singing them in the evenings to the children, at bedtime, as many students who grew up with their grandparents told us. Within the investigated area, the only carol collected from a woman is *Coborât-a, coborât*, sang by Viorica Dorina Jurj, 51 years old, from Nădăştia.

**E.g. 4**Jurj Viorica Dorina 51/97  
Nădăștia, Almașu Mare, AB

**Coborât-a, coborât, collected in Nădăștia.**  
**(Ioan Bocșa, Colinde Românești, vol. I, no. 1382)**

The carol, belonging to the *giusto-syllabic* rhythmic system, is performed in a rather slower tempo than the carols sung by the group. Throughout the 23 stanzas (4 and a half minutes), the interpretation is constant, more ornate than the carols collected from the group, with the notes in the acute register being bright and strong. The intonation suffers to a small extent, due to the passion and energy with which it is sung, as the last stanza is one tone higher than the first one (C-E-G than B flat-D-F, in the original interpretation, before the application of the principle of relative transcription). As for rhythmicity, a technique close to the recitative (characteristic of the ballad and *doina*) is taken from the song itself, by which the succession of three or more-quarter notes is precipitated or retained, just like the pronunciation of that sentence in current speech. This gives naturalness to the interpretation and is much more evident in solo than in group interpretation, in which it is difficult to synchronize the whole group.

**Children's group**

The interpretation of a carol by the group of children was circumstantial in our field research (they insisted on singing something to us). The interesting part is that they sang us a carol from the adult repertoire, although there is a repertoire of carols especially for children, probably because they wanted to show us that they would be worthy descendants of the male group of carol singers.

**E.g. 5**Grup copii /97  
Nădăștia, Almașu Mare, AB

**Ce stai joinel, nu te-n-sori, children group.**  
**(Ioan Bocșa, Colinde Românești, vol. I, no. 719)**

In contrast to the woman's interpretation, the children sang very simply, with each syllable being pressed and exaggeratedly clearly pronounced, whilst the quarter notes to which a single syllable corresponded were always equal. The melisma made on two sixteenth notes was always lingering, with the second eighth coming later and being a little prolonged, in all 16 stanzas of the carol.

### Soloist with group

An unexpected thing was that we encountered two carols performed by a soloist accompanied by the group, an interpretative formula that is not mentioned as being present in the custom of caroling. The logic of the appearance of this formula, however, is a very simple one. Everything starts from the circumstances of the individual interpretation, previously described, but in these special cases, the rest of the group learns the chorus while the performer sings a few stanzas, intervening, then, in the remaining stanzas of the carol, singing the chorus, and thus offering a welcome moment of rest to the soloist, between the stanzas. In the next example, from *Almaşu de Mijloc*, the group sings the chorus starting with the fourth stanza, noticing the fatigue of the soloist, who begins to breathe during the chorus, just as the leader does in the group performance. However, the presence of the group is not constant, depending on the soloist's involvement in the chorus, but they sing the chorus partially or entirely until the carol is over.

**E.g. 6**



**Colo susu-i, mai din susu, male soloist with group.  
(Ioan Bocşa, Colinde Româneşti, vol. I, no. 533)**

In *Almaşu Mare*, the circumstances that led to this interpretative formula are different. In this case, the group starts the carol together with the group leader, but not knowing the lyrics, they gradually give up after the first stanzas, and the leader becomes a soloist. Starting with the fifth stanza, the group sings only the chorus.

Since it exhibits great adaptability to the different problems that may arise during caroling, to solve them on the fly, we consider that such an interpretative formula can be constituted for the reasons mentioned in the practice of caroling, but it still falls short of being an organized interpretative variant.

## Conclusions

The male group is the formula implied by the interpretation of carols, with the term *carol singers* referring directly to it, regardless of the title it has, depending on the ethnographic area. For practical reasons, however, other interpretative formulas have been added to this one, some formed on the spot for a single interpretation, and others coming to support and/or take over from the duties of the male group. As long as the repertoire is not distorted and the functions performed within the custom remain those inherited from the forefathers, over time, we consider all these changes to be both natural and useful in the space of village communities.

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## FOLK SONG COLLECTION IN CSÍKMDARAS AT THE TURN OF THE 20-21<sup>ST</sup> CENTURY<sup>1</sup>

ZOLTÁN SZALAY<sup>2</sup>

**SUMMARY.** Csíkmadaras is in the southern part of the microregion called Felcsík. The latter has always been a preferred area for ethnomusicologists, beginning with Béla Bartók. After I started collecting folk songs in the area in 1993, I set out to make a monograph of vocal songs of Csíkmadaras village. Between 1999 and 2011 I spent 18 days on the field, recording more than 12 and a half hours of vocal folk music. The collection contains 441 distinct melodies, along with variants and those repeated several times, a total of 644 tunes. What surprised me during the processing of the material was the great number of songs from the old strata. Along with the new-style melodies they represent almost 2/5 of the total collection. In comparison, the relatively small number of less valuable songs was below previous expectations. From the result of the collection, it appears that, at the beginning of the XXI century, in Csíkmadaras there is still very valuable folklore material.

**Keywords:** folk songs, collections, Csíkmadaras, monograph, old strata, new style

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- <sup>1</sup> Published in Hungarian: Szalay, Zoltán. "Népdalgyűjtés Csíkmadarason a XX-XXI. század fordulóján (*Folk Song Collection in Csíkmadaras at the Turn of the XX-XX<sup>st</sup> Century*).” In Szalay, Olga. *Tükröződések. Ünnepi tanulmánykötet Domokos Mária népzene kutató-zene-történész tiszteletére (Reflections. Festive Volume of Studies in Honor of Mária Domokos, Folk Music Researcher and Music Historian)*. L'Hartmann – Könyvpont Press, Budapest, 2012, pp. 189-210. This study is an abridged and updated version of the above.
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Csikmadaras is in the eastern part of Transylvania, in the upper half of the Csík basin, surrounded by the Harghita and the Csíki mountains, and belongs to the smaller ethnographic region called Felcsík. Felcsík is situated north of Csíkszereda, between the Bogáti strait and Balánbánya. Settlements belonging to this sub-region are (from north to south): Balánbánya (town), Csíkszentdomokos, Csíkszenttamás, Csíkjenőfalva, Karcfalva, Csíkdánfalva and Csikmadaras.<sup>3</sup>

The region of Csík has always been a preferred area for ethnomusicologists. Being so rich in traditions, it has been visited by numerous collectors beginning with Béla Bartók. This is why I consider it important to give a brief overview of the collections of Felcsík so far and the Felcsík folk songs published in various publications. All the more so that during my collection in Csikmadaras I often relied on them.

1. The first who collected songs from Felcsík was **Béla Bartók**, in Karcfalva, Csíkjenőfala and Csíkszenttamás in **1907**. From his collection Ilona Rácz publishes 18 tunes in her study<sup>4</sup>, and she notes that Bartók collected other 66 tunes in the named three villages. From the latter songs Bartók himself publishes seven.<sup>5</sup> Not counting the tunes published several times in different publications, other songs were also published such as: five tunes in *Bartók-order*,<sup>6</sup> three tunes in the volume by László Dobszay and Janka Szendrei,<sup>7</sup> too in The Encyclopaedia of Hungarian Folk Music IX<sup>8</sup> as well as

<sup>3</sup> Vofkori, László. *Székelyföld útikönyve. II. Csíkszék Háromszék (Travel Guide of Szeklerland. II. Csíkszék Háromszék)*. Carthographia Kft. Press, Budapest, 1998, pp 11.

<sup>4</sup> Rácz, Ilona. "Bartók Béla Csík megyei pentaton gyűjtése 1907-ben (Béla Bartók's pentatonic collection of Csík County in 1907)." In Vargyas, Lajos (editor). *Népzene és zenetörténet, I. (Folk music and Music History, I)*. Editio Musica, Budapest, 1972, pp. 9-62, Nos 1, 5, 7, 10, 12, 14, 19, 20, 24, 31, 33, 36, 37, 39, 44, 45, 46, 47.

<sup>5</sup> Bartók, Béla. *A magyar népdal (The Hungarian Folk Song)*. Rózsavölgyi és társa Press, Budapest, 1924, Nos 64, 165, 176b, 197, 202, 204, 223.

<sup>6</sup> Bartók, Béla. *Magyar népdalok, Egyetemes gyűjtemény (Hungarian Folk Songs, Universal Collection)*, edited by Sándor Kovács and Ferenc Sebő. Akadémiai Press, Budapest, 1991, Nos 58/1-2, 65b, 157i/2, 334a.

<sup>7</sup> Dobszay, László–Szendrei, Janka. *A magyar népdaltípusok katalógusa – stílusok szerint rendezve, I. (Catalogue of Hungarian Folk Song Types – Sorted by Styles, I)*. MTA Press, Budapest, 1988, Nos I/18a, III/117a, IV/198a. Note: tune III/117a derived from a collection attributed to Bartók from Csíkszentdomokos (in 1907). According to Ilona Rácz however, Bartók never collected in Csíkszentdomokos (see. quoted work, pp. 10-11).

<sup>8</sup> *The Encyclopaedia of Hungarian Folk Music (EHFM). IX, Népdaltípusok 4. (Folksong Types 4)*, Edited by Mária Domokos. Balassi Press, Budapest, 1995, No. 672, notes e, f.

some tunes in The Encyclopaedia of Hungarian Folk Music I,<sup>9</sup> IIIA,<sup>10</sup> IV<sup>11</sup> and VII,<sup>12</sup> at Kodály,<sup>13</sup> and in the popularizing *111 Folk Dance Songs* booklet.<sup>14</sup>

**Pál Bodon** also collected in Felcsík in **1907**, together with Bartók. From his collection of Csíkmadaras the Encyclopaedia of Hungarian Folk Music VI publishes too tunes.<sup>15</sup> At the same time I found a few songs at Kodály,<sup>16</sup> in The Encyclopaedia of Hungarian Folk Music VIII,<sup>17</sup> and in the volume by Dobszay and Szendrei.<sup>18</sup> The collection entitled *A mi dalaink (Our Songs)* also contains one melody,<sup>19</sup> in which as locality we only have the name “Csík”. Supposedly this also originates from the same place.

**László Lajtha** collected in Csíkszentdomokos in **1912**. From his collection a tune can be found at Bartók,<sup>20</sup> as well as one in the *111 Folk Dance Tunes*<sup>21</sup> (in the latter another song appears at number 97 that can be identified with the tune from Bartók’s volume).

These three collections are followed by a long pause in the research of the folk song from Felcsík. Beginning in the 40’s however, for thirty years we witness important collecting work.

<sup>9</sup> *EHFM*, I, *Gyermekjátékok (Children’s Toys)*, edited by Dr. György Kerényi. Zeneműkiadó Press, Budapest, 1951, No. 1023.

<sup>10</sup> *EHFM*, IIIA, *Lakodalom (Marriage)*, edited by Lajos Kiss, Akadémiai Press, Budapest, 1955., No. 382.

<sup>11</sup> *EHFM*, IV, *Párosítók (Pairings)*, edited by Dr. György Kerényi, Akadémiai Press, Budapest, 1959, No. 661.

<sup>12</sup> *EHFM*, VII, *Népdaltípusok 2. (Folksong Types 2)*, edited by Imre Olsvai. Akadémiai Press, Budapest, 1987, No. 206.

<sup>13</sup> Kodály, Zoltán. *A magyar népzene (The Hungarian Folk Music)*. The collection of examples was edited by Lajos Vargyas, 8<sup>th</sup> edition. Zeneműkiadó Press, Budapest, 1981, No. 158.

<sup>14</sup> Martin, György (editor). *111 népi táncdal (111 Folk Dance Songs)*. Drawn up by Benjamin Rajeczky and Sándor Gönyei. Reviewed edition. Zeneműkiadó Press, Budapest, 1975, No. 68.

<sup>15</sup> *EHFM*, VI, *Népdaltípusok 1. (Folksong Types 1)*, edited by Pál Járdányi and Imre Olsvai. Akadémiai Press, Budapest, 1973., Nos 378.

<sup>16</sup> Quoted work, No. 235.

<sup>17</sup> *EHFM*, VIII, *Népdaltípusok 3. (Folksong Types 3)*, edited by Lajos Vargyas. Akadémiai Press, Budapest, 1987, No. 403.

<sup>18</sup> Quoted work, No. 1/5ff.

<sup>19</sup> Bereczky, Sándor–Szigethy, Béla–Szöllősy, András (editors). *A mi dalaink (Our Songs)*, 8<sup>th</sup> edition. Ifjú Erdély Press, Kolozsvár, 1943, No. 226.

<sup>20</sup> Bartók, Béla. *A magyar népdal (The Hungarian Folk Song)*. Rózsavölgyi és társa Press, Budapest, 1924, No. 48.

<sup>21</sup> Quoted work, No. 69.



From **György Kerényi**'s collection I found two tunes dated from **1940** from Karcfalva, in The Encyclopaedia of Hungarian Folk Music II<sup>22</sup> and VI,<sup>23</sup> and in the Dobszay and Szendrei volume.<sup>24</sup>

**Károly Mathia** worked in Csíkszentdomokos in **1941**. From his collection a song can be found in The Encyclopaedia of Hungarian Folk Music II<sup>25</sup> and another in *Our Songs*.<sup>26</sup>

**János Jagamas** collected in Csíkszentdomokos and Csíkszenttamás in **1949** and in **1954-1955**. From these places he publishes eight tunes.<sup>27</sup> In his book one can find the complete data of the Hungarian folk song collection of the Ethnography and Folklore Department from Kolozsvár. According to this, on 1<sup>st</sup> October 1959 in the Archives there are 41 other songs from the two villages of Felcsík. In addition to the above, two more melodies from Jagamas' collection appear in The Encyclopaedia of Hungarian Folk Music IIIB.<sup>28</sup>

**Júlia Szegő** collected in Balánbánya in **1955**. In her popularizing volume includes nine songs.<sup>29</sup>

**Bálint Sárosi** collected in Karcfalva and Csíkjenőfalva, first in **1958**, then together with László Dobszay, then in **1967** (only in Karcfalva). Dobszay and Szendrei publish eight tunes from his collection,<sup>30</sup> three other songs are included in The Encyclopaedia of Hungarian Folk Music VI,<sup>31</sup> and one melody is published in the book of Vargyas.<sup>32</sup> Sárosi himself published five songs, giving only the lyrics.<sup>33</sup>

<sup>22</sup> EHFM, II, *Jeles napok (Songs of Calendar Occasions)*, edited by Dr. György Kerényi. Akadémiai Press, Budapest, 1953, No. 937.

<sup>23</sup> Quoted work, No. 539.

<sup>24</sup> Quoted work, No. III/75h.

<sup>25</sup> Quoted work, No. 546.

<sup>26</sup> Quoted work, No. 111.

<sup>27</sup> Jagamas, János–Faragó, József (editors). *Romániai magyar népdalok (Hungarian Folk Songs from Romania)*. Kriterion Press, Bukarest, 1974, Nos 20, 74, 139, 141, 163, 244, 255, 275.

<sup>28</sup> EHFM, IIIB, *Lakodalom (Marriage)*, edited by Lajos Kiss, Akadémiai Press, Budapest, 1956, Nos 23, 23.

<sup>29</sup> Szegő, Júlia–Sebestyén Dobó, Klára. *Kötöttem bokrétát, 150 népdal (I tied a bouquet, 150 Hungarian folk songs)*. Zenei Press, Bukarest, 1958, Nos 27, 28, 34, 35, 43, 48, 52, 96, 98.

<sup>30</sup> Quoted work, Nos I/4a, II/6b, III/12a, III/129b, IV/106b, e, IV/377b, IV/440b.

<sup>31</sup> Quoted work, Nos 538, 543, 595.

<sup>32</sup> Vargyas, Lajos. *A magyarság népzeneje (Folk Music of the Hungarians)*. Zeneműkiadó Press, Budapest, 1981, No. 036.

<sup>33</sup> Sárosi, Bálint–Németh, István. *Magyar népzenei antológia, VI., Kelet 2., Székelyföld (Hungarian Folk Music Anthology, VI, East 2, Szeklerland)*. MTA Zenetudományi Intézet Press, Budapest, 1995, Nos 74, 75, 76, 89, 108.

In **Árpád Gál's** collection there is one song from Csíkszentdomokos from **1961** and another from Csíkszenttamás from **1968** in a popularizing publication.<sup>34</sup>

**Dénes Imets** collected in Csíkszentdomokos, Csíkjenőfalva and Karcfalva, probably in **1970**.<sup>35</sup> His collections from around Csík, prepared for publication were unfortunately left in manuscript:<sup>36</sup> The Romanian political regime of the time prevented it from publication. In his volume there are 87 tunes from the three villages.<sup>37</sup>

Naturally, in later collections also reappear variants of songs collected earlier. So, a total of 178 variants of 162 tunes collected in Felcsík were placed side by side.

The below table gives information on the number and origin of songs from different collections:

**Table 1**

Collector's Name	Number of songs published per villages*)					
	Csík-madaras	Karc-Falva	Csíkjenő-falva	Csíkszent-tamás	Csíkszent-domokos	Bálán-bánya
Béla Bartók		12	12	16	1?	
Pál Bodon	5+1					
László Lajtha					2	
György Kerényi		2				
Károly Mathia					2	
János Jagamas				4	6	
Júlia Szegő						9
Bálint Sárosi (László Dobszay)		9	8			
Árpád Gál				1	1	
Dénes Imets		1	32		54	
Total:	6	24	52	21	66	9

\*) Dénes Imets's manuscript was not published

<sup>34</sup> Ádám, Gyula–Sárpátki, Ágnes–Szabó, Katalin–Urszuly, Árpád (editors). *Fújom az éneket, ötvenkét népdal Gál Árpád gyűjtéséből* (*I Sing the Song, Fifty-two Folk Songs from the Collection of Árpád Gál*). Hargita megye Népi Alkotások Háza Press, Csíkszereda, 1998, pp. 61, 62.

<sup>35</sup> In his manuscript the year of the collection is only notes at three songs from Csíkszentdomokos and a song from Csíkjenőfalva.

<sup>36</sup> Imets, Dénes. *Szivárvány havasán, Népdalok* (*Szivárvány Havasán. Folk Songs*). Manuscript. I would like to thank the author for his having made his valuable manuscript available to me.

<sup>37</sup> Pages 1, 4, 7, 8, 10, 11, 12, 15, 21, 24, 27, 33, 34, 35, 36, 37, 39, 40, 47, 48, 49, 52, 54, 56, 59, 60, 61, 63, 66, 67, 68, 70, 76, 77, 82, 89, 90, 92, 93, 99, 101, 102, 104, 107, 109, 111, 112, 114, 115, 120, 125, 126, 128, 129, 130, 131, 133, 134, 135, 136, 138, 140, 142, 147, 148, 149, 152, 153, 154, 155, 156, 157, 160, 161, 163, 166, 167, 168, 170, 171, 173, 174, 175, 176, 178, 182, 183.

I, myself, started my scientific collection of folk songs in Csíkszentdomokos<sup>38</sup> in 1993. The melodies from here were intended to provide authentic singing material to the folk song teaching of the dance camp organized several times in Gyimesközéplek. From this collection, I have multiplied and popularized an audio tape in the same year. The folk song teaching of the camp, organized twenty-five times, was aided by song-booklets that I personally made for domestic use, first including the popular songs of the "táncház", then taking ever more from authentic collections.<sup>39</sup> The total number of tunes that appeared in these booklets is 168. In the transcriptions, as well as in the choice of tunes, I've been striving more and more towards authenticity, though I never forgot the point of view required by the popularization to make them easier to read. In the 5<sup>th</sup> camp (when we first introduced teaching for folksingers), as an experiment, the booklets contained detailed transcriptions. However, later we gave up on them.

2. When the director of the publishing house that published the song-booklets<sup>40</sup> made me an offer to publish a collection that would include all the pieces from the previous booklets, I came up with the idea of a collection that would cover the complete vocal material from Felcsík. The offer was noteworthy because it emphasized the importance and necessity of such a publication.

So, I started collecting in 1999.<sup>41</sup> That year I went to make sound recordings in three villages: Csíkmadaras, Csíkjenőfalva and Karcfalva. At the beginning of the 2000s, I applied for a research tender announced by the Sapientia Foundation in Kolozsvár. Since the application was for a ten-month scholarship, it was not possible to plan a full Felcsík collection in such a short time. Later, following the collections in Csíkmadaras, I changed my original plan and set out to make a monograph of vocal folk music only for a single village.

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<sup>38</sup> During the "táncház" movement restarted in Csíkszereda in 1985, took place also teaching of folk songs. To enlarge the repertoire in "táncház", later in dance-groups, I often asked my acquaintances of Felcsík (especially from Csíkmadaras) to clarify lyrics of certain songs. The instrumental collections included many songs of vocal origin that I had not heard sung with lyrics before. I don't count these gatherings of information as being of scientific value.

<sup>39</sup> Szalay, Zoltán (editor). *IV-VIII. Gyimesi táncművelés. Énekes füzet (IV-VIII<sup>th</sup> Dance Camp of Gyimes, Song Booklet)*. Pro-Print Press, Csíkszereda., 1995-1999; *IX. Gyimesi táncművelés. Énekes füzet (IX<sup>th</sup> Dance Camp of Gyimes, Song Booklet)*. Tipographic Press, Csíkszereda., 2005; *X. Gyimesi táncművelés. Énekes füzet (X<sup>th</sup> Dance Camp of Gyimes, Song Booklet)*. Státus Press, Csíkszereda., 2006; *XI-XIX. Gyimesi táncművelés. Énekes füzet (XI-XIX<sup>th</sup> Dance Camp of Gyimes, Song Booklet)*. Tipographic Press, Csíkszereda., 2007-2016; *XXI-XV. Gyimesi táncművelés. Énekes füzet (XXI-XV<sup>th</sup> Dance Camp of Gyimes, Song Booklet)*. Tipographic Press, Csíkszereda., 2017-2021.

<sup>40</sup> Pro-Print Ltd, Csíkszereda, director Endre Burus, whom I thank for his assistance.

<sup>41</sup> I did not include here my collection from Csíkszentdomokos from 1993.

Why did the choice fall on Csíkmacaras? On the one hand, for personal reasons: my wife comes from Csíkmacaras, where most of the kinship lives. We have since moved out to the village. On the other hand, except for Csíkdánfalva, from which a single lament appeared,<sup>42</sup> perhaps the least vocal folk music was collected from Csíkmacaras, as can be seen from Table 1.

At first, from the domestic and Hungarian publications available to me, I wrote out the song's characteristic of the Csík area and its immediate vicinity (Udvarhelyszék, Háromszék), but also of certain more distant regions (Barcaság, Moldva, Bukovina), that are in some way close to the Szeklers of Felcsík. At the same time, I have also transcribed the material that appeared on the relevant audio cassettes available to me. Almost 500 tickets were made in this way, which I used in my later work. In finding the informer singers and collecting the folk song lyrics, I was greatly helped by cantor Lajos Bálint and teacher Éva Bíró.<sup>43</sup> At my suggestion, students were recruited from the school who questioned their relatives and acquaintances. I have made audio recordings 18 times between 1999 and 2011.<sup>44</sup> During the collections, I let the informers sing what they wanted. Later, I used the method of interrogation, in which I questioned first the songs recorded in the other villages, then the tunes from the previous collections in Felcsík, and finally the typical melodies of the nearer regions. For most of the sessions, I made audio recordings in groups of 2-5 people. The collections contain more than 12 and a half hours of audio.

3. In Transylvania, Pál Járdányi and János Jagamas published similar monographs.<sup>45</sup> The latter served as a model for me during research: I have compared the results of my work so far with the statistical data of this volume. There were also difficulties with the collection and processing. Since 1965, in the folk-dance ensemble that worked in Csíkmacaras, folk songs that are not typical of this region have been permanently taught and performed (and thus they were spread). Some of these have gained great

<sup>42</sup> *EHFM*, V, edited by Lajos Kiss and Benjamin Rajeczky. Akadémiai Press, Budapest, 1966, No. 161.d.

<sup>43</sup> This time I would like to thank them, as well as the students, namely: Borbála András, Júlia Bíró, Sára Bíró, Julianna Fazakas, Beáta György, Piroska Hajdu and Melinda Kajtár, who provided useful help during the collection.

<sup>44</sup> In most of the collections, as well as during the processing of the material, great help was given to me by my wife, Rozália Antal. This time I thank her for her constant and unconditional help.

<sup>45</sup> Járdányi, Pál. *A kidei magyarság világi zenéje (Secular Music of the Hungarians in Kide)*. Gróf Teleki Pál Tudományos Intézet Press, Kolozsvár, 1943 and Jagamas, János. *Magyaró énekes népzeneje. Egy Felső-Maros menti falu magyar néphagyományaiából (Vocal Folk Music of Magyaró. From the Hungarian Folk Traditions of a Village Along the Upper Maros Region)*. Kriterion Press, Kolozsvár, 1984.

popularity over time in Csíkmadaras. The separation of these and similar songs (e.g. learned at school) was based on the relates of the informers on the one hand and my previous personal experiences on the other. If a tune is not found in the neighboring villages of Felcsík, it may be suspicious. According to János Jagamas, the collection of the repertoire of villages with a larger population is only possible with a larger working group and over a longer period. "For creating monographs on folk music, small villages are more suitable because their overview is more certain."<sup>46</sup> The population of Magyaró exceeded 3000 at the time of the collections. In comparison, the population of Csíkmadaras was nearly 2300 according to the 1992 census.<sup>47</sup> It's still high for processing planned by a single researcher.

Jagamas spent 23 days in Magyaró in four years, between 1954 and 1958. After 13 years, in 1971, he supplemented his collections on two more occasions. Even the 18 sessions were not enough to complete the collection work in Csíkmadaras. More research will be needed. Jagamas collected from 66 informers in Magyaró.<sup>48</sup> In comparison, I recorded with 35 singers in Csíkmadaras. In terms of the number of recorded melodies – including the variants – 890 songs were collected in Magyaró and 644 in Csíkmadaras. The following comparative table provides information about the song treasure recorded in Magyaró and Csíkmadaras (in parentheses the number of variants, in braces the number of learned and taught songs – without variants).

Table 2

		Magyaró's collected folk song treasure	Csíkmadaras' collected folk song treasure
Children's songs		15 (44)	11 (15) [1]
Lullabys		1 (2)	–
Laments		1 (9)	–
Lament parodys		1 (7)	–
<b>Folk songs</b>	old-style	63 (142)	70 (124) [14]
	new-style <sup>49</sup>	112 (189)	102 (168) [1]

<sup>46</sup> Quoted work, pp. 6 (translated by me).

<sup>47</sup> Pál-Antal, Sándor-Ördögh, Imre-Balázs, Dénes-Miklós, Márton. *Csíkmadaras. Egy felcsíki falu hét évszázada (Csíkmadaras. Seven centuries of a village in Felcsík)*. Mentor Press, Marosvásárhely, 1996, pp. 165.

<sup>48</sup> See list of performers, quoted work, pp. 250.

<sup>49</sup> I interpreted the layer of new-style melodies more broadly than the traditional one. I also included some of the small-scale songs found in the volume of Dobszay and Szendrei. Quoted work, I/IV.

Old dance melodies	2 (3)	–
Folk versions of old art music	4 (5)	2 (3)
Folk songs related to occasions	7 (13)	2 (4)
Folk songs of foreign origin	8 (15)	12 (14)
Sacred folk songs	7 (7)	26 (31)
Melodies of the transitional layer (half-folk songs)	102 (143)	34 (54)
Folk song-like constructions	2 (8)	2 (4)
Truncated (and corrupted) forms	3 (4)	8 (9)
Half folksy art songs	169 (214)	152 (195) [3]
Romanian folk melodies	30 (30)	–
Folksy art songs of foreign origin	16 (20)	3 (4)
Other not cleared songs	30 (35)	4 (5)
Songs characteristic of other regions	–	13 (14)
<b>Total:</b>	<b>573 (890)</b>	<b>441 (644) [19]</b>

What surprised me was the great number of old-style songs. In comparison, the relatively small number of less valuable songs was below previous expectations (meaning the melodies that are half folk songs, the folk song-like constructions, the truncated and corrupted forms, the half folksy art and the folksy art songs). At first, I thought that they would be in greater numbers than the valuable tunes. Instead, as can be seen from the table above, the number of these is less than that of the more valuable ones (199 out of 441). However, I should note that I had no intention of collecting the less valuable songs exhaustively. Nevertheless, they were found in relatively large numbers, thus justifying the well-known fact that in the consciousness of the villagers they also live as folk songs. Their collection could be the subject of further research in the future. Another future task is to collect sacred folk songs, in which this region abounds (from which much more has already been recovered than from Magyaró).

So, not counting the close-up variants and repeated melodies by the informers, I collected 441 melodies. Comparing these with the older collections already presented, it turned out that I also found eleven of the 49 songs from the beginning of the century in closer and farther variants. And another 61 of the 130 tunes collected after the 40s. Most of the latter can be found among the songs collected by Dénes Imets in the 1970s. For a volume with many new-style (and a couple less valuable) melodies, this quantity is not surprising, because most of the tunes sung today are also like these.

In the collections dating from the beginning of the century I found many *parlando* melodies with six, eight and twelve syllables. In Csíkmadaras, except for the variants, there are ten 6-syllables, nine 8-syllables and only two 12-syllables similar songs from the old strata (see Appendix E.g., 3-5). So, the

majority is a giusto dance song (see Appendix E.g., 6). Of the new-styles ones, there are only five melodies with a freer way of performing (parlando or parlando-rubato). More than half of the old-style songs are alike, the majority having single five-note scheme. From these many are clear pentatonic (see Appendix E.g., 3). Almost 1/3 of the new-style songs are pentatonic, the majority have double five-note scheme and pien (see Appendix E.g., 7). There is also a great proportion of Mixolydian new-style melodies (see Appendix E.g., 8). Many of the old-style songs have fifth construction or they show sign of this construction. A smaller number have reciting style.

Other melodies of the Appendix: children's song (E.g., 1) and melodies of "Szent Jánosolás" (Saint Jon's) associated with the calendar holiday of June 24 (E.g., 2).

From what I have presented above it appears that at the beginning of the XXI century we still find very valuable folk music material in the village of Felcsík, at Csikmadaras. All these values urge us to continue researching the musical culture of this area so rich in traditions.

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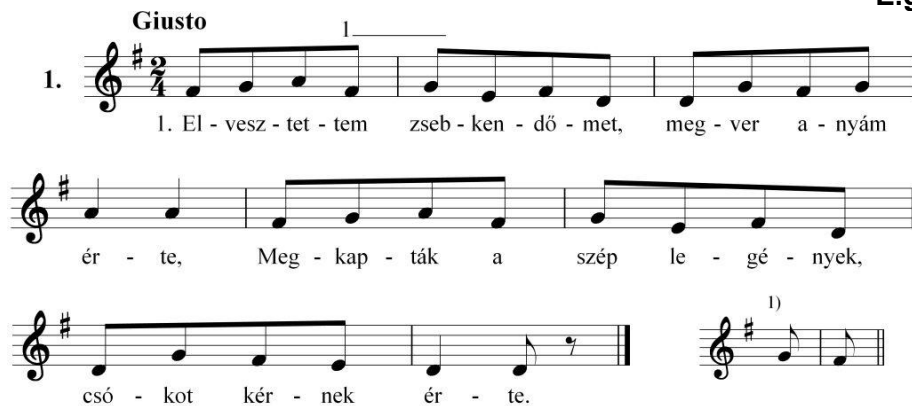


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## APPENDIX

E.g. 1

**Giusto**

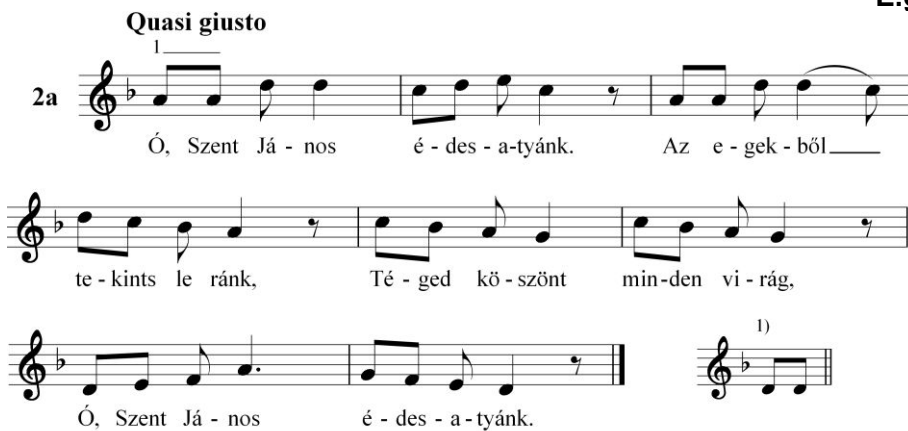
1. 

1. El - vesz - tet - tem zseb - ken - dő - met, meg - ver a - nyám  
 ér - te, Meg - kap - ták a szép le - gé - nyek,  
 csó - kot kér - nek ér - te.

2. Szabad péntek, szabad szombat, szabad szappanyozni,  
 Szabad az én galambomnak egy pár csókot adni.

E.g. 2

**Quasi giusto**

2a 

Ó, Szent Já - nos é - des - a - tyánk. Az e - gek - ből  
 te - kints le ránk, Té - ged kö - szönt min - den vi - rág,  
 Ó, Szent Já - nos é - des - a - tyánk.

**Parlando**

2b 

Ma Szent Já - nos nap - ja, Is - tent föl - vir - raszt - ja,  
 Mert é - des - a - tyánk - nak Ma van ne - ve nap - ja.

## E.g. 3

**Parlando**

3. 

1. Re - pülj ma - dár, re - pülj, Zöld er - dőn ke - resz - tül,



Szállj a ba - bám ab - la - ká - ra, Csak ő van e - gye - dül.

2. Ha kérdi, hol vagyok,  
Mondjad, hogy rab vagyok.  
Az enyedi nagy tömlecbe'  
Térdig vasban vagyok.

3. Ha kérdi, hol vagyok,  
Mondd, hogy beteg vagyok,  
Most jöttem meg a fogságból,  
Pihenni akarok.

## E.g. 4

**Parlando**

4. 

1. É - des - a - nyám ró - zsa - fá - ja, Én vol - tam a leg - szebb á - ga,



De egy go - nosz le - sza - kí - tott, Ke - ze kö - zött el - her - vasz - tott.

2. Mindenkinek azt ajánlom,  
Szerlemnél jobb az álom,  
Mert az álom nyugodalom,  
A szerelem szívfájdalom.

## E.g. 5

**Parlando**

5. 

1. Egy gyen-ge kis ma-dár hoz-zám kez-de jár - ni,  
 Vi - rá - gos ker - tem - be, vi - rá - gos ker - tem - be  
 fész - ket kez - de rak - ni. Azt a sok i - ri - gyek  
 ész - re kez-dék ven-ni, Ma-dár-ka a fész-két ab-ba kez-dé hagy-ni.

2. Csiriplő madárka, bánatim hordója,  
 Pendítsd meg nyelvedet, pendítsd meg nyelvedet  
 gyönyörű nótára.  
 Hagyd sűrű bánatim elpanaszolását,  
 Dalold el lelkemnek a felvirulását.

## E.g. 6

**Giusto**

6. 

1. Meg - dög - lött a bí - ró lo-va, Nyúz - za meg a  
 bí - ró ma-ga, Jó lesz a bő - re majd boks - csiz - má - nak,  
 En - nek a ku - tyá be - tyár - nak.

2. Cigány, cigány, mér' vagy cigány,  
 Mér' jársz a magyar lány után?  
 Azért járok a magyar lány után,  
 Szebb a magyar, mint a cigány.

## E.g. 7

## Giusto

7. 

1. Bí - ró Mar - csa li - bá - ja, Be - le ment a



nagy sár - ba, Ket - tőt lé - pett u - tá - na,




Sá - ros lett a Bí - ró Mar - csa fe - hér al - só szok - nyá - ja.


2. Bíró Marcsa azt hiszi,  
Bíró fia elveszi,  
Ne hidd Marcsa előre,  
Nem teszik a menyasszonyi koszorút a fejedre.

## E.g. 8


## Giusto

8. 


Vé - kony hé - ja van, az a - ra - di al - má - nak,



Szép sze - re - tő - je van a csí - ki be - tyár - nak,



Szép sze - re - tő - jét el se bír - ja fe - lej - te - ni,



Így jár az a lány, ki e - gyet tud sze - ret - ni.

## STYLISTIC FEATURES OF CHURCH MUSIC AFTER DIMITRIE CUNȚANU, A DEFAULT TYPOLOGY

DANIEL MOCANU<sup>1</sup>

**SUMMARY.** Present both in the melodies recorded by Dimitrie Cunțanu and in the melodies that we find in the oral tradition, modal constructions represent melodic molds for defining the central Transylvanian musical style. The correct framing of a melodic line is achieved by means of the scale, the cadential system and the melodic formulae. The ecclesiastical musical style according to Cunțanu, which was derived from the Byzantine musical tradition, has become an individual style among ecclesiastical musical styles by uniquely assimilating various musical elements from folklore, music of the related cults, cultic music, and entertainment music. The resulting modal patterns have created a church style specific to the intra-Carpathian area, which has ossified into an autochthonous musical tradition. Indexing the modal constructions gives us an overview of the internal structures that underlie and individualize each mode.

**Keywords:** melodic formulas, Dimitrie Cunțanu, default typology

The “Central Transylvanian” church music style<sup>2</sup> also called the “Cunțan Chant” style, after the name of the person who first set it on the portative, is dominant for the central Transylvanian area. The entire academic musical tradition in the university centers of Sibiu, Cluj-Napoca, Baia Mare, Alba Iulia can be traced back to Cunțanu’s collection of 1890. This melodic matrix represented a “textus receptus” for musical education in

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<sup>2</sup> Constanța Cristescu, “The Blaj style in Celestin Cherebețiu’s notations”, in *Sigismund Toduță and the liturgical style of Blaj*, “S. Toduță”/ „Stilul de la Blaj în notațiile lui Celestin Cherebețiu”, in: *Sigismund Toduță și stilul liturgic de la Blaj*, Fundația „S. Toduță - Arpeggione Publishing House, 2011, pp. 9-58 (12).



Transylvania from which all subsequent melodic creations were claimed<sup>3</sup>. The basis of the entire modal system is contained in this collection.

The modal structures of the style “after Cunțanu” have been the subject of extensive research and analysis by several scholars. Among the most pertinent modal analyses we mention those of Gheorghe Ciobanu<sup>4</sup>, Ion Gh. Popescu<sup>5</sup>, Vasile Stanciu<sup>6</sup>, Constanța Cristescu<sup>7</sup>, Elena Chircev<sup>8</sup>, Sorin Dobre<sup>9</sup> and Vasile Pașca<sup>10</sup>. The conclusions of these analyses reveal

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- <sup>3</sup> Vasile Petrașcu, *Catavasies, cuprinzând odele sau pesnele canoanelor (catavasilor) mai însemnate din Duminici și Sărbători peste întregul an bisericesc, aplicate și fixate în notație liniară / Katavasies, comprising odes or canons of the most significant canons (Katavasies) of Sundays and Feasts throughout the church year, applied and fixed in linear notation*, Cluj, 1933; *Și acum și pururi... Prea bine cuvântată ești... Doxologia Mare*, aplicate pe melodia troparelor și a antifoanelor, după indicațiile tipiconale, la diferite servicii ale cultului divin din toate duminicile și sărbătorile bisericești de peste an, împreună cu troparele de la sfârșitul Utreniei: *Astăzi mântuirea*, gl. 4 și *Înviat-ai din mormânt*, (tropar glas 8)/ *And now and forever... You are too well spoken... Great Doxology*, applied to the melody of the troparia and antiphons, according to the typiconal indications, at the various services of divine worship on all Sundays and feasts throughout the year, together with the troparia at the end of the Matins: *Today Salvation*, gl. 4 and *Resurrected from the tomb*, (troparion mode 8), Cluj, 1936. Vasile Stanciu, *Anastasimatarul sau Cântările Cantărilor Vecerniei de Sâmbătă seara e ale utreniei de Duminică dimineața, composuse și fixate în notazione liniară după melodiile celor opt glasuri bisericești, notate de preotul Dimitrie Cunțanu / The Anastasimatarion or songs of Saturday evening Vespers are of Sunday morning Matins, composed and fixed in linear notes according to the songs of the eight church modes, noted by the priest Dimitrie Cunțanu*, Editura Reîntregirea, Alba Iulia, 2010<sup>1</sup>; Editura Renașterea, Cluj-Napoca, 2016<sup>2</sup>.
- <sup>4</sup> Gheorghe Ciobanu, “Muzica bisericească la români/ Romanian Church Music”, in *Studii de etnomuzicologie și bizantinologie/ Etnomuzicology and Byzantology Studies*, Ed. Muzicală, Bucharest, 1974, pp. 346-384.
- <sup>5</sup> Ion Gh. Popescu, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cunțanu” / “Traditional ecclesiastical elements in the musical work of Dimitrie Cunțanu”, in: *Biserica Ortodoxă Română/ Orthodox Romanian Church*, (1976), no. 9-12, pp. 1053-1062.
- <sup>6</sup> Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania/ Orthodox Church Music in Transylvania*, Ed. Presa Universitară, Cluj-Napoca, 1996, pp. 90-169.
- <sup>7</sup> Constanța Cristescu, „Trăsături stilistice ale cântării românești de tradiție bizantină din Ardeal” / “Stylistic features of the Romanian Byzantine singing tradition in Transylvania”, in: *Contribuții la valorificarea tradiției muzicale din Banat și Transilvania/ Contributions to the valorisation of the musical tradition in Banat and Transylvania*, Editura Muzicală, Bucharest, 2011, pp. 68-100.
- <sup>8</sup> Elena, Chircev, *Muzica românească de tradiție bizantină între neume și portativ*, ediție revizuită, vol. 2: *Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat / Romanian music of Byzantine tradition between neume and portative*, revised edition, vol. 2: *Romanian liturgical repertoire notated on the portative in collections of church songs from Transylvania and Banat*, Risoprint Publishing House, Cluj-Napoca, 2013.
- <sup>9</sup> Sorin Dobre, *Muzica bisericească tradițională din zona Sibiului: studiu monografic / Traditional church music from Sibiu area: monographic study*, Sibiu, 2007.
- <sup>10</sup> Vasile Pașca, “Sistemul modal al glasurilor după Cunțanu în varianta scrisă” / “The modal system of the modes after Cunțanu in the written version”, in: *Studia Theologica Orthodoxa Doctoralia Napocensia*, Vol 3, No 1 (2020), pp. 269-279.

several defining aspects of the musical style “after Cunțanu”. First, the Byzantine origin of the Transylvanian variant and the presence of certain principals’ notes from the medieval Byzantine period in the structure of the modes are highlighted. Then it is stated how the Romanianization of Byzantine melodies was produced by the interferences between the psaltic musical tradition and the folk, cult and religious music of this geographical area. The result of this long process of Romanization was a regional musical style with a strong autochthonous imprint. Another aspect of the style “after Cunțanu” is its oral character. The transmission from generation to generation of a musical style in oral form only has generated a whole series of peculiarities. These characteristics differ from one area to another, creating a multitude of zonal and micro-zonal variants that are constantly changing under the pressure of the oral phenomenon. Of all these zonal styles, the ‘after Cunțanu’ variant has become dominant and has managed to establish itself throughout the area thanks to its fixation in written form.

Researchers who have dealt with this style of music have considered in their studies the elaboration of a modal analysis of each individual mode, presenting the scale of the mode, intonational formulas, melodic formulas and the cadential system, through a permanent reference to the psaltic version, to highlight the interfering portions of the two kinds of singing, whose origin is common. Constanța Cristescu, from whom we have also taken the methodology, has carried out applied research only on the style after Cunțanu.

In contrast to the above research, the present approach aims at highlighting cadential formulas according to their function within the musical form, to provide a cadential typologization that would be useful for the practical singing of a liturgical text without a melodic line. We will also present each of the modes analyzed, specifying the tonic of the mode and the dominant, the main musical notes around which the whole melodic discourse is built. An important aspect for our approach, unlike previous research, is the presentation of the modes according to the modal scales thought by Dimitrie Cunțanu, without making transpositions. The analysis of the modes after Dimitrie Cunțanu by setting them on musical scales corresponding to the psaltic version is an approach exclusively intended for researchers. For the teaching process and the practice of the pew, the highlighting of the melodic constructions according to the original scale of the modes is an important aspect for a better memorization of the melodic constructions.

The cadences formulas have the greatest stability and are edifying for defining a mode. Thus, by cataloguing the cadences formulas in an inventory that includes all the variants of the modes, the high mode, the troparion and the antiphon, we will have a much clearer picture of the regional stylistic diversity, in which, by comparison with the psaltic variant, the Byzantine vein can be unequivocally established.



Identifying the modal structures specific to the style after Cunțanu allows us to recognize their complexity and importance in the context of enclaved church music. On the other hand, fixed in linear notation, these modal structures taken from the Byzantine vein uniquely combine several cultural strands: the Byzantine vein, the folkloric vein, and the Western tonal vein<sup>11</sup>. This approach of identifying and typologizing cadential constructions is also dictated by the melodic differences resulting from what is taught in the theological schools in Transylvania and what is sung in practice in church alleys. In this sense cadential melodic constructions are the most stable structures found in both the oral and academic traditions. Their endurance over time is due to the natural evolution of church music, which under the pressure of various cultural factors has preserved itself, giving rise to a complex Byzantine-folkloric-tonal intercultural mixture.

For the present approach of cataloguing and defining melodic formulas we used the methodology used by Constanța Cristescu<sup>12</sup>, Victor Giuleanu<sup>13</sup> and Vasile Pașca<sup>14</sup>. In order to correctly delimit the sound structures belonging to the modes according to Dimitrie Cunțanu, in the present study we will extract for each mode the musical scales, highlighting the structural particularities, we will present the cadential formulas specific to each mode in a logical order: initial, median and final cadential modal constructions; in order to be able to offer a model melodic pattern for the hymnographic texts that do not have their own melody.

The modal constructions to which we will refer are defining for each individual mode. According to Professor Velimirovic, "The Byzantine concept of a "melodic formula" does not represent an ossification of melodic outline but on the contrary offers with its multifarious appearances the possibility for infinite variations. The Byzantine "melodic formula" is a highly elastic melodic skeleton. It is in fact a framework within which there are elements of fixation, yet still subject to transformation... the position of the formulae is usually restricted to the truly vital segments of a musical composition: a) the ending....and b) in the beginning of the piece..."<sup>15</sup>.

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<sup>11</sup> Constanța Cristescu, „Structuri modale în muzica românească de tradiție bizantină”/ “Modal structures in Romanian music of Byzantine tradition”, in *Crâmpeie din cronologia unei deveniri*, vol. II, Editura Muzicală, Bucharest, 2005, p. 55-61, (55).

<sup>12</sup> Constanța Cristescu, „Stilul de la Blaj” / “The Blaj Style”, pp. 9-58.

<sup>13</sup> Victor Giuleanu, *Melodica bizantină / Byzantine Melodic*, Editura Muzicală, Bucharest, 1981, pp. 186-389.

<sup>14</sup> Vasile Pașca, “Sistemul modal” / “The modal system”, p. 269-279.

<sup>15</sup> M. Velimirovic, “The Byzantine Heirmos and Heirmologion”, in: *Gattungen der Musik in Einzeldarstellungen, Gedenkschrift Leo Schrade*, München 1973, pp. 192-244, (235).

For the musical style after Cunțanu that we are considering in the present analysis, the melodic formulas are like mnemonic formulas that fix the particularities of a church mode. The peculiarity of the Cunțanu style, in relation to the psaltic music used in the non-Carpathian regions, would be the maturity and melodic uniformity that it reached at the time of its fixation in writing by Cunțanu, after many years of anonymous singers had contributed to this collective creation<sup>16</sup>. The Cunțanu style can be defined as a matrix, with archetypal value for all subsequent developments that claim to be based on it. In another vein, Professor Grăjdian stresses that orality is an essential element when trying to define the Cunțanu style. For several centuries, this regional musical style was passed down from generation to generation by word of mouth and was deeply influenced by the elements of orality: the presence of several musical variants, the lack of music books and the different musical training of the church singers. As far as church singing in Transylvania is concerned, we can note that, to the extent that it was influenced by the musical folklore characteristic of the region, one could also speak of a meeting of the orality of Byzantine singing with the orality of Romanian popular musical creation<sup>17</sup>.

The modal constructions extracted from the melodies of the eight ecclesiastical modes set by Dimitrie Cunțanu give us an overview of how the specific formulas of each mode have ossified over time, giving rise to numerous melodic matrices.

The repertory of reference in the present analytical approach is the *Cântările bisericesci - după melodiile celor opt glasuri ale sfintei biserici ortodoxe/ Church Chants- after the melodies of the eight modes of the Holy Orthodox Church*, collected, set to notes and arranged by Dimitrie Cunțanu, Professor at the Archdiocesan "Andreian" Seminary, Sibiu, published by the author, printed at the "Music Printing House Jos. Eberle and Co.", Vienna, 1890.

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<sup>16</sup> Vasile Grăjdian, "Importanța activității lui Dimitrie Cunțan pentru evoluția cântării bisericești din Ardeal" / "The importance of Dimitrie Cunțan's activity for the evolution of church singing in Transylvania", in *Cântarea liturgică ortodoxă din sudul Transilvaniei. Cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului / Orthodox liturgical singing in Southern Transylvania. Traditional pew singing in the churches of the Archdiocese of Sibiu*, Lucian Blaga University Publishing House, Sibiu, 2007, p. 66.

<sup>17</sup> Vasile Grăjdian, „Aspecte de oralitate în cântarea de strană din Ardeal”, / “Aspecte de oralitate în cântarea de strană din Ardeal/Aspects of orality in the Ardeal lectern chants”, in *Cântarea liturgică ortodoxă / Orthodox liturgical singing*, p. 53.

## Structural description of modes: scales, cadences, modal constructions

**Mode I** uses a musical scale built on a medieval Doric pentachord structure for both sticheraric and heirmologic singing<sup>18</sup>. In some perfect and final cadential formulas, modulation occurs, altering the 2nd degree, a process that transforms the pentachord into a frigid one. The tonic of the mode is on the E4 sound and the dominant is on the 3rd degree, the G4 sound for sticheraric singing and the A4 sound for heirmologic singing.

In the 1st mode sticheraric chants, we find final cadential formulas on *E4* (tonic of the mode) and middle cadential forms: imperfect on *G4* (3rd degree, dominant), and (5th degree); perfect on *E4* on the tonic of the mode.

E.g. 1



### Mode I, sticheraric style

#### E. Cadential modal constructions

Final cadential formula

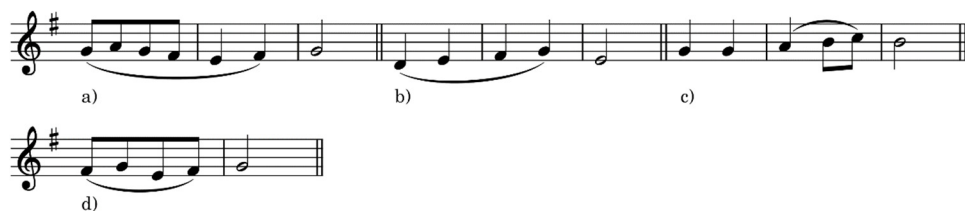
E.g. 2



<sup>18</sup> Gheorghe Ciobanu, *Muzica bisericească / Church Music*, p. 348; Ioan Gh. Popescu, "Elemente bisericești/Church Elements", p. 1058; Elena Chircev, *Muzica românească*, vol. 2, p. 15; Vasile Stanciu, *Muzica bisericească / Orthodox Church*, p. 93; Vasile Pașca, "Sistemul modal" / "The modal system of the modes", p. 272.

## Median cadential formula

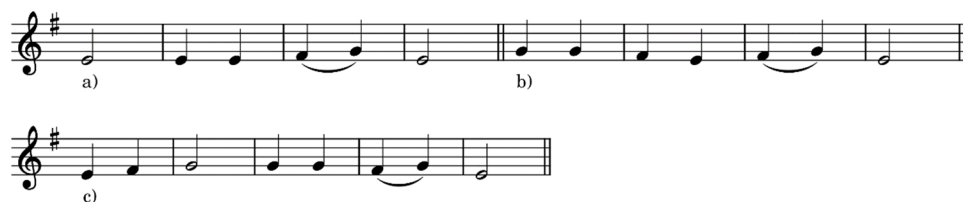
**E.g. 3**



## 2. Initial modal constructions

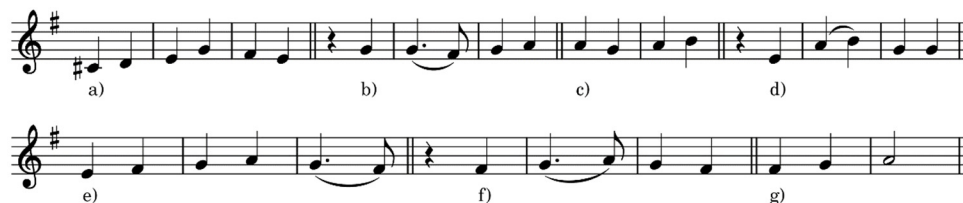
### Initial formula

**E.g. 4**



## Median formula

**E.g. 5**



## 3. Median modal constructions

### Median formula

**E.g. 6**



## Mode I, heirmologic style

The scale of the mode in the heirmologic form or “on the troparion”, as it is still called in the Transylvanian church music tradition, is like the sticheraric version except for the ambitus and the dominant in this version. The dominant will be on the 4<sup>th</sup> degree treble, on A4. The imperfect cadences are on A4 (4<sup>th</sup> degree, dominant); the perfect and final cadences on the tonic, on E4.

**E.g. 7**



### 1. Cadential modal constructions

Final cadential formula

**E.g. 8**



Median cadential formula

**E.g. 9**



### 2. Initial modal constructions

Initial formula

**E.g. 10**



## Median formula

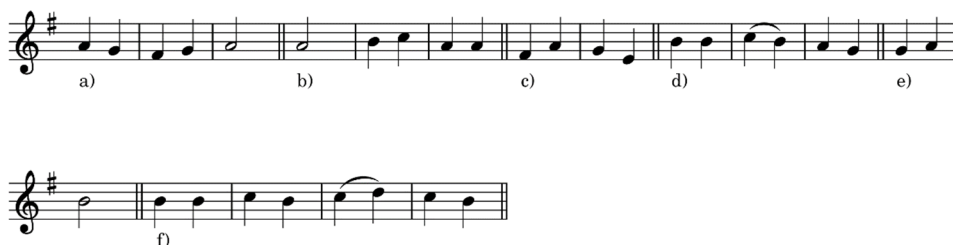
E.g. 11



## 3. Median modal constructions

### Median formula

E.g. 12



## Second mode, sticheraric style

The second mode, in the tradition according to Cunțanu, has three variations of chant, one in the sticheraric style, and two in the heirmologic style: troparion and antiphon.

The basic structure of the sticheraric chant of the second mode is of the pentachordal type<sup>19</sup>, the scale of the mode having a double modal structure with two tonics, a major with the tonic in *G4* and a minor secondary with the tonic in *E4*.

As a whole, the scale of the second mode combines 3 juxtaposed pentachords, which makes the organic modal structure, which is achieved by the superposition of several major-minor-chromatic modes, known as "layered modes"<sup>20</sup>.

In the unfolding of the modal structure we therefore encounter the following 3 pentachordal structures:

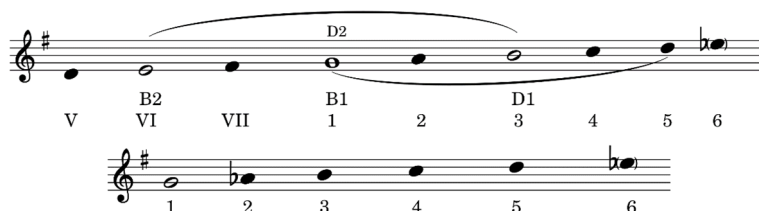
<sup>19</sup> Elena Chircev, "Elemente bisericești" / "Church Elements", p. 38.

<sup>20</sup> Victor Giuleanu, *Byzantine Melodica*, p. 304.

- a) Major ionian mode with tonic in *G4* and dominant on the *B4* sound;  
 b) Minor aeolian mode with tonic in *E4* and dominant on the *G4* sound;  
 c) Major ionian mode with degrees 2 and 6 lowered. This scale is an oriental scale, found mainly in Byzantine music in the 2nd and 6th mode. It is built on a chromatic pentachord with augmented second.

In the melodic unfolding one can perceive the parallelism between major-minor modes.

E.g. 13



## 1. Cadential modal constructions

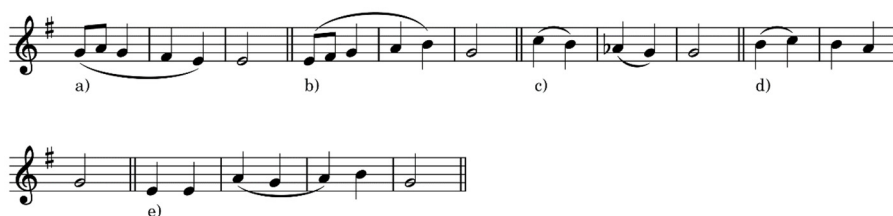
### Final cadential formula

E.g. 14



### Median cadential formula

E.g. 15



## 2. Initial modal constructions

### Initial formula

E.g. 16



## Median formula

**E.g. 17**



## 3. Median modal constructions

### Median formula

**E.g. 18**



## Second mode, heirmologic style - troparion

The troparion form of the second mode is built on the modal structure of the sticheraric chant, characterized by major-minor parallelism, but with a narrower ambitus. There is also a double modal structure with two tonic: a main tonic on  $G4$  (1st degree) and a secondary tonic on  $E4$  (6th degree).

## 1. Cadential modal constructions

### Final cadential formula

**E.g. 19**



### Median cadential formula

**E.g. 20**





## 2. Initial modal constructions

Initial formula

E.g. 21



Median formula

E.g. 22



## 3. Median modal constructions

Median formula

E.g. 23



## Second mode, heirmologic style – antiphon

The heirmological chant of the 2nd mode, the antiphon form, is constructed using a chromatic pentachord with the tonic in *E*4 and the dominant on *A*4, borrowed from the scale of the 6th mode, which in the sticheraric version recorded by Dimitrie Cunțanu has a chromatic structure.

E.g. 24



## 1. Cadential modal constructions

Final cadential formula

E.g. 25



## Median cadential formula

**E.g. 26**



## 2. Initial modal constructions

### Initial formula

**E.g. 27**



## Median formula

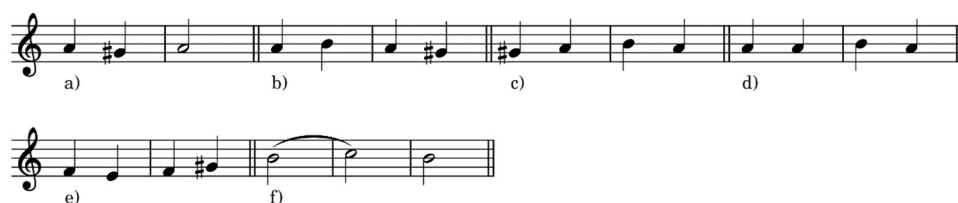
**E.g. 28**



## 3. Median modal constructions

### Median formula

**E.g. 29**



## Third mode, sticheraric style

The scale of the third mode is distinguished by the presence of a double modal structure, in which we find major-minor parallelism. This phenomenon is similar to Romanian folk melodies, in which two modes are organically interwoven using the same sound material, one major and one minor<sup>21</sup>. The presence of the two modes functionally generates the following modal structures:

<sup>21</sup> Victor Giuleanu, *Melodica bizantină / Byzantine Melodica*, p. 303.

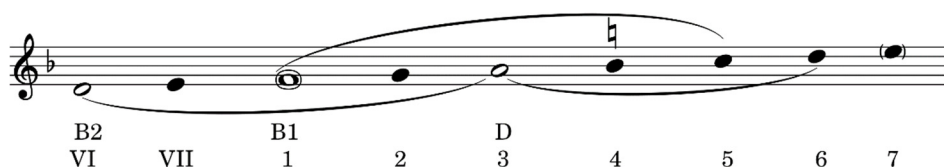
a) a major ionian pentachord with the tonic on the *F4* sound (1st degree) and the dominant on the *A4* sound (3rd degree);

b) a minor modal structure consisting of an aeolian pentachord, based on the *D4* sound (6th degree) and dominated by the *A4* sound (3rd degree).

Alongside these two modal structures, in a singing, especially in the melodic formulas preparatory to the final cadence, we find a third modal structure consisting of an aeolian pentachord of minor mode, based on the *A4* sound (3rd degree), in which *B4 flat* becomes *B4 natural*.

Three overlapping modal schemes operate within the third mode, the sticheraric form.

**E.g. 30**



## 1. Cadential modal constructions

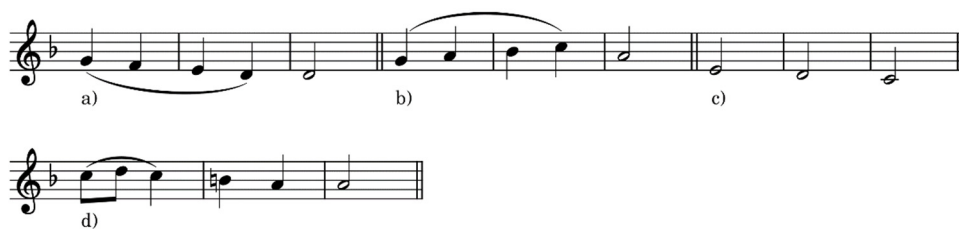
Final cadential formula

**E.g. 31**



Median cadential formula

**E.g. 32**



## 2. Initial modal constructions

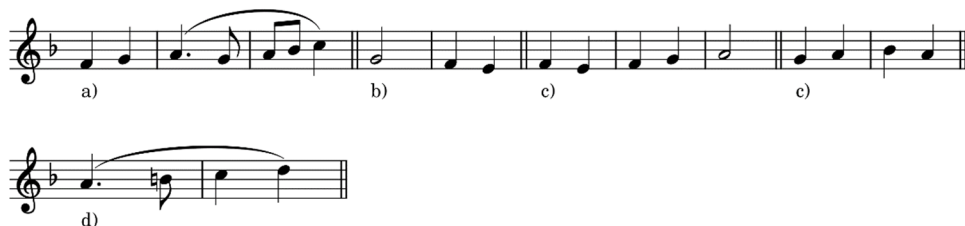
Initial formula

**E.g. 33**



### Median formula

**E.g. 34**



### 3. Median modal constructions

#### Median formula

**E.g. 35**



### Third mode, heirmologic style – troparion

The scale of the third mode, the form of the troparion, uses a scale common to the sticheraric version. So we find the same double modal structure, with two tonic, the main tonic on the *F4* sound and the secondary tonic on the *D4* sound, with the same dominant, on the *A4* sound<sup>22</sup>. The heirmologic chants have the same features as the psaltic ones.

**E.g. 36**



<sup>22</sup> Vasile Pașca, „Sistemul modal”/”The modal system”, p. 272.

### 1. Cadential modal constructions

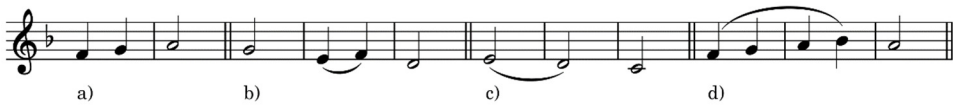
#### Final cadential formula

**E.g. 37**



#### Median cadential formula

**E.g. 38**



### 2. Initial modal constructions

#### Initial formula

**E.g. 39**



#### Median formula

**E.g. 40**



### 3. Median modal constructions

#### Median formula

**E.g. 41**



### Fourth mode, sticheraric style

The fourth mode, the sticheraric form, is built on a minor phrygian mode. A comparative analysis with the scale of the 4th mode in the standardized psaltic version, reveals a number of structural similarities. Like the eponymous version of psaltic music, the version after Dimitrie Cunțanu uses a diatonic, phrygian, subtonic scale. The modal section is in the parameters of a pentachord (diminished fifth) with the tonic on the *F#5* sound (1st degree) and the top of the pentachord on the *C5 sharp* sound (5th degree).

E.g. 42



#### 1. Cadential modal constructions

Final cadential formula

E.g. 43



Median cadential formula

E.g. 44



#### 2. Initial modal constructions

Initial formula

E.g. 45



## Median formula

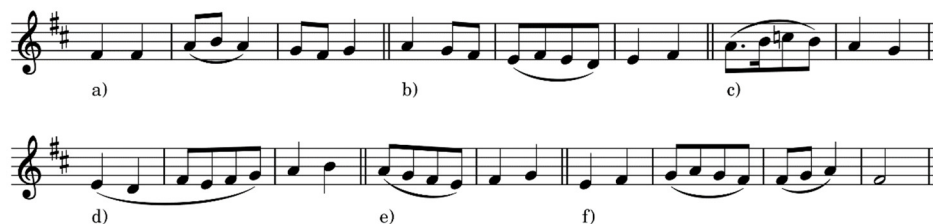
E.g. 46



## 3. Median modal constructions

## Median formula

E.g. 47

**Fourth mode, heirmologic style – troparion**

In the heirmologic chanting of the fourth mode, the troparion form, we can see that it uses the same scale and cadences as in the heirmologic chanting of the second mode, the troparion form. The difference between the two modes lies in the melodic formulas<sup>23</sup>, which in the troparion form of the fourth mode are more melodic<sup>24</sup>.

The fourth mode troparion is constructed by layering two diatonic modes, resulting in a double modal structure.

Thus, we can distinguish a main tonic on *G4* (1th degree) and a secondary tonic on *E4* (6th degree). In the melodic development, the structure that is predominantly imposed is the major one, based on *G4*, and we can also observe the presence of the subtone *D4* (5th degree) in the minor mode Aeolian pentachordic structure based on the *E4* sound.

<sup>23</sup> Gheorghe Ciobanu, *Muzica bisericească/ Church Music*, p.190; Ioan Popescu, "Elemente bisericești/Church Elements", p.1060.

<sup>24</sup> Elena Chircev, *Muzica românească/ Romanian music*, p. 80.

**E.g. 48**



### 1. Cadential modal constructions

Final cadential formula

**E.g. 49**



Median cadential formula

**E.g. 50**



### 2. Initial modal constructions

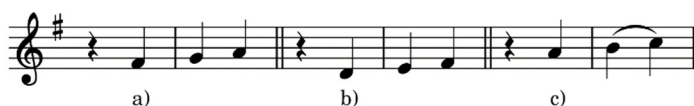
Initial formula

**E.g. 51**



Median formula

**E.g. 52**



### 3. Median modal constructions

Median formula

**E.g. 53**

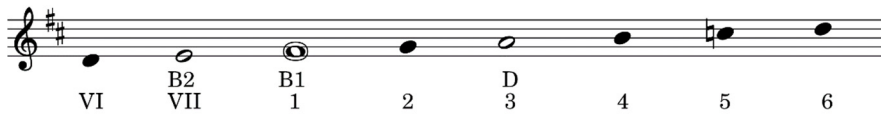




### Fourth mode, heirmologic style - antiphon

The heirmologic chant of the 4th mode, the antiphon form, uses the same scale as the sticheraric chant, but has two tonic: a primary one on the *F#4* sound and a secondary one on the *E4* sound. There is also a similarity in the modal scale between the “leghetos” psaltic version and the Transylvanian version. The melodic line runs mainly through the modal section of the pentachord, with the tonic on the *F#4* sound (1st degree) and the top of the pentachord on the *C5 flat* sound (5th degree), often cadencing on *F#4*.

**E.g. 54**



#### 1. Cadential modal constructions

Final cadential formula

**E.g. 55**



Median cadential formula

**E.g. 56**



#### 2. Initial modal constructions

Initial formula

**E.g. 57**



### Median formula

E.g. 58



### 3. Median modal constructions

#### Median formula

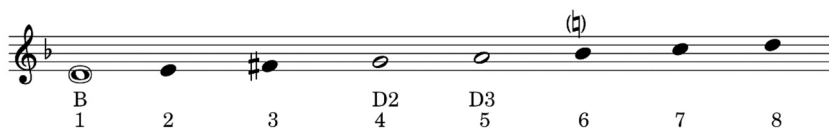
E.g. 59



### Fifth mode, sticheraric style

The 5th mode, the sticheraric form, is built on an minor aeolian mode, based on the sound *D4* (1th degree). The 5th mode can be represented as two conjoined aeolian pentachords. In the unfolding of the melodic path, the second pentachord is fluctuating, with the tendency of temporary attraction towards a new polarising centre. The fluctuation of the *B4* sound (6th degree) can be explained by the law of attraction of sounds within the *A4-D4* tetrachord (fixed heads), in which the *B4*, *C5* sounds are fluctuating. In the cadential forms, rising and falling, the sound *B4 flat* becomes natural, being attracted by the fixed *A4-D4* sounds. This fluctuation causes the second pentachord to become phrygic.

E.g. 60



### 1. Cadential modal constructions

#### Final cadential formula

E.g. 61



Median cadential formula

E.g. 62



2. Initial modal constructions

Initial formula

E.g. 63



Median formula

E.g. 64



3. Median modal constructions

Median formula

E.g. 65



### Fifth mode, heirmologic style - troparion

The scale of the 5th mode, in heirmologic or “on troparion” singing, is made up of two overlapping modal structures that act alternately in the unfolding of the melodic flow. So, in the 5th mode, the troparion form, we have a double modal structure.

The first structure, which is also the most common, is composed of an aeolian tetrachord, with the main tonic on the *A4* sound (1st degree) dominated by the *C5* sound (3rd degree). In the ascending course, we note the mobility of the 2nd degree (*B4* sound) through the alteration of *B4* (*B4 flat-and B4 natural*). Within the tetrachord (*A4-D4*) we note the presence of the *G4* undertone, which plays an important role in this modal gearing.

The second structure consists of the *G4-B4-flat* tricord, in which the secondary tonic is on the *G4* sound (7th degree) and the dominant on the *B4-flat* sound (2nd degree). In the melodic course of this secondary microunit we find, in descending forms, two situations: the widening of the tricord by touching the *F#4* sound (sensible) and the presence of the aeolian tetrachord (*G4-D4* supporting quartet) through a descending degree by degree. This descending melodic path is often found in the psaltic version<sup>25</sup>.

E.g. 66



#### 1. Cadential modal constructions

Final cadential formula

E.g. 67



Median cadential formula

E.g. 68



<sup>25</sup> Vasile Pașca, „Sistemul modal”/”The modal system”, p. 274.

## 2. Initial modal constructions

### Initial formula

E.g. 69



### Median formula

E.g. 70



## 3. Median modal constructions

### Median formula

E.g. 71

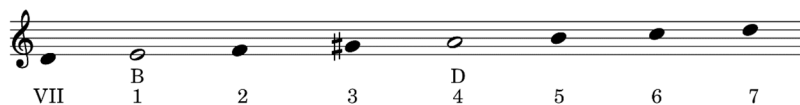


### Sixth mode, sticheraric style

The sixth mode, in the sticheraric chant, uses a musical scale composed by joining of two conjunct tetrachords: a chromatic tetrachord (with augmented/ rhythmic second) and a diatonic/ aeolian tetrachord, of minor mode. To these tetrachords, in the lower register, another degree is added in the final cadences, *D4* (VIIth degree).

In certain cadential formulas, within the second tetrachord, we find a modal inflection, through the process of modulation by a mobile degree, a process that generates a modification of the tetrachord structure. Under these conditions we observe the appearance for a short time of a secondary tonic on the *A4* sound (4th degree). By altering the sound of *C5* - *C#5* (6th degree) from a minor diatonic/ aeolian tetrachord to a major diatonic/ aeolian tetrachord.

**E.g. 72**



## 1. Cadential modal constructions

### Final cadential formula

**E.g. 73**



### Median cadential formula

**E.g. 74**



## 2. Initial modal constructions

### Initial formula

**E.g. 75**



### Median formula

**E.g. 76**



## 3. Median modal constructions

## Median formula

E.g. 77

**Sixth mode, heirmologic style - troparion**

The sixth mode, the troparion form, uses a double modal structure, as in the case of the troparion form of the second and fourth modes, with two modal structures, one with a  $G4$  tonic and another lower third with an  $E4$  tonic. The main structure in the melodic unfolding is the  $G4$  tonic one, stretching within the confines of an ionian, major-mode pentachord. The second structure, with the tonic in  $E4$ , runs within the limits of a Dorian tetrachord of minor stature. In the melodic course one can see the alternation of the two layered modes, major-minor parallelism. We also notice the presence of the undertone (the  $D4$  sound) in the secondary structure with the base in  $E4$ , especially in the beginning forms of the mode.

E.g. 78



## 1. Cadential modal constructions

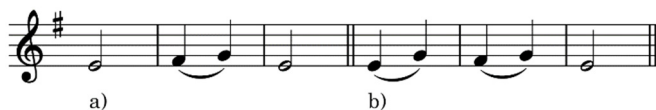
## Final cadential formula

E.g. 79



## Median cadential formula

**E.g. 80**



## 2. Initial modal constructions

### Initial formula

**E.g. 81**



## Median formula

**E.g. 82**



## 3. Median modal constructions

### Median formula

**E.g. 83**

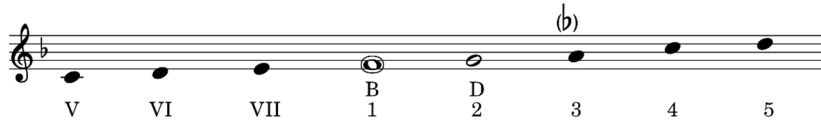


## Seventh mode, sticheraric style

The scale of the seventh mode is distinguished by the presence of a single modal structure, consisting of from a ionian mode. The scale of the 7th mode is like that of the 3rd mode, but it also has a number of peculiarities: the double modal structure disappears, the tonic is on the *F4* sound and the dominant on the *G4* sound (2nd degree), the melodic line runs mainly within the limits of the ionic pentachord, with frequent cadence on the tonic note, on the *F4* sound. The scale of the mode is amplified in the lower register with an ionic tetrachord (*F4-C4*).



E.g. 84



1. Cadential modal constructions  
Final cadential formula

E.g. 85



Median cadential formula

E.g. 86



2. Initial modal constructions  
Initial formula

E.g. 87



Median formula

E.g. 88



### 3. Median modal constructions

#### Median formula

E.g. 89



#### Seventh mode, heirmologic style – troparion

The heirmologic or troparion chant of the 7th mode uses the same scale as in the sticheraric chant, having the same structure, modal structure, cadential system and range. The difference between the two versions of the 7th chants is due to the melodic line, the way the cadential formula are configured and the lower frequency of the cadences on the *ground*.

#### 1. Cadential modal constructions

##### Final cadential formula

E.g. 90



##### Median cadential formula

E.g. 91



#### 2. Initial modal constructions

##### Initial formula

E.g. 92



### Median formula

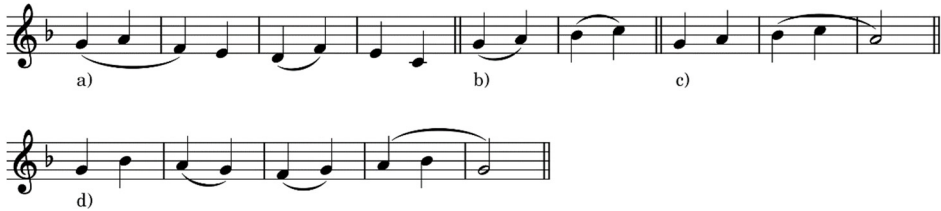
E.g. 93



### 3. Median modal constructions

#### Median formula

E.g. 94



### Eight mode, sticheraric style

The eighth mode, the sticheraric form, is built on a modal scale based on a major-mode ionian pentachord. In the melodic unfolding, in some of the upper forms with a reduced frequency, the presence of two exchange notes (*B4-C5 flat*) is noticeable.

E.g. 95



### 1. Cadential modal constructions

#### Final cadential formula

E.g. 96



## Median cadential formula

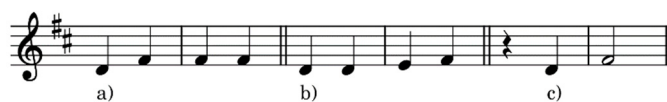
**E.g. 97**



## 2. Initial modal constructions

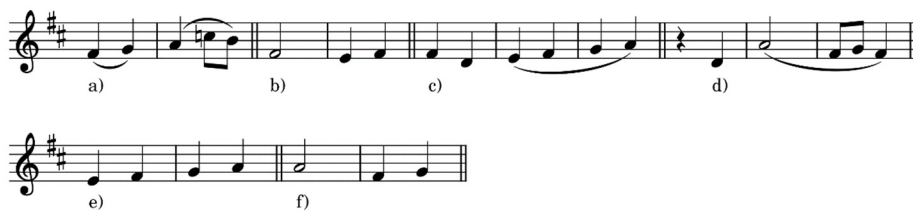
### Initial formula

**E.g. 98**



## Median formula

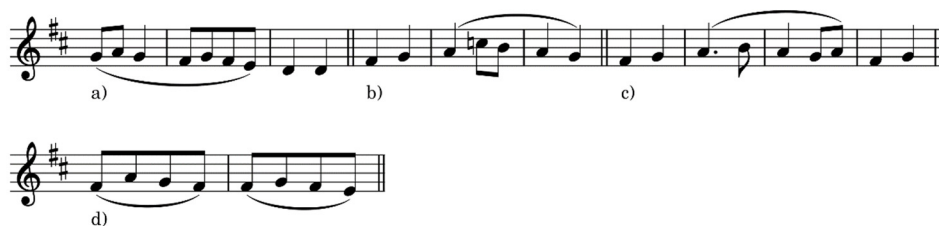
**E.g. 99**



## 3. Median modal constructions

### Median formula

**E.g. 100**



# **Eight mode, heirmologic style - troparion**

In the heirmologic chanting of the 8th mode, the form of the troparion, we can see that it is built on an ionic tetrachord, of major mode, with the base on the *D4* sound and the dominant on the *E4* sound (2nd degree).

**E.g. 101**



## **E. Cadential modal constructions** Final cadential formula

**E.g. 102**



## Median cadential formula

**E.g. 103**



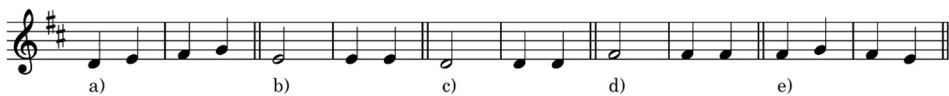
## **2. Initial modal constructions** Initial formula

**E.g. 104**



## Median formula

**E.g. 105**



### 3. Median modal constructions

#### Median formula

**E.g. 106**



#### Eight mode, heirmologic style - antiphon

The heirmologic chant of the eighth mode, the antiphon form, uses a modal scale based on a major-mode ionic pentachord. The range in which the melodic line runs is a major sixth.

**E.g. 107**



### 1. Cadential modal constructions

#### Final cadential formula

**E.g. 108**



#### Median cadential formula

**E.g. 109**



### 2. Initial modal constructions

#### Initial formula

**E.g. 110**



## Median formula

E.g. 111



## 3. Median modal constructions

## Median formula

E.g. 112



## Conclusions

To correctly evaluate the sound structures of the modes according to Dimitrie Cuțanu, we have considered the chants of the vespers, which are defining for each mode. As Dimitrie Cuțanu states in the preface of his work<sup>26</sup>, the melodies of the church chants will serve as a model for the chants that do not have musical texts. In this sense, in the present analytical approach, we have presented the musical scales, identifying the tonic and the dominant for each mode, we have highlighted the cadential system and the presence of mobile degrees. We have also delineated modal constructions by sound structures. This process of identifying the particularities of each mode gives us an overview of the internal structure of church modes. The petrified melodic patterns prove the stylistic unity of the Transylvanian music tradition.

Indexing the lexical fund of cadential figures and melodic formulas highlights the basic models of the musical system after Dimitrie Cuțanu and the important place they occupy in the heritage of Romanian church music.

*Translated from Romanian by Marcela Stan*

<sup>26</sup> Dimitrie Cuțanu, *Cântările bisericesci / Church Chants*, p. 5.

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## THE EFFECTIVENESS OF MUSIC EDUCATION IN IMPROVING SOCIAL COMMUNICATION FOR AUTISM SPECTRUM DISORDER (ASD) STUDENTS

NOR AMALINA RUSLI<sup>1</sup>

**SUMMARY.** Students with Autism Spectrum Disorder (ASD) may benefit from music education as a potentially effective methodology for improving their verbal and social communication abilities. Therefore, the objective of this research is to evaluate how well music education aids students in their growth of social communication. The focus of the study area is the necessity of integrating music education into all classroom learning activities. This study's methodology involves reviewing a few earlier research projects on the value of music instruction for individuals with autism spectrum disorders. The reviewed studies will be critically analyzed to draw valid conclusions about the effectiveness of music education in improving social communication for autism spectrum disorder students. The study's findings indicate that ASD students have improved their attitudes toward using different music-based teaching techniques. Teachers also reported that students easily grasp the learning process's fundamentals, and that learning becomes more enjoyable. In conclusion, it can be seen that music education in the learning process of ASD students greatly affects the process of social communication.

**Keywords:** music education, social communication, autism spectrum disorder, ASD

### Introduction

Music education has a varied history, and the story of music education is inextricably linked to man's cultural history. The first mention of music

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education is in the Egyptian hieroglyphics, which date back to around 3100 BC<sup>2</sup>. Written symbols used to represent music and singing were discovered on a set of stone blocks from the time of Pharaoh Tutankhamun<sup>3</sup>. The early Greeks believed that music was the soul of life, and that all life was dependent on it. The Greeks created the concept of music theory and started the first musical education system<sup>4</sup>. They developed a system of musical notation that is still used today. In medieval Europe, music for the soul became the main objective of music<sup>5</sup>. Music was passed down orally from generation to generation. It was not until the Middle Ages that music began to be taught as a formal subject in schools. In the modern education system, music is an important subject for students to learn as it teaches them discipline and responsibility as they are expected to follow directions given by their teacher. It also helps them develop their motor skills and encourages them to be active participants during classes rather than sitting passively waiting for instructions from the teacher. According to Hallam et al., there is a substantial association between music and academic performance, with students who have developed a passion for music outperforming other students who have not studied music<sup>6</sup>.

Numerous researches have been performed to better understand the impact of music in education, particularly on children. In most countries, music teaching methods such as Orff, Suzuki, and Yamaha demonstrate that preschool children's musical levels can be translated into skills in speech and language music. Music in education is something that is no stranger to children's education and through music, children can interpret what they hear. Musical elements can be applied in many subjects by the teacher during the induction set to introduce a topic or can be used in the idea structuring phase to help students remember the concepts learned, and also in the closing part of the teaching session to conclude the content learned in the learning session. Music can be used to not only entertain and delight students but also to spark ideas and soothe their minds and souls. School plays a huge role in teaching students about music theory and its importance in building their social skills and interacting with others, and how it relates to

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<sup>2</sup> Khalil, Radwa, et al. "How knowledge of Ancient Egyptian women can influence today's gender role: Does history matter in gender psychology?" *Frontiers in psychology* 7, 2017, 2053. pp. 3-4.

<sup>3</sup> Christensen, Wendy. *Empire of Ancient Egypt*. Infobase Publishing, 2009.

<sup>4</sup> Mathiesen, Thomas J. *Apollo's Lyre : Greek Music and Music Theory in Antiquity and the Middle Ages*. Lincoln, Neb., University Of Nebraska Press, 1999.

<sup>5</sup> Horden, Peregrine, ed. *Music as medicine: The history of music therapy since antiquity*. Routledge, 2017.

<sup>6</sup> Hallam, Susan, Andrea Creech, and Hilary McQueen. "Pupils' perceptions of informal learning in school music lessons." *Music Education Research* 20.2, 2018, pp. 213-230.

their everyday lives. Previous studies have also indicated that music may be beneficial to aid self-esteem<sup>7</sup>, building essential skills<sup>8</sup>, academic achievement<sup>9</sup>, and enhancing memory<sup>10</sup>.

Music plays its own role in universal human life, one of which is communication. Music is an interactive, participatory medium that seems to be part of a communicative system, similar to language<sup>11</sup>. The two basic forms of communication are verbal and non-verbal specifically, using words, gestures, pictures, etc. These two communication channels are built into the music. In addition to this, music may also be used to convey to an audience the mood or feelings associated with a certain idea or theme<sup>12</sup>. It is well acknowledged that music has a global language and can be employed to communicate in a variety of contexts including music therapy, writing, and explanation. Music is a universal human method of communication in which the ability to communicate with others through music transcends language, and physical, mental, and cognitive limitations<sup>13</sup>. Salomon-Gimmon & Elefant pointed out that musical discourse is a naturally developing result of the urges for exchanging communicative expressions typical of young children in a regularly growing state<sup>14</sup>. Music has been proven to improve social communication in children with ASD, according to neuroimaging studies in healthy controls<sup>15</sup>, which also show that listening to music stimulates circuits important for processing emotions and memories<sup>16</sup>.

<sup>7</sup> Clements-Cortés, Amy, and Shulammitte Chow. "Enhancing self-esteem in the music classroom." *The Canadian Music Educator* 59.2, 2018, pp. 23-26.

<sup>8</sup> Boyce-Tillman, June. "An ecology of eudaimonia and its implications for music education." *Eudaimonia*. Routledge, 2020, pp. 71-89.

<sup>9</sup> Janurik, Márta, and Krisztián Józsa. "Long-term impacts of early musical abilities on academic achievement: A longitudinal study." *Journal of Intelligence* 10,3, 2022. pp. 36.

<sup>10</sup> Sihvonen, Aleks J., et al. "Vocal music enhances memory and language recovery after stroke: pooled results from two RCTs." *Annals of Clinical and Translational Neurology* 7.11, 2020, 2272-2287, pp. 3-7.

<sup>11</sup> Schiavio, Andrea, et al. "Instrumental technique, expressivity, and communication. A qualitative study on learning music in individual and collective settings." *Frontiers in psychology* 10, 2019, pp.737.

<sup>12</sup> Váradi, Judit. "A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning." *SAGE Open*, vol. 12, no. 1, Jan. 2022, pp. 1-3.

<sup>13</sup> Molino, Angelo. *Music Therapy: A Look into The World of Healing Sound*. Dorrance Publishing, 2023.

<sup>14</sup> Salomon-Gimmon, Maayan, and Cochavit Elefant. "Development of vocal communication in children with autism spectrum disorder during improvisational music therapy." *Nordic Journal of Music Therapy* 28.3 (2019): pp:174-192.

<sup>15</sup> Janzen, T. B., & Thaut, M. H. (2018). Rethinking the role of music in the neurodevelopment of autism spectrum disorder. *Music & Science*, 1, 2059204318769639. pp:2-6

<sup>16</sup> Quintin, Eve-Marie. "Music-evoked reward and emotion: Relative strengths and response to intervention of people with ASD." *Frontiers in neural circuits* 13, 2019, pp.49.

In the context of music education and social communication for autistic students, it is seen as an important element that can drive the development of these special students. An effective educational instrument for supporting autistic students' learning processes, music education is directly tied to sound and creativity<sup>17</sup>. However, it's challenging to provide precise recommendations for how music should be taught to autistic kids in order to maximize its effectiveness as a learning tool. Therefore, more study is required to develop recommendations for the music education of autistic students. When it comes to ASD students, music and sound are crucial to the body's growth. Speranza et al., stated that listening to music can improve a variety of skills like language and communication, problem-solving, and learning ability while also promoting brain and physical development<sup>18</sup>. There are undoubtedly some connections between sound and the brain development of autistic students because autism is a neurological illness that predominantly affects the brain and central nervous system. According to studies by Zhang<sup>19</sup>, autistic students have more trouble than neurotypical children absorbing and reacting to auditory stimuli. Additionally, it has been demonstrated that these issues can be improved with the use of suitable music therapy<sup>20</sup>.

### **A Brief Review of Music in Education**

Music education is a research field of study related to the teaching and learning of music. Among the early historical records about music in education was noted by Grange in a book titled "A Primer in Theatre History: From the Greeks to the Spanish Golden Age"<sup>21</sup>. It stated that in the Golden Age of Greek, around the Beginning 500 BC, music education was included in the general fine arts education to develop citizens capable of actively participating in Greek society. Plato (427 - 347 BC) who is an ancient Greek philosopher born in Athens stated that music influenced students' values and behavior and should instill in them a sense of community and responsibility.

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<sup>17</sup> Shahrudin, Fatin Amira, et al. "Music and Sound-Based Intervention in Autism Spectrum Disorder: A Scoping Review." *Psychiatry Investigation* 19.8, 2022, pp.626-636.

<sup>18</sup> Speranza, Luisa, Pulcrano, Salvatore, Perrone-Capano, Carla, di Porzio, Umberto and Volpicelli, Floriana. "Music affects functional brain connectivity and is effective in the treatment of neurological disorders" *Reviews in the Neurosciences*, vol. 33, no. 7, 2022, pp. 789-801.

<sup>19</sup> Zhang, Tiying. "Review of Randomised Controlled Trials on the Effect of Music Therapy on Autism". *Journal of Education, Humanities and Social Sciences*, vol. 8, Feb. 2023, pp. 2520-4

<sup>20</sup> Sivathanan, Shalini., Dahary, Hadas.,Burack, Jacob. A., and Quintin, Eve. Marie. "Basic emotion recognition of children on the autism spectrum is enhanced in music and typical for faces and voices". *Plos one*, 18(1), e0279002. pp. 2-11

<sup>21</sup> Grange, William. *A Primer in Theatre History: From the Greeks to the Spanish Golden Age*. University Press of America, 2012.

He has also highlighted that integrating music into education would help students internalize their beliefs<sup>22</sup>. Meanwhile, Plato's student, Aristotle (384-322 B.C), another Greek philosopher of the time, theorized that the requirements of the individual, as well as the community, should be reflected in the educational curriculum. Therefore, he claimed that studying music would help students develop their musical taste<sup>23</sup>. Around 400 B.C., the Schola Cantorum, the first music school in Rome, was founded to teach boys how to chant, sing, play an instrument, create harmony, and compose music for churches and other organizations.<sup>24</sup>

Around the 16th century, a German theologian, Martin Luther (1483-1546), known for his religious work as one of the main catalysts for the Protestant Reformation, stated that it was a necessity for students to study and enjoy music, and for teachers to be musicians. Luther, who had a significant impact on education during his lifetime, believes that singing beautiful music improves a person's sense of reason and manners. Previous research has also shown that humanism had a strong influence on Luther's philosophy of music education, particularly in its emphasis on human agency and personal experience<sup>25</sup>. Until musical notation was created, singing lessons were the only form of music instruction during the Middle Ages<sup>26</sup>. Meanwhile, in the 18th century, Lowell Mason (1792-1872) who is also known as "the father of public-school music teaching", established a music school known as the Boston Academy of Music in the USA together with his friend George James Webb<sup>27</sup>. The school aimed to incorporate music into the school curriculum and provided vocal classes for private schools, adults, and children.

The field of music education nowadays is quite diversified. It exists outside of formal educational frameworks but can also be found in places like universities and conservatories. Due to the variety of locations, music teachers must be knowledgeable about a wide range of musical genres and instructional strategies. In the modern world, music education often includes

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<sup>22</sup> Christopher, Theophil, and Adam Matiko Charles. "Plato's Theory of Education: It's Applicability in Teaching Methodology in Tanzania Secondary Schools." *International Journal of Arts, Humanities and Social Studies* 4.3, 2022, pp.01-08.

<sup>23</sup> Stamou, Lelouda. "Plato and Aristotle on music and music education: Lessons from ancient Greece." *International Journal of Music Education* 1. 2002, pp. 3-16.

<sup>24</sup> Kallen, Stuart A. *The history of classical music*. Greenhaven Publishing LLC, 2013.

<sup>25</sup> George Baker, Daniel. Martin Luther and music education: the impact of Luther's philosophy on Lutheran music education today. [PhD Dissertation]. University of Florida, 2020, Accessed 12 December 2023.

<sup>26</sup> Weiss, Susan Forscher, Russell E. Murray Jr, and Cynthia J. Cyrus. *Music education in the Middle Ages and the Renaissance*. Indiana University Press, 2010.

<sup>27</sup> Tilson, Lowell Mason. "The Father of Public School Music in America." *Contemporary Education* 9 (1938): pp.1-4.

vocal and instrumental instruction<sup>28</sup>. Students can learn to play a wide range of instruments, including the piano, guitar, trumpet, flute, clarinet, saxophone, and many more. These instruments all have different timbres and are suited to playing different musical styles. For example, while a guitar can be used to write a wide variety of musical genres, a piano is more appropriate for classical music. Vocal training usually involves learning proper breathing techniques and developing good singing technique<sup>29</sup>. Instruction in any of these areas can be of great benefit to a student of music, as it can provide a deeper understanding of the music and the traditions in which it originated. For school-age children, there are a variety of different academic programs in which the study of music may be integrated. These programs offer a unique opportunity for students to learn about music as an academic subject, while also exploring the skills and techniques needed to become a successful musician.

Music education is rapidly evolving and is now required in some schools. International high school level exams such as IB (International Baccalaureate) and IGCSE (International General Certificate of Secondary Education) have offered the subject of music in the list of subjects offered to students. In addition, many music schools have been developed to positively impact the community's social well-being and to help alleviate social disruptions in the surrounding area by fostering social cohesion and feelings of community belonging and identity<sup>30</sup>. The ultimate goal of music education is to furnish students with the skills, knowledge, and understanding they need to create and perform at the highest level possible based on the student's ambition<sup>31</sup>. According to De Bruin & Merrick, music education is critical for developing 21<sup>st</sup>-century skills such as creativity, critical thinking, and communication<sup>32</sup>. Additionally, music education has been linked to improved academic performance across various disciplines and the development of cultural understanding<sup>33</sup>. This corresponds to the

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<sup>28</sup> Savage, Jonathan. "The policy and practice of music education in England, 2010–2020." *British Educational Research Journal* 47.2 (2021): pp.469-483.

<sup>29</sup> Toshtemirovich, Shamsiev Jamshid. "Methodology of correct breathing and its correct use in the academic singing class" at the children's music and art school." *Eurasian Journal of Academic Research*, vol. 03, no. 02, 1 Feb. 2023, pp. 104–108.

<sup>30</sup> Lorenzo de Reizabal, Margarita. "Music education models in the 21st century: the music mediation model for social engagement." *Revista Educación* 46.2 (2022): pp.666-686.

<sup>31</sup> Georgii-Hemming, Eva, and Maria Westvall. "Music education—a personal matter? Examining the current discourses of music education in Sweden." *British journal of music education* 27.1 (2010): pp.21-33.

<sup>32</sup> de Bruin, Leon, and Bradley Merrick. "Creative Pedagogies with Technology: Future proofing teaching training in Music." *Creative Provocations: Speculations on the Future of Creativity, Technology & Learning*. Cham: Springer International Publishing, 2023. 143-157.

<sup>33</sup> Campbell, Patricia Shehan. "Musica exotica, multiculturalism, and school music." *Visions of Research in Music Education* 16.5, 2021, pp.20.

Orff Approach, which was developed by a German composer, Carl Orff. The Orff method is a developmental approach to music instruction that incorporates speech, movement, theatre, and music into classes that are like a child's playtime<sup>34</sup>.

### **Music, ASD Students, and Social Communication: A Literature Review**

Through social communication, people can connect or communicate with one another in a social situation. Social contact, social cognition, pragmatics, and language processing are all components of social communication<sup>35</sup>. As opposed to establishing a single set of universal social standards, social communication considers guidelines that are relevant to a specific individual in their communication contexts.<sup>36</sup> Social communication in ASD students is characterized by difficulties with language acquisition and understanding what others are expressing to them. This is consistent with the American Psychiatric Association's assertion that social communication is one of the distinctive characteristics of autism<sup>37</sup>. Many of the characteristics of people with autism are shared by those who have this disorder, including difficulties expressing emotions, using gestures, staying on the subject, and developing and maintaining friendships. By its very nature, communication is a two-way process, and helping ASD students gain social communication skills with social communication issues can be done by adjusting our own communication to value and appreciate differences. However, common communication methods are seen as cliché because all humans communicate. Thus, music can also be used as a medium of communication too.

Previous academics have done a thorough analysis of how well music instruction aids ASD students' learning. Sharda et al. conducted a study on the effects of music instruction on social interaction and auditory-motor

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<sup>34</sup> Zhou, Mingyue. "An Analysis of the Applicability of Kodaly and Orff Music Pedagogies in Preschool Children's Music Teaching." *2022 5th International Conference on Humanities Education and Social Sciences (ICHESS 2022)*. Atlantis Press, 2022.

<sup>35</sup> De Felice S, de C Hamilton A F, Ponari M, Vigliocco G. "Learning from others is good, with others is better: the role of social interaction in human acquisition of new knowledge." *Philosophical Transactions of the Royal Society B* 378.1870, 2023, 20210357.

<sup>36</sup> Sohlberg, McKay Moore., MacDonald, Sheila., Byom, Lindsey., Iwashita, Heidi., Lemoncello, Rik., Meulenbroek, Peter., Ness, Bryan., and O'Neil-Pirozzi, Therese M. "Social communication following traumatic brain injury part I: State-of-the-art review of assessment tools." *International journal of speech-language pathology* vol. 21,2, 2019, pp. 115-127.

<sup>37</sup> American Psychiatric Association. "Diagnostic and statistical manual of mental disorders (dsm-5-tr)." *psychiatry.org*, american psychiatric association, 2013, Accessed 18 Dec. 2023.



connection in ASD children<sup>38</sup>. The findings of a study on 51 autistic students, aged 6 to 12, have supported further research into neurobiologically motivated models of music therapies in autism by demonstrating that individual intervention through music can improve social interaction and cognitive neurological connectivity. Another study on the relationship between music and social communication for ASD students was also conducted by Bharathi et al., who focused on music therapy in developing a form of communication. The ability of ASD students to comprehend, react, and maintain interactions with their peers improved as a result of the music therapy used in this study, which was a success<sup>39</sup>. A study on the role of music in education that focused on 94 preschool teachers working in Greek public schools found that ASD students may benefit from the social and emotional development that music may nurture in the classroom as an important instructional tool<sup>40</sup>.

A study on the use of Technology-Based Interactive Music such as Garageband on the social communication of ASD students was also carried out late by Yoon in 2021 which aimed to see whether an interactive music-making intervention was applicable to improve the social communication skills of school-age ASD students<sup>41</sup>. The findings of this study suggest that interactive music-making activities using GarageBand can be an effective method in clinical practice to improve social communication skills. Kossyvakaki and Curran did another study on the efficacy of technology-mediated music-making in improving the social communication abilities of students with autism. The impact of a music-making intervention mediated by technology on student engagement and identity at school is being studied. For educational researchers and school staff, there are certain observed positive results that are particularly beneficial in terms of social communication abilities. In this study, five students with ID and autism were videotaped while they participated in a technology-mediated music-making intervention over

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<sup>38</sup> Sharda, Megha., Tuerk, Carola., Chowdhury, Rakhe., Jamey, Kevin., Foster, Nicholas., Custo-Blanch, Melanie., Tan, Melissa., Nadig, Aparna., and Hyde, Krista., "Music improves social communication and auditory-motor connectivity in children with autism." *Translational psychiatry* vol. 8,1 231. 23 Oct. 2018, pp. 2-7

<sup>39</sup> Bharathi, Geetha, Anila Venugopal, and Balachandar Vellingiri. "Music therapy as a therapeutic tool in improving the social skills of autistic children." *The Egyptian Journal of Neurology, Psychiatry and Neurosurgery* 55, 2019, pp.1-6.

<sup>40</sup> Archontopoulou, Anna, And Potheini Vaiouli. "Music and social skills for young children with autism: A survey of early childhood educators." *International Journal of Educational Research Review* 5.3, 2020, pp.190-207.

<sup>41</sup> Yoon, Sol. "A Music Technology-Based Interactive Music-Making for Improving the Social Communication Skills of Children with Autism Spectrum Disorder." *Journal of Music and Human Behavior* 18.2, 2021, pp.19-43.

the course of five weeks. The findings indicate that social communication and participation among students with ASD are improving as they learn new things<sup>42</sup>.

A project to see the relationship between mental immersion in the social communication of ASD students was done by Selvi et al., which involved a tool known as Mental Immersion in Virtual Reality Avatar (MIVRA). In contemplation to assist ASD students to communicate better socially, the MIVRA act proposes that mental immersion in virtual reality avatars be used in interactions that involve visual object detection, speaking, speech gestures, and audio responses to the avatar. The study's findings indicate that ASD students' psychological states that link to music in the virtual world improve their social world communication. Aware of the main problems of ASD students involving pragmatic techniques such as hearing, talking, feeling, thinking, and social interaction<sup>43</sup>. Prabakar et al., have also carried out an approach known as Multi-Sensory Storytelling (MSST). This method has been used to improve social communication skills in students with autism and other special needs. The results showed that among the children, 20% of whom were girls and 80% of whom were boys, there was a steady improvement (27%) in their social communication using advanced technology-supported multi-sensory storytelling methods.<sup>44</sup> Furthermore, the study discovered that MSST was believed to lead to curriculum access, evaluation, learning, and socializing of students with a variety of special educational needs.

In Taiwan, Lee et al. investigated the impact of music education on the academic behavior of Preschool ASD children. This study focuses on the Holistic Music Educational Approach for Young Children (HMEAYC), a set of music curriculum models created for preschool children, as well as Figure notes' music teaching methodologies<sup>45</sup>. A total of 6 children with autism and 6 children without autism were involved in this 12-week study. The findings of

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<sup>42</sup> Kossyvakis, Lila, and Sara Curran. "The role of technology-mediated music-making in enhancing engagement and social communication in children with autism and intellectual disabilities." *Journal of Intellectual Disabilities* 24.1, 2020, pp.118-138.

<sup>43</sup> Selvi, T., Sri, S.N., Devi, B., Thomas, M., Rajkumar, Ramdoss, S.P. Mental Immersion in Virtual Reality Avatar (MIVRA)—Social Communication Rehabilitation Assistive Tool for Autism Children. In: Garg, L., Sharma, H., Goyal, S.B., Singh, A. (eds) *Proceedings of International Conference on Innovations in Information and Communication Technologies. ICI2CT 2020. Algorithms for Intelligent Systems*. Springer, Singapore. 2021.

<sup>44</sup> Prabakar, S., Porkumaran, K., Ramanan, S.V., & Cheranmadevi, K. "Virtual Reality a Pragmatic Technique for Multi-Sensory Story Telling Improve the Social Communication of Children with Special Needs." *ICTACT J. Soft Comput.* 11.2 (2021): pp.3-6

<sup>45</sup> Lee, Liza, Hsiao-Fang Lin, and Han-Ju Ho, "The influence of music technology on the academic behavior of preschool children with autism spectrum disorder". *Eurasia Journal of Mathematics, Science and Technology Education*, vol. 19, no. 6, 2023, em2273.

this study demonstrate that the HMEAYC teaching approach, while used as an intervention, may enhance academic conduct in both children with and without autism spectrum disorders. However, it has greater positive effects on learning habits in ASD children. Meanwhile, Shahab et al. performed a study on the acceptance of social virtual reality robots (V2R) for music education by children with high-functioning autism. This study involves a baseline session, a pre-test, training sessions, a post-test, and a follow-up test where 5 ASD children aged from 6 to 8 years have followed music education sessions for 20 weeks. Each session that takes place involves teaching contrasting pieces of music and notes based on the children's compliance, accuracy, and skill level at utilizing virtual reality robots and virtual musical instruments. The encouraging findings of this preliminary study indicate that the use of virtual reality in music education will be beneficial for the rehabilitation of ASD children<sup>46</sup>.

The improvement of social communication for ASD children and its relationship in music education was also studied by Pater et al., who involved 40 ASD children to find out how music therapy used in education can help the social communication process of these children. The researcher employed the Papageno Music Therapy Program (PMTP) in this study, which was designed to treat children and young people on the autism spectrum through music therapy in the home (<https://www.papageno.nl/en/>). The purpose of this study is to get a realistic image of daily PMTP practice where the parent may also watch the behavior on a daily basis. The study's findings also indicate that social contact during music therapy improved significantly for the majority of children, suggesting that the benefits extend outside of the therapeutic environment<sup>47</sup>. PMTP is a foundation that was established by Jaap van Zweden and his wife, Aaltje van Buuren in 1997 in the Netherlands after their son was diagnosed with autism. PMTP aims to focus on the development and development of children and young people with autism<sup>48</sup>. According to a statement released by King Baudouin Foundation United States, The American Friends of Stichting Papageno made a grant of \$90,000 for music applications and music therapy workshops suitable for ASD children<sup>49</sup>.

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<sup>46</sup> Shahab, Mojtaba, et al. "Utilizing social virtual reality robot (V2R) for music education to children with high-functioning autism." *Education and Information Technologies*, 2022, pp.1-25.

<sup>47</sup> Pater, Mathieu, Marinus Spreen, and Tom van Yperen. "Music therapy for children on the autism spectrum: Improved social interaction observed by multiple informants across different social contexts." *Nordic Journal of Music Therapy*, 2022, pp. 1-19.

<sup>48</sup> New York Philharmonic. "Magazine Names Aaltje van Zweden One of 80 Strong Women for Her Autism Advocacy | What's New: Latest News and Stories about the New York Philharmonic." *Nyphil.org*, 2018. <https://nyphil.org/whats-new/2018/november/aaltje-van-zweden-margriet-strong-women-autism-advocacy>. Accessed 18 May 2023

<sup>49</sup> King Baudouin Foundation United States. *Music Therapy to Treat Children with Autism – KBFUS*. 2019, <https://kbfus.org/music-therapy-to-treat-children-with-autism/> Accessed 21 Jan. 2023.

## Conclusion

Music has long been recognized as a powerful tool for social communication and interaction. In fact, many autistic children find relief and joy in music. Their musical ability helps them overcome obstacles and to express themselves socially. In a recent study, researchers explored the impact of music education on social interaction and communication skills in children with autism spectrum disorder (ASD)<sup>50</sup>. The results showed a significant improvement in social communication skills among children who received music therapy compared to those who received standard care. This is encouraging news for parents of children with autism. As both speech and music are learned skills, these results could pave the way for the development of effective strategies for improving communication skills in children with ASD. The researcher suggest that this could be because music education may provide a more intuitive and enjoyable learning environment for these children, allowing them to engage in activities that are both stimulating and rewarding. Further research is needed to confirm these findings, but if music education is found to be effective in improving social and communication skills among children with ASD, it could open up new avenues of treatment for families dealing with this condition.

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## CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

JÁNOS ZSOLT IMRE<sup>1</sup>

**SUMMARY.** Music aids meditation practices to concentrate, focus, and direct our attention to regulate our mind and body. As music evokes a broad range of feelings, from excitement to relaxation, enjoyment to sadness, fear to relief, and even mixtures of these, it has been part of meditation practices for thousands of years. Its beneficial power is known as an influential instrument for health, healing, and wellness. This paper presents the pieces created to use for meditation practices.

**Keyword:** music for meditation, effects of music, music exploration, sonic spectrum, soundscape.

The pieces, *Inner Zone* and *Spectrum*, explore a wide range of sonic opportunities that can be used in meditation exercises, to keep the mind attentive and to bring it back into the present moment when it wanders off. These musical elements and effects were analysed in the previous publication.<sup>2</sup>

The first piece, *Inner Zone*<sup>3</sup>, is constructed to be used for 'focused attention' meditation practices. to help to accomplish a state of deep inner tranquillity. The piece was written for percussion instruments (marimba and singing bowl) and string quartet (double bass, violoncello, viola and violin).

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<sup>2</sup> János Zsolt, Imre. *Chamber Music Explorations for Meditation (Part III)*. in: Studia UBB Musica, LXIV, 1, 2019 (p. 151-171).

<sup>3</sup> Inner Zone - music for meditation - YouTube





The second piece, *Spectrum*<sup>4</sup>, was created to support open monitoring meditation practices. To cultivate an objectless awareness without judgment or attachment the goal of this piece is to depict different soundscapes that mesmerize awareness and soothe the mind. The blend of the traditional string quartet (violins, viola and violoncello) with pitched percussion (marimba and hang) and non-pitched percussion (cajon, crotales) instruments create different textures. Also, the use of the repeated series of notes which provides the mantra effect, helps the meditator to monitor the content of the ongoing experiences (sonic spectrum, texture) to cultivate the objectless awareness without judgement or attachment.

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<sup>4</sup> Spectrum - music for meditation - YouTube

# Inner Zone

Janos Imre

Larghetto, espressivo con legato

Struck

Singing Bowl

pp

Marimba

pp

Viola

con sord.

pp

Violoncello

con sord.

pp

Double Bass

con sord.

pp



## A

6

S.B.

p

Mar.

p

Vln.

con sord.

p

Vla.

p

Vc.

p

D.B.

p

# JÁNOS ZSOLT IMRE

12

S.B.

Mar.

Vln.

Vla.

Vc.

D.B.

**B**

18

S.B.

Mar.

Vln.

Vla.

Vc.

D.B.

22

S.B.

Mar.

Vln.

Vla.

Vc.

D.B.

## CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

**C**

26

S.B. *p*

Mar. *p*

Vla. *p*

Vc. *p*

D.B. *p*

32

S.B. *p*

Mar. *p*

Vla. *p*

Vc. *p*

D.B. *p*

38

S.B.  Musical score for Soprano Basso (S.B.) in G major, 4/4 time. The staff shows a melodic line with rests and notes, including a half note G4 and a whole note G4.

Mar.  Musical score for Maracas in G major, 4/4 time. The staff shows a rhythmic pattern of eighth and sixteenth notes.

Vla.  Musical score for Viola in G major, 4/4 time. The staff shows a melodic line with rests and notes, including a half note G4 and a whole note G4.

Vc.  Musical score for Violoncello in G major, 4/4 time. The staff shows a melodic line with rests and notes, including a half note G4 and a whole note G4.

D.B.  Musical score for Double Bass in G major, 4/4 time. The staff shows a melodic line with rests and notes, including a half note G4 and a whole note G4.

JÁNOS ZSOLT IMRE

**A<sub>1</sub>**

44

S.B.

Mar.

Vln.

Vc.

D.B.

50

S.B.

Mar.

Vln.

Vc.

D.B.

**B<sub>1</sub>**

56

S.B.

Mar.

Vla.

Vc.

D.B.

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

60

S.B.

Mar.

Vla.

Vc.

D.B.

64

**C1**

S.B.

Mar.

Vln.

Vc.

D.B.

70

S.B.

Mar.

Vln.

Vc.

D.B.

# JÁNOS ZSOLT IMRE

76

S.B.

Mar.

Vln.

Vc.

D.B.

*p*

*p*

*p*

*p*



82

**D**

S.B.

Mar.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*



90

S.B.

Mar.

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*

## CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

71

S.B. *pp*

Mar.

Vln.

Vla.

Vc. *pp*

D.B. *pp*

104

S.B.

Mar.

Vln.

Vc.

D.B.

*pp*

*pp*

*pp*

109

S.B.

Mar.

Vln.

Vc.

D.B.



JÁNOS ZSOLT IMRE

114 **E**

S.B.  
Mar.  
Vln.  
Vla.  
Vc.  
D.B.

*pp*

118

S.B.  
Mar.  
Vln.  
Vla.  
Vc.  
D.B.

123

S.B.  
Mar.  
Vln.  
Vla.  
Vc.  
D.B.

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

**A<sub>2</sub>**

128

S.B. *pp*

Mar. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

134

S.B. *p*

Mar. *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

**B<sub>2</sub>**

140

S.B.

Mar.

Vln. *p*

Vla.

Vc. *p*

D.B.

## JÁNOS ZSOLT IMRE

The first system of the musical score for 'The Rose Tree' features six staves. The Soprano (S.B.) part begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a whole note G4, followed by a whole rest, and then a half note G4. The Maracas (Mar.) part is in the treble clef with a key signature of one sharp, playing a continuous eighth-note pattern: G4, A4, B4, A4, G4, F#4, E4, D4. The Violin (Vln.) part is in the treble clef with a key signature of one sharp, starting with a whole note G4, followed by a half note G4, and then a half note G4. The Viola (Vla.) part is in the alto clef with a key signature of one sharp, starting with a whole rest, followed by a half note G4, and then a half note G4. The Violoncello (Vc.) part is in the bass clef with a key signature of one sharp, starting with a whole note G2, followed by a whole rest, and then a half note G2. The Double Bass (D.B.) part is in the bass clef with a key signature of one sharp, starting with a whole note G2, followed by a whole rest, and then a half note G2. The score includes dynamic markings such as *p* (piano) and *f* (forte) for the strings.

**C<sub>2</sub>**

[illegible][illegible]

## CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

159

S.B.

Mar.

Vln.

Vla.

Vc.

D.B.

## Coda

164

S.B. *pp*

Mar. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

rit. . . . .

169

S.B.

Mar.

Vln.

Vla.

Vc.

D.B.

JÁNOS ZSOLT IMRE

# Spectrum

Janos Imre

Adagio affettuoso ed appassionato, con legato

The musical score is divided into three systems, each separated by a double bar line with a repeat sign. The first system (measures 1-4) features Cajon, Crotales, Marimba, and Hang. The second system (measures 5-8) continues with the same instruments. The third system (measures 9-12) introduces a Violoncello (Vc.) part. The fourth system (measures 13-16) continues with the same instruments. The score is written in 4/4 time with a key signature of one flat (Bb). The tempo/mood is 'Adagio affettuoso ed appassionato, con legato'. Dynamics include *p* (piano) and *con sord.* (con sordina).

**System 1 (Measures 1-4):** Cajon, Crotales, Marimba, Hang. Dynamics: *p*.

**System 2 (Measures 5-8):** Caj., Crot., Mar., Hang. Dynamics: *p*.

**System 3 (Measures 9-12):** Caj., Crot., Hang, Vc. *con sord.* Dynamics: *p*.

**System 4 (Measures 13-16):** Caj., Crot., Hang, Vc. Dynamics: *p*.

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

17

Caj. 

Crot. 

Hang 

Vln. I *con sord.*  
*p* 

21

Caj. 

Crot. 

Hang 

Vln. I *p* 

**A1**

25

Caj. 

Crot. 

Hang 

Vla. *con sord.*  
*p* 

Vc. *p* 

29

Caj. 

Hang 

Vla. *p* 

Vc. *p* 

# JÁNOS ZSOLT IMRE

33

Caj.

Crot.

Hang

Vln. 2 *con sord.*  
*p*

Vc. *p*

37

Caj.

Crot.

Hang

Vln. 2 *p*

Vc. *p*

**B**

41

Caj.

Crot.

Mar. *mp*

Hang

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *pizz.*  
*p*

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

45

Caj.

Crot.

Mar.

Hang

Vln. 1

*p*

Vln. 2

*p*

Vla.

*p*

Vc.

49

Caj.

Crot.

Hang

Vln. 1

*p*

Vln. 2

*p*

Vla.

*p*

Vc.



# JÁNOS ZSOLT IMRE

53

Caj.

Crot.

Hang.

Vln. 1

Vln. 2

Vla.

Vc.



## C

57

Caj.

Crot.

Hang.

Vln. 1

Vln. 2

Vla.

Vc.

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

61

Caj.

Crot.

Hang

Vln. 1

Vln. 2

Vla.

Vc.

65

Caj.

Crot.

Hang

Vln. 2

Vla.

Vc.

69

Caj.

Crot.

Hang

Vln. 2

Vla.

Vc.

# JÁNOS ZSOLT IMRE

## D

73

Caj.

Crot.

Mar.

Hang.

Vln. 1

Vln. 2

Vla.

Vc.

77

Caj.

Crot.

Mar.

Hang.

Vln. 1

Vln. 2

Vla.

Vc.

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

81

Crot. *p*

Mar. *p*

Hang *mp*

Vla. *pp*

85

Crot. *p*

Mar. *p*

Hang *mp*

Vla. *pp*

**A2**

89

Caj. *p*

Crot. *p*

Hang *p*

Vc. *p*

93

Caj. *p*

Crot. *p*

Hang *p*

Vc. *p*

# JÁNOS ZSOLT IMRE

97

Caj. 

Crot. 

Hang 

Vln. 2   
*p*

Vc.   
*p*

101

Caj. 

Crot. 

Hang 

Vln. 2   
*p*

Vc.   
*p*

**A<sub>3</sub>**

105

Caj. 

Crot. 

Hang 

Vln. 1   
*p*

Vla.   
*p*

Vc.   
*p*

# CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

109

Caj.

Crot.

Hang

Vln. 1

Vla.

Vc.

*p*

*p*

113

Caj.

Crot.

Mar.

Hang

Vln. 1

Vln. 2

Vla.

Vc.

*mp*

*p*

*p*

*p*

*p*

# JÁNOS ZSOLT IMRE

117

Caj.  
Crot.  
Mar.  
Hang  
Vln. 1  
Vln. 2  
Vla.  
Vc.

*p*



## Coda



121

Caj.  
Crot.  
Mar.  
Hang  
Vln. 1  
Vln. 2  
Vla.  
Vc.

*pp*

CHAMBER MUSIC EXPLORATION FOR MEDITATION. PART IV – THE PIECES

125

rit. . . . .

Caj. *pp*

Crot. *pp*

Mar.

Hang

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

125

rit. . . . .

Caj. *pp*

Crot. *pp*

Mar.

Hang

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*





## CONTRIBUTORS

**Edith Georgiana ADETU** is a lyrical artist (soprano) and a PhD student at Transilvania University of Brasov, in the Faculty of Music. In parallel with her research work, she maintains a rich artistic activity, both national and international. As a soloist-interpreter, she participated in international festivals, such as: Mythos Opera Festival (Catania, Italia), Open Gold/Boccherini Festival (Lucca, Italia), The International Conducting Festival "Ionel Perlea" (Slobozia, Romania), Sibiu Opera Festival, etc. She collaborated with institutions, such as: National Opera Iasi, National Athenaeum Iasi, Brasov Philharmonic, Ploiesti Philharmonic, Cultural Centre Arcus Covasna, etc. During her professional activity, she obtained numerous awards: the Great Award – National Interpretation Contest „Paul Constantinescu” – Ploiesti (2017), First prize – National Interpretation Contest „Victor Giuleanu” – Bucharest (2018), The Prize of the Union of Composers and Musicologists in Romania – National Interpretation Contest „Victor Giuleanu” – Bucharest (2018), Participation diploma in the 28th edition of the Gala of the Young laureates, a national gathering of young musicians awarded in the contests and festivals of interpretation of classical music – Cultural Centre Arcus, Covasna – 2018, Second prize – the International Canto Contest "Luciano Neroni" (Italia), etc. She benefitted from the professional guiding of maestros such as: Vasile Moldoveanu, Maria Slatinaru, Viorica Cortez, Gabriela Beňačková, Georgeta Stoleriu and Elena Mosuc.

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*Vocal and Instrumental Scores* (2022) and *Tools of Musicology* (2022). His analytical studies (over 30) appeared in the magazines *Muzica* (Bucharest), *Studia UBB Musica* (Cluj-Napoca), *Musicology Papers* (Cluj-Napoca) etc. with themes related to the history of music, stylistics and musical forms, issues of postmodern music. He gave lectures on musical aesthetics, the history and aesthetics of jazz, as well as musical genres. He has published numerous articles (over 400, music criticism, essays, interviews) in *Tribuna*, *Kronica*, *Steaua*, *Balkon*, *Echinox*, *Caielele Echinox*, *Transylvanian Review* (Cluj-Napoca), *Aurora* (Oradea), *Astra* (Braşov), *Literatorul* (Bucharest), *Vatra* (Târgu-Mureş), *Literature and art*, *Bessarabia*, *Contrafort* (Chisinau). His presence in the mass media materialized in cycles of thematic shows, interviews, debates at local and national Radio-TV stations. For his work, he was awarded the Writers' Union Debut Award (Cluj, 2003), the Pavel Dan Prize of the Writers' Union (2007), *Muzica* magazine (2016). Since 1998 he is a Member of the Union of Composers and Musicologists from Romania.

**Andrei GOCAN.** Acclaimed by *Musical Opinion* magazine as an 'outstanding talent', Andrei Gocan has embarked on an international career as a conductor and violinist. After studying at the Royal Academy of Music in London and the Conservatoire National Supérieur de Musique in Paris and masterclasses with renowned artists as Leif Segerstam, Maxim Vengerov, Pierre Amoyal and Benjamin Zander, Andrei has performed in venues such as St John's Smith Square and St Martin in the Fields in London, Salle Cortot in Paris, or Palatul Cotroceni in Bucharest. He has worked as assistant conductor to Semyon Bychkov, Vassily Sinaisky, Thierry Fischer and Pablo Heras-Casado, and has conducted orchestras in the UK, France, Germany, and most Romanian orchestras. Andrei's area of research is the post-Wagnerian Central-European conducting tradition, and more particularly Otto Klemperer's interpretation of Beethoven symphonies.

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**János Zsolt IMRE** after gaining his Engineer Diploma at Technical University of Cluj-Napoca, Romania, he started professionally his musical studies in Budapest, Hungary, studying classical music and music theory with Oszkár Frank. He continued his musical studies at Mohawk College in Hamilton, Canada, where his major was piano and composition. He followed his studies at the York University in Toronto, Canada, where he earned his master's degree in composition. In his

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master's studies, his main research interest was focused on music education workshops for young musicians and musical composition for meditation, and how music and its elements affect the human body and the human's emotions. While relocating to London, UK, he earned his Diploma in Music Education and Training and Music Production.

**Vesna IVKOV** (b. 1976), Associate Professor, Head of the study program Ethnomusicology at the Academy of Arts in Novi Sad, University of Novi Sad. Her first PhD was in the field of Ethnomusicology (2013), while the second PhD dissertation enveloped the fields of Ethnomusicology and Music Pedagogy (2016). Her research activities focus on music traditions of the Serbs and national communities in Serbia, as well as the instrument accordion. She is active as a member of several international accordion competition jury panels. As an accordion soloist, V. Ivkov has recorded several documentary and entertainment-musical programmes for Radio Television of Vojvodina, Serbian Radio Television, Radio of Bosnia and Herzegovina, as well as contributions for ORF (Austria), German Section of the Romanian National Television. She is winner of the "Golden Badge" recognition of the Cultural-pedagogical Society of Serbia for 2017 awarded by the Ministry of Foreign Affairs of the Republic of Serbia, Cultural-pedagogical Society of Serbia, and supported by the Ministry of Culture and Information of the Republic of Serbia.

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**Olena KSONDZYK** - Master of Arts, Senior lecturer of the Piano Accompaniment Department, Faculty of piano, jazz and popular music, the Lviv National Academy of Music named after M. V. Lysenko. Olena Ksondzyk has been working at Lviv National Academy of Music named after M. V. Lysenko since 1996. She has performed as accompanist in many cities in Ukraine and abroad in collaboration with prominent Ukrainian singers and violinists, has won the title of laureate in many international competitions and festivals. Over the 17 years of pedagogical activity, Olena Ksondzyk has prepared several concerts with her students: "Ave verum!" (2008), "Dialogue of Two Cultures" (2012); "Why do you appear to me in a dream" (2013); "My soul floats" (2013); "Music works of Chinese composers (2018), "Between the years..." (2019); "Music plays, music cries..." (2019); "In the whirlpool of European romanticism" (2019); "In the Variety of Violin

Melodies" (2019); "In the realm of Ukrainian romanticism: chamber music by Serhiy Bortkevych" (2020), "When the earth turns green...": on the occasion of the 120th anniversary of Roman Simovych birth (2021), "Vocal and instrumental music by Haydn": on the occasion of the 290th anniversary Haydn's birth (2022). Also she prepared her students to competitions in Ukraine and abroad, as a result of fruitful cooperation her students has won diplomas in the nomination "Best Accompanist". Olena Ksondzyk holds a master's degree in psychology and is also the author of 10 scientific works in the fields of music psychology and pedagogy, focusing her research on the problems of performance anxiety.

**Antonina LISOHORSKA** - Candidate of Study of Art, Senior lecturer of the Department of academic singing; faculty of musicology, composition, vocals and conducting at Lviv national music academy named after Mykola Lysenko. Antonina is a Ukrainian singer, multiple laureate, and finalist of numerous international vocal competitions, including Diploma at the International Vocal Competition named after Mykola Lysenko (Lviv, 2012), Antonin Dvorak's International Singing Competition (Karlovy Vary, Czech Republic, 2013), finalist of the First International Eva Marton Singing Competition (Budapest, Hungary, 2014), 1st prize at the International Competition "Art of the 21st Century" (Kyiv-Vorzel, 2014). She has performed with many Ukrainian and European orchestras as well as appearing with solo recitals in several countries across Europe. She was a participant of numerous international studios, opera academies and opera festivals in Ukraine and Europe: in 2014 she performed at the 21st Bydgoszcz Opera Festival (Poland) in the role of Serpina in J.B. Pergolesi's opera "The Maid". In 2015-2017, she was a guest soloist of the Lviv National Opera in the role of Donna Anna in Mozart's opera "Don Giovanni", was accepted to the Berlin Opera Academy "Summer Festival 2017" for the role of Suzanne in the opera Mozart's "The Marriage of Figaro" etc. Since completing her PhD in Art Studies in 2020 she has been successfully combining her performing career with her teaching work. Many of her students made successful appearances at various international competitions across Europe. Author of more than 8 scientific and methodological publications. Performs as an opera and chamber singer. He has about 15 opera parts in his active repertoire. Since 2008, Antonina has actively participated as a soloist in the concerts and tours with Lviv State Academic Men's Choir "Dudaryk" in Ukraine and Europe (performed solo soprano parts in major spiritual works like "Great Mass in C minor" Mozart, "Nelson Mass" by Haydn, "Christmas Oratorio" by Bach, "Stabat Mater" Pergolesi, "Gloria" by Vivaldi, "Carmina Burana" by Orf etc.). In 2019 Antonina performed a solo part in the Toccata Classics Recordings (London, Great Britain) studio recording of the disc "Richard Moriarty: Missa Adsum! Celebrating Women; We That Wait". (Conductor - Teodor Kuhar). Since February 2022, Antonina is actively touring with leading musicians in cooperation with many charitable Ukrainian and international humanitarian fundraising funds.

**Mariya LYPETSKA** - PhD in Art Studies, associate professor of the Lviv National Academy of Music "Mykola Lyssenko", pianist. Also, she is a multiple laureate of international competitions. Mariya Lypetska has a CD ("Passions of the Soul" with soloist Yuri Avvakumov). She has 20 years of experience in scientific and pedagogical work. She is a scientific supervisor of master's studies. During the years of work, she prepared several concerts with the students of the class: "Ave verum!" (2008). of composers, 2013), "Vivat, Academy" (2013), Volodymyr Ignatenko's memorial concert "I will forget everything - both pain and fatigue" (2013), "Poetry of H. Heine in Ukrainian and foreign music" (2016), "I will pour your beauty into a song": to the 100th anniversary of the birth of M. Dremlyuga (2018), "Musical journey through the Czech Republic" (2020), "Czech instrumental music" (2021), "To my piano" (2022). Among the students of her class are laureates of the International Competition of Concertmasters "Amadeus" and graduates of the All-Ukrainian and International Competitions in the nomination of the "Best Concertmaster". She was awarded with numerous diplomas for pedagogical excellence, thanks for her creative contribution to the development of the musical culture of Ukraine. In 2020, she graduated from Ivan Franko Lviv National University with specialty "Psychology". The title of her thesis is: "Peculiarities of creativity in students of music majors". Author of more than 25 scientific and methodical publications. Field of scientific interests – theory and practice of concert master art, German poetry in Ukrainian vocal music, music psychology.

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**Ciprian MIZGAN-DANCIU** attended the courses of the National Academy of Music "Gheorghe Dima", graduating from the Theoretical Faculty – specialization *Musical Pedagogy* in 2001 and the Faculty of Musical Interpretation – Specialization *Canto*, in 2003. He obtained a master's degree in *the Management of Cultural Institutions* in 2008 and, following a post-graduate course, he is certified as a project manager in 2007. He is awarded the PhD title with the qualification *Summa laude*, in 2017. He has been employed by the Transylvania State Philharmonic within the Choir department since 2001. Starting with 2014 he is an Associate Professor at the National Academy of Music "Gheorghe Dima", where he teaches classes of: *Folk music folklore, folk singing, choral singing, and traditional ensemble*, and since 2022 he is a Scientific Researcher III within the same institution. He is currently studying

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- The Figures and Pictures will be numbered in Arabic (for example: **Figure 1** or **Picture 1**) - written above the example on the top right. They are written using Font: ARIAL, BOLD, the size of the letters = 11, Alignment: right.
- Under each illustration, there must be an explication of the figure / picture attached with the size of the letters: 10, ARIAL, BOLD; Alignment: center.

\*

**Each study must be preceded by a SUMMARY into English of 10-15 lines:**

- Indent full text of summary in the left side: 1.25 cm
- FONT: ARIAL, the size of the letters = 10.

\*

**Each study must be containing under the summary 3-6 KEYWORDS extracted from the study.**

- Indent in the left side: 1.25 cm
- FONT: ARIAL, the size of the letters = 10.

\*

**Each study must be containing next to the name of the author** on the footnote there must be mentioned the name and the address of the institution where he/she is hired, the profession (the didactic rank), and also the contact e-mail address of the author.

\*

**Each study must be containing a short AUTOBIOGRAPHY of the author (10-15 LINES), placed after the REFERENCES at the end of the paper.**

- The autobiography should be formulated as a cursive text, in the 3rd person singular.
- The size of the letter: 10.