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AN EVOCATION OF ION VIDU 150 YEARS AFTER HIS BIRTH. HIS ACTIVITY AS A COMPOSER AND AS A CONDUCTOR

ION - ALEXANDRU ARDEREANU[1]

SUMMARY. Towards the end of the year 2013 the birth of the composer Ion Vidu will be marked by the commemoration of the 150 years that have passed. A memorable figure of the musical scene from Banat, the founder and promoter of the Orthodox choral movement for which Banat is known even internationally, Ion Vidu can righteously be defined as a most complex cultural personality whose legacy entitles him to be called a canonical composer for the history of the Romanian choral music and a remarkable conductor, teacher, publicist and organizer of the cultural life in Banat in general and of the choral movement in the same area in particular. Thus, in this commemorative year, this paper sets out to highlight yet again not a general portrait of Ion Vidu (in which case the risk of a shallow approach would be very high), but the two most common dimensions of his personality: Ion Vidu, the composer and the conductor.

Keywords: Ion Vidu, Romanian Choral Music, Choral Music from Banat, Culture in Banat.

A composer, conductor, music teacher, publicist, patriot and, on the whole, a great animator of the cultural life in Banat, Ion Vidu – whose birth 150 years ago is commemorated in 2013[2] – is rightfully placed among the great personalities of Orthodox choral music in Banat. This music field has chorally reflected – during the composer's life and especially after his death, due to his influence – quite exactly and rigidly the Orthodox Music of Byzantine Tradition in Western Romania, also known as music „of Banat" or, in Arad region, "of Lugoj" which was named as such after Trifon Lugojan, the one who noted it and which is nothing else but an appropriation of the Byzantine music by the Serbian Orthodox Church.

It is known the fact that Ion Vidu began to experiment in the composition field – ever since he was a student – with creating new and varied

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[2] The composer Ion Vidu is born in 17. XII. 1863 in Mânerău (a small village in the Habsburgic Empire at that time, Arad County of Romania at present time) from romanian parents.

musical forms and genres, being driven by his urge for knowledge and development. However, these ventures were also characterised by the hesitations and not-yet-developed skills inherent to any beginning period[3], a period which is linked to the city of Arad where Vidu studied at the *Preparandia*[4] and gained insight into the musical subjects by studying Church Music.

In the years that followed, Ion Vidu thoroughly studied these necessary subjects for future composers in Caransebes with professor Nicky Popovici and then in Iasi with Master Gavriil Musicescu, through musicological subjects adjacent to the Music Forms domain, namely Music Harmony and Music Theory.

If one looks at the composer's religious creation only, which is obviously characterised by routes of going back to the archetypes of the Church Music of Byzantine Tradition in Banat[5], one could be tempted to claim that Ion Vidu did not reach a very advanced level in the composition area. But if one observes the other side of Vidu's creation, i.e. the laic one, where he elaborately processed certain folkloric creations according to the norms of classical music[6], and also certain musical moments in his religious music, one can clearly understand the true composing religious vision of Vidu: in his own creations or in the case of processing already existing religious music, Vidu considered that most important was the processing of the existing material, but this compositional processing should be done in such a way that the material is not irreversibly affected regarding its belonging to authentic Music of Byzantine Tradition from Banat, thus avoiding the transformation of a composition from authentic music into music inspired from the Orthodox Music of Byzantine Tradition from Banat[7].

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[3] Vidu's desire of knowledge and development in the musical field was so big that shortly after coming to *Preparandia* he would try to compose something similar to the Classical Fantasy, the Sonata and even Oratorio – some fragments are still preserved – see: Cosma, Viorel, *Un maestru al muzicii corale. Viața compozitorului Ion Vidu (A master of Choral Music. The Life of the composer Ion Vidu),* Editura Muzicală, Bucureşti, 1965, pp. 21 – 22.

[4] *Preparandia* was the Pedagogical – Theological highschool for Orthodox Romanians in Banat, where future Orthodox priests and confessional primary teachers for the Romanian communities in Banat, Arad and Bihor were schooled.

[5] Florea, Avram, *Creația Corală Românească din Banat Perioada Interbelică. Între prelucrarea sursei folclorice şi bizantine şi creația originală (The Romanian Choral Creation in Banat during the Interbellum Period. The axis between adapting a folkloric or byzantine source and creating an original)*, Editura Mirton, Timişoara, 2004, pp. 37 – 45.

[6] A good example for that is the third part from *Răsunetul Ardealului (Ardeal's Echo)* which, even though it preserves the characteristics of a folkloric adaptation (see: Cosma, Viorel, *Op. Cit.*, p. 195), can be characterised as a true *fugue* due to the technique of voice leading in the melody.

[7] The composer himself claimed the importance of preserving authentic Church music of Byzantine tradition in Banat and stated in the preface of his *Cântări Vechi Funebrale (Old Funeral Chants): „I gather here the chants of our ancestors which they sang at funerals. The stubborn conservation*

Although Vidu's attempts at composition dates back to his high school years in *Preparandia*, his debut proper started in 1888 when he moved to Lugoj as a music teacher at the Romanian Confessional School and as a conductor for the Romanian Reunion of Songs in Lugoj. Maybe the most dramatic experience of his new status was that of meeting the choir he was going to conduct starting then, and this was because ever since the first meeting Ion Vidu realised a flagrant reality, that of the clear difference in the mentality between his choir singers and himself. This difference was made up of an image which showed, on the one hand, a very patriotic conductor (as Vidu proved to be in his love for folklore music), and on the other, a slightly altered national conscience in what the choir singers were concerned.

The latter can be explained socially and historically by the fact that in a town such as Lugoj which had been thoroughly "Germanized"[8], the Romanians in the choir The Reunion of Songs mostly sang foreign songs, the same as the ones sung in the Hungarian or German Reunions present in the town[9] since they thought that the ethnic specificity which they had to highlight was showing directly from their interpretive style by which they presented the repertoire[10].

Far from being just a small conflict of visions, this state of the matter led to problems from the very first rehearsal when, due to the fact that Vidu introduced the song "*Din şezătoare*" to be studied, the choristers were extremely irritated by the fact that the conductor tried to bend their repertoire with "*mocăniile" from Dealul Viilor*[11]*,* an ironic and mocking name given to the local folklore music. Ion Vidu himself later bitterly noted that he had had to give up the song in order not to have the rehearsal room empty[12].

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instinct of the people of Lugoj kept them unaltered until today..." (see: Vidu, Ion, *Cântări Vechi Funebrale (Old Funeral Chants),* Editura Diecenzană, Caransebeş, 1904, preface).

[8] As in most towns in Transylvania and Banat of those times, in Lugoj the classical German music was known ever since the beginning of the 18th century, especially in the superior social layers where the German ethnics were numerous. Thus the German music gained a prestige which caused the members of the Romanian Reunion for Songs in Lugoj to become attached to that kind of music. (see: Vancea, Zeno, *Creația muzicală românească în secolele XIX şi XX (Romanian Musical creation in the 19th and 20th centuries) ,* Vol I, II, Editura Muzicală, Bucureşti,1968, p. 169.)

[9] Brie, Pr. Mihai, Crâmpeie din viața şi activitatea compozitorului Ion Vidu (Moments of Ion Vidu's life and activity) in: Altarul Reîntregirii (Journal), Nr. 1 / 2008, Facultatea de Teologie Ortodoxă din Alba Iulia, Alba Iulia, 2008, p. 96.

[10] Idem.

[11] A hill situated at the northern periphery of Lugoj and a mocking sintagm towards the folk music of that area which was considered to be inferior by the members of the Reunion (Stan, Constantin – Tufan, *uniunea Română de Cântări şi Muzică la Corul Ion Vidu. 1810 – 2010 (From the Romanian Reunion for Songs and Music to the Ion Vidu Choir. 1810 - 2010)*, Editura Eurostampa Timişoara, 2010, pp. 41 – 42.)

[12] Cosma, Viorel*, Op. Cit*., p. 39.

The artistic vision of the choir was soon to be modified due to two major events at the beginning of Vidu's conducting career: the first was a reorganisation of the choir when a significant number of simple people – peasants and workers from Lugoj – were intentionally brought to the choir because they would have been, in Vidu's view, more receptive to a future approach of songs from the folkloric repertoire in Banat[13]. The second event was the July 1890 visit of the Metropolitan Choir from Iasi – choir conducted by Gavriil Musicescu – which had in their repertoire not less than six Romanian folkloric songs, all sung in Lugoj and heard by the members of the Lugoj choir[14]. These folkloric songs were like a sparkle of enthusiasm for the choir singers in Lugoj, who, starting then began to adopt and adapt (with the help of Vidu himself) Romanian folkloric melodies.

These events, together with Vidu's great wish of perfecting his musical skills in general and his composition ones in particular, made him ask on September 2nd 1890 the Greek-Oriental Romanian Parish in Lugoj for a one-year paid leave in order to study the Conservatoire in Iasi with his master, Musicescu.

His request for the paid leave was accepted, albeit with some restrains, among which was the condition that after Vidu would return to Lugoj as a teacher and as a conductor of the Reunion choir, he would not be allowed to quit for at least five years[15] during which he would have the same salary. Taking into consideration the fact that Vidu saw this opportunity to study as a dream come true, one can imagine the seriousness, the joy and the devotion with which he pursued the musical studies with his Master Gavriil Musicescu. Once he arrived in Iasi, having a scholarship at the Conservatoire and free accommodation and meals at the Metropolitan establishment[16], Vidu dedicated all his attention to study, a fact which is proven by the written appreciation on his diplomas. Not only the thorough study is characteristic for this period, but also the development of a close contact with the musical world in Iasi, a process which evolved through the rehearsals and the concerts of the Metropolitan Choir and through the rehearsals of the Conservatoire Orchestra[17].

We can state that Vidu's stay in Iasi defined his evolution towards a musically mature level of his life, because from then onwards he gained experience in the academic musical field, together with his native musical

[13] *Idem,* p. 40.

[14] *Idem,* pp. 46 – 48.

[15] Stan, Constantin – Tufan, *Op. Cit*., p. 42.

[16] This special „treatment" were ensured by the intervention of Musicescu himself (see: Cosma, Viorel, *Op. Cit*., p. 50.)

[17] Popovici, Doru, *Preste Deal. Viața compozitorului Ion Vidu (Over the hill. The life of the composer Ion Vidu*, Editura Facla, Timişoara, 1980, pp. 50 – 52.

sensitivity and his theoretical knowledge in the domain. This academic environment enabled him to reach very high standards regarding his theoretical knowledge since this is of an utter importance in an art such as music which, being temporal, does not offer the opportunity to correct one's mistakes during a performance since that moment is the very time of its unique existence. This is why the period spent in Iasi represented a personal achievement for the composer but also for the cultural community in Lugoj due to the fact that it had gained a member who, having already studied very hard individually could now devote his free time to serving the true cultural needs of his society.

Once he came back to Lugoj, Vidu did not stop only at raising the bar for his choir, but he also started new choirs or consolidated the already existing ones made up of Romanian peasants[18]. He did this as he was aware of the power of music to carry ideas and to transmit them in a much more intimate and profound way than the usual language and also because he probably wanted to awaken the national conscience and the faith in the hearts of his co-nationals.

These preoccupations materialised – as a power of example – in numerous concerts of the Romanian Reunion of Songs from Lugoj on Banat territory and abroad.

Another significant preoccupation of Vidu was the lack of a Romanian repertoire. He continued to collect and adapt folkloric music and this work materialised in many choral "jewels" such as Ana *Lugojana, Răsunetul Ardealului or Răsunetul Crişanei* which were published in 1899 in *Severina*[19] collection and which are still sung by many choirs nowadays.

On the religious music level we need to note Vidu's first "victory" against his choir singers, who, impressed by the religious repertoire of the Metropolitan Choir from Iasi presented in their visit in 1890, gave up the foreign composers' Liturgies and joined the Romanian religious repertoire, first adopting Musicescu's Liturgy[20] and then works composed by Vidu himself.

This was maybe the impulse that determined Vidu to compose his delicate religious music such as *Liturghia pentru cor mixt (The Liturgy for mixt choir)*, *Liturghia pentru cor bărbătesc (The Liturgy for men's choir) or Cântările Funebrale (The Funeral Chants)* or to harmonize certain carols and religious songs such as *Mântuire (Redemption)* or *Troparul Paştilor (The Easter Chant),* adapted for seven-harmonies mixt choir[21].

[18] Cosma*,* Viorel, *Muzicieni Români. Lexicon (Romanian Musicians. A Lexicon)*, Editura Muzicală, Bucureşti, 1970, p. 452.
[19] The *Severina* collection was published in Budapest in 1899; (see: Cosma*,* Viorel, *Idem*, p. 452.)
[20] Stan, Connstantin – Tufan *Op. Cit*., p. 44.
[21] Brie, Pr. Mihai, *Op. Cit*., pp. 99 – 100.

During the hard days of deportation in Sopron (Hungary) the passion for music did not leave Vidu, instead, it soothed his homesickness and maybe strengthened his faith in redemption. In the years of political detention Vidu wrote *Irmosul Întâmpinării (The Greeting Irmos),* the hymn *Născătoare de Dumnezeu Fecioară* (*Blessed Mary*) and the first drafts of the Liturgy for mixt choir which would be completed in ten years' time[22].

After he was released from political detention, Vidu led the delegation of the Romanian Reunion of Songs from Lugoj to the national gathering at Alba Iulia in December 1st 1918[23]. This gives us an insight into how much Vidu was involved in the national issues of his people and how big was his love for his nation.

The last years of his life (1928 – 1931) were full of creative activities: having accumulated a lot of experience and being exigent with his own creations, he went so far as redrafting some of his works for the third time so that they could be republished[24]. Therefore, these last three years were not spent resting or relaxing, but actively engaging in the Romanian musical scene.

In 1930, at the request of the Diocese of Oltenia, Vidu held a six-week course at the Cozia Monastery for men's choir conductors from Oltenia[25]. It is notable the fact that this course enriched not only the conductors – disciples but also the composer himself because it was here that Vidu thought of composing a Liturgy for men's choir based on traditional pew chants, a Liturgy which he would complete just months before his death[26].

Ion Vidu the composer played his entire work on one card: that of affectionate simplicity. We say *simplicity* because the compositional techniques used are mainly based on simple musical procedures (although it is important to mention that these techniques are not exclusively used) and *affectionate* because Vidu uses as a prime compositional material two musical layers which certainly belong to the hearts of all the members of his community: The Orthodox Church Music of Byzantine Tradition from Banat and Folk and Patriotic Music from Western Romania.

[22] Cosma, Viorel, *Ion Vidu. Un maestru al muzicii corale (Ion Vidu. A Master of Choral Music)*, Editura Muzicală, Bucureşti, 1865 pp. 109 – 130.
[23] Stan, Constantin – Tufan, *Op. Cit*., p. 88.
[24] Brie, Pr. Mihai, *Op. cit*., p. 104.
[25] Popovici, Doru, *Op. cit*., p. 169.
[26] Cosma, Viorel, *Op. cit*., p. 130.

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TROIS POÈMES DE STÉPHANE MALLARMÉ: A DEBUSSY-RAVEL COMPARISON

ATTILA FODOR[1]

SUMMARY. Trois Poèmes de Stèphane Mallarmè: *a Debussy - Ravel Comparison*. The two cycles of mélodies, composed by Debussy and Ravel in the same year 1913, represent not only one of the most curious coincidences of modern French music, but also offer a great opportuneness for scholars to investigate in comparison their creative view on the highly crafted and refined art of Mallarmé. Despite their large number of mélodies and a particular affinity for the symbolist poet, the relatively unnoticeable examples of settings based on his oeuvre shows an avoidance of the greatly musical and hermetic verses, characteristic for his mature style. Even the dreamy, noble and playful juvenile poems commonly put on music by the two composers in these cycles (Soupir and Placet futile), are treated with a great care in order to preserve their inner musicality. Thus, the quasi-independent vocal line, with a pronounced recitative character is carried by an almost autonomous musical accompaniment, which oscillates between figurative and expressive states. Beyond the natural differences of the two settings resulting from the particular view of their creators, there are also some important similarities in the employment of the constructive and expressing devices. Even the third mélodies, based on different verses of Mallarmé's late period (Éventail by Debussy and Sourgi de la croupe et du bond by Ravel), show at least one significant characteristic in common: unlike the former two conceived in a basically tonal context, they rather present an expansion of these limits toward the atonality, in a vague musical discourse, just in the spirit of the pronounced abstractness of the poems.

Keywords: Mallarmé, mélodies, Debussy, Ravel, comparison, text-music

The year 1913 was going to produce one of the most curious coincidences in the history of the modern French music. Debussy and Ravel, inspired probably by the reprinted edition of Mallarmé works issued shortly before, have set two identical poems of the French symbolist poet, without knowing about each other intentions.

Thus, two cycles were composed almost simultaneously: the first two melodies based on the same juvenile poems (*Soupir* and *Placet futile*), only the third ones – from the late period of Mallarmé – being different: *Éventail* set by Debussy and *Sourgi de la croupe et du bond* by Ravel.

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Both cycles appear in a period, when the attention of the two composers was directed to genres like the piano and orchestral music. Apparently, the major difference of these compositions rests on the nature of the accompaniment. For Debussy the optimal medium was represented by the piano, Ravel instead had chosen a chamber formation of two piccolo flutes, flute, clarinet, bass clarinet, string quartet and piano (there is also a solo piano version).

The above-mentioned coincidence as fascinating is to the scholars, as unfortunate turned out to be in the relationship of the two composers, as it is fragile. Arbie Orenstein related some details regarding this situation in his biography *Ravel: Man and musician* as it follows: "Ravel completed his songs before Debussy and asked Dr. Edmond Bonniot, Mallarmé's son-in-law, for permission to utilize the poet's texts. The men were on friendly terms and the required authorization was granted immediately. A short time later, when Dr Bonniot was approached by Jacques Durand with a similar request, he agreed to the publication of *Eventail*, but refused *Soupir* and *Placet futile*, whose rights had just been granted to Ravel."[2] Due to the intervention of Ravel, the situation was finally resolved.[3] Later, Debussy commented this situation as a "phenomenon of autosuggestion worthy of communication to the Academy of Medicine."[4]

Even if these poems are not the most typical achievements of Mallarmé's symbolism, one cannot neglect his influence on the young generation of French composers, mostly on Debussy and Ravel. It is known, that Debussy was an attendant at the famous *mardi chez Mallarmé* since the 1890', where he would certainly have heard his ideas about poetry, art and aesthetics. Ravel, for his part, was a great admirer of the esoteric in art, considering Mallarmé as being the *ne plus ultra* of the French poetry. In an interview by Olin Downes, published in New York Times on 7 August, 1927, being asked to elucidate the curious verses of his *Trois poémes*, he declared: "Useless to explain. The poetry speaks to you or it does not. It is very obscure, and if once it seizes you – marvelous! I consider Mallarmé not merely the greatest French poet, but the *only* French poet, since he made the French language, not designed for poetry, poetical [...] Mallarmé exorcised that language, magician that he was. He released winged thoughts, subconscious reveries, from their prisons."[5]

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[2] Orenstein, Arbie, *Ravel: Man and Musician*, Columbia University Press, New York and London, 1975, p. 67.

[3] Ravel wrote to Roland-Manuel on August 27, 1913: „I have just finished *Surgi de la croupe*. We will soon witness a Debussy-Ravel match. The other day, the publisher sent me a desperate letter, because Bonniot refused the authorization for *Soupir* and *Placet futile*, which Debussy had just set to music. I have settled everything." In: Arbie Orenstein, *A Ravel Reader*, Columbia University Press, New York Oxford, 1990, p. 140.

[4] Orenstein, Arbie, *Ravel: Man and Musician*, *ed. cit.*, p. 67.

[5] Orenstein, Arbie, *A Ravel Reader*, *ed. cit.*, p. 450.

Despite their particular affinity for the French poet, Debussy and Ravel produced a relatively unnoticeable number of musical settings inspired by his oeuvre, although both were a prolific composer of melodies. Besides of these cycles, the explicit presence of Mallarmé's verses is confined to a couple of juvenile songs (*Apparitions* by Debussy, and *Sainte* by Ravel), and of course to an implicit orchestral setting of his *Prélude à l'après-midi d'un faune* by Debussy.

Considering furthermore, that excepting the last poems of the Mallarmé-cycles, much of them is juvenile, of a relative clarity regarding the poetic content and style, it seems that both avoided, perhaps consciously, the late verses, complex and hermetic. Even these cycles are not organic from a poetic point of view, they nevertheless gain a sort of common aura, without giving up to emphasize the particularity of the messages through proper composing devices and expressive perspectives.

As the last melodies of the two settings are not only based on different verses, but according to Mallarmé's late style, they strongly differ stylistically from the formers, we will take them into discussion separately.

We have to notice from the outset, that both *Soupir* and *Placet futile*, though conceived somehow similarly concerning the lyrical situation, present significant differences regarding the poetic expression. As long as in *Soupir* we may hear the echoes of the romantic topoi of longing, the sensuality of *Placet futile* brings back the atmosphere of the rococo. It seems that Debussy and Ravel partook with Mallarmé the same taste for the French poetic heritage, as for the divergence from the traditional verse forms.

The semantic plan vibrating in the sensibility, profoundness and rich imagery of the *Soupir*, as the refined irony of the *Placet futile* are codified into a complex syntactic structure, deliberately confusing, which lead to a fertile, quasi permanent oscillation between the two levels of signification. The preciousness of the texts, their intrinsic musicality determined both composers to treat them in a relatively autonomous state. This aspect is noticeable both in the careful treatment of the poems' musicality, highlighted by the preponderant metonymic nature of the vocal line, and the ambiguity of its metaphoric reference on the accompanying plan, which lead to a permanent play between the figurative and expressive states of the verses.

There are also some differences of approach, due to a proper artistic view and compositional style. Debussy follows essentially to institute a free flux between the vocal line and accompaniment, which are reciprocally interpenetrating, maintaining at the same time a sort of autonomy. Ravel recognized in Mallarmé's verses the object of his passion for the refinement of poetic expression and polished forms, without giving up the profundity of the musical reflection. The novelty of his approach is given by the accompaniment, a chamber formation adopted through Stravinsky from Schoenberg, experiment continued later in his *Chansons madécasses*. Due to a commission from Diaghilev to re-orchestrate and readapt parts of Mussorgsky's unfinished

opera *Khovantchina*, Ravel and Stravinsky worked together on the assignment in Clarens, Switzerland, during March and April, 1913, where Ravel was shown the score of *Poèmes de la lyrique japonaise*, which instrumentation, according to Stravinsky, was derived from *Pierrot Lunaire* of Schoenberg. In a letter to Madame Alfredo Casella from April 2, 1913, Ravel wrote about his plan to present these three compositions[6] in a "scandalous" concert of the SMI. The concert took place only the next year, on January 14, 1914, without Schoenberg's piece, performed in Paris for the first time in 1922.

Despite the similarities in the chamber distribution of these works, Ravel rather conceived an orchestral piece, where the musical plans are differentiated, and the vocal line appears to be a peculiar, but organic element of the structure. This causes perhaps, that his melodies present stronger differences from poem to poem, that those of Debussy. We also have to notice that both cycles show a great compositional refinement, in consensus with Mallarmé's highly crafted verses.

Soupir (The Sight)

In the lyric situation of the first poem, the subject (*Mon âme*) addresses himself to a woman (*calme soeur*), as the object of his unachievable desire, her absence being lapped in ambiguity (farness). The subject compares his being with a fountain (*jet d'eau*), while the sky (l'Azur) appears as the metaphoric expression of the object. The comparison follows here the denotation of an eternal longing toward the beloved being, as the *white fountain sighs toward the Azur!* (*un blanc jet d'eau soupire vers l'Azur!*). In the second part of the poem, the distinction between the subject and object is dissolved in metaphors, suggesting at the same time the impossibility of fulfillment (- *Vers l'Azur attendri d'octobre pâle et pur/ Qui mire aux grands bassins sa langueur infinie*):

Ex. 1

Mon âme vers ton front où rêve, ô calme soeur,
Un automne jonché de taches de rousseur,
Et vers le ciel errant de ton oeil angélique
Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire **vers l'Azur!**

- **Vers l'Azur** attendri d'Octobre pâle et pur
Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie
Des feuilles erre au vent et creuse un froid sillon,
Se traîner le soleil jaune d'un long rayon.

The mirrored structure of *Soupir*

[6] At that point, Ravel finished only the first two songs of his cycle.

Due to the continuous flux of the verse, there is an exuberant tension between the sophisticated syntactic plan and the continuously ambiguous semantics. Concerning its form, the poem is based on a traditional alexandrine structure, though altered by atypical use of the rhymes. Being divided into two sentences of five lines each, connected by the repetition of the formula *vers l'Azur* as an axis, *Soupir* is a mirrored-poem, both in a proper and a figurative sense. Concerning the latter, Mallarmé's verse expresses the continuous inhalation and emanation of the soul.

Both composers have conceived a tranquil musical discourse, in a middle-ranged to a slow tempo (especially Ravel), with a restrained dynamic, in order to obtain a dreamy atmosphere, pervaded by nostalgia and languor. However, the musical configurations of the verse show significant differences in the two settings, reflecting not only a special attitude toward the text, but also particular compositional views. Debussy's *Soupir* is a continuous flux, where the musical materials are changing in an intangible way, while Ravel articulates a great arch structure of five sections, clearly differentiated, mostly regarding the binary division of the poem. Both melodies make use of the typical style elements of the musical impressionism: the pentatonic and octatonic structures, the resonance technique, the duplication, respectively their mixtures.

Regarding the vocal line, there is a special concern for maintaining the intrinsic musicality of the text, mostly through a flexible treatment of the syllables. The voice is moving in both cases in a relatively tight ambitus, with a preference for the step movements. Melodic leaps occur mostly on lengthy values, emphasizing the clue-elements of the poetic expression. For example, the word *Fidéle*, as the expression of hope is highlighted by both composers, almost similarly:

Ex. 2



The melodic emphasis of the word *Fidéle* in comparison

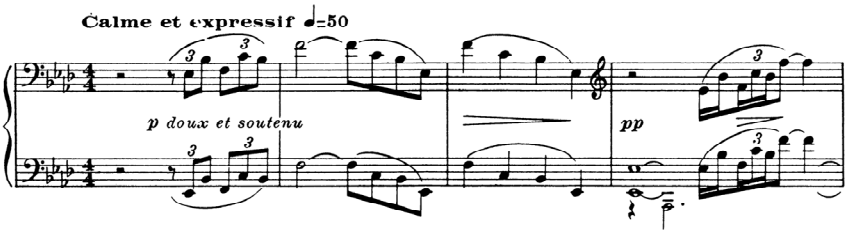
At Debussy, the flexible treatment of the musical time leads to an impression of parlando-rubato, with frequent quasi-recitativo elements. As a consequence, the articulation of the verse is clear and intelligible. Here, the accompaniment plays a greater role of colouring the expressive aspects of the text. In Ravel's case, the melodic line is apparently more metrical, though the large rhythm values and slow movement generate the same impression of floating and immobility. Similarly, the colourful chamber formation of his setting is compensated at Debussy through the free dialog

between the voice and piano. Even the accompaniments are expiring and inspiring, due to the employment of stops and starts, respectively duplications at Debussy and the interventions of mini-orchestral blocks in dialogue with the vocal line at Ravel. None of the melodies have a proper beginning and finish, both starting from silence and dissolving in silence through pentatonic materials as expression of the imponderable.

The accompaniment plan appears in an ambiguous relationship with the text, oscillating between the figurative setting of the poetic images and their expressive evocation. Thus, the basic relationship subject (the poetic self) – object (the yearning for the feminine being) is visualized musically through the comparison fountain-azure. Both settings present figurative elements of the moving fountain, its ascension toward the azure, and the reflection of the sky in the resigned still water of October: arch movements in micro- and macro structures, musical elements exposed in mirror.

Debussy's fountain brings the expression of a peaceful, longing atmosphere, through a quasi-continuous, but vague waving:

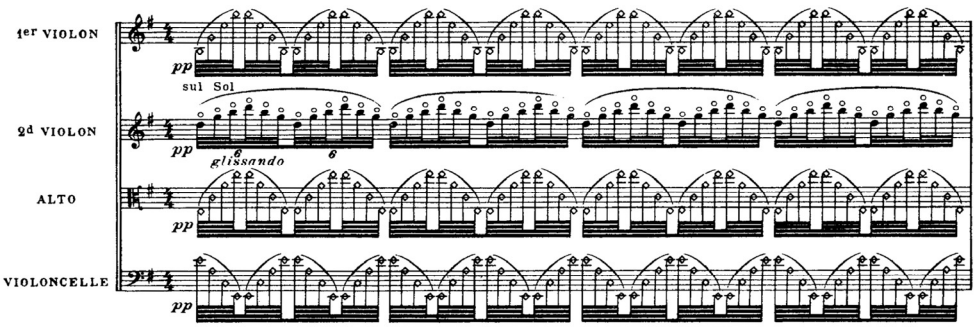
Ex. 3



Debussy: *Soupir*, m. 1-4

Ravel emphasizes mostly the figurative nature of the fountain by realizing a quasi-static musical beginning, where the chord figurations of the string quartet with flageolet-effects generate a fine, glittering texture:

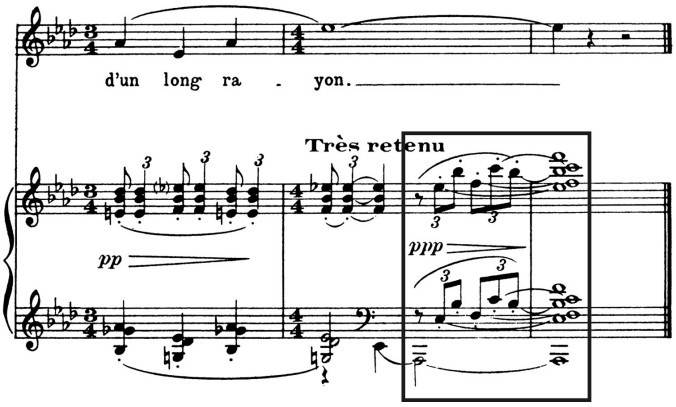
Ex. 4



Ravel: *Soupir*, m. 1

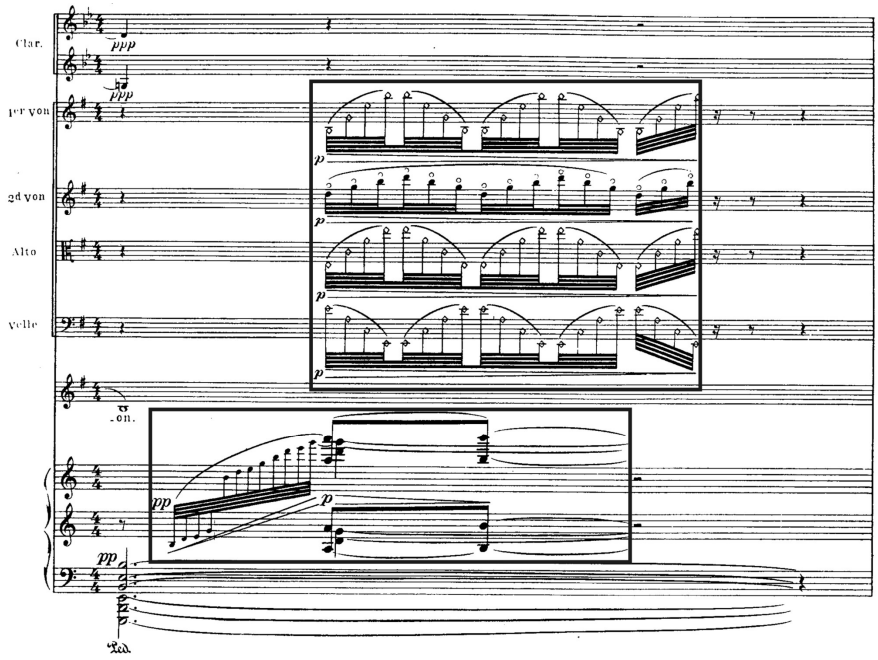
Both materials reappear in the closing section as an accompaniment of the last poetic image (*Se traîner le soleil jaune d'un long rayon*) exposed figuratively by the prolonged note of the vocal line. However, the closure seems to be unresolved, as the deep sadness of the message:

Ex. 5



Debussy: *Soupir*, m. 29-31

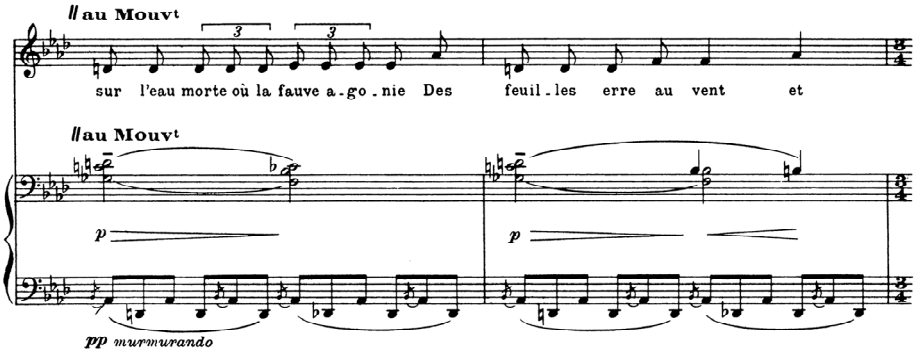
Ex. 6



Ravel: *Soupir*, m. 35

A fundamentally different material is employed to evoke the gloomy atmosphere of the fall, as the expression of the unfulfilled desire. Thus, the quasi-recitative, monotone vocal line is accompanied by whole-tone chord structures at Debussy and octatonic ones at Ravel:

Ex. 7



Debussy: *Soupir*, m. 23-24

Ex. 8



Ravel: *Soupir*, m. 27-30 (score fragment)

Placet futile (Futile plea)

Similar, however, as a lyrical situation, *Placet futile* introduces us in an entirely different atmosphere. Through the typology of the Ronsard sonnet, Mallarmé evokes another type of longing, a much sensual one, making several allusions to the French poetry of the 18th century. There is a continuous ironic conflict between the archaic style of the text and its quasi-prosaic content, which together with the largely explored bucolic metaphors generates an atmosphere of the rococo. Here, the poetic self is represented by an abbot (*abbé*), while the object of his desire is a princess (*Princesse!*). He envies the Greek goddess painted on her cup, blessed by the princess' incidental

kisses. The poetical digressions, used to bring the princess in an imaginary proximity (*bichon, pastille, rouge, éventail*), and inflaming the sensuous desire, represent the central element of this playful verse, and ones of the two melodies too:

Ex. 9

Princesse! à jalouser le destin d'une Hébé
Qui poind sur cette tasse au baiser de vos lèvres,
J'use mes feux mais n'ai rang discret que d'abbé
Et ne figurerai même nu sur le Sèvres.

Comme je ne suis pas ton bichon embarbé,
Ni la pastille ni du rouge, ni Jeux mièvres
Et que sur moi je sais ton regard clos tombé,
Blonde dont les coiffeurs divins sont des orfèvres!

Nommez-nous... toi de qui tant de ris framboisés
Se joignent en troupeau d'agneaux apprivoisés
Chez tous broutant les vœux et bêlant aux délires,

Nommez-nous... pour qu'Amour ailé d'un éventail
M'y peigne flûte aux doigts endormant ce bercail,
Princesse, nommez-nous berger de vos sourires.

***Placet futile* – the poem**

Both composers catch the subtle irony of the lyrical situation, but in different manners. Debussy introduces through a minuet movement stylizing elements in the spirit of the 18th century, where the vocal line exposes almost continuously a syllabic state of the text. Ravel, by contrast, composes a quasi-dreamy music, with solemn passages. In each case, one observes a sort of expressive exaggeration, unmasking permanently the noble emotions of the abbot, and lowering them in an ironic way to the level of the sensual phantasies. The music, however, remains all the time elegant.

There are two notably changes in comparison with *Soupir*:

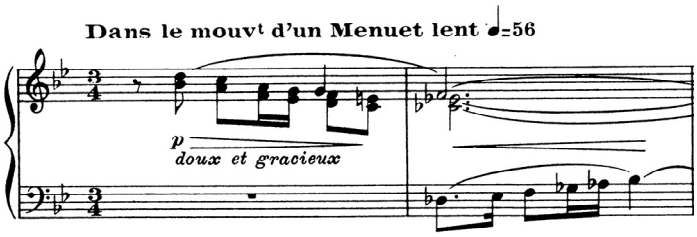
1. Instead of a proper dialog between the voice and accompaniment, here they function rather in a parallel way. While in Debussy's setting, there are, in fact, two "pieces" consisting of a vocal line, which is a natural declamation of the text in a recitative manner, and the piano employing the musical substance, Ravel's voice is treated almost like an instrument of the chamber formation.
2. The relative autonomy of the accompaniment leads to quasi-independent musical plan, as a field for thematic-motivic elaboration.

Both melodies outline the different characters present in the verse: the solemnity of the Abbot's emotions and the gentle chit-chat, evoking the Princess. Further similarities are present at the level of musical structure, mostly regarding the delimitation of the quatrains and tercets. Even the function of the employed materials is somehow identical.

Debussy makes use of three different motifs:

- an introductive one, with melodic and rhythmic function, also present in the conclusion:

Ex. 10



Debussy: Placet futile, m. 1-2

- a whole-tone structure, harmonically exposed, as the expression of the Abbot's resignation:

Ex. 11



Debussy: *Placet futile*, m. 15

- and an ornamental one, for evoking the rococo atmosphere and emphasizing the poetic digressions:

Ex. 12



Debussy: *Placet futile*, m. 11-12

Ravel explores two leitmotifs, singularized by tone-colour:

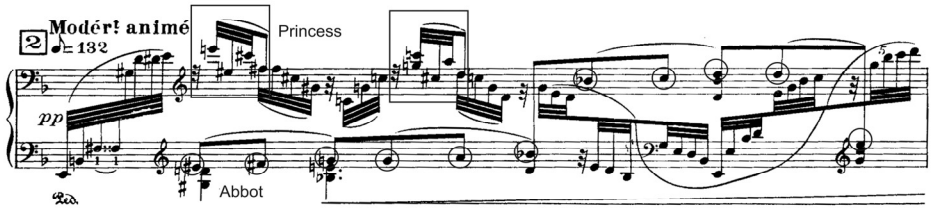
Ex. 13



Ravel: *Placet futile* – leitmotifs

and an arabesque material, which synthesizes the two leitmotifs (emphasized below), expressing their playful approach during the digressions, even renouncing at their tone-colour separation:

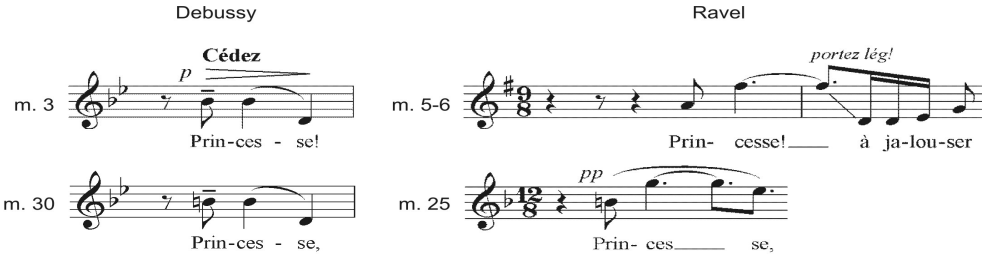
Ex. 14



Ravel: *Placet futile*, m. 12

Generally speaking, Ravel's vocal line is more emphatic, sometimes intentionally exaggerated, employing big melodic leaps. Though Debussy's melody is more recitative-declamatory one, he uses – as in *Soupir* – a couple of larger intervals to emphasize certain words. A brief look at these situations shows a striking similar view, which altogether with some other musical solutions demonstrates a sort of dramaturgic consensus. From this perspective, the key elements of the poem appear to be the two invocations of the Princess (*Princesse!*)

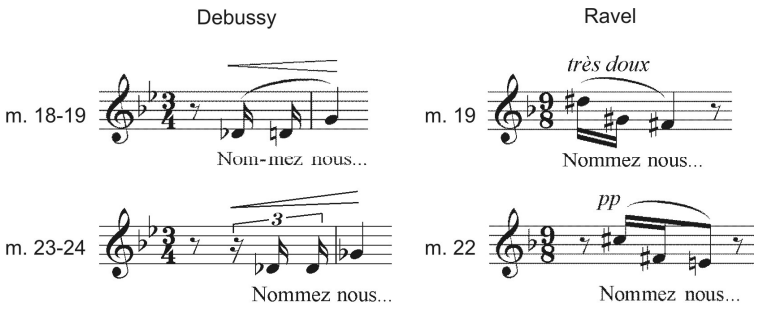
Ex. 15



***Placet futile*, correspondent materials**

and the Abbot's two final proposals (*Nommez-nous*), repeated by both composers slightly different each time, according to the evolution of the courtship process. It is also interesting to observe, that these materials structurally are almost identical, being in a mirrored relationship:

Ex. 16



***Placet futile*, correspondent materials**

There are also two other lines similarly emphasized, which express the incertitude of the Abbot (*J'use mes feux mais n'ai rang discret que d'abbé/ Et que sur moi je sais ton regard clos tombé*).

Ravel uses in both cases, almost identically, an "orchestral" block as a musical hyperbola, in ironic contrast with the timid attempts of the Abbot:

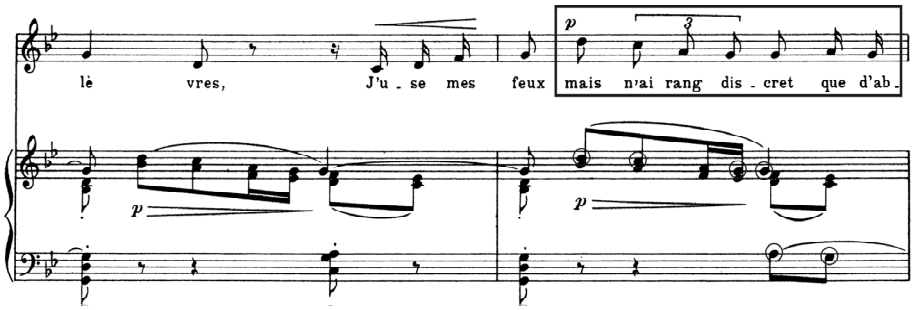
Ex. 17



Ravel: *Placet futile*, the second expression of the Abbot's incertitude, m. 15-16 (score fragment)

Debussy duplicates first the vocal line in the accompaniment, and introduces for the second a hexatonic material exposed harmonically:

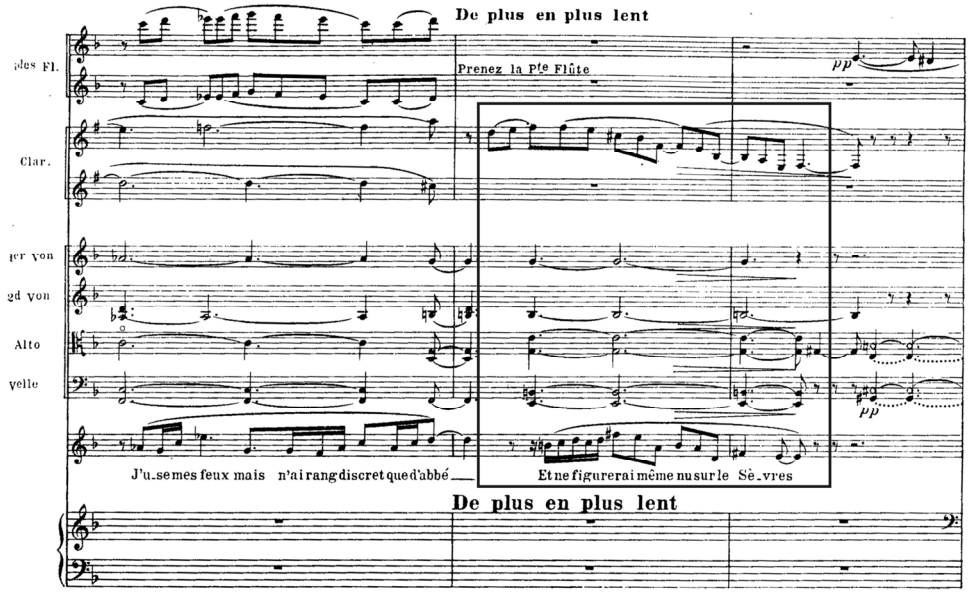
Ex. 18



Debussy: *Placet futile*, the first expression of the Abbot's incertitude, m. 7-8

Similarly to *Soupir*, both composers use certain elements of musical depiction. Thus, Ravel makes a subconscious oriental (Chinese) allusion to the Sèvres porcelain with pentatony:

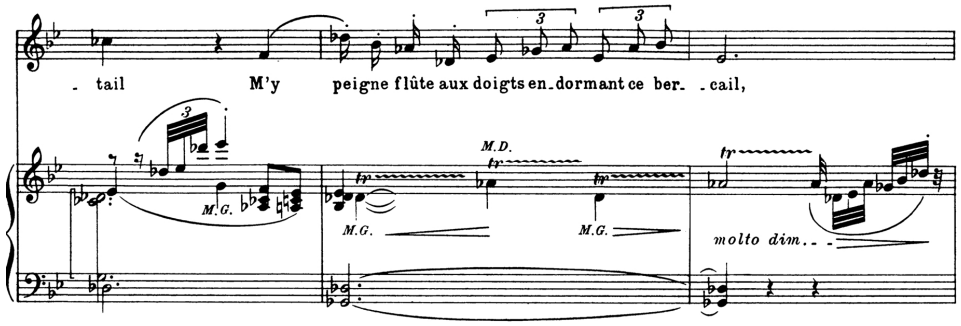
Ex. 19



Ravel: *Placet futile*, word-painting, m. 10-11

while the trill in the piano is accompanying the word *flûte* in Debussy's setting:

Ex. 20



Debussy: *Placet futile*, word-painting, m. 26-28

Finally, let's take briefly into consideration the last melodies of the two cycles. If *Soupir* and *Placet futile* were based on the same verses, as the basis of several comparisons, it is difficult to find such connections between *Éventail* by Debussy and *Sourgi de la croupe et du bond* by Ravel. However, there are some similar aspects necessary to point out.

These poems reflect the late, hermetic style of Mallarmé's poetry, which keeps, to some extent, the analogous structure of the cycles. Their subject is also similar regarding their poetic deepness and inner symbolism. *Éventail* brings together elements of the former poems: the fan symbolizes the aspiration to an undefined and ideal (resonating with *Soupir*), while his playful "dialog" with the girl resembles with the atmosphere of *Placet futile*. *Sourgi de la croupe et du bond* it's a profound reflection on the nature of creation and existence through a comparison: the lonely poet is looking at a rose placed in a vase empty of water, waiting for the fulfilment of their reason for being.

Both composers reflect somehow similar to these late poems, by expanding their musical languages to the limits of the tonality in a rather vague discourse by exploring intense chromatics, whole-tone and octatonic structures, where it is hard to identify beyond the atmosphere and some aspects of formal structure analogies between the verses and their musical suggestion. The relative abstractness of these two settings represents in many aspects the boundaries of the poetic-musical dialogs, and also Debussy's and Ravel's exploration in the field of musical symbolism.

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LA COMPRÉHENSION DE LA RELATION TEXTE – MUSIQUE DANS *LADY MACBETH DU DISTRICT DE MTSENSK* DE DMITRI CHOSTAKOVITCH

VALENTINA TOMA[1]

SUMMARY. ***The Understanding of the Text-Music Relationship in* Lady Macbeth of the Mtsensk District *by Dmitry Shostakovich***. This study proposes an analysis of the opera *Lady Macbeth of Mzensk* by Dmitry Shostakovitch from the point of view of the relationship between text and music. The approach is coordinated according to the hermeneutic law, which implies that the whole must be understood by the particular, and the particular by the whole, this rule which comes from the ancient rhetoric, being transferred (after Hans-Georg Gadamer[2]) by the mediation of the hermeneutic of the art of declamation towards the art of comprehension. Thus, the hermeneutic research implies also elements of rhetoric, one of these elements being *pars pro toto,* based on the principle of "unity between selection and combination in the formation of the basic image: as a part which will represent the whole (…)"[3] Knowing all this, we have insisted only on a limited number of musical examples extracted from the original score, which are relevant from the point of view of the relationship between text and music. "Words in the opera can not be dissociated from music, but when one looks with his eyes at the text in the score and does not here it with his ears, lots of things may look distasteful."[4] This passage quoted from a letter of Dmitry Shostakovitch expresses his esthetics and the principle which lies at the basis of the opera *Lady Macbeth of Mzensk.*

Keywords: musical satire, text-music, tragic, comic, hermeneutic, grotesque, musical folklore, cathartic.

En partant de la prémisse que l'opéra *Lady Macbeth du district de Mtsensk* de Dmitri Chostakovitch, qui s'était affirmé comme un ouvrage paradigmatique dans le contexte de l'art musical du XX-me siècle, est une

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[2] Gadamer, Hans-Georg, *Adevăr şi metodă* [*Truth and Method*], Teora, Bucarest, 2001.

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source vraiment inépuisable de significations, il semble nécessaire qu'il soit examiné et interprété dans la lumière des éléments qui nous offre son externalité herméneutique.

Étant inspiré par la nouvelle au même titre de Nicolaï Leskov, l'œuvre chostakovitchène relève la possibilité de suivre un dialogue ternaire réalisé entre William Shakespeare, Nicolaï Leskov et Dmitri Chostakovitch – trois auteurs avec une appartenance culturelle-historique et stylistique différente, ayant tout de même des points communs même si la distance temporelle entre eux se mesure en siècles. En ce sens, le chef-d'œuvre du compositeur russe se présente d'une part comme une synthèse des tendances de la littérature et la musique russe, et d'une autre part représente un ouvrage dans lequel en peut suivre la réalisation d'une oscillation entre la nouvelle de Leskov et la tragédie de Shakespeare.

Contrairement au premier opéra du compositeur – *Le Nez,* où Chostakovitch a gardé le sujet gogolien presque inchangé, dans son deuxième opéra – *Lady Macbeth du district de Mtsensk* – le musicien, ensemble avec son librettiste Alexander Preis, a repensé assez profondément le sujet leskovien. En vue des positions du XX-e siècle, Chostakovitch avait abordé la nouvelle de l'écrivain russe du XIX-e siècle d'une autre perspective, l'essai leskovien qui traitait « un drame d'amour » étant transformé en un satyre musical tragique. Si pour le nouvelliste russe la tragédie de Shakespeare signifie d'abord le déroulement d'une série de méfaits, pour Chostakovitch la pièce du dramaturge anglais est le drame d'une conscience troublée. Dans la vision du compositeur russe la tragédie shakespearienne représente un «psychodrame[5]», et c'est la raison pour laquelle l'opéra se déroule en un style proche du monodrame musical, toute l'attention de l'auteur étant concentrée sur le portrait de l'héroïne principale. En conséquence, justement l'approche différenciée des deux auteurs russes a déterminé l'existence des différences essentielles entre leurs ouvrages.

Péremptoirement, le principe de la dramaturgie shakespearienne est à la base de la structure de l'opéra de Dmitri Chostakovitch, et s'exprime par la présence des contrapositions audacieuses entre le beau et le mauvais, le sublime et le grotesque, le tragique et le comique. Aussi, la présence des éléments qui dénotent la conception symphonique de l'ouvrage rend le chef-d'œuvre chostakovitchien plus proche de la vision shakespearienne, si en est d'accord avec Otto Ludwig, qui remarqua « (…) la communauté de principes entre la dramaturgie shakespearienne et la dramaturgie instrumental symphonique[6] ».

[5] Le terme « psychodrame » est employé par le critique littéraire Mihai Măn̦uțiu, pour désigner l'évolution de Lady Macbeth au cours de la tragédie shakespearienne dans son livre *Cercul de aur* [*Le cercle d'or*], Editions Meridiane, Bucarest, 1989, p.138.

[6] Sollertinsky, Ivan*, Despre muzică şi muzicieni (De la Musique et des musiciens)*, Edition Musicale, Bucarest, 1963, p. 312.

La rhétorique du message poétique et musical contenu dans l'opéra du compositeur russe se justifie, donc, sur l'existence des passages métaphoriques qui se réalisent entre le genre vocal - théâtral de l'opéra et une conception instrumental - symphonique qui est propre à cet ouvrage. Dans ce sens, il paraît révélatrice l'observation du musicologue russe Boris Assafiev, qui parlait des particularités de la relation texte - musique évidente dans l'opéra de Dmitri Chostakovitch: «la musique ne rehausse pas le mot mais le rend symphonique, révélant une émotion qui ne peut pas être décrite par les mots[7]».

Dmitri Chostakovitch – un des plus grands symphonistes du XX-me siècle – a créé une véritable dramaturgie symphonique en son opéra, ce qui est évident au niveau de l'utilisation des moyens d'expression et des principes de la pensée musicale, et qui se reflet particulièrement dans le rapport entre le texte et la musique.

Ainsi, semblable au phénomène herméneutique, comparé par Hans -Georg Gadamer avec un dialogue, dans l'opéra chostakovitchien on peut souvent suivre un dialogue réalisé entre le texte poétique en soi et l'ambiance musicale avec laquelle ce texte est vêtu. Péremptoirement, l'esthétique de la relation texte-musique dérive des particularités de la forme intercatégorielle du tragi-comique dans lequel nous apparaît l'opéra de Dmitri Chostakovitch. Ce chef-d'œuvre musical, nommé par son auteur tragédie satyrique, se distingue par l'existence bivalente de deux valeurs fondamentales – le tragique et le comique, entre quelles se réalise des multiples passages métaphoriques, le grotesque devenant le pont de liaison qui effectue le saut aux antipodes. Ainsi, le comique satirisant devient le porteur du tragique dans l'opéra, et le tragique prend souvent des nuances comiques. Les fusions des valeurs qui existent ici se justifie sur des éléments de généralisation rhétorique du contenu musical.

Chaque personnage de l'opéra est doté d'un langage poétique et musical individuel, le principe de l'exposition satirique devenant, alors, caractéristique des portraits musicaux des héros comiques. Le compositeur recours au typologies et moyens diverses pour réaliser sur le plan musical ce « dévoilement », de ces typologies faisant part la parodie musicale (le chœur des serviteurs du premier tableau, « l'air de la vengeance » de Boris du quatrième tableau, le gémissement de Katerina du même tableau etc.), la farce musicale (le chœur des serviteurs du quatrième tableau), ou la création d'un «accompagnement visualisé» dans lequel l'orchestre fait un commentaire suggestif concernant le personnage en cause (l'apparition de Sergueï aux tableaux 3, 5, 9 etc.). Toutes ces typologies relève une démarche conflictuelle de l'accompagnement affectif.

[7] Assafiev, Boris*, De la création de Dmitri Chostakovitch et son opéra « Lady Macbeth du district de Mtsenk* dans *Şostakovici Statii i materialâ (Chostakovitch. Articles et notes),* Edition du Compositeur Soviétique, Moscou, 1976, p. 162.

Les moyens d'expressivité musicale sont souvent utilisés dans l'opéra afin de créer un second plan, « dévoilant » et découvrant au spectateur les traits « réels » des personnages (surtout des personnages comiques).

Un exemple pareil se retrouve déjà dans le premier des neuf tableaux de l'opéra. Pour décrire le caractère bestial du milieu dans lequel vit Katerina Ismaïlova – l'héroïne principale, le compositeur recours aux effets onomatopéiques soulignés grâce au rapport texte-musique. Ainsi, la coordination des accents du texte et de la mélodie nous mènent au dénouement d'un moment grotesque-hilaire – le « meuglement » du Zinovy Borissovitch Ismaïlov (le mari de Katerina):

Ex. 1



Acte 1. Tableau 1. La réplique de Zinovy Borissovitch

Le compositeur obtient ici un effet comique grâce à la « manipulation » géniale d'un texte poétique qui exprime une idée en apparence banale: "*Je devrai aller moi même*", chante Zinovy. "*Moi même"* s'achève en russe sur la syllabe *mu,* qui étant prolongée se transforme en l'onomatopée du meuglement, en parfait accord avec l'idée générale du passage.

Tous les moyens d'expression musicale collabore pour suggérer cet effet onomatopéique, qui est absent en effet du texte poétique. Ainsi, la syllabe *mu,* qui fait part du mot russe *samomu (moi même),* se trouve placée sur le temps accentué de la mesure, étant soulignée à cause du saut ascendant d'octave diminuée, étant souligné aussi du point de vue du timbre (*si bémol 1* se situe dans le registre suraigu de la voix du ténor) et aussi à cause de sa durée de quatre temps. Ceci crée un contraste expressif avec le mouvement descendant antérieur, composé de croches interrompues de soupirs.

En conséquence, la compréhension de la relation texte - musique dans l'opéra du compositeur russe présuppose aussi un examen minutieux sous l'aspect de l'authenticité linguistique. Par exemple, la traduction du texte russe en une autre langue ne permettra pas de souligner cet aspect précis de l'idée, de la prosodie et aussi musical. En ce sens, nous sommes en parfait accord avec les intentions des metteurs en scène qui choisissent la langue originale pour mettre le spectacle. Même si nous ne comprenons pas le passage, lors de son audition en russe nous aurons la satisfaction de percevoir le meuglement présent dans le texte et qui est souligné par les moyens d'expression musicale.

Dans la confrontation des environnements immanents du texte et du drame, on n'assiste pas à une simple juxtaposition du texte et de la musique,

la maîtrise du compositeur résultant même du nuancement de la relation et offrant « des solutions » souvent surprenantes.

Le côté linguistique représente un aspect définitoire dans la compréhension de la relation texte - musique dans l'opéra chostakovitchien. Le compositeur explore assidûment cet aspect. Avec les comparaisons symboliques introduites par Dmitri Chostakovitch dans le livret de l'opéra (qui manquent autrement dans la nouvelle de Leskov [Boris Timoféiévitch est comparé à un rat, la bague sur le doigt de Katerina symbolise le mariage malheureux et les contraintes qu'elle doit subir etc.], le compositeur utilise des citations des œuvres de Gogol (la chanson banale du prêtre: *Oh, ces champignons* du quatrième tableau) et des œuvres de Tchekhov (la réplique de Boris du premier tableau *Les jeunes femmes, aïe!... silvouplaît, rendez vous, sauce pravançale* est cité de la nouvelle *Au bureau de poste)* et dans la partition vocale de Boris Timoféiévitch le mot *petit champignons* (Chostakovitch utilisant exprès ce diminutif) devient un mot clé, répété inlassablement aux tableaux 1 et 4. Le compositeur accentue ainsi les préoccupations mesquins du vieux (même après une scène remplie de tension dramatique – le fouettement de Serge – la première chose que Boris Timoféiévitch demande c'est un met de champignons).

Le livret de l'opéra *Lady Macbeth,* élaboré par Dmitri Chostakovitch en collaboration avec Alexander Preis, se caractérise par l'alternance des fragments en prose avec ceux en vers « à rime », chose qui se reflète presque directement sur le typologies de « musicalisation » du mot dans l'œuvre. Les plus diverses modalités de relations entre le texte et la musique se retrouve ici : du chant au cri et au parlé rapide, de la déclamation au style *Sprechgesang* aux dialogues parlés.

L'utilisation des rimes dans le livret de l'opéra devient un moyen d'amplification du l'effet comique dans certaines situations ou scènes. Un exemple de ce genre se retrouve dans le chœur des servants du premier acte (tableau 4). Le principe du transfert comique - grotesque se voit dans la relation texte - musique de ce chœur, ou le texte poétique possède l'allure du comique mais avec des nuances du grotesque ironique. Ainsi, les employés de la maison Ismaïlov chantent en marchand vers leur travail à l'aube :

Les employés
Voyez, bientôt l'aube va se lever
Voyez, bientôt l'aube va se lever. Hey!
Le ciel s'éclaircit,
Le ciel s'éclaircit, eh
Il ne faut pas perdre son temps en vain.
Eh! plus vite, au travail! Eh!
Les entrepôts nous attendent pour de bon.
Les entrepôts nous attendent pour de bon.
Eh! La farine nourricière attend,

La farine nourricière attend, eh!
Notre maître est cruel et féroce,
Un vrai crocodile. Eh!

Symbolique est aussi le moment auquel le compositeur introduit ce chœur. La chanson des serviteurs se superpose avec la scène de la mort de Boris Timoféiévitch, étant placée au milieu et révélant une position du conflit tragi-comique évoqué dans l'opéra et qui a été remarquablement réalisé dans ce tableau.

L'effet comique est obtenu ici non seulement grâce à l'utilisation des vers en rime (ce qui crée un contraste expressif face au texte en prose normalement présent dans un opéra), mais aussi grâce à l'effet de *glissando* réalisé en *crescendo* à la fin de phrases musicales des voix (dans le cadre de l'intervalle de septième majeur ascendant), les voix étant doublés aussi par le « bizarre » duo flûte *piccolo/* fagot :

Ex. 2



Acte 2. Tableau 4. Le chœur des serviteurs

Ainsi, ce chœur des serviteurs devient portant de la farce musicale dans l'opéra.

Un exemple similaire se retrouve aussi dans le septième tableau de l'ouvrage – dans la section de police – où l'utilisation des rimes accentue le manque de cohérence du texte poétique et l'ennui qui entoure les policiers « ardents ». Pour monter l'état de l'ennui, le compositeur utilise aussi une forme musicale « qui se prête au comique »[8] - le rondo. On peut suivre ici l'alternance entre la chanson du sergent et le chœur des policiers, et entre les sections de la forme musicale s'interpose le thème orchestral du debout du tableau. Le modèle

[8] Angi, Ştefan , *Prelegeri de estetică muzicală* [*Conférences sur l'esthétique musicale*], vol. II, Editions de l'Université, Oradea, 2004, p. 429.

formel de cette scène peut être représenté schématiquement ainsi : *a b a b av b,* relevant en fait une pseudo forme de rondo, parce que avec le refrain les épisodes vont alterner. En conséquence, le principe de la répétitivité est employé ici généreusement, ce qui laisse apercevoir l'attitude du compositeur face à cette bande de parasites insolents, obtuses et rapaces, la scène entière représentant une satire regardant la police.

Le chef des policiers est soutenu et approuvé entièrement par le chœur de ses subordonnés, ce qui est suggérait par le plan musical par l'existence d'une ligne vocale dirigeante superposée sur l'accompagnement valsant du chœur :

Ex. 3



Acte 3. Tableau 7. Le sergent et le chœur des policiers

L'inspecteur qui plaide dans cette scène se trouve dans la position du soliste - *zapevalo* (une telle exposition des voix este propre à la tradition populaire russe, le compositeur soulignant que ces gens font parti du peuple, mais des couches basses). Aussi les principes de disposition des relations trimbales appliqués dans cette scène dégage un effet comique. Ainsi, la ligne mélodique de l'inspecteur este accompagnée d'une mélodie moqueuse de la clarinette *piccolo,* et le chœur des policiers este accompagné du duo de la flûte et de la clarinette, apportant une nuance du grotesque.

L'attitude du compositeur face aux « gens de la lois » est suggérée aussi par l'introduction des exclamations onomatopéiques dans le texte poétique, insérées cette fois en mode direct, sans être camouflées à la manière de Zinovy Borissovitch au premier tableau. Ainsi, dans la scène où le nihiliste a été appréhendé, les flics exclament : *Ho-ho-ho! (*en russe c'est *I-go-go*) :

Ex. 4



Acte 3. Tableau 7. « Le hennissement » des policiers

Ce « hennissement » des flics exprime la joie ressentie au moment où ils trouvent une occupation : ils terrorisent une victime – le professeur nihiliste (retrouvé faisant des recherches si « les grenouilles ont une âme »). Cette situation absurde est résolue dans un esprit gogolien, en insinuant ici une critique à l'adresse du système existant en Russie soviétique des années '30, quand toute pensée philosophique était perçue comme folie, en échange la nullité étant promue.

Le compositeur est un bon connaisseur de la technique vocale, ainsi le possibilités expressives de la voix étant mises au service du comique : la voyelle *î (*voyelle nasale) est placée au registre aigu de la voix de ténor et nécessite l'utilisation de l'attaque glottique.

Tout le tableau se termine avec un galop, en *Presto* – les fliques sont impatients pour aller au noces de Katerina, scandant *« plus vite, plus vite ! »*

Le principe de la répétitivité qui est à la base du septième tableau de l'opéra, étant ressenti aussi bien au niveau de la forme musicale qu'au rapport texte-musique, se retrouve dans d'autres tableaux, étant chaque fois subordonné à la situation dramatique. Ainsi, pour montrer la colère de Boris Timoféiévitch, en apparence dépassé par la situation quand il découvre l'infidélité de sa belle-fille, au quatrième tableau, le compositeur emploie un procédé similaire – la déclamation du texte poétique sur la note *mi bémol 1* (pour une voix de basse) répétée 42 fois de suite. Donc, la colère et la stupéfaction du vieux s'exprime musicalement dans un mode satirique et grotesque, provoquant plus tôt le rire que la peur. Pas toujours toute de même, le principe de la répétitivité (fondé sur la répétition d'un son, de quelques mots, des relations intervaliques ou phrases musicales) contribue au comique ou au grotesque musical. Un exemple analogue est contenu dans la ligne vocale de Katerina.

Ici, le principe de la répétitivité devient un moyen d'accumulation quantitative, déterminant la croissance du dynamisme émotionnel jusqu'au point culminant. Ainsi, dans la scène du fouettement de Sergueï, du dernier tableau du premier acte, nous assistons à l'amplification peu à peu de la douleur et de la souffrance de l'héroïne. Sa ligne, abondante avec des intonations de soupirs, évolue en partant de mouvements chromatiques descendants – *passus duriusculus* – vers la répétition dans un rythme frénétique du même mot (huit fois de suite) :

Ex. 5



Acte 2. Tableau 4. La ligne de Katerina – accumulation quantitative

Son impuissance paraît la mener vers le désespoir, approchant les limites de la folie, ce qui est exprimé par l'intensification de la cadence de ses répliques. Sa demande – « *Lâchez moi* » (répété 14 fois dans ce court fragment de la scène) se transforme comme une idée fixe et obsédante. Ce moment culminant continue avec un thème orchestral, très strident et aigu, qui se déroule en un *crescendo,* jusqu'à *fffff,* en un mouvement chromatique menaçant des intervalles parallèles transpositrices (une autre modalité d'application du principe répétitif). L'orchestre vient compléter sur le plan émotionnel ce que ne peut pas être exprimé par des mots :

Ex. 6



Acte 2. Tableau 4. Le commentaire orchestral de la ligne de Katerina

La manière dans laquelle sont exposés et développés les lignes des héros de l'opéra nous montre que la vocalité et l'instrumentalité (autant comme éléments du langage musical que comme principes de la pensée musicale) représentent des composants de poids sensiblement égaux. Ainsi, les personnages de l'opéra sont dotés également de caractéristiques vocales et instrumentaux-orchestraux (le leit-thème de Boris etc.) et le timbre instrumental devient un procédé stylistique qui vise la matérialisation presque programmatique des héros de l'opéra. (Le timbre « rauque » et « grommelant » du basson se lie

étroitement au visage de Boris, le hautbois, la clarinette et la harpe soutient souvent la ligne de Katerina, et les passages railleurs de la flûte accompagne Sergueï).

Le compositeur utilise les modalités les plus diverses pour « ironiser » musicalement grâce aux moyens orchestraux, parmi lesquels on souligne l'emploi de l'effet *glissando* aux trombones, obtenu par le maniement de la coulisse (qui contribue au grotesque musical), ou l'appogiature triple des trombones et de la tuba qui imitent les intonations autoritaires de la voix du vieux Ismaïlov, résultant un effet de « coassement » :

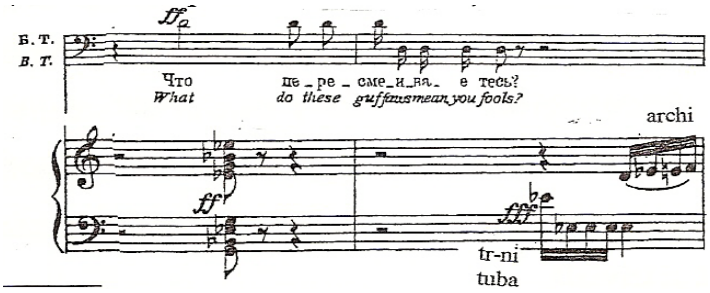
Ex. 7



Acte 1. Tableau 1. Ironie musicale de l'orchestre

Même aux moments auxquels le vieux marchand exerce son autorité, le compositeur le ironise en utilisant des effets sonores spéciaux, comme « l'écho » de l'orchestre, qui donne la réplique en « caricaturant » :

Ex. 8



Acte 1. Tableau 1. L'écho grotesque de l'orchestre

Toutes ces formules contribuent à faire passer le message grotesque manifesté par l'humour.

Tout au long de l'œuvre il se produit une oscillation continue entre les deux lignes – vocale et instrumentale – qui se réalise à l'aide du dialogue entre

les deux et par des nombreux passages métaphoriques. Ceci se voit aussi au niveau de relations intervaliques contenues.

De ce fait, l'intonation « stridente » de l'intervalle de seconde mineure, étant soulignée sur le « fond » orchestral qui accompagne les apparitions de Boris dans l'opéra, est aussi aigu dans sa partition vocale. En ce sens la double connotation de la seconde mineure est évidente dans l'œuvre du compositeur russe. Dans la ligne de Katerina cella est liée au soupir, souffrance et supplication, tandis que dans la ligne de Boris Timoféiévitch elle est mise en évidence par sa sonorité stridente et dissonante du même intervalle. Ce détail aussi révèle le fait que la musique dans l'opéra « donne une nouvelle vie » au mot, attribuant des sens profondément émotionnels à celui là.

L'intonation de l'intervalle de la neuvième ascendante, cachant en soi un élément de tension dramatique, obtient un rôle primordial dans l'évolution du portrait musical de l'héroïne principale de l'opéra – Katerina Ismaïlova, s'insérant aussi dans sa ligne vocale que dans celle orchestrale et soulignant chaque fois l'intensité du moment dramatique. Pour la première fois cette intonation apparaît au premier tableau de l'ouvrage, alors quand Katerina est humiliée en public par son beau-père et est obligée à jurer fidélité à son mari :

Ex. 9



Acte 1. Tableau 1. La réplique finale de Katerina

Le mot « *Jure! »* chanté en *forte,* exprime en fait le cri de l'héroïne, rassemblant son indignation, sa révolte, sa honte et son désespoir. Ce sont les sentiments accumulés dans le cœur de Katerina, qui reste muette pendant les dernières scènes de la fin du tableau. Ce « cris » est sa seule réplique en ce moment, marquant aussi le point culminant du premier tableau. Les sentiments et les pensées de Katerina sont dévoilées par le thème orchestrale qui se croise avec son intonation vocale.

Ce thème, plein de dramatisme, exprime la tension liée au moment de la scène en cause – l'avalanche de sentiments contradictoires ressentis par l'héroïne – étant exposée au deux groupes d'instruments : les cordes et les cuivres, en *forte.* Le rythme syncopé qui est propre à cette thème la place à coté du leit-thème dramatique du deuxième tableau (la formule rythmique syncopée représente un leit-rythme ayant une importance décisive en l'économie de l'ouvrage).

« Le silence », comme moyen d'expression musicale sera utilisé par le compositeur également à la fin de l'opéra, le dénouement tragique – le suicide – étant accompli sans aucune réplique vocale de Katerina.

Donc, pendant les quatre actes de l'œuvre, on assiste au développement des collisions tragiques de Katerina Ismaïlova, celles là se brochant avec des images satiriques et grotesques des autres personnages. En ce sens, pareillement à la tragédie de Shakespeare, dans l'opéra du compositeur russe on suit l'attisement polyphonique de plusieurs lignes en parallèle, chacune d'elles ayant une évolution particulière.

Pour souligner la figure de son héroïne, Chostakovitch la fournit avec un langage musical différencié, on contrastant, sur le plan musical et poétique, la ligne des héros comiques avec celle de Katerina. En outre, la source folklorique qui est à la base du langage musical de l'héroïne et à quelques personnages comiques devient un moyen de faire la différence. Au cas des héros secondaires de l'opéra (parmi lesquels font partie autant de personnages individuels, comme le mari ivrogne, que des personnages collectives – les serviteurs de la maison Ismaïlov, les invités au mariage etc.) le compositeur fait recours à un certain type de folklore – la chanson d'usine, *tchastouchka*[9]*,* des chansons des jeunes recrutés en armée etc., les traits de la chanson populaire étant souvent exprimés d'une manière si bête et si hyperbolique qu'elle prends un sens sarcastique, comme par exemple au chœur des prisonnières du neuvième tableau.

Le folklore musical russe représente aussi la source de l'intonation de Katerina. Sa partition vocale – diversifiée et dramatique – relève un rapprochement vers la musique russe d'origine populaire, ce que lui confère une vraie authenticité. Touts les *arioso* de Katerina sont imbus par les intonations de la mélodie populaire, étant liés au folklore rural et de la cité (en particulier celui de la romance). A l'instar des autres personnages de l'opéra, la ligne de l'héroïne, étant la ligne dirigeante de l'ouvrage, possède un caractère cantabile et plastique. Seulement sa partition vocale est traduite musicalement en un style lyrique et expressif, et seulement sa figure connaît un développement métonymique intense à travers des quatre actes de l'ouvrage. Entre la première apparition de l'héroïne et son dernier arioso - monologue expressif, parcouru d'un tragique shakespearien (« *Au fond de la forêt »*) il se croise une distance immense, dû à l'énorme conception symphonique de l'ouvrage.

En concevant un conflit tragique d'une ampleur shakespearienne sur le plan musical-théâtrale, élaboré génialement dans l'opéra *Lady Macbeth,* Dmitri Chostakovitch avait sélectionné avec soin chaque tableau et scène pour faciliter l'articulation de ce conflit. Dans cet opéra il manque des scènes ou personnages « aléatoires », chaque événement ayant une certaine tangence

[9] *Tchastouchka* – chanson populaire russe sous forme de quatrain avec des cris.

avec le sort de l'héroïne principale. En ce sens, l'opéra de Dmitri Chostakovitch se déroule comme un mono-drame, la ligne de l'héroïne étant celle qui est déterminante dans l'ouvrage.

Contrairement à Nicolaï Leskov, qui envisageait Katerina Livovna Ismaïlova comme un être d'une nature primitive, puissante et passionnelle, avec « un sens moral peu développé », l'écrivain soulignant son côté machiavélique, diabolique, méphistophélique etc. de la figure de Lady Macbeth, pour le compositeur russe elle est une personnalité proéminente, avec une riche vie spirituelle. « De tous les héros de *Lady Macbeth du district de Mtsensk,* écrivait Dmitri Chostakovitch j'aime seulement Katerina Livovna. Son sort est le sort d'une femme talentueuse, remarquable, son époque lui faisant tort. J'essaie d'expliquer les crimes commis par elle justement par son époque. »[10]

En effet, contrairement à la vision de Leskov et même celle shakespearienne, Dmitri Chostakovitch essaie de nous convaincre que les assassinats commis par sa héroïne ne sont pas des faits perpétrés avec cruauté et méchanceté, mais surviennent comme une réaction de protection contre la violence de ceux qui l'entoure et aussi comme un essai de protéger son amour et sa liberté.

Le principe dirigeant du libretto peut être représenté ainsi :

Moment de tension - Acte - Conséquence
(motivation) (crime) (arrestation, suicide)

Les crimes de l'héroïne sont présentés comme une réaction aux événements qui viennent de se passer, ce que nous donne le schéma suivant :

Tableau 4		Tableau 5		Tableau 8
Moment de tension	**Acte**	**Moment de tension**	**Acte**	**Conséquence**
(motivation)	**(crime)**	**(motivation)**	**(crime)**	**(l'arrestation des héros)**
Boris Timoféiévitch taquine Katerina (« Regarde »)	L'assassinat de Boris Timoféiévitch	Sergueï manipule Katerina	L'assassinat de Zinovy Borissovitch	La déportation des héros en Sibérie

Tableau 9

Moment de tension (motivation)		**Acte = Conséquence = Dénouement (crime) (suicide)**	
Le chœur moqueur des prisonniers	Sergueï et Sonyetka taquinent Katerina (« Regarde »)	L'assassinat de Sonyetka	Katerina se jette à l'eau

[10] Chostakovitch, Dmitri, *La tragédie-satyre* dans la Revue *Sovetskoe iskusstvo* (L'Art soviétique) 1932, le 16 octobre.

Comme ce schéma le montre (qui dévoile le principe structurel du libretto de l'opéra et partiellement celui de la division de scènes à l'intérieur des tableaux, chaque tableau représentant une entité musicale évolutive), Katerina reste constamment une victime, seulement ses oppresseurs étant ceux qui change). La place de Boris Timoféiévitch et celle de Zinovy Borissovitch (plus présent dans la nouvelle que dans l'opéra) est prise d'un autre couple – Sergueï et Sonyetka. L'affinité entre ces « tyrans » étant suggérée aussi par la musique de Dmitri Chostakovitch.

Le vacillement entre les deux limites de l'inévitable conflit entre Katerina - criminelle, et Katerina - être à l'esprit propre, génère le conflit tragique de l'ouvrage entier. Tout au long des quatre actes de l'opéra, on suit l'obtention d'une métaphore géante. Au premier tableau Katerina Ismaïlova se dégage comme un être qui tend vers un idéal tragique (le désir d'aimer et d'être aimée) et dans le dernier tableau en assiste à la destruction de tous ses espoirs et au final en est témoins à la perte des plus précieuses valeurs humaines : l'amour, la joie de vivre et la vie même.

Le portrait musical de Katerina est esquissé par le compositeur russe comme un portrait très complexe et contradictoire, à l'intérieur de sa ligne étant projeté un conflit musical d'une ampleur tragique. L'image de l'héroïne se développe sur deux plans contrastants, l'un étant lié aux images lyriques et intériorisé, et l'autre révélant une certaine dureté de la femme du marchand Ismaïlov. Justement l'existence de cette dualité en musique justifie les événements du deuxième acte – les deux assassinats.

Dans la partition vocale de Katerina, le chant populaire russe se tisse avec des intonations de type *Sprechgesang* (tableaux un et quatre), ou avec des répétitions frénétiques du même son (tableau quatre), insérant des éléments aux origines dans la musique instrumentale de danse (tableau deux).

Sans doute, la part des deux plans n'est pas égale, l'élément lyrique et expressif restant celui qui domine la caractéristique musicale de l'héroïne. C'est pour cette raison que ce plan s'avère prépondérant dans ces *arioso* des tableaux un, deux et trois, dans les épisodes charmants des scènes avec Sergueï au cinquième tableau, dans les formidables *arioso* tragiques du neuvième tableau *(« Ce n'est pas facile»* et *« Dans la forêt »).* Les apparitions musicales de l'héroïne soulignent une union de l'intonation et du style, le langage musical de Katerina évoluant au travers de l'opéra vers une complexité particulière, ayant au final une synthèse individualisé entre le chant et la déclamation dramatique propre à l'opéra.

Tout au long de l'ouvrage il se produit un aggravation du contraste intérieur révélé dans la ligne de l'héroïne, ce contraste évoluant progressivement vers un conflit d'essence tragique, suite aux interférences de Katerina avec l'ambiance dans laquelle elle vit (hostile à quiconque valeur humaine). Le conflit tragique atteint le point culminant dans le dernier tableau de l'opéra,

étant exprimé par la collision entre le chœur grotesque et satirisant des prisonnières et le dernier monologue de l'héroïne principale, qui dévoile la tragédie vécue par elle.

Ce dernier solo de Katerina est placé à l'intérieur d'un ensemble, accentuant ainsi le contraste frappant entre ce monologue dramatique, d'un tragique shakespearien, et la « réalité » environnante. La collision de deux sphères, le tragique et le grotesque, qui est l'apanage de l'ouvrage entier, est affirmé ici avec une prégnance particulière.

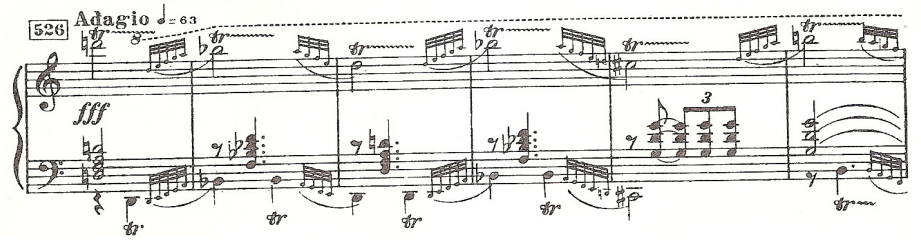
Le conflit musical est souligné aussi par le contraste du tempo créé entre le monologue de Katerina, précédé par une introduction orchestrale, et la scène chorale qui avait eu place juste avant. Le dynamisme qui est propre au mouvement précédent *Allegretto* est changé en un *Adagio* énoncé par l'orchestre et maintenu par la ligne vocale de l'héroïne. L'action s'arrête en ce moment, nous déplaçant dans une autre dimension de l'existence humaine. Tout se concentre sur le drame psychologique de l'héroïne. Évidemment, l'opéra de Dmitri Chostakovitch possède des traits propres à un drame psychologique, ce qui est évident au dernier monologue de Katerina Ismaïlova.

L'ampleur du conflit intérieur évoqué résulte du rapport créé entre le texte et la musique du monologue. La souffrance de l'héroïne devient si intense que sa conscience y est troublée. Dans son esprit malade se naissent des hallucinations :

« Dans la forêt, bien souvent, il y a un lac,
Complètement rond, très profond,
Et son eau est noire.
Comme ma conscience, noire.
Et quand le vent passe par la forêt,
Sur le lac se lèvent des vagues,
De grandes vagues, alors c'est terrible
Et en automne, sur le lac, il y a toujours des vagues.
L'eau est noire et les vagues sont hautes.
Noires et hautes sont les vagues. »

Le texte poétique est chargé de connotations tragiques. Les mots « clés » sont : lac, grandes vagues, noir. La couleur prédominante est le noir. La conscience « noire » de l'héroïne est métaphorisé par le noir des vagues du lac. Le lac devient l'image symbolique de la mort. La métaphore est sublimée aussi par la ligne orchestrale. L'introduction qui précède le monologue de Katerina suggère l'image de vagues immenses et effroyables, leur sens étant révélé par le texte poétique :

Ex. 10



Acte 4. Tableau 9. Introduction orchestrale au monologue de Katerina

Le *tutti* orchestral, l'alternance des accords de *ré mineur* et *si bémol mineur,* soulignés par le mouvement mélodique ascendant et puis descendant, les fluctuations dynamiques expressives, tout cela contribue à la création d'une image profondément dramatique. Les vagues du lac exprime la lutte intérieure qui a lieu dans l'esprit de l'héroïne. Ses émotions deviennent extrêmement sobres et retenues das la ligne vocale, approchant le maximum justement dans cette introduction orchestrale :

Ex. 11



Acte 4. Tableau 9. Monologue de Katerina – première phrase

A la suite des coups assourdissants des percussions en *fff* tout devient calme, et en nuance de *pp* le monologue de Katerina commence, nous accablant par son expression intime et intériorisée. Ce coup marque, semble-t-il un changement au niveau de la pensée de l'héroïne. La souffrance et le désespoir lui ont rempli l'esprit. Elle n'a plus aucun espoir. C'est pour ça que le texte paraît ne plus avoir aucune connexion avec la réalité. L'idée de la mort formulée déjà par l'orchestre s'esquisse graduellement dans sa ligne vocale. Les phrases vocales de l'héroïne, interrompues par des pauses, sont « commentées » par l'orchestre. L'étendue de la souffrance de Katerina est suggérée aussi par les intonations de soupir placées au registre grave des bois (la clarinette, la clarinette - basse, le basson et le contre - basson), qui se superposent sur le obstiné des violoncelles, des contrebasses et des percussions. L'idée de la mort devient un leitmotiv du monologue, une idée symbolique exprimé par le obstiné du point d'orgue sur le son *ré,* maintenu en *pp* et *p* par les instruments graves.

Ainsi, le monologue est conçu tant symbolique que métaphorique, le substrat fondamental symbolique étant construit sur la connotation du sens tragique du texte poétique, ainsi que les relations intervaliques utilisé. Les moments de tension sont soulignés dans le texte par une série des intervalles dissonants, qui mettent en évidence les mots clés :

Ex. 12



Acte 4. Tableau 9. Saut de neuvième

Quand l'héroïne parle de sa conscience, sa ligne mélodique évolue sur un saut d'un intervalle de neuvième mineure, symbolisant le cri de désespoir de son esprit. La connotation de cet intervalle est liée à l'idée des remords de Katerina (tableau 5), nous rappelant les mots de la fin de la nouvelle de Leskov : « Et voilà, soudain, sur la crête d'une vague lui est apparue la tête bleu de Boris Timoféiévitch, d'une autre lui est apparu en chancelant le mari... ».

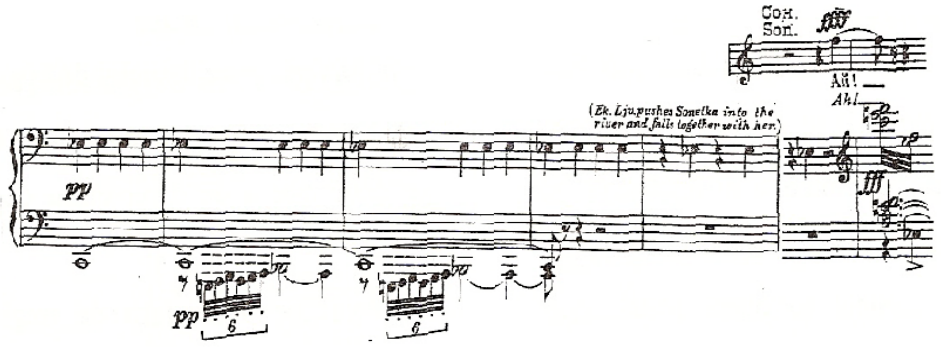
Même l'intervalle de sixte mineure (et majeure) qui paraît dans la première phrase vocale de la protagoniste est chargé de notions dramatiques. Cet intervalle est né déjà dans l'introduction orchestral du monologue, marquant le rapport entre les son *ré* et *si bémol* – l'ambitus dans lequel « les vagues » qui apportent la mort vacillent. En partant de ce rapport, les mesures suivantes développent une complexité croissante par l'avènement des intervalles dissonants comme la septième augmentée et majeure, la quinte augmentée. Ainsi, la ligne orchestrale qui porte en soi la connotation symbolique et métaphorique des vagues de la mort, détermine aussi l'évolution de la ligne vocale. En ce sens, entre les deux lignes, celle orchestrale et celle vocale, se produit un passage métaphorique continu, les motifs apparus à l'orchestre (la harpe, le hautbois) étant repris par la voix.

Comme ça, les passages métaphoriques s'achèvent ici sur plusieurs niveaux : entre le texte et la mélodie, la mélodie et l'harmonie, la dynamique et le timbre. La mélodie est conçue de telle manière qu'il y a un enchaînement des métaphores – le moment où le texte poétique parle de la profondeur du lac étant souligné par un saut descendant etc.

Le timbre des instruments utilisés paraît comme un élément stylistique définitoire dans le subjectivisme du message tragique évident. Des instruments comme la clarinette, le hautbois, la harpe, soutient ici la voix de Katerina qui se développe librement, se rapprochant de l'expression propre au chant populaire russe (l'utilisation des mesures alternantes, la liberté formelle etc.)

Suite au monologue de Katerina se produit le dénouement tragique de l'ouvrage. Celui là est joué par l'orchestre :

Ex. 13



Le finale de l'opéra. Le dénouement tragique orchestral

Le silence de Katerina en ce moment est plus expressif que n'importe quel mot, ce silence étant autorisé par son état psychologique : ce que c'était accumulé dans son esprit ne peut être décrit verbalement. La charge émotionnelle vécue est si forte qu'il se produit ici le moment cathartique de purification par la souffrance. Le dénouement tragique, « le paiement des coulpes tragiques », l'aveu tardif de sa faute, implique l'irrévocable dans la suite des événements, le public vivant et éprouvant la douleur suite au drame déroulé sur la scène.

Même si le compositeur garde inchangé l'ordre des faits de la fin de la nouvelle de Leskov (la scène « des bas de laine », la moquerie de Sergueï et de Sonyetka et aussi celle des prisonniers, la noyade de Sonyetka et le suicide de Katerina) le final de son opéra a une toute autre connotation. A l'instar de Leskov, Katerina connaît une purification cathartique en un sens aristotélicien. Son ultime meurtre n'est pas perçu comme un acte de vengeance mais comme un résultat de la catastrophe interne que Katerina vient de vivre.

Le sentiment purificateur du catharsis accompagne ainsi le dénouement de la tragédie vécue par l'héroïne, le spectateur percevant la profondeur du catharsis en ressentant pleinement la peur et la compassion. Les actions de Katerina provoquent notre sympathie parce que nous anticipons l'évolution des événements – la punition qui l'attend pour ses meurtres, et nous savons aussi que son sacrifice est inutile, parce qu'elle n'est pas aimée. En tant que spectateurs ou interprètes nous nous identifiants avec l'attitude, la décision et, en conséquence, avec le destin de Katerina, tout cela dirigeant l'acte de la réception vers la perception du sentiment de la crainte.

En concluant, la génération des tensions conflictuelles qui débouchent vers le dénouement cathartique du conflit tragique, représente une des formes de manifestation musicale du tragique en *Lady Macbeth,* la coexistence tragi-comique que nous suivons les premiers trois actes conduit vers un

dénouement tragique dans le final – point culminant vers lequel toute l'action de l'opéra est coordonnée.

L'héroïne de Dmitri Chostakovitch est représentée, comme chez Shakespeare, comme un être complexe, le compositeur mettant en évidence son drame intérieur, ses remords et sa souffrance. Les expériences intimes de l'héroïne sont exposées aussi par sa ligne vocale que par la ligne orchestrale. L'expression musicale des sentiments et des ses états d'âme est suggérée par des *solos* expressives de la violine, de la clarinette et du cor anglais. La richesse intérieure de l'héroïne de l'opéra, la profondeur et l'intensité de ses expériences crée un grand contraste avec les crimes commis. En conséquence, suite à l'écoute de l'opéra, nous croyons que la puissance de l'esprit et la beauté de l'âme humaine peuvent résister même aux conditions des plus atroces. La grande valeur esthétique de l'ouvrage réside expressément dans ces valeurs humaines.

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LIGETI'S ROMANIAN CONCERTO: FROM WAX CYLINDERS TO SYMPHONY ORCHESTRA

BIANCA ŢIPLEA TEMEŞ[1]

SUMMARY. Beneath the *Romanian Concerto*'s colourful orchestral surface, evoking the folk-inspired music of both Bartók and Enescu, lies Ligeti's early activity as a researcher (1949-1950) at the Folklore Institute in Bucharest. Placing cutouts from the printed score side by side with the manuscripts of his transcriptions kept at the Paul Sacher Foundation, one may discover this piece's origins, and the process by which Ligeti, the "archaeologist" brought the rich stock of Romanian folk music from the wax cylinders to the symphony orchestra. *Romanian Concerto* not only shows the impact our folk music had on the young Ligeti but also the way in which his collaboration with Romanian ethnomusicologists such as Mircea Chiriac influenced the composition of his first major orchestral piece.

Keywords: Ligeti, *Concert românesc*, Folklore Institute, Bucharest, Mircea Chiriac

Simon Gallot formulated the following categories in terms of Ligeti's use of folk music: "borrowed, invented and synthetic"[2], and an attempt at placing his *Romanian Concerto* in one of these will clearly point towards the first: there is an overt and undeniable connection with such a source of inspiration. Although it was composed at a time when the Second International Congress of Composers and Music Critics in Prague[3] had already established clear new aesthetic guidelines for artists from the Eastern European Bloc, Ligeti's *Romanian Concerto* should not be assessed as a gesture of compliance with the regime's new aesthetic framework in any way whatsoever. The piece comes rather as a response to Ligeti's admiration for Bartók's manner of dealing with folk music in composition, and also as a consequence of Ligeti's contact with Romanian music in 1949-1950, during his stay in Bucharest, researching in the archives of the Folklore Institute. Representing so much more than just a composition exercise, Ligeti's

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[2] Gallot, Simon, *György Ligeti et la musique populaire*, Symétrie, Lyon, 2010, pp. 53-64.

[3] The Congress was held in 1948, clearly outlining the new aesthetic criteria of the socialist realism: the new music was meant to be produced either to convey an ideological content, or to grow directly from the folk music of each country, being very accessible and easy to process.

Romanian Concerto seems to be in accord with works of other artists of the Eastern Bloc in terms of its dependence on folk music: *Quattro Danze transilvane*/ 1944;1949 by the Hungarian Veress Sándor (teacher of Ligeti in Budapest, the composer was also awarded the Kossuth Prize in 1949), in Poland, Lutoslawski's *Silesian Tryptich*/1951*, Slovak Suite*/1957 by Schneider-Trnavský, in Czechoslovakia, or in Romania the Suite *Prin Munţii Apuseni* (*Through the Apuseni Mountains*)/1952 by Marţian Negrea, *Trei dansuri româneşti (Three Romanian Dances)*/1950 by Theodor Rogalski, Toduţă's *Concerto for string orchestra No. 1/*1951*,* and Silvestri's *Three pieces for strings*, all in fact compositions of good musical quality*.*

In order to avoid an inconvenient social task in Budapest - the composition of a cantata in honour of Stalin or Rákosi[4] - Ligeti arrived in the neighbouring capital city of Bucharest only to find a striking yet somehow unsurprisingly similar situation. In 1949, Matei Socor, a faithful follower of communist propaganda, had been appointed the new head of the Society of Romanian Composers, directly after such musicians as Enescu and Jora had been removed from their positions of president and vice president respectively. Socor was rigorously imposing the strictures determined by the new ideology then engulfing Eastern Europe[5], and started to re-organize the Society according to their new political criteria for artists. An official list arranged the categories of musicians by their political "usefulness": "very actives", "actives", "worth activating", "inactives/ unknowns", "suspicious" and "to be removed"[6]. In order to understand something of how these definitions were arrived at, it may be mentioned that within the "suspicious" category fell such names as Mihail Jora, Marţian Negrea, Theodor Rogalski, Constantin Silvestri, and among those "to be removed" were many notable names, some of them already based abroad, including Constantin Brăiloiu, Marcel Mihalovici, Paul Constantinescu, and Dinu Lipatti.

A couple of months before Ligeti's arrival in Bucharest (October 21-22, 1949), the Society re-invented itself on a "new, healthy" basis, which preached Marxist-Leninist ideology while criticizing and rejecting the modern orientations of Western "decadent" music[7]. Schoeberg's *Erwartung* was considered to convey mere pessimism, while Messiaen was rejected for composing music which concerned itself with the end of time. Yet, Ligeti found an ideal refuge from all this in the music recorded on wax cylinders, as well as in his contact with some notable Romanian musicians.

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[4] See Marina Lobanova's interview with Ligeti in: Lobanova, Marina *György Ligeti: Style, Ideas, Poetics*, Verlag Ernst Kuhn, Berlin, 2002, p. 393.

[5] Cosma, Octavian Lazăr, *Universul Muzicii Româneşti. Uniunea Compozitorilor şi Muzicologilor din România – 1920-1995/ The Univers of Romanian Music. The Society of the Composers and Musicologists of Romania – 1920-1995*, Editura Muzicală a U.C.M.R., Bucureşti, 1995, p. 176.

[6] Idem, pp. 186-188.

[7] Idem, p. 193.

As Ligeti's manuscripts at the Paul Sacher Foundation show, the borrowed melodic ideas in his orchestral piece turn out largely to be quotations of several Romanian folk songs he transcribed during his time spent at the Foklore Institute in Bucharest in 1949-1950, with the aid of a research grant from Budapest. The piece represents the most powerful argument in examining Ligeti's later Romanian spiritual roots, as an organic part of his complex artistic DNA, especially in this, his 90th anniversary year.

The *Romanian Concerto* could be understood today not only as one of the most convincing testimonies of his connection with our folk music but also as an origin of the more subtle manner in which this heritage permeates his future work.

The Paul Sacher Foundation in Basel is the custodian of the composer's manuscripts and as such is the only institution able to offer solid evidence in support of this musicological hypothesis. The documents kept there on the Rhine (in fact, a key location for the study of 20th-century music) consist of a rich collection of sketches, scores, notes, and correspondence. Their thorough chronological study affords a panoramic and yet detailed overview of Ligeti's enduring relationship with Romanian music (along with the Hungarian which is even more evident), from the early years of his youth spent in this country all the way to the end of his creative activity. A close inspection of the Basle documents clearly points to a temporal and stylistic phasing, for which Cluj and Bucharest become backdrops in a sepia-tinged evocation of a bygone era.

Ligeti's early acquaintance with Romanian spiritual heritage is evident from as early as his adolescence, during his education in Transylvania's multicultural ambience. In the course of the seven years he spent studying in a Romanian school in Cluj, the young Ligeti, a Jew of Hungarian origin, makes his first attempts at musical composition and among the first fruits one can find some arrangements of Romanian songs. Among the manuscripts of the Basle Ligeti Collection one may discover a *Hora* for piano and a *Christmas Song,* mentioned with its corresponding Hungarian title *Karácsonyi dal.* Both pieces are part of a cycle the young Ligeti entitled *Kis zangoradarabok* (*Small Piano Pieces*), dating from 1938-1941, and consisting of six miniatures: *Korszerütlen Praeludium*, *Karcásonyi dal*, *Szonatina*, *Hora*[8]; *Grotesque*, and *Elmélyülés*. Two of the pieces (*Karcásonyi dal*, *Szonatina*, *Hora*) demand to be seen as representative of Ligeti's early connection with our music, and especially as part of an assimilation process of a Romanian musical idiom which surrounded him, and which was just as important to him as Hungarian music.

[8] *Hora* also appears as an independent piece in this incipient period in Ligeti's musical formation, dedicated to Hary Eisikovits, a classmate, brother to the better-known Max Eisikovits, who would years later become a professor and rector of the Cluj Conservatoire, teacher of György Kurtág in Timişoara, during the time when Cluj Conservatory was in refuge to Timişoara, while the North part of Transylvania was ceded to Hungary after the Vienna Dictate, in 1940.

The title of the second piece of the cycle, *Karcásonyi dal,* is in fact a piano arrangement in variation form, 120 bars in length. While its theme is a genuine "trademark" carol from the Romanian Christmas folk repertoire, *O, ce veste minunată* ("*Oh, what wonderful news*!"). Unfortunately, despite its complexity, the piece has survived only in manuscript form:

Ex. 1



Ligeti - *Kis zongoradarabok*: *Karácsonyi dal*

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The Romanian Sabin Drăgoi was not the only composer to rework this famous song in his piece *Divertisment rustic*[9] (first movement – *Colinda*). György Kurtág[10], also did so, as if it were a vague, faded memory, in his piano cycle *Játékok:*

[9] Sabin Drăgoi (1894-1968) was an acknowledged composer and folk music researcher, being appointed as the Director of the Folklore Institute in Bucharest from 1950 to 1964. For his piece *Divertisment rustic* he was awarded the 1st George Enescu Prize in composition, in 1928. The five movements rely on some species of the Romanian folk music which Ligeti will also employ at the beginning of his career as a composer and also during the last two decades of his life. Drăgoi's movements of the piece *Divertisment rustic* are the following: 1. Colinda/Carol; 2. Doina; 3. Bocet/Lament; 3. Dans/Dance; Cântec de nuntă/Wedding song.

[10] The composer recoursed again, in 2008, to a Romanian colinda (collected by Bartók from Păucineşti village, Hunedoara county), completing the piece *Colinda-Balada*, op.46. It was premiered in April 2009 by the Transylvania Philharmonic Choir at the Cluj Modern Festival. See also Ţiplea Temeş, Bianca, *De la Cluj Modern la Palais Garnier. Itinerarul Colindei-Baladă op. 46 de György Kurtág / From Cluj Modern to Palais Garnier. The Itinerary of György Kurtág's Colinda Balada op. 46*, in "Actualitatea Muzicală", nr. 1/2011, Bucharest, p. 17.

Ex. 2



György Kurtág - ***Játékok III***

A period that greatly contributes in both depth and substance to Ligeti's connection with Romanian music is represented by the six-month scholarship in Bucharest. This is clearly evidenced by certain documents among the manuscripts at the Paul Sacher Foundation. A few notebooks bought in Romania, bearing on the printed cover the title *CAET DE MUZICĂ* (MUSIC NOTEBOOK), displaying the publishing brand name "Flamura Roşie Sibiu", contain Ligeti's sketches from the time he spent in Bucharest (*Skizzenheft 34*, after a recent renumbering at the Paul Sacher Foundation, previously *Skizzenheft 36*) and also part of the collections he produced in the village of Inucu, Cluj county (here Ligeti was part of a team, transcribing the music of the Hungarian population of this area, together with noteworthy Hungarian researchers in Transylvania such as Jagamas János, Szeghő Julia, Szenik Ilona, etc: *Skizzenheft 35-37*, after the recent renumbering in Basle).

Sketchbook no. 34 contains 27 transcriptions in manuscript, the best-represented being the Banat and Oltenia regions. Ligeti carefully notes the source for his transcriptions, allowing us to observe today his familiarity with important Romanian folk music collections, assembled by Sabin Drăgoi, George Breazul, and Alexandru Berdescu (of the 9 notebooks of *Romanian Melodies* series):

1. Horă de mână (disc 1419 – II) Gorj
2. Joc (vioară) Câmpulung (disc 648 a I) – Măriuţa
3. Puiculeasa (disc 648 b II)
4. Ciobănaşul (disc 648 c II)
5. Sârba (Gorj Runc) (disc 305a)

6. Sârbă (disc 306)
7. Sârbă (disc 326)
8. Sârbă (disc 469b)
9. Sârbă (disc 472b)
10. Doină (disc 374) Teleorman Viişoara
11. Doină (strofică) Câmpulung Sadova (disc 640a)
12. Cântec (F.40.a) Slatina
13. Colind a) Sab. Drăgoi[11] Belinţ 17
14. Colind b) variantă: 18
15. Colind c) Sab. Drăgoi Belinţ 32
16. Colind Sab. Drăgoi Belinţ 35
17. Cântec Sab. Drăgoi Belinţ 13
18. Bucium (utánzat) disc 1330 c Gorj: Găvăneşti
19. Balada Miorița cântec 30 (textul din Alecsandri) Sab. Drăgoi Belinţ
20. Argeş (Bartók)
21. Banat (Bartók)
22. Bihor (Bartók Gy.)
23. Gyors (Vâlcea) (Oltenia) + bucium
24. Nagyan gyors Vâlcea (Oltenia) bucium
25. Berdescu Al.: Melodii române 1862. Caetul 6 no. 3 (Aug. Ciobanu)
26. Troduţele (Vâlcele)
27. Breazu: Colinde 5

The months spent by Ligeti in the two Romanian cities were recollected by György Kurtág[12], who recognised them as an extremely productive period in Ligeti's study of our folk music:

> "De 1949 à 1950, il fit un voyage d'études en Roumanie. Il travailla aux Institut de Folklore de Bucarest et Cluj, ou il écouta et nota un grand nombre d'enregistrements".

Ligeti himself ascribed great importance to his research period in Romania, mentioning the Folklore Institute in his biography, even during the 1970s, when his fame was securely established well beyond the Iron Curtain, once based in Vienna, when his musical tastes were stylistically completely opposed to those of the period strongly echoing Bartók's influence. The first paragraphs describe in detail aspects of his early life, in a text submitted for publication in Riemann's lexicon[13], text in which Ligeti makes reference to the time of his study in Bucharest:

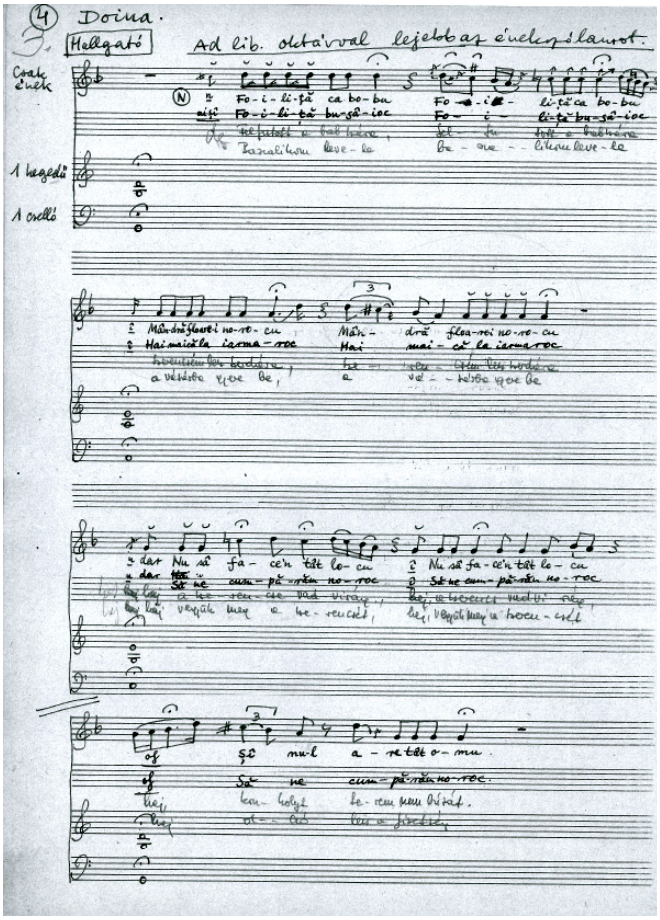
> ***1945-1949:*** *Kompositionstudien an der Musikhochschule in Budapest bei Sándor Veress und Ferenc Farkas, zeitweilig auch bei Pál Járdányi. Kompositionen beeinflusst von Bartók, Stravinsky, und von ungarischer sowie rumänischer Volksmusik.*

[11] Ligeti referrs to Sabin Drăgoi's *Monografie muzicală a comunei Belinţ* / *Musical Monograph of Belinţ Village*, published in Craiova, in 1942.
[12] Kurtág, György, *Entretiens, textes, dessins (trois entretiens avec Bálint András Varga. Deux hommages à György Ligeti. Autres textes*), Contrechamps Éditions, Genève, 2009, p. 172.
[13] Letter to Adam Horst, dated January 1973, Berlin, kept by the Paul Sacher Foundation, the Ligeti Collection, microfilm 266.1 - 00013.

1949-1950: *Ein halbes Jahr lang als Stipendiat in Rumänien: Studium der rumänischen Volksmusik und Sammlung ungarischer Volkslieder in Siebenbürgen.*

Ligeti's stay in the Romanian capital was not confined to the purely technical activity of transcription and research. The young composer's creative imagination was stimulated by what he had heard on wax cylinders[14], and his first arrangements of certain melodies he had heard at the Folklore Institute are actually contemporaneous with the transcriptions. A suite of ten simple pieces that remain in manuscript form, entitled *Román népdalok és táncok*[15] (*i.e., Romanian Folk Songs and Dances*), show Ligeti's attempt to imitate the traditional manner of accompaniment for Romanian folk songs:

Ex. 3

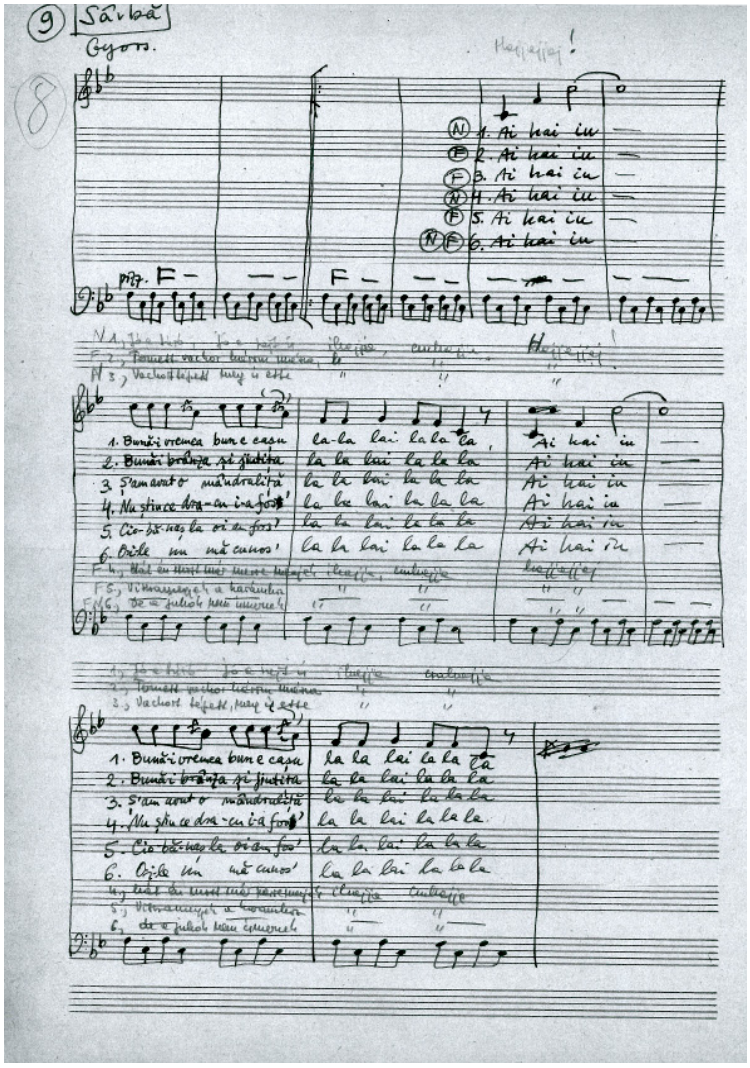


Ligeti - ***Román népdalok és táncok: Doina***

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[14] It was only in 1951 that a more modern method was adopted for archiving the music collected on cylinders.

Ex. 4



Ligeti - ***Román népdalok és táncok: Sârbă***

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[15] The suite inspired by the Romanian songs transcribed in Bucharest consists of the following titles, some of which combine the Romanian titles with agogic terms in Hungarian or even with the Hungarian translation of the Romanian original, in brackets: 1. Lassan (i.e., Slow); 2. Cântecul miresii *(i.e., Bridal Song)*; 3. Mărinţa – Tánc; 4. Doina; 5. Sârbă; 6. Párnás tánc; 7. Cântec de nuntă *(i.e., Wedding Song)* (Lakodalmas); 8. Zicala găinii *(i.e., The Saying of the Hen)* (Tyúk-mondóka); 9. Sârbă; 10. Gyors (Bătut) (basszus *col legno* űres húrokon).

Looking back at his activity at the Foklore Institute, Ligeti spoke highly about his collaboration with Mircea Chiriac during an interview given in Romanian to the composer Nicolae Brînduş, in Aix en Provence, France, in 1979, from which we reproduce a fragment[16]:

> G.L.: As far as my interest in Romanian music goes, I was mainly preoccupied with folk music, for the study of which I was offered the scholarship I was telling you about. I spent a few weeks at the Folklore Institute in Bucharest, a period which had a big significance for the deepening of my knowledge about Romanian folk music, which I actually knew pretty well, having lived for so many years in Transylvania. I listened to a significant number of phonograph cylinders and a series of discs, and had the opportunity to collaborate with Mircea Chiriac, Gheorghe Ciobanu, Tiberiu Alexandru, and Ilarion Cocişiu, personalities from whom I had a lot to learn and benefit during the study that I conducted. I then went to Covăsînţ in Arad county, together with Mircea Chiriac, in order to collect folk music over a few days' period... perhaps a week. I had never had the practice of noting polyphonic music. I could only note/transcribe what I had previously studied in Bucharest and then in Cluj, that is, one part unaccompanied melodies. I had mainly dealt with transcribing *colinde* (carols), which, as you know, have a very complex ryhythmic structure: the melodic line is simple but the rhythm is very intricate! – which I would listen to from the wax cylinders, using headphones. I thus learnt to note down rhythmic proportions which were extremely....
> N.B .... fine
> G.L. .... yes! Fine, a fact which helped me greatly in my future compositions. The days spent in Covăsînţ have been a special experience to me. I admired Mircea Chiriac as an expert not only in transcribing folk melodies, but also in noting the harmony, and in noting even the positions on the string instruments! I was observing how Mircea Chiriac was noting music live, instantly and at an extraordinary speed, with a confidence and skill which I lacked.... I was so interested in the music I came across on this ocasion that later, while in Cluj, I wrote an article about the polyphony of the songs I heard and about generalized aspects of this polyphony in the Romanian folk music I had studied. I first wrote this material in Romanian (which is further proof that I mastered the language much better back then!) and later on I rewrote it in Hungarian. /.../ Throughout my entire stay in Romania, my contact with Mircea Chiriac was of great value to me[17].

[16] Brînduş, Nicolae, *Interviu cu György Ligeti* (*Interview with György Ligeti*), in "Muzica", No. 1/January, 1980, Bucharest, p. 40. I express hereby my gratitude to composer Nicolae Brînduş, who kindly provided me with the recording of this interview.

[17] Romanian, original:
G.L.: În ceea ce priveşte interesul meu pentru muzica românească, m-a preocupat îndeosebi folclorul, pentru al cărui studiu mi s-a oferit bursa de care vă vorbeam. Am petrecut câteva săptămâni la Institutul de Folclor din Bucureşti, timp ce a avut o mare însemnătate în aprofundarea cunoştinţelor mele despre muzica populară românească, muzică pe care o cunoşteam deja destul de bine trăind atâţia ani în Transilvania. Am ascultat un mare număr de cilindri de fonograf, o serie de discuri şi am avut posibilitatea de a colabora cu Mircea Chiriac, Gheorghe Ciobanu, Tiberiu Alexandru şi Ilarion Cocişiu, personalităţi de la care am

Only four years older than Ligeti, but already employed as an acknowledged researcher at the Institute (after having studied composition with Mihail Jora), Mircea Chiriac had an important role in helping Ligeti integrate with the Institute, navigating his way through the wax cylinders and generously sharing with him his experience in transcribing folk music.

The transcriptions made together with Mircea Chiriac mark the source of the theoretical conclusions formulated by Ligeti in the studies that were later to be published in Budapest[18]. Their importance was highlighted again by György Kurtág[19], who also drew attention to the Ligeti's preference for the texts of the most learned Romanian ethnomusicologist, Constantin Brăiloiu, as well as Bartók or Simha Arom:

> "On a beaucoup écrit sur le profit qu'il a tiré de la recherche folclorique (des textes de Brăiloiu, Kubic, Simha Arom et naturellement encore et toujours de Bartók). Toutefois, il apparaît en contrepartie que l'on ait oublié (et qu'il ait pu oublier lui aussi) que le jeune Ligeti (1950-1953) avait découvert, à la rédaction d'un article essentiel, les règles du fonctionnement et de l'harmonisation des orchestres de musique populaire roumains".

Another aspect of Ligeti's stay in Bucharest directs our attention towards his compositional activity; in 1950 and 1951, the author arranged part of the melodies he noted and kept in the transcription notebook, presently held by the

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avut multe de învăţat şi profitat în studiul întreprins. Am plecat apoi la Covăsînţ în judeţul Arad împreună cu Mircea Chiriac pentru o culegere de folclor de câteva zile... poate o săptămână. Eu nu avusesem niciodată înainte practica de a nota muzică polifonă. Nu puteam nota decât ceea ce studiasem mai înainte la Bucureşti (şi apoi la Cluj) şi anume melodii pe o singură voce. Mă ocupasem mai ales de transcrierea colindelor – despre care Dv. ştiţi că au o structură ritmică foarte complexă: melodia este simplă dar ritmul este foarte complicat! – pe care le ascultam la cască de pe cilindrii de ceară. Am învăţat astfel să notez raporturi ritmice extrem de....

N.B.: ...fine...

G.L.: ... da! Fine, lucru care m-a ajutat foarte mult şi în compoziţiile mele de mai târziu. Zilele de la Covăsînţ au fost pentru mine o experienţă deosebită. L-am admirat pe Mircea Chiriac ca pe un expert nu numai în notarea melodiilor populare dar şi a armoniei, ba, mai mult, până şi a poziţiilor de pe instrumentele de coarde! Asistam cum Mircea Chiriac nota muzica pe viu, imediat şi într-o viteză extraordinară cu o siguranţă şi îndemânare pe care eu nu o aveam... Am fost atât de interesat de muzica pe care o cunoşteam cu acest prilej încât ulterior, la Cluj fiind, am scris un studiu privind polifonia în cântecele audiate şi aspecte generalizate ale acesteia în folclorul românesc studiat. Acest material l-am redactat mai întâi în limba română (încă o dovadă că posedam limba mult mai bine pe atunci!) şi apoi l-am rescris în limba maghiară. /.../ În tot răstimpul acestei şederi în România contactul cu Mircea Chiriac mi-a fost de mare preţ. /.../

[18] Ligeti, György, *Egy aradmegyei román együttes*, in: "Kodály Elmékkönyv. Zenetudományi Tanulmanyok I", Akadémiai Kiadó, Budapest,1953 and Ligeti, György: *Népzenekutatás Romániában* (*Research on Romanian Folk Music*), in "Új Zenei Szemle", I/3, August 1950, Budapest, pp.18-22. See also Ioan T. Florea, *Folclor muzical din Judeţul Arad: 500 melodii de joc* (*Folk music from the Arad county: 500 dance melodies*), Centrul de îndrumare a creaţiei populare şi a mişcării artistice de masă a judeţului Arad, 1974, where Ligeti's article is cited.

[19] Kurtág, György, *Entretiens, textes, dessins (trois entretiens avec Bálint András Varga. Deux hommages à György Ligeti. Autres textes*), Contrechamps Editions, Genève, 2009, p. 168.

Paul Sacher Foundation. Sketchbook no. 34, which most likely only represented part of the folk songs transcribed during his stay in Bucharest, becomes an essential element in the decoding of Ligeti's most important Romanian-inspired work from this period, and his first significant orchestra piece: the *Romanian Concerto* (*Concert românesc* – original title). It is preceded, in terms of its melodic content, by a more simple version, the piece *Baladă şi joc (i.e., Ballad and Dance),* a diptych derived from two folk melodies noted down in 1949-1950 and tried out by the author in several instrumental forms (as a duo for violin and piano, then as a work for school orchestra).

The transcriptions, the first folk melody arrangements, and the composition of the piece *Baladă şi joc (i.e., Ballad and Dance)* are all preliminary stages of a process that paved the way for the composition of the *Romanian Concerto.* The latter is a much extended and more elaborate version of the piece *Baladă şi joc (i.e., Ballad and Dance),* in which Ligeti uses a combination of folk songs transcribed in Bucharest, defining this work structurally as a hybrid between Suite and Rhapsody.

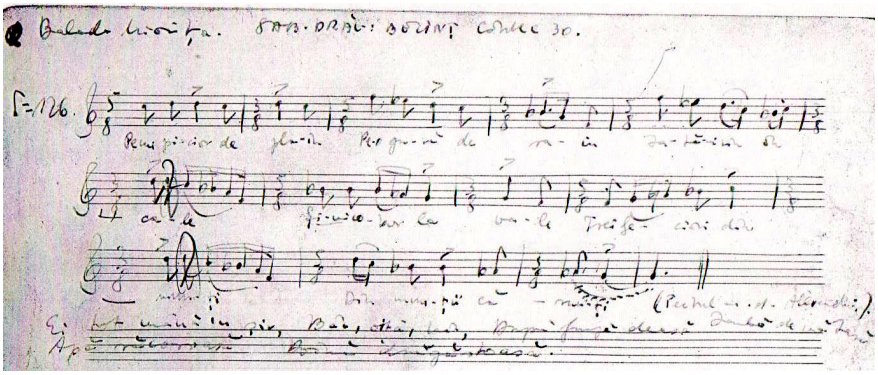
The four movements alternate stylistically between the sonority of Enescu's *Rhapsody No. 1* (in its melodic figurations) and, in certain parts, Bartók's manner of dealing with the orchestra (one will find echoes of the *Romanian Dances*, the *Concerto for Orchestra*, and even similarities with the *Viola Concerto*, especially in the opening of the third movement). Beyond the compositional technique of a 27-year-old composer seeking his artistic identity, the direct references to the melodies comprised in Sketchbook no. 34, kept in Basle, are striking even though Ligeti's statement on the CD booklet emphasized "reworkings of some imagined folk music"[20].

Placing the cut-outs from the score side by side with those from the transcription manuscripts speaks volumes. The first movement conveys the melody of the *Mioriţa Ballad,* collected by Sabin Drăgoi in Belinţ village[21]. One of the most representative ballads in both Romanian folk literature and folk music, "Mioriţa" circulates also as a *Colinda* (Carol). Ligeti´s orchestration centres on the idea of unison (at the beginning of the piece) emphasizing its archaic resonance and the melodic and rhythmic typology of an old *Colinda*.

[20] CD "The Ligeti Project" II, TeldecClassics 8573-88261-2, Germany, 2001.

[21] A fact recently indicated also by musicologist Constantin Stan Tufan, author who brilliantly complements the information with the names of other Romanian composers who found in this folk melody originating from the Banat region a source of inspiration for their pieces (Sabin Drăgoi – *Mioriţa* for mixed choir, Paul Constantinescu – *Mioriţa* for mixed choir), in Sabin V. Drăgoi: *Monografia muzicală a comunei Belinţ. 30 de melodii cu texte culese, notate şi explicate (i.e., Musical Monograph of Belinţ Village. 30 Choir Pieces Arranged After Folk Songs Noted, Collected and Selected from Belinţ Village),* anastatic edition edited by Constantin-Tufan Stan, with a musicological study by Constantin Catrina and a linguistic study by Simion Dănilă, Eurostampa Publishing House, Timişoara, 2012. See the introduction signed by Tufan-Stan, Constantin, *Monografia muzicală a comunei Belinţ. Geneza şi destinul unei capodopere (i.e., The Musical Monograph of Belinţ Commune. The genesis and fate of a masterpiece*, pp. XIV; XVIII-XXII).

Ex. 5



Skizzeheft 34

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Ex. 6



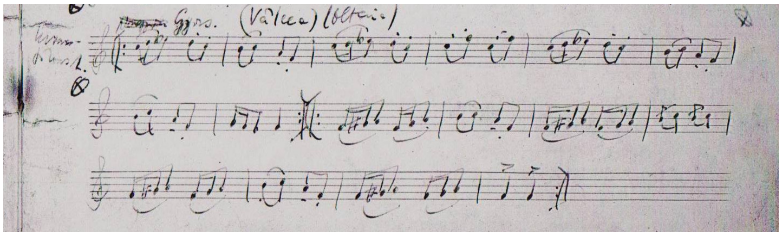


Ligeti – *Romanian Concerto*, 1st Movement

It is not only the overall timbre, emphasizing the warm 'vocal' sound of the strings, that is reminiscent of the original in Drăgoi's collection, but also the modal harmonization and the agogic indications, preserved by Ligeti almost identically.

In the second movement, a fast piece ("gyors"/fast, as Ligeti notes in Hungarian on the manuscript) from the Vâlcea region in the province of Oltenia, is selected for arrangement. The transcription was by the composer himself from the wax cylinders, and reveals a striking implication, deploying all his theoretical knowledge, for at the beginning of the first staff he identifies a chromatic modal scale, marking this detail in Hungarian ("kromatikus").

Ex. 7



Skizzeheft 34

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Ex. 8



Ligeti – *Romanian Concerto*, 2nd Movement

The lively *tempo* and dance-like character are emphasized by Ligeti in the orchestral version by the use of a percussion instrument (*tamburo piccolo*), deployed to accompany the melodic flow, and used discreetly but effectively by punctuating the down beats.

The evocation of Romanian alpenhorn signals generates the melodic and harmonic substance of the third movement, one with a pastoral tinge in which the alpenhorn is mimicked by the four horns of the ensemble. Used as a substitute for the folk instrument in a symphony orchestra, the horns make a sound that comes closest to the sonority produced by this emblematic Carpathian instrument.

In Ligeti's manuscript transcriptions kept in Basle there is one example of vocal imitations of the bucium signals, from Găvăneşti (Gorj county), / Disc 1330c, called "hăulit", but no transcription of a such instrument playing is noted. The composer had surely listened to far more examples during his research stay, because the wax cylinders in Bucharest also included music played on this instrument. Yet the melodic line used in the third movement is difficult to attribute to a clear region. Bartók himself transcribed an impressive number of Romanian bucium signals[22] but the recordings on wax cylinders in Bucharest were rather rich regarding this category of folk Romanian instrumental music. Whether transcribed or "reconstituted" by Ligeti, the resulting scale of the accumulated sounds allow us to attribute it to a certain region, as so systematically shown in Tiberiu Alexandru's book[23] where he classifies the scales according to the harmonics pointing toward geographic areas of Romania. It turns out that Ligeti's signals in the 3rd movement of his piece evoke the region of the Apuseni mountains, in Transylvania[24]. Bartók[25] himself refers to the rhythm used in playing this instrument, observing that in this region the dominant aspect is the *giusto* category while the *parlando-rubato* type is mostly used in the Mountains of Maramureş. Corneliu Dan Georgescu[26], speaking about the various functions of the bucium playing (signalling, pastoral, magical or even funeral rituals) and providing a significant amount of musical transcriptions, leaves no doubt that Ligeti evokes in his *Romanian Concerto* the pastoral signals. The specific succession of sounds proceeding from the natural harmonics shows that his melody belongs to the 5th category Corneliu Dan Georgescu[27] described (typical for the Apuseni

[22] Bartók, Béla, *Romanian Folk Music. Vol. I,* The Hague, 1967.
[23] Alexandru, Tiberiu, *Instrumentele muzicale ale poporului romîn* (*Musical Instruments of the Romanian people*), Editura de Stat pentru Literatură şi Artă, Bucureşti, 1956, p. 43.
[24] Such scale employs mainly the harmonics (3) 4, 5, 6, (7), and 8.
[25] Bartók, Béla, *Romanian Folk Music. Vol. I,* The Hague, 1967, p. 24.
[26] Georgescu, Corneliu Dan, *Repertoriul pastoral. Semnale de Bucium. Tiplologie muzicală şi corpus de melodii (Pastoral Repertoire. Bucium Signals. Musical typology and melodies collection*), Ed. Muzicală, Bucureşti, 1987, pp. 16 – 28.
[27] Georgescu, Corneliu Dan, *op. cit.*, p. 108.

region). The combination of features from Apuseni and Maramureş allow us conclude that Ligeti was pursuing his own sonic vision of the bucium signals, mixing together elements of what he might have heard on the wax cylinders, in 1949-1950 or in the open air, as a child.

In this Bucium / like movement of the *Romanian Concerto* the orchestra is constantly treated as a harmonic mirror of the alpenhorn signals, as an echo-chamber of sounds projected at a distance, as if in an open geographical space.

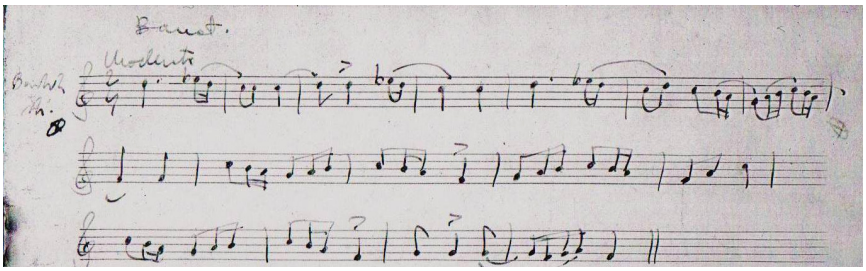
Ex. 9



Ligeti – *Romanian Concerto*, 3rd Movement

The Finale, which is the movement that comes closest to Bartók´s style and overall sonority, picks as a first melodic landmark, a song from the Banat region, which reminds a lot the folk music of Bihor:

Ex. 10



Skizzeheft 34

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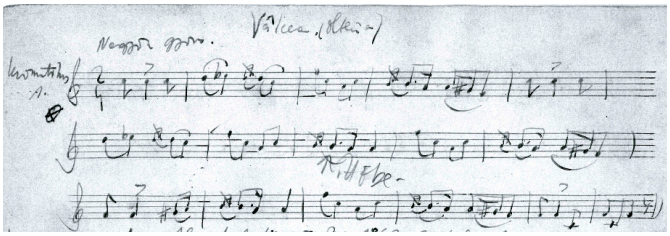
Ex. 11



Ligeti – *Romanian Concerto*, 4th Movement

Alongside the song from Banat, the 4th movement, structured as a rhapsody melding different folk melodic ideas, benefits from yet another thematic element with a pronounced dance-like character: a very rapid melody ("nagyos gyors"/very fast, in Hungarian, as Ligeti notes in his manuscript) from Vâlcea, moulded on the structure of a chromatic modal scale and punctuated rhythmically by syncopations in the melodic line and by cross-rhythms in the accompaniment:

Ex. 12



Skizzeheft 34

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Ex. 13



Ligeti – *Romanian Concerto*, 4th Movement

The identical, complete quotation of the melodies transcribed by Ligeti in Bucharest is not the only compositional formula applied by the composer; the *Romanian Concerto* contains numerous fragments in which he manipulates cells extracted from the folk songs used; developing extensive transitive articulations based on these cut-outs, with augmentations or other developments, and in this manner rendering entirely flexible the structural frame of the final movement. Moreover, one discovers fragments in which Ligeti uses short cutouts from certain melodies transcribed in Bucharest (but which never appear in their complete form in the *Romanian Concerto*), such as the extracted exclamation from the *Sârba* dance from the Suite *Román népdalok es táncok*, defined by intervals of a perfect fourth and fifth:

Ex. 14



Ligeti - *Román népdalok és táncok: Sârbă*

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This melodic profile lends significance to the Finale of the piece, especially in the last enunciation, in which the long note is accompanied by a dissonance of a minor second, and which also might have raised the eyebrows of the Eastern Bloc censors. Luckily, the reaction was not so radical as in the case of Lutoslawski back in 1949, on the occasion of the premiere of his Symphony No. 1, when the Polish Vice-Minster of Culture (Wlodzimierz Sokorski) left soon after the beginning of the concert, suggesting that the composer should be thrown under the wheels of a street car. Shostakovich's struggles with the state are also well-known.

Ex. 15



Ligeti – *Romanian Concerto*, 4th Movement

Composed directly after Ligeti's stay in Bucharest where he worked closely with Mircea Chiriac in transcribing and arranging, the *Romanian Concerto* displays certain similarities in its use of authentic folk music with one of Mircea Chiriac's own pieces composed in 1951 – *Rhapsody No.1*. Initially written exclusively for folk instruments, Chiriac rewrote the piece for symphony orchestra, preserving the cimbalom as part of the forces. He draws inspiration from a few folk melodies from Muntenia, Ialomiţa, Muşcel, Vlaşca and from Dobrogea (geamparale), surely melodies transcribed also from the wax cylinders of Bucharest.

New confirmations of the impact that Romanian music had on Ligeti also occur in the composer's final creative stage. In 1993, he granted Lerke von Saalfeld an extensive interview of about one hour, in which he reminisced about many autobiographical echoes. Moreover, as with Bartók, he admitted that Romanian folklore was much richer than Hungarian folklore (due also to the larger size of the territory), even if the impact of the latter on Ligeti's oeuvre is, no doubt, fundamental and constant throughout his life, inspiring the composer to write many masterpieces.

> "/.../ Dadurch, daß ich zufälligerweise in Siebenbürgen geboren bin – und das gehörte zu Rumänien, und ich ging sieben Jahre lang in die rumänische Schule – konnte ich Rumänisch und so galt mein Interesse der rumänischen Folklore. Durch die Gegebenheit daß ich die Sprache fast perfekt gesprochen habe, war mein zugang dazu sehr leicht. Die rumänische Folksmusik ist sehr viel reicher als die ungarische."[28]

Ligeti's statement came at a time when a reconfiguration of his stylistic concerns was in full swing, and when he expanded the sources of his inspiration, staking everything on a unique *ars combinatoria* of totally non-homogeneous elements.

One notes the fact that he started to relate to our sonic spirituality, writing ethnic music in the first place (i.e. the years he spent in Cluj, Budapest, and Bucharest), inspired directly from the Romanian and also the Hungarian folk melos, and as such following in the footsteps of the man he greatly admired, Béla Bartók.

Using the melody of a Colinda, pastoral bucium signals and the sparkling rhythms of Romanian folk dances as ingredients, all in colourful orchestral garb, Ligeti pays matchless musical homage to our folk-cultural heritage. Moreover, as Simon Gallot pointed out, Ligeti's ethnomusicological journey to Bucharest had significant consequences for his later works[29], in terms of both their musical substance and compositional techniques. These remain to be discussed in future, with the *Romanian Concerto* as a point of reference.

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[28] *Über folklore, Gy. Ligeti im Gespräch mit Lerke von Saalfeld*, in "Neue Zeitschrift für Musik"; Januar 1993 (CD that comes with the magazine): "Because I happen to have been born in Transylvania, which belongs to Romania, and because I attended a Romanian school for seven years, I came to master this language, hence my interest in Romanian folklore. Under the circumstances, because my Romanian was almost flawless, it was very easy for me to access Romanian folklore. Romanian music is much richer than Hungarian music."

[29] Gallot, Simon*, György Ligeti et la musique populaire*, Symétrie, Lyon, 2010, p. 79.

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STUDIA UBB MUSICA, LVIII, 1, 2013 (p.73-92)
(RECOMMENDED CITATION)

DIE PRÄSENZ DER WERTLICHEN CHARAKTERISTIK *MACABRE-OBSTINÉ* IN DEN SPÄTEN KLAVIERWERKEN VON FRANZ LISZT

MIKLÓS FEKETE[1]

SUMMARY. *The Presence of the Valuable Features* Macabre-Obstiné *in the Late Piano Creations by Franz Liszt*. This paper proposes to analyze those procedures, compositional techniques and means of artistic expression of Franz Liszt, which are aimed to reflect and to embody the ethical and aesthetic values of *macabre* and *obstiné*. The analyzed opuses are four piano dances, dating from Liszt's late composition period. The piano pieces are: *Csárdás macabre*, *Csárdás obstiné*, *Mephisto-Walzer Nr. 3* and *Bagatelle sans tonalité*. These laconic, concentrated and bizarre compositions show also a diabolical virtuosity, due to their *Mephistophelian* program. A few of the compositional techniques used for the musical expression of the *macabre* and *obstiné* character are already known from the Wiemar-period, but there are a few new lisztian procedures, which occur in these late pieces, and which increase progressively the distances between his style and Romanticism.

Keywords: Franz Liszt, late piano works, style, musical analysis, aesthetic values.

Die vorliegende Analyse untersucht – als Fortsetzung des Studia-Artikels[2] 2012/2 – die Stilmittel und die dargestellten ästhetischen Werte folgender späten Klavierwerke von Liszt: *Csárdás macabre*, *Csárdás obstiné*, *Mephisto-Walzer Nr. 3,* und *Bagatelle sans tonalité.*

Die letzten Klavierwerke haben ein immer finstereres Kolorit, eine immer lakonischere Ausdrucksweise, einen immer vereinfachteren und konzentrierteren Aufbau, ein immer unsichereres Ende (wenn überhaupt vorhanden). Bence Szabolcsi formuliert das sehr zutreffend: „So wie er am Ende seines Lebens auf jeden Glanz verzichtet hat, so verzichtet er hier auf die für die Welt verständliche Ausdrucksweise. Was er erzählt ist hoffnungslos, und ein hoffnungsloser Mensch spricht nicht mehr vornehm."[3]

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[2] Fekete, Miklós*, Die Untersuchung der Werte „religioso" und „lugubre" in den Klavierwerken Aux cyprès de la villa d'Este – Thrénodie I, II und Sursum corda von Franz Liszt* – in: STUDIA UBB MUSICA, LVII, 2, 2012, Cluj University Press, Cluj-Napoca, S. 51-73.

[3] Szabolcsi, Bence, der Kapitel *Liszt Ferenc estéje* [*Der Abend Franz Liszt*] in *Szabolcsi Bence válogatott írásai* [*Ausgewählte Schreiften von Bencze Szabolcsi*]*,* Typotext Verlag, Budapest, 2003, S. 348.

Die späten *Tanzfantasien* von Liszt (Csárdás, Walzer), die „«allegro barbaro»-s […] des Komponisten sind unglaublich konzentriert; der alte Liszt denkt nicht in langen Sätzen und Paraphrasen, sondern in Blitz und Donner." [4] Liszt führt in diese Werke die Charakteristika *macabre* und *obstiné* ein. Das tut er sowohl durch den suggestiven programmatischen Titel der Csádás-Tänzen, als auch durch den Gebrauch bestimmter komponistischen Techniken, die die Gefühle von Schauder, Entsetzten, Unheimlichkeit, bzw. Hartnäckigkeit und Widerspenstigkeit vermitteln.

Csárdás macabre [LW. A313], komponiert zwischen den Jahren 1880-1882, stellt ein extrovertiertes Werk dar, das über die für die *Mephisto*-Werke charakteristische diabolische Virtuosität verfügt. Liszt war sich der Neuheit und dem bizarren Charakter des Werkes bewusst, und notierte auf das Manuskript der fertigen Partitur mit Bitternis und (Auto)ironie:

„Darf man solch ein Ding schreiben oder einhören?"[5] Der programmatische Titel des Werks ist sehr suggestiv: es drückt die antithetische, sogar oxymoronische Verbindung des Tanzcharakters (*Csárdás* – meist mit einem lustigen und lebhaften Charakter) mit dem Gefühl von Schauder (*macabre*). In diesem Werk entfernt sich Liszt von der typischen Struktur des Csárdás: am Anfang fehlt der *Andante* (*lassú* [ung. langsam]) Teil, nur der *Allegro* (*friss* [ung. frisch]) ist vorhanden. Dieses Tempo charakterisiert auch das ganze Werk.

Daher schreibt György Sólyom: „Vom Genre her ist das Werk im gleichen Maße Tanz und „Hetzjagd".[6]

Die Grundlage des Werks bilden drei thematische Materialien, deren Präsentierung und Ausarbeitung in eine bistrofische komplexen Form (die zweite ist die variierte Wiederaufnahme der Ersten: Takte 49–304 vs. 305–560) organisiert ist. Dazu kommt ein Einführungsabschnitt, und ein längerer Schlussteil. Die komplexen Strophen bestehen aus 3 Strophen, nach dem Modell: A – B – Transitionsmaterial – B^v.

Das erste, und gleichzeitig wichtigste thematische Material des Werks (TM1) erscheint *unisono* in den ersten vier Takten des Einführungssegments, das im tiefen Register des Instruments erklingt. Charakteristisch für das Motiv sind a) eine chromatische melodische Bewegung in einem sehr eigeschränkten Ambitus (der zentrale Ton wird mit dem oberen und unterem Wechselton ergänzt), bzw. b) eine punktierte *staccato* Rhythmik, die dem Csárdás typisch ist:

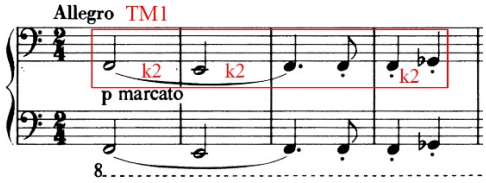
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[4] Szabolcsi, Bence, der Kapitel *Liszt Ferenc estéje* [*Der Abend Franz Liszt*] in *Szabolcsi Bence válogatott írásai* [*Ausgewählte Schreiften von Bence Szabolcsi*], Typotext Verlag, Budapest, 2003, S. 350.

[5] *Apud.* Baker, James M., der Kapitel *A Survey of the Late Piano Works* – aus dem Band Kenneth Hamilton (Hg.), *The Cambridge Companion to Liszt,* Cambridge University Press, 2005, S. 109.

[6] Sólyom, György, *Kérdések és válaszok [Fragen und Antworten]*, Akkord Verlag, Budapest, 2000, S. 139.

Beispiel Nr. 1



***Csárdás macabre* – Takt 1-4** (Editio Musica Budapest & Bärenreiter, Z. 8858)

Liszt beginnt die Ausarbeitung des musikalischen Materials mit den Verfahren, die den letzten Schaffensjahren typisch sind: a) die intervallische Ausbreitung (der Wechsel des letzten Intervalls des Motivs von k2 in g2, +2, k3 – Takte 5–16), b) die motivische Sequenzierung (mit einer g3 höher – Takt 17–20), c) die Einführung des thematischen Materials unter einem hoch gelegenen harmonischen Orgelpunkt (Takte 21–24), bzw. d) die Präsentierung des melodischen Materials im Kontext einer Akkordanreihung – von der besonders der übermäßige Akkord, und die asyntaktische harmonische Relation des Dreiklangs (durch wiederholte Überlagerungen des übermäßigen Akkords auf *a* und des *cis-Moll* Quartsextakkords – Takte 26–40) auffallen. Das Vorhaben von Liszt mit der sequenzierten Wiederholung dieser Akkordreihen ist eindeutig: die bewusste Entfernung vom tonalen Denken:

Beispiel Nr. 2



***Csárdás macabre* – Takt 21-28**

Durch das überraschende Auftauchen der TM1 ab dem 49. Takt – durch chromatische Mixturen von parallelen reinen Quinten – sind wir weiterhin im Bereich des Atonalen. Der Gebrauch der im harmonischen tonalen System „unerlaubten" Relationen, erweckt in der rhythmisierten Variante das Gefühl von Schauder (*macabre*). György Sólyom behauptet, dass diese Aneinanderreihung eine „wahrhaftige «diabolus in musica» [ist], wie die übermäßige Quarte im Mittelalter."[7] Der Analyst Ben Arnold fügt hinzu, dass diese Reihe von Parallelismen, bzw. die rhythmischen Effekte mit dem Bartókschen, oder

[7] Sólyom, György , *Kérdések és válaszok [Fragen und Antworten]*, Akkord Verlag, Budapest, 2000, S. 139.

Strawinskyschem „Primitivismus”[8] in Verbindung gebracht werden können. Dieser „barbarische Dynamismus” (Sólyom) ist der, der durch ihre vielfache und beinahe besessene Wiederholungen den Charakter von Widerspenstigkeit (*obstiné*) neben den von Schauder (*macabre*) einführt.

Beispiel Nr. 3



***Csárdás macabre* – Takt 49-73**

Ab dem 229. Takt erscheint das TM1 in Form einer Mixtur von *Dur* Akkorden mit kleiner Septime, die chromatisch sequenziert werden:

Beispiel Nr. 4



***Csárdás macabre* – Takt 229-240**

[8] siehe Arnold, Ben, *The Liszt Companion,* Greenwood Press, Westport CT, London, 2002, S. 161-162.

Das zweite thematische Motiv (TM2) kündigt sich – ähnlich dem ersten – auch in *unisono* an, wobei die Intervalle kleine Sekunde und große Sekunde hervorgehoben werden:

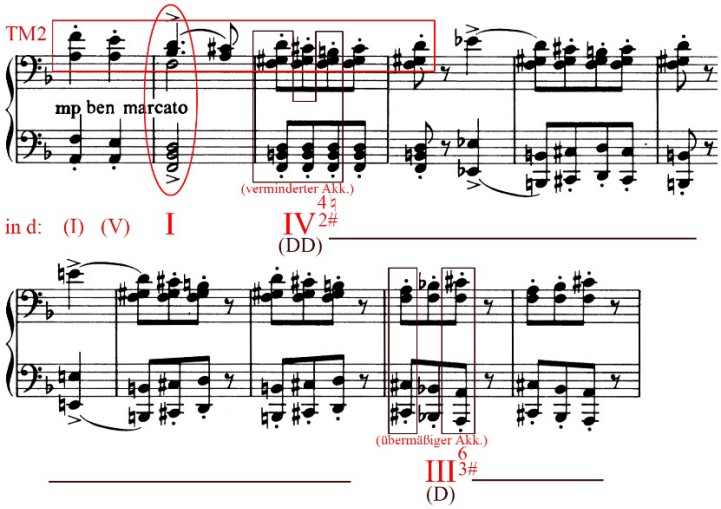
Beispiel Nr. 5



***Csárdás macabre* – Takt 41-44**

Die Takte 89–162 stellen eine Aufarbeitung des TM2 dar, das in dem tonalen Rahmen von *d-Moll* und dann *a-Moll* erscheint. Diese Tonalitäten werden aber auch immer sofort destabilisiert:

Beispiel Nr. 6



***Csárdás macabre* – Takt 89-98**

Das rhythmisch-melodische Material der letzten beiden Tackte des TM2 wird durch die Technik der Sequenzierung zum Aufarbeitungsmaterial (Takte 113–124). Ein erster Höhepunkt erscheint durch die wiederholte Einführung der harmonischen Relation Tonika → emanzipierte Kontradominante (Stufe I → Stufe $IV^{4\#}_{2\#}$ in *a-Moll*) über das Sequenzierungmaterial. Der verminderte Akkord der Kontradominante, und die *obstiné* Wiederholung der rhythmischen Figur konturieren ein neues musikalisches Material der Gradierung, dabei wird wieder die Technik der chromatischen Sequenzierung verwendet.

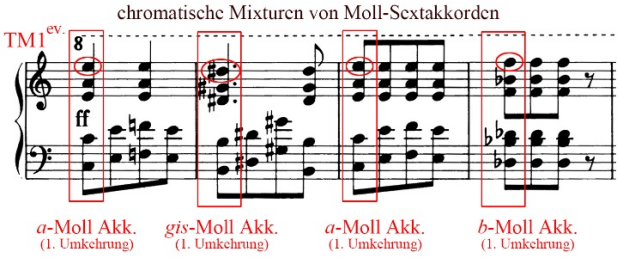
Beispiel Nr. 7



***Csárdás macabre* – Takt 125-132**

Der Höhepunkt (Takte 133–136) hebt den *macabre-obstiné* Charakter durch das Aneinanderfügen der ersten beiden thematischen Motive hervor (der chromatische Aspekt des TM1 und die Rhythmik der TM2). Dadurch konturiert sich eine Folge von chromatischen Mixturen von *Moll*-Sextakkorden:

Beispiel Nr. 8

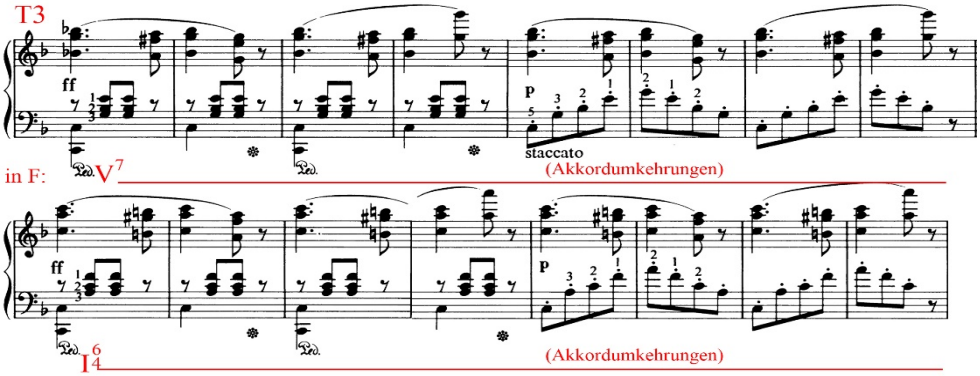


***Csárdás macabre* – Takt 133-136**

Die Ausarbeitungstechniken bleiben weiterhin a) die variierten Wiederholungen des thematischen Materials, b) der Gebrauch dieser Materialen durch harmonische chromatische Sequenzierungen und c) der Gebrauch des harmonischen Orgelpunkts (einfach und doppelt).

Im Gegensatz zum *macabre-obstiné* Charakter der ersten beiden thematischen Materialen, bringt das dritte Thema (T3) – wie eine Nostalgie zum wahren Charakter des Csárdás – einen transparenten tonalen Rahmen (tonale Relation der Stufe V^7 → tr. I in *F-Dur*). Diese wird bereichert mit einer punktierten Tanzrhythmik und einer klaren, symmetrischen motivischen Segmentierung:

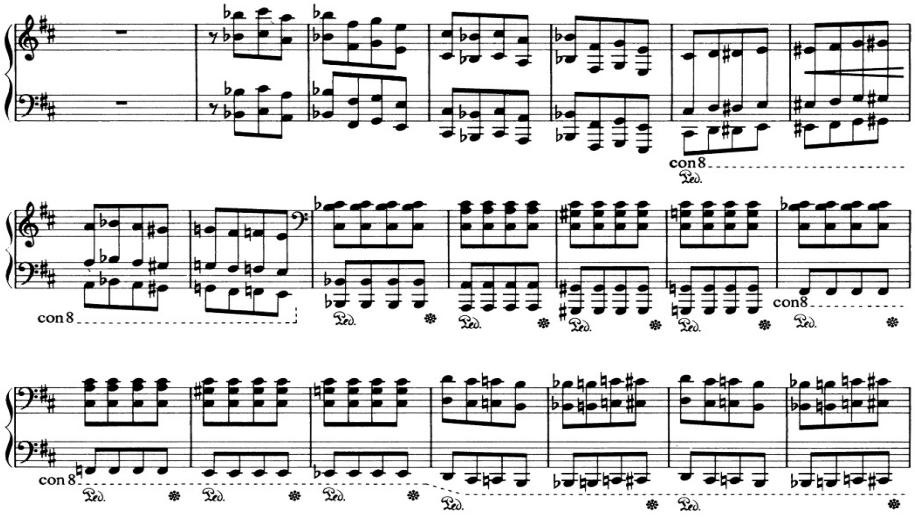
Beispiel Nr. 9



***Csárdás macabre* – Takt 163-178**

Nach der Wiederholung der ersten komplexen Strophe – als letzte Betonung des *mephistophelischen* Charakters des Werks – führt die Coda das Gefühl von Angst und Schauder (*macabre* Charakter) durch folgende Techniken ein: *unisono* Faktur; die Intervallik (ins Besondere die kleine Sekunde und die übermäßige Sekunde), die im Rahmen des *harmonischen D-Durs* verwendet wird; der fallende Profil des melodischen Materials; die steigenden und fallenden chromatischen Wellen; das Dröhnen des Basses; die angespannte und widerspenstige Wiederholung der Achtelreihe (*obstiné* Charakter); das quasi-accelerando Tempo:

Beispiel Nr. 10



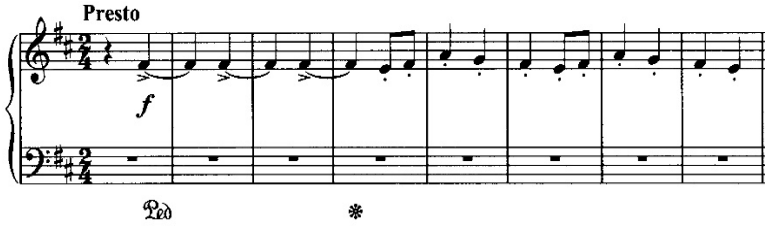
***Csárdás macabre* – Takt 676-696**

In diesem Sinne behauptet György Sólyom: „das *Gemeinsame* an diesen Werken ist eigentlich das Grundgefühl des *macabre;* […] das spannungserregende Prinzip des *obstiné*"[9].

Csárdás obstiné [LW. A333/2] entstand 1884. Klára Hamburger behauptet, dass das Stück im Kontext der Werke aus der letzten Schaffensphase „aufregender und moderner ist, als alle anderen Werke". Das 335 Takte zählende Stück erscheint in Form von drei großen Strophen, mit einem Einführungssegment und einer Coda. Die Strophen haben eine variationelle Beziehung zueinander ($AA^{var.}A^1$): die zweite Strophe ist eine leicht variierte Wiederholung der ersten, und die dritte bringt das verwandelte (metaphorisierte) thematische Material.

Schon das kurze rhythmisch-melodische Einführungsmaterial – das die Entstehung des thematischen Materials des Tanzes präsentiert – zeigt ein *Scherzando*, oder sogar einen diabolischen, mephistophelischen Charakter, der durch die Akzentverschiebungen und die *staccato* Töne im *presto* Tempo hervorgehoben wird:

Beispiel Nr. 11

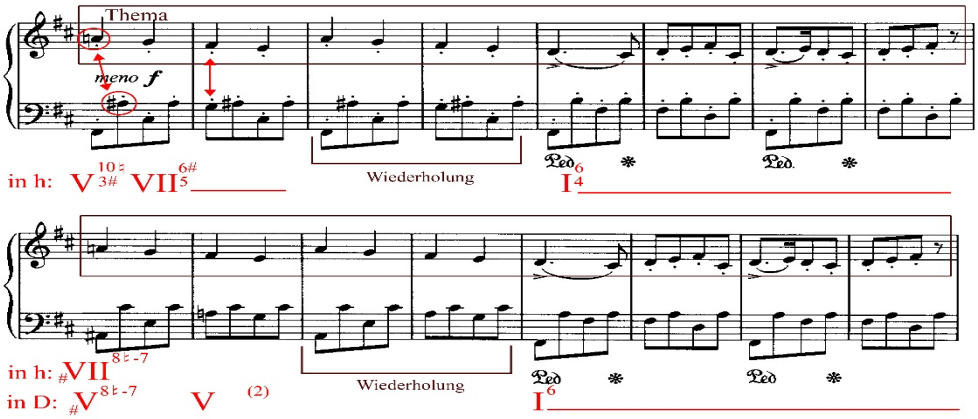


***Csárdás obstiné* – Takt 1-8**

Das Tanzthema, das von Mephisto in der Dorfkneipe gesungen wird, erscheint am Anfang der A Strophe, durch das diabolisch-„verführende" Spiel der *staccato* Töne. Zwar stellt diesmal das 2□ Vorzeichen tatsächlich einen tonalen Rahmen (*h-Moll* und *D-Dur*) dar, wird der harmonische Kontext mit besonders dissonanten Intervallanprällen (große Septime, verminderte Oktave) durchtränkt: a) im 1. Takt überlagert Liszt auf dem betonten Zeitmaß die Terze der Dominante der Tonalität *h-Moll* in beiden Varianten (*ais, a*), dadurch entsteht ein biterzieller Akkord (*Moll-Dur Akkord*), b) im 2. Takt wird wieder auf dem ersten betonten Zeitmaß der *fis* Ton des fallenden Tetrachord des Themas mit der großen Septime *gis* kontrapunktiert:

[9] Sólyom, György*, Kérdések és válaszok [Fragen und Antworten]*, Akkord Verlag, Budapest, 2000, S. 138.

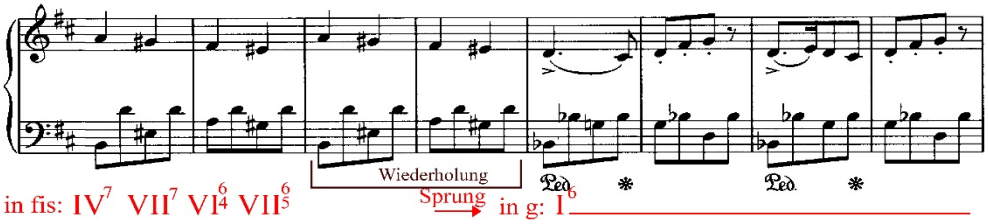
Beispiel Nr. 12



***Csárdás obstiné* – Takt 17-24 und 33-40**

Das Basisprinzip des Werks ist die besessene, widerspenstige Wiederholung (*obstiné* Charakter) des mephistophelischen Themas. Dieses Bauprinzip der Form „suggeriert «das Tanzen-lassen bis in den Tod»: die wahnsinnige Wiederholung bis hin zum Delirium. Wieder und wieder dasselbe – bis zum Umfallen. Aber ein kleines Bisschen auch immer anders." [10] Lajos Bárdos identifiziert[11] in diesem Csárdás dreißig Varianten (in verschiedenen Transformationen oder Transpositionen) dieses Motivs, die durch die Reihe der Sequenzierungen und Transformationen zehn verschiedene Strukturen erlangen. Die erste Erscheinungsform des variierten Themas (Takte 49–89) beginnt im Rahmen der Tonalität *fis-Moll*, wobei auf dem verminderten Akkord der suspendierten VII. Stufe ein syntaktischer Bruch und ein tonaler Sprung in *g-Moll* realisiert wird:

Beispiel Nr. 13



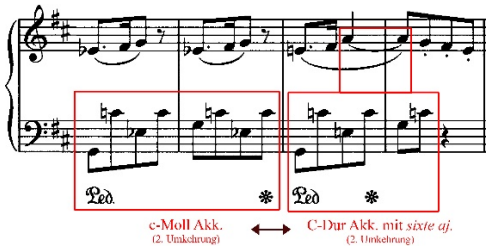
***Csárdás obstiné* – Takt 49-56**

[10] Hamburger, Klára, *Liszt Ferenc zenéje [Die Musik von Ferenc Liszt]*, Balassi Verlag, Budapest, 2010, S. 413.

[11] siehe Bárdos, Lajos, *Liszt Ferenc, a jövő zenésze [Liszt, der Musiker der Zukunft]*, Akadémiai Verlag, Budapest, 1976, S. 107-108.

In den Takten 65–72 verwendet Liszt als Ausarbeitungsmaterial die letzte thematische Zelle, dabei wird auf harmonischer Ebene die wiederholte Alternanz der homonymen *c-Moll* und *C-Dur* Quartsext-Akkorde realisiert, der erste ursprünglich als IV. Stufe in *g-Moll* und der zweite mit *sixte ajoutée*. Der zweite Akkord schein gleichzeitig die *e-Moll* Tonalität vorzubereiten, die sich jedoch nicht installiert, sondern es wird durch einen neuen Bruch das Material der letzten vier Takte wiederholt (Duplikationstechnik):

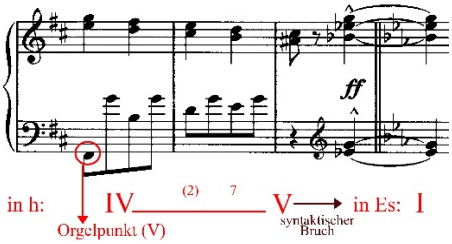
Beispiel Nr. 14



***Csárdás obstiné* – Takt 65-68**

Der Aufarbeitungsprozess der Takte 73–89 basiert auf den Themenkopf (fallender Tetrachord). Im tonalen Kontext des *h-Moll* wird durch eine Reihe von steigenden melodisch-harmonischen Sequenzen zusammen mit dem permanenten *fis* Orgelpunkt eine Gradierung realisiert. Im Höhepunkt der Strophe A führt Liszt einen neuen Trugschluss ein, einen tonal-syntaktischen Bruch, der durch die Aneinanderreihung des Akkords der V. Stufe in *h-Moll* und der I. Stufe in *Es-Dur* erreicht wird:

Beispiel Nr. 15



***Csárdás obstiné* – Takt 87-89**

Die neue Tonalität in den Takten 89–112 wird zum harmonischen Rahmen eines neuen musikalischen Materials von Blechmusik (Mephistos Sieg). Er weist die typische Intervallik der melodischen Linie der Hörner

und der Naturtrompeten auf, konturiert aus der mehrfachen Alternanz der Stufe I → V in *Es-Dur*:

Beispiel Nr. 16



***Csárdás obstiné* – Takt 89-96**

Die letzte Strophe (ab Takt 235) bringt das Csárdás-Thema in einer neuen, metaphorisierten Erscheinungsform zurück: das melodische Material erscheint in *H-Dur* (die homonyme *Dur* Tonart der ursprünglichen Tonalität) transponiert, im hohen Register, und dank der Tonwiederholung, die typisch ist für die ungarischen Rhapsodien, in einer glänzenden pianistischen Faktur. Diese Variante des Themas stellt die fesselnde, verführerische Seite von Mephisto dar. Der harmonische Kontext ist sehr transparent: eine einfache D^7 → T Relation, jede im Laufe von je 4 Takten, über dem *fis* Orgelpunkt:

Beispiel Nr. 17



***Csárdás obstiné* – Takt 235-242**

Die Takte 283–335 des Coda bringen wieder das thematische Motiv des fallenden Tetrachords in den Vordergrund, durch das der Komponist – in einem dauernden *accelerando*, *crescendo* und *staccato* des *unisono* thematischen Materials, mit einem fallenden Profil – den *obstiné* Charakter mit dem *macabre* Charakter verbindet, und dadurch die vernichtende Kraft von Mephisto suggeriert.

Beispiel Nr. 18



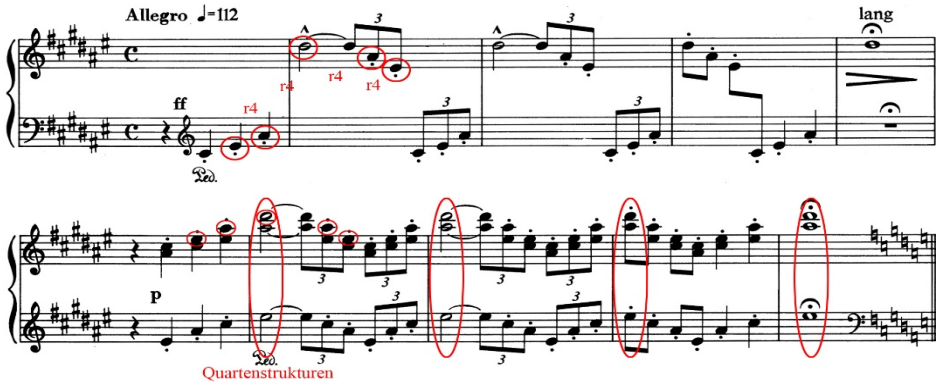
***Csárdás obstiné* – Takt 291-314**

Der *Mephisto-Walzer Nr. 3* [LW. A325], entstand im Jahre 1883 und ist in drei komplexe Strophen gegliedert (A A$^{var.}$ B). Der Walzer enthält sieben thematische Materialien, deren Exposition und Ausarbeitung die Charaktere *obstiné* und *macabre* konturieren. In dieser Analysenskizze werden einige von den wichtigsten Momenten eingeführt, die die kontrastanten Facetten des *Mephistophelischen* (der Ironische, Spöttische, Böse, Schauderhafte (*macabre*) und der Zauberhafte, Verführerische, Diabolische) präsentieren.

Das erste thematische Material (M1) – als Antizipierung der Stileme des musikalischen Impressionismus – ist das Motiv, das eine Reihe von reinen Quarten einführt, sowohl als melodische Abfolge, als auch als harmonische Struktur. Der *mephistophelische* Aspekt des Motivs wird unterstrichen mit: a) dem harten, „leeren" und tonalitätsschwächenden Charakter des melodischen/ harmonischen Intervalls (die Überlagerung dieser wird zum Kadenzakkord) b) der zirkulären Melodie (die wiederholte Alternanz des steigenden und fallenden melodischen Profils) bzw. c) die *ff* Dynamik, die starken Betonungen (*martellato*), die *staccato* Töne, oder die charakteristische Rhythmik. Die Neuheit des Anfangs des Werkes ist, was Liszt dazu bewegt der Pianistin Clothilde Jensch folgendes zu behaupten: „Ich kann dir sagen, was die Kritiker schreiben werden, wenn Sie das in einem Konzert spielen werden. Sie werden sagen: eine sehr begabte junge Frau, mit einer sehr guten Technik! – Schade nur, dass sie so anspruchslose Stücke spielt. Der Komponist scheint nicht einmal die Grundlagen der Harmonielehre und der musikalischen Konstruktion gelernt zu haben. Das kann man schon gleich am Anfang sehen!"[12]:

[12] Hamburger, Klára, *Liszt Ferenc zenéje [die Musik von Franz Liszt]*, Balassi Verlag, Budapest, 2010, S. 408.

Beispiel Nr. 19



***Mephisto-Walzer Nr. 3* – Takt 1-10**

Dieses Material (M1) taucht im Laufe des Werkes in mehrfachen Erscheinungsformen (einschließlich tonalen) auf und wird wie ein Rahmen zum Abschlussmaterial des Werks. In den letzten Takten der Strophe B, ertönt das tetratonische Motiv in *unisono*, in einer maximalen Intensität (*fff*), in einem immer schnelleren Tempo (*stringendo*), zwischen den beiden äußersten Registern des Klaviers. Nach der hyperbolisierten Präsentierung des Motivs beseitigt Liszt den *cis* Ton, damit in der Reihe der besessenen Wiederholungen (*obstiné*) nur die Quarten-Abfolgen erhalten bleiben, deren Härte wegen den kurzen Pausen immer schauderlich er (*macabre*) wird:

Beispiel Nr. 20



***Mephisto-Walzer Nr. 3* – Takt 264-276**

Das boshafte „Lachen" von Mephisto erscheint in mehreren Varianten. Die erste Metaphorisierung erscheint in den Takten 11–18 in Form einer chromatisch-fallenden Mixturpassage der *Moll*-Sextakkorde (über zwei Oktaven hinweg). Jeder Akkord wird drei/sechsmal wiederholt, zwischen ihnen erscheint an vielen Stellen eine Pause:

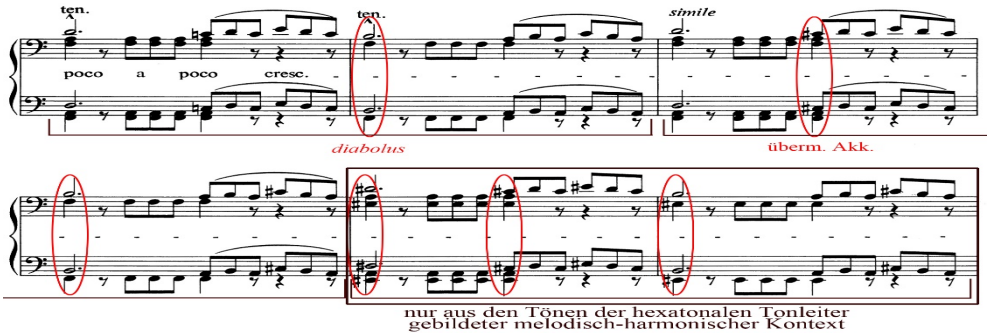
Beispiel Nr. 21



***Mephisto-Walzer Nr. 3* – Takt 11-14**

Die zweite Variante des „Lachens" entlarvt Mephisto durch die Einführung der übermäßigen Quarte (*diabolus*) *f–h*/ *eis–h*. Dieses Symbol des *Mephistophelischen*, aus den Weimarer Jahren „geerbt", erscheint kombiniert mit der suggestiven Rolle des melodischen und harmonischen Materials der *hexatonalen Tonleiter.* Die horizontale und vertikale Verwendung dieser ist eine Stileme, die für die letzten Werke typisch ist. Ihre Fusionierung mit der bitteren Rhythmik, dem raschen Tempo, den instabilen und atonalen melodisch-harmonischen Formationen wird zum musikalischen Ausdruck der Verführung und Versuchung – die diabolische Facette von Mephisto. Als Beispiel sollen hier drei Varianten des Materials stehen. Im ersten verwandelt sich der diatonische tonale Rahmen (der zwischen den Takten 91–92 durch die IV. und II. Stufe um die Tonalität *a-Moll* herum zu schwingen scheint) durch variierte Wiederholungen im hexatonalen Kontext, markiert von der Gegenwart des übermäßigen Akkords und der harmonischen *Omega*-Formationen:

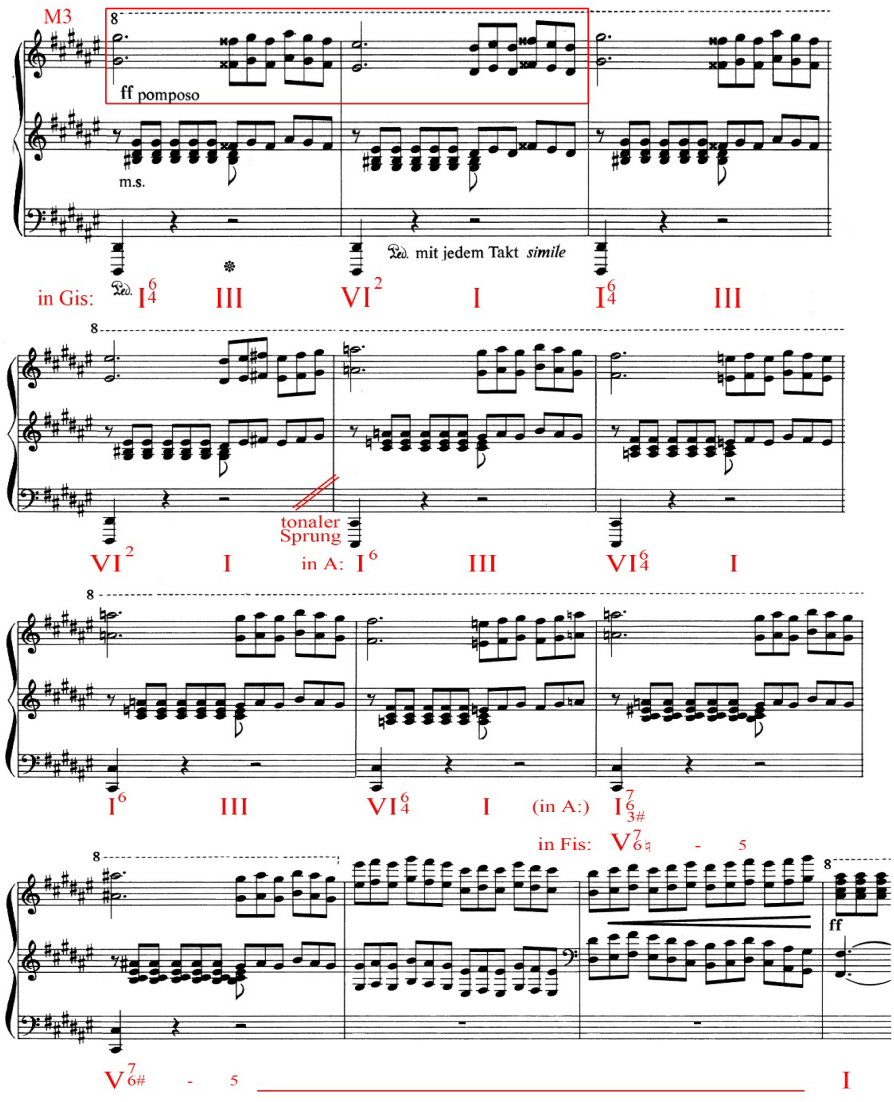
Beispiel Nr. 22



***Mephisto-Walzer Nr. 3* – Takt 91-96**

Eine zweite musikalische Metapher des zitierten Motivs zeigt die Bezaubernde, Verführerische Seite des Charakters durch ein tonal-funktional stabiles Material. Die Übernahme des Motivs wird durch mehrfache tonale Sequenzen realisiert. Dabei werden die Tonalitäten *Fis-Dur → Gis-Dur → A-Dur* erreicht, und durch eine chromatische Modulation kommt man zum Schluss wieder zu *Fis-Dur* zurück:

Beispiel Nr. 23



***Mephisto-Walzer Nr. 3* – Takt 115-126**

Eine dritte charakteristische Erscheinungsform des Motivs des „Lachens” erscheint in den Takten 216–239. Hier verschwindet der verführerische Charakter des Motivs, er wird scharf und hart. Das musikalische Material (dominiert von starken Akzenten, Wiederholungen kurzen Pausen) erscheint im hohen Register des Klaviers, und durch *obstiné* Wiederholungen steigt es gradiert bis in den tiefen Register ab. Liszt schwächt die tonale Kohäsion immer mehr, und verzichtet stufenweise auf die harmonische Unterstützung. Dabei infiltriert er in den *unisono* Kontext nur „leere” Quinten und Oktaven. Das metaphorisierte Lachen wird durch die immer intensivere Sequenzierung des Sextolets (das ab den Takten 232–235 jedwelche tonale Zugehörigkeit annihiliert) sarkastischer:

Beispiel Nr. 24



***Mephisto-Walzer Nr. 3* – Takt 228-236**

Das Motiv der Takte 27–34 bringt neue Charakteristika des *Mephistophelischen* hervor: neben der andauernden Fragmentierung des Diskurses durch kurze Pausen, neben den steigenden *staccato* Akkorden, und dem raschen Tempo (*vivamente*), erscheinen die einfachen oder sogar dreifachen Appoggiatura. Die harmonischen Relationen nutzen die Rolle des Orgelpunkts (als Abdämpfungselement der zentripetalen tonalen Kraft) sowie des modalen Kolorits der plagalen Relationen aus:

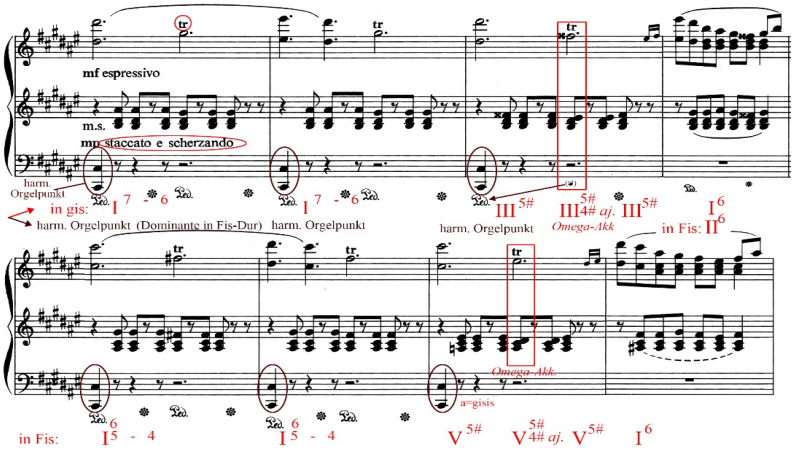
Beispiel Nr. 25



***Mephisto-Walzer Nr. 3* – Takt 27-34**

Über der Rhythmik der zitierten Takte erscheint eine *espressivo* Melodie. Dadurch realisiert Liszt einen besonders bunten, beinahe impressionistischen tonalen Kontext (markiert von harmonischen Verzögerungen und von Akkorden, die aus Elementen der hexatonalen Tonleiter bestehen), der den verführerischen Mephisto darstellt:

Beispiel Nr. 26



***Mephisto-Walzer Nr. 3* – Takt 35-42**

In den Takten 180–196 führt Liszt durch das Elaborieren des zitierten Themas die Darstellung der musikalischen Faszination und des

musikalischen Zaubers fort (betont auch von der Angabe *dolce*). Das Material erscheint zuerst im tonalen Rahmen des *e-Moll*, mit der Spezifik der dorischen Sexte, des Nonenakkords bzw. des Dominantenakkords, der aus der Tönen der hexatonalen Tonleiter besteht (beide Charakteristika des musikalischen Impressionismus).

Beispiel Nr. 27



***Mephisto-Walzer Nr. 3* – Takt 180-183**

Das letzte wichtige Material, das in dieser Analysenskizze eingeführt ist, bringt das melodisch-harmonische Kolorit der akustischen Tonleiter. Das steigende Profil der Melodie erreicht schrittweise alle Stufen der Tonleiter (gebaut auf den Ton *f*) und das Material wird von den Charakteristika des Mephistophelischen geprägt: *staccato*-Töne, starke Akzente, kurze Appoggiatura, die Unterbrechung des Kontinuität durch kurze Pausen. Liszt bringt durch die Sequenzierung dieses viertäktigen Materials auf *f, e, es, d* neue Farben:

Beispiel Nr. 28



***Mephisto-Walzer Nr. 3* – Takt 67-74**

Zusammenfassend kann behauptet werden, dass für den Ausdruck des *macabre-obstiné* sowie des mephistophelischen Charakters der Komponist viele Techniken und Stilemen aus den früheren Jahrzehnten seines Schaffens übernimmt, andere hingegen werden erst in dieser Periode zu Stilemen. Einige Beispiele, die schon aus der Weimarer Periode bekannt sind, wären:

- die diabolische Virtuosität – die Aspekte wie Tempo, Intensität, Platzierung in verschiedene Register (plötzliche Alternanz der Register) und Klangfarbe impliziert;
- die Rhetorik der besessenen Wiederholungen;
- die Rhetorik des „*mephistophelischen* Ornamentierens" (Triller, *glissando*, *staccato*, Akzentverschiebungen, *tremolo* usw.);
- die Rhetorik der frequenten Pausen;
- die bekannte Symbolik des *Diabolus*, verminderter Akkord mit verminderter Septime;
- die Rhetorik der tonalen und „tanzenden" Segmente – als Ausdruck des *diabolischen* Charakters (verzaubernd, verführerisch) des *Mephistophelischen*;
- die Technik der thematischen Transformation.

Durch die Vervollständigung der Analyse mit dem Werk *Bagatelle sans tonalité*[13] [LW. A338] – 1885 komponiert – können zusammenfassend folgende wichtigen Stileme der letzten Klavierwerke genannt werde, die auf harmonischer Ebene den *macabre-obstiné* Charakter unterstreichen

- die freie/autonome Behandlung der melodischen und harmonischen Dissonanzen und die Vermeidung von Folgen konsonanter Intervalle;
- die frequente Verwendung von mobilen Tönen im Rahmen eines Akkords, die den Charakter des Akkords in wiederholter Weise ändern;
- die Verwendung von *unisono* Fragmenten als Verbindungsmaterial zwischen syntaktischen oder asyntaktischen Akkorden (mit der Funktion die tonale Schwerkraft des vorigen Segments zu eliminieren);
- die Verwendung von melodischen Motiven (meist Tetrachorde), die auf die Struktur von distanzialen Tonleitern basieren, die weder dem *Moll* noch dem *Dur* spezifisch sind (das Modell 1:2:2:1, 3:2:1 usw.);
- die Vermeidung der Konstruktion eines eigentlichen thematischen Materials (die „melodische" Ebene ist einerseits von melodischen Linien/Spitzen von harmonischen Strukturen markiert, andrerseits in Form von Trillern und *gruppetto* ornamentierten Tönen);
- die Überlagerung entfernter Intervalle/harmonischen Formationen (die im funktionalen System asyntaktisch sind);
- die Vertikalisierung der melodischen Ebene;
- die Überlagerung verschiedener melodisch-harmonischen Schichten;

[13] Der ursprüngliche Titel des Werks lautet: *Mephisto-Walzer Nr. 4 – ohne Tonart*, - dieser Titel wird später von Liszt verändert.

- die Verwendung des harmonischen (einfachen oder doppelten) Orgelpunkts, mit dem Ziel der tonalen Abschwächung;
- der plötzliche Bruch des tonalen Kontexts durch harmonische Sequenzen
- die frequente Verwendung von Tönen, die akkordfremd sind, von suspendierten Tönen, von *ajoutée* Tönen und von elliptischen Terzakkorden;
- die Vermeidung der Auflösung der harmonischen Anspannung, die durch das explizite Kadenzieren entstand („suspendierte" Anspannung);
- Mehrdeutlichkeitscharakter, und der Charakter der potenziell mehrfachen Lösung der harmonischen Formationen;
- die Verwendung von Akkordformationen, die aus den Tönen der Ganztonleiter bestehen (*Omega*-Akkorde);
- *Ostinato*-Technik.

Aus dem Rumänischen übersetzt von *Csenge Fekete*

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(RECOMMENDED CITATION)

DIE REFORMIERTE BEERDIGUNGSLIEDER UND - BRÄUCHE DES GEBIETES AM BACH NÁDAS

MIKLÓS-CSABA GYÖRGYJAKAB[1]

SUMMARY. ***The Reformed Funeral Songs and Territorial Customs in the Nádas River Area.*** In this paper I will present the customs regarding the Hungarian reformed funeral songs in the area by the stream Nádas, an area that is located in the heart of Kalotaszeg in Romania. The paper follows a theoretical and a practical thread. In the theoretical part I examined the funeral song-material of old Hungarian song collections, while the practical part describes my visits to a number of villages with significant folk traditions, inhabited by Hungarians, where I collected and summarized the musical traditions associated with funerals. In this paper I will shortly report on my findings, observations and experiences.

Keywords: funeral songs, funeral customs, Transylvania, Hungarian, Romanian tradition, church music, reformed, Kalotaszeg, by the stream Nádas

Einführung

Während ich diese Abhandlung schreibe, werden im ganzen Land hunderte von Menschen beerdigt, nach verschiedenen religiösen Riten, und erlesene Beerdigungslieder werden in den verschiedensten Sprachen gesungen.

Während meiner Studienjahre hat sich in mir eine ganze Reihe von Fragen betreffend die musikalischen Bräuche an Beerdigungen aufgetaucht. Das hat in mich ein Vorgang ausgelöst, und ich habe gemeint, dass es wert ist die musikalische Bräuche in Zusammenhang mit der Beerdigung einiger siebenbürgischen, meistens von Ungarn bewohnten Siedlungen zu untersuchen. Im weiteren Verfolg werde ich über die Daten, die ich während der genannten Untersuchung erfahren habe und über die Tradition der Beerdigungslieder berichten. In meiner Abhandlung werde ich den Lesern statistische Daten, sowie auch Informationen über das aktuelle und auf Tradition ruhende Liederrepertoire mitteilen.

Damit möchte ich, den siebenbürgischen ungarischen kulturellen Literatur bereichernd, das Kennenlernen der musikalischen Bräuche der Beerdigungslieder des Gebietes am Bach Nádas ermöglichen.

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Die Durchführung meiner Forschung wurde von der Communitas Stiftung, die von der RMDSZ gegründet worden ist, und von meinen Professoren unterstützt und geleitet.

Situationsanalyse

Als Ergebnis zufälliger Fragen hat sich herausgestellt, dass zahlreiche Gemeindemitglieder einige von den (Beerdigungs)liedern, die sich in dem Siebenbürgischen Ungarischen Reformierten Liederbuch befinden nicht kennen. Davon herausgehend hat sich in mir eine ganze Reihe von Fragen aufgetaucht: warum sind in dem Kapitel *Beerdigungslieder* des neuen Liederbuches nur vier Lieder? Warum singt man einige Beerdigungslieder auch noch heute, während andere gar nicht mehr? Um diese Fragen beantworten zu können habe ich die theoretische und praktische Analyse des Beerdigungs-Liedmaterials des alten und des neuen Liederbuches für notwendig gehalten. Um konkrete und zuverlässige Antworten zu finden habe ich mit der Absicht der Analyse solche siebenbürgische ungarische Ortschaften herausgewählt, die sowohl hinsichtlich des Gebietes, wie auch der Kultur eine Einheit bilden, und deren Kultur und Traditionen weit in die Geschichte zurückgehen. Betreffs aller untersuchten Ortschaften existieren schriftliche Erwähnungen schon aus den 1200-er Jahren. Das ermöglicht auch den Vergleich unserer ehemaligen und jetzigen Traditionen und Bräuche betreffs der Begräbnislieder. Die Orte, die die Grundlage der Untersuchung bilden befinden sich im Herz von Kalotaszeg, genauer am Bach Nádas. Davon erwähne ich die folgende: Szucság, Méra, Magyarvista, Türe, Egeres, Mákófalva, Bogártelke, Inaktelke[2].

Ich habe meine Untersuchung auf zwei Ebenen durchgeführt: auf der theoretischen Ebene habe ich die kirchliche und volkstümliche schriftliche Liedmaterial erforscht, ich habe Archive und Museen besucht, um die möglichst älteste Melodiebeispiele und Bräuche betreffs der Begräbnislieder aufzufinden. Was die praktische Ebene betrifft, habe ich untersucht welche der in den alten schriftlichen Dokumenten erwähnten Daten und Melodien auch noch heute in den volkstümlichen Traditionen leben, beziehungsweise welche Bräuche bezüglich der Lieder auch heutzutage bei den Begräbnisfeiern angewendet werden. Ich habe auch für die Frage eine Antwort gesucht, wieso die auch heute noch lebenden Melodien im Gebrauch geblieben, während andere Melodien in die Vergessenheit geraten sind. Die letzten zwei Ausgaben unseres Liederbuches haben den Grund der praktischer Untersuchung gebildet, hauptsächlich, weil es festgestellt wurde, dass in den meisten der erwähnten Siedlungen die Melodiematerial unseres in

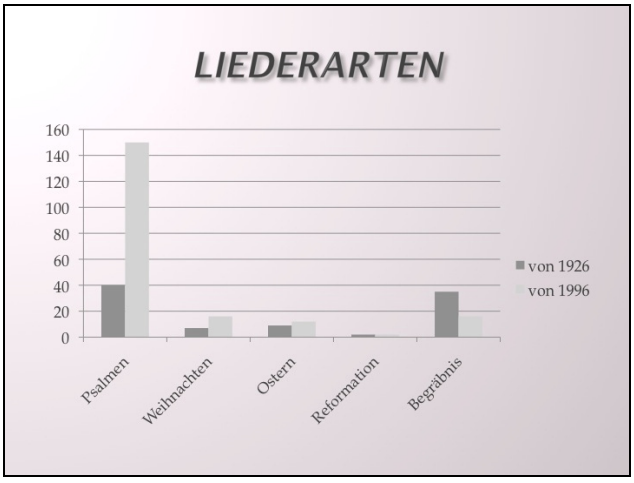
[2] Suceag, Mera, Viştea, Turea, Aghireş, Macău, Băgara, Inucu

1923 bzw. in 1996 ausgegebenen Liederbuches parallel verwendet werden. Ich muss aber erwähnen, dass ich auch solche Ortschaften des Gebietes am Bach Nádas besucht habe, wo es mir mitgeteilt worden ist, dass die Melodiematerial des Liederbuches von 1923 gar nicht mehr verwendet wird, während in anderen Nachbarortschaften der Gebrauch ganz gegensätzlich ist, sie wählen nämlich ausschließlich von den Melodien des Liederbuches von 1996. Im Allgemeinen kann man aber sagen, dass heutzutage der parallele Gebrauch der beiden Liederbücher zu beobachten ist.

1. Statistische Daten hinsichtlich des Liederrepertoires des Gebietes am Bach Nádas

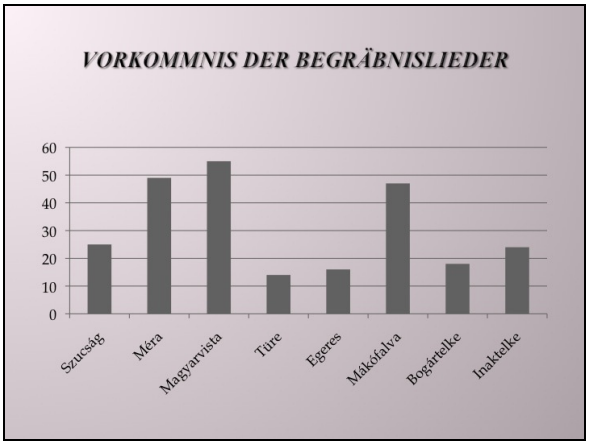
Die Arbeit auf der theoretischen Ebene beginnend, war es relativ bald auffällig, dass wir in den letzten zwei Ausgaben unseres siebenbürgischen ungarischen reformierten Liederbuchs zahlreiche Psalmen finden. Alle anderen Prozentsätze der Aufgliederung der Lieder kann man in der unteren Tabelle beobachten.

1. Abbildung



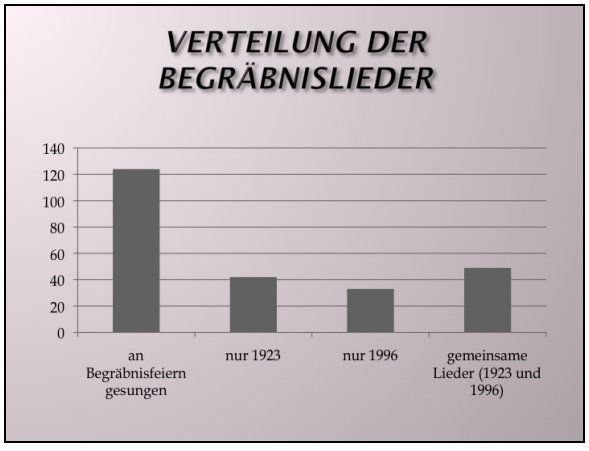
In Bezug auf die Mannigfaltigkeit der Melodiematerial habe ich anhand lokaler Umfragen festgestellt, dass während an einem Begräbnis in Magyarvista, Méra oder auch Mákofalva ziemlich vielfältige Lieder vorkommen, in Türe oder Egeres die Nummer der Lieder die man an Beerdigungen singt relativ gering ist. Das heißt, dass während ein Kantor oder Vorsänger an einer Beerdigung von Magyarvista die passendsten Lieder von mehr als fünfzig Lieder auswählt, erreicht diese Nummer in dem Fall von Türe oder Egeres nicht einmal die Zwanzig.

2. Abbildung



Anlässlich der Gespräche mit den ungarischsprachingen Bewohner dieser Ortschaften, welche fast tausendjährige Traditionen bewahren, habe ich weiterhin bemerkt, dass im Fall der Begräbnissen nach reformierten Ritus in dem Gebiet am Bach Nádas, können beinahe hundertdreißig Lieder in Betracht genommen werden. Einige davon sind an bestimmten Siedlungen bekannt und beliebt, aber es gibt auch Melodien die ausschließlich für eine einzige Ortschaft charakteristisch sind. Von den beinahe hundertdreißig Liedern enthaltet das 1923 ausgegebene Liederbuch ungefähr vierzig, beziehungsweise weitere sechsunddreißig Melodien sind nur das in das 1996 ausgegebene Liederbuch auffindbar. Davon gibt es in den beiden Büchern ungefähr fünfzig gemeinsame Melodien.

3. Abbildung

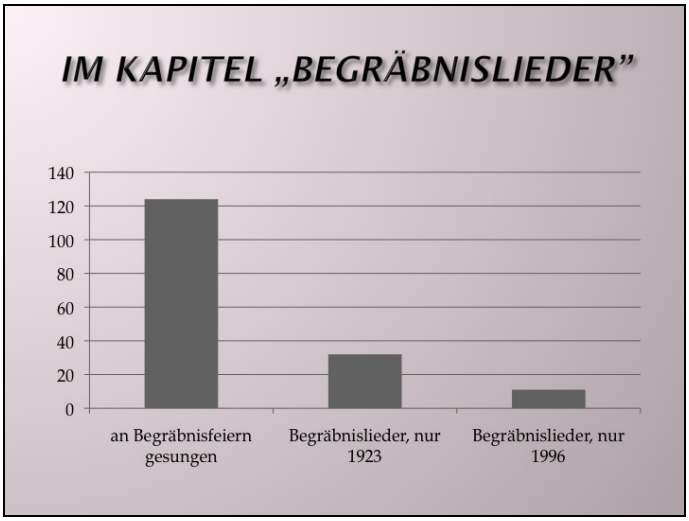


Ferner möchte ich präzisieren, dass zwischen den erwähnten Liedern zahlreiche Melodien geben, die sich nicht im Kapitel der Begräbnislieder befinden. Viele Kantoren und Vorsänger meinen aber, dass wir Psalmen, Loblieder und Lieder anderer Art haben, die wegen der Beschaffenheit ihrer Texte sogar an Beerdigungen gesungen werden können. Ich habe auch solche Fälle begegnet, wenn nur einige Strophen eines Liedes für die Beerdigung ausgewählt waren, weil im Lied auch einige Strophen vorkamen, deren Ideengehalt nicht unbedingt im Zusammenhang mit dem Charakter des Ritus war. Diese Strophen wurden einfach übersprungen, herausgelassen.

Wie ich es schon erwähnt habe, verwendet man an den Beerdigungen im Gebiet am Bach Nádas ungefähr hundertdreißig Beerdigungslieder. Davon gibt es nur wenige Melodien, die sich im Kapitel Beerdigungslieder befinden. Man findet nur dreißig Lieder von dem Repertoire der Begräbnisfeiern in dem Kapitel Begräbnislieder des Liederbuches von 1923, und nur zehn Lieder der Liedersammlung in dem Kapitel Begräbnislieder des Liederbuches von 1996.

Die anderen Lieder können Psalmen, Loblieder, sogenannte Halleluja-Lieder, oder sogar Kompositionen von früheren Kantoren, Vorsängern vom Dorf, Todeslieder, usw. sein.

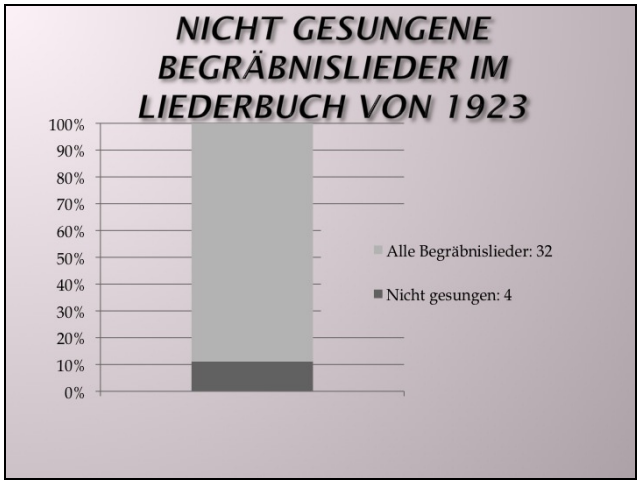
4. Abbildung



Nach kurzer Kalkulation kann man feststellen, dass sich in dem 1923 ausgegebenen Liederbuch insgesamt zweiunddreißig Beerdigungslieder befinden, wovon vier in keiner der Siedlungen am Bach Nádas gesungen werden. Dass kann man meistens der Tatsache verdanken, dass die Melodie der jeweiligen Lieder schwer ist, dass die Texte manchmal unverständlich oder unlogisch sind, oder dass sie keine emotionale Ladung haben. Aus diesen

Gründen haben die einzelne Kantoren und Vorsänger keinen Wert auf das Beibringen dieser Lieder gelegt, infolgedessen werden sie in der Gemeinde nicht verwendet.

5. Abbildung



Im Gegensatz dazu, sind die folgenden Melodien unter den meist gesungenen an Begräbnisfeiern:

- Amint vagyok sok bűn alatt (So wie ich bin, unter vielen Sünden)
- Elnémul egyszer énekem (Einmal verstummt mein Gesang)
- Feljebb emeljetek, feljebb (Höher, hebt mich höher auf)
- Fogjad kezem, oly gyenge vagyok (Nimm meine Hand, ich bin so schwach)
- Gyarló testünk porrá lészen (Unser gebrechlicher Körper wird verstauben)
- Ha földi munka, baj mind elfogyott (Wenn irdische Arbeit, Mühe)
- Jobban tiéd, Uram (Näher, mein Gott, zu Dir)
- Maradj velem, már alkony föd el (Bleib bei mir)
- Seregeknek szent Istene (Heiliger Gott der Heerscharen)
- Tebenned bíztunk eleitől fogva Herr, du bist von Geschlechte zu Geschlechte)
- Tovább már nem kísérhetünk (Wir können dich ferner nicht begleiten)
- Tudom, az én Megváltóm él (Ich weiß, das Jesus lebt)
- Utas vagyok e világban (Ich bin ein Reisender in dieser Welt)

Während meiner Arbeit habe ich eine zusammenfassende Tabelle angefertigt, wovon ohne Anspruch auf Vollständigkeit ersichtlich wird, in welchen Ortschaften die einzelnen Lieder an Begräbnisfeiern gesungen werden.

1. Tabelle

1	A Sionnak hegyén, Úr Isten (Wie feierlich erhebt die Stille)	235	65						X		
2	Aki értem megnyíltál (Wer dich für mich eröffnet hast)	256	463		X		X			X	
3	Áldó hatalmak oltalmába renjt. (Von segnenden Kräften verborgen)	-	459		X						
4	Ameddig jézus él, ameddig ő (Solange Jesus lebt)	258	-						X	X	
5	Amint vagyok sok bűn alatt (So wie ich bin, unter vielen Sünden)	259	296			X	X	X	X	X	
6	Az áldott orvos közeleg (Der gesegnete Arzt nährt sich)	257	446		X		X		X	X	
7	Az egek beszélik (Die Himmel sprechen)	220	19						X		
8	Az élet csak füst és pára (Das Leben ist nur Rauch und Nebel)	214	-			X					X
9	Az élet nékem Krisztus, a halál (Christus, der ist mein Leben)	-	315				X				
10	Az én időm, mint szép nyár (Meine Zeit, als schöner Sommer)	-	314				X				
11	Az erős Isten Uraknak Ura (Der Gott, der lebt)	233	50						X	X	
12	Az Isten a mi reménységünk (Gott ist uns Zuflucht in Bedrängnis)	231	46						X		
13	Az Istenhez az én szómat (Zu dem Herrn steigt auf mein Flehen)	238	77						X		
14	Az Úr csodásan működik (Das Werk des Herren ist wunderbar)	260	458				X		X	X	
15	Az Úr énnékem őriző pászt. (Der Herr mein Hirt)	221	23		X				X		
16	Az Úr Isten az én reménységem (Der Herr ist meine Hoffnung)	-	313		X						
17	Az Úrnak irgalmát örökké (Ich sing in Ewigkeit von des Erbarmers Huld)	243	89						X	X	
18	Bár térhetnék haza (Könnte ich nur heimkehren)	261	-					X	X	X	
19	Búcsút vennem, el kell menne. (Abschied nehmen, ich muss gehen)	198	-			X				X	X
20	Csak vándorút az életem (Mein Leben ist nur eine Wanderschaft)	-	316				X				

21	Csak vezess, Uram, végig, és fo (So nimm denn meine Hände)	-	423				X				
22	Dicsérlek, Uram, téged (Dich, Herr, erhebt mein Herz und Mund)	223	30						X		
23	E világ mióta fennáll (Seit dieser Welt besteht)	187	317				X				
24	Egek nagy Királya, magasztal. (Wir loben Dich, hohe König des Himmels)	-	358				X				
25	Egyedüli reményem (Meine einzige Hoffnung)	170	331		X		X			X	
26	Egyetlen forrása minden kegy. (Die einzige Quelle aller Gnade)	263	-								
27	Elmégy, kedves gyermek szü. (Du gehst, liebes Kind)	185	-								X
28	Elnémul egyszer énekem (Einmal verstummt mein Gesang)	264	-	X		X		X		X	
29	Én Istenem, tudom meghalok (Mein Gott, ich weiß, ich sterbe)	207	-			X			X	X	
30	Én Istenen, sok nagy bűnöm (Mein Gott, meine vielen großen Sünden)	79	303						X		
31	Én lelkem, légy csendességben (Sei still, meine Seele)	209	-						X	X	X
32	Fel, barátim, drága Jézus zász. (Kommt, meine Freunde unter die Fahne des lieben Jesus!)	265	476						X		
33	Feljebb emeljetek, feljebb (Höher, hebt mich höher auf)	266	478	X		X	X	X	X	X	
34	Fenn a mennyben az Úr mind. (Der Herr im Himmel wird)	-	484		X		X				
35	Fogjad kezem, oly gyenge va. (Nimm meine Hand, ich bin so schwach)	267	479		X	X	X	X	X		
36	Fönn a csillagok felett (Oben, über die Sterne)	268	483			X	X		X	X	
37	Glória szálljon a mennybe fel (Ehre sei Gott in der Höhe	-	492				X				
38	Gondviselő, jó Atyám vagy (Du bist mein guter, sorgfältiger Vater)	80	391		X		X				
39	Gyarló testünk porrá lészen (Unser gebrechlicher Körper wird verstauben)	213	-	X					X	X	X
40	Ha földi munka, baj mind elfo. (Wenn irdische Arbeit, Mühe)	269	-	X		X			X	X	
41	Hagyjad az Úr Istenre Te mind. (Befiehl du deine Wege)	-	397				X				
42	Hallgass meg, Izráel pásztora (Hör uns, Hirte deiner Herde)	240	-						X		

43	Haragodnak nagy voltában (Großer Gott, du liebst Erbarmen)	229	38							X	
44	Hatalmas Úr, miért látogatsz (Mächtiger Herr, wieso besuchst du mich)	169	-							X	
45	Hinni taníts, Uram, kérni taníts (Lehre mich glauben, Herr, lehre mich flehn)	-	425				X				
46	Hirdettesd, Uram, igédet (Mein Herr, lass dein Zeugnis predigen)	182	-	X					X	X	
47	Hogyha éltünk vándorútja (Wenn die Wanderschaft unseres Lebens)	82	427		X		X				
48	Hű Jézusom kezébe teszem (Treue Jesus, in deine Hände)	-	464				X				
49	Ím, nagy Isten, most előtted (Großer Gott, vor Dir jetzt)	81	302								
50	Íme, lészen a kései korban (Inn den späten Zeiten)	-	485				X				
51	Immár gyarló testem (Nun mein schwacher Körper)	205	-								
52	Isten velünk, viszont látásra (Gott sei mit uns, auf Wiedersehen)	-	-						X		
53	Isten, ki vagy örömünknek, s (Gott, Herr unserer Freude und)	197	-							X	X
54	Itt a sírhalmok sorában (Hier in der Reihe der Grabhügel)	206	-							X	X
55	Itt van szívem, neked adom (Hier ist mein Herz, ich gebe es Dir, mein Herr)	271	462				X		X		
56	Jaj, mily hamar (Oh, wie schnell)	186	-						X		
57	Jézus ölébe bizton hajtom fej. (Sicher in Jesu Armen, sicher an Seiner Brust)	270	466		X	X	X		X	X	
58	Jézus, én bizodalmam (Jesus, mein Vertrauen)	-	319				X				
59	Jézus, te égi szép, tündöklő (Jesus, du himmlischer, strahlender Name)	-	449				X				
60	Jézus, vigasságom! Esdekelve (Jesu, meine Freude, meines Herzens Weide)	-	380				X				
61	Jobban tiéd, Uram (Näher, mein Gott, zu Dir)	272	420	X	X	X	X		X	X	
62	Ki istenének átad mindent (Wer nur den lieben Gott lässt walten)	-	399		X		X				
63	Kiáltásom halld meg, Isten (Merk auf mein Gebet, ich schreie)	234	61						X	X	

64	Kire nézzünk, ki reménnyel (Wen sollen wir anschauen)	31	-								
65	Kövesd a Jézust, kövesd még (Komm zu dem Heiland, komme noch heut)	273	468		X		X				
66	Krisztus, én életemnek te vagy (Christus, du bist die Hoffnung meines Lebens)	208	320						X	X	
67	Krisztushoz készülök, szerelm. (Ich bereite mich vor zum Christus zu gehen)	184	-								X
68	Lábaidhoz hullok tört remény. (Ich falle zu deinen Füßen mit gebrochener Hoffnung)	275	469		X	X	X		X	X	
69	Lelkem drága Jézusa (Lieber Jesus meiner Seele)	-	388		X						
70	Lelkem kíván téged (Ich brauch dich allezeit)	276	-						X		
71	Lelki próbáimban, Jézus légy (Jesus, sei mit mir in meinen Leidensproben)	-	339				X				
72	Már elhagylak drága, kedves (Ich verlasse dich jetzt, meine liebe)	199	-	X		X				X	X
73	Már elmégyek az örömbe (Ich gehe jetzt in die Freude)	202	-			X					
74	Már keresztem vállra vettem (Mein Kreuz habe ich auf meine Schulter genommen)	-	470		X						
75	Maradj velem, már alkony föd (Bleib bei mir)	277	-	X		X		X	X	X	
76	Megdobbant kebellel állunk (Wir stehen mit schlagenden Herzen)	196	-								X
77	Megilletődve elődbe borulunk (Betreten fallen wir vor Dir zu Boden)	180	-					X	X	X	X
78	Megyek síromba, nyugodalma. (Ich gehe in Ruhe zu meinem Grab)	200	-							X	X
79	Menj el a te nyugalmadba (Geh in deine Ruhe)	211	-	X						X	
80	Mennynek, földnek teremtője (Schöpfer des Himmels und der Erde)	181	-						X		X
81	Mester, a bősz vihar dühöng (Meister, es toben die Winde)	278	-							X	
82	Mind jó, amit Isten tészen (Was Gott tut, das ist wohl getan)	-	393		X						
83	Minden ember csak halandó (Jeder Mensch ist sterblich)	-	326				X				

84	Mint a rózsa, melyet sért a (Wie die Rose, die verletzt wird)	183	-							X	X
85	Mint a szép híves patakra (Wie der Hirsch bei schwülem Wetter)	230	42						X	X	X
86	Ne csüggedj el, kicsiny sereg (Entmutige dich nicht, kleine Heerschar)	279	460		X		X		X	X	
87	No, minden népek, dicsőítsétek (Singt mit froher Stimm, Völker)	232	47						X		
88	Ó, felséges Úr, mi kegyes Ist. (Herr, unser Gott, dein Name sei gepriesen!)	218	8						X		
89	Óh halandó, tekintsd, hol állsz (Oh, Sterblicher, schau wo du bist)	204	-	X						X	X
90	Óh, áldandó Szentháromság (Oh, segnende Dreieinigkeit)	192	347				X	X			X
91	Óh, Isten, milyen boldog (Oh Gott, wie glücklich)	190	-								X
92	Óh, jaj, gyászos hang (Oh, trauriger Klang)	201	-	X				X		X	
93	Óh, mindenütt jelenvaló (Oh, Allgegenwärtige)	41	-								
94	Óh, seregek nagy Istene (Wie lieblich schön, Herr Zebaoth)	242	84						X		
95	Oh, tarts meg engem (Oh, bewahre mich)	219	-						X		
96	Örök nagy hatalmú mennybéli (Mächtiger, heiliger Gott im Himmel)	-	323				X				
97	Öröködbe, Uram, pogányok (Ach Herr, dein Land!)	239	79						X		
98	Perelj, Uram, perlőimmel (Herr, steh mir bei, erhebe dich)	227	35						X		
99	Rád tekint már hitem, Megvált. (Meine Glaube schaut zu Dir, mein Erlöser)	-	471				X				
100	Seregeknek szent Istene (Heiliger Gott der Heerscharen)	203	327				X	X	X	X	X
101	Siessetek, hamar lejár (Beeilt euch, es endet bald)	-	474				X				
102	Szárítsátok a keserves búokoz. (Trocknet die bitteren Tränen des Leids)	194	-								X
103	Szívemet hozzád emelem (Meine Seele steigt auf Erden)	222	25						X		
104	Szólj, szólj hozzám, Uram (Sprich, sprich zu mir, oh Herr)	-	433		X						
105	Szomorúan sóhajt szívünk (Traurig seufzen unsere Herzen)	78	441							X	

106	Szörnyű halál, ím közöttünk áll (Schau, der schreckliche Tod steht unter uns)	188	-						X		X
107	Szűkölködünk nagy mértékben (Wir leiden unter großer Not)	19	162							X	
108	Te vagy napvilágom (Du bist mein Sonnenschein)	285	451			X	X		X		
109	Tebenned bízni, óh, áldott I. (Dir vertrauen, oh gesegneter Gott)	49	406							X	
110	Tebenned bíztunk eleitől fogva (Herr, du bist von Geschlechte zu Geschlechte)	244	90	X				X	X	X	X
111	Tehozzád kiáltok, Úr Isten (Herr, zu Dir erhebt sich mein Flehen)	253	141								
112	Teremtő Istenünk, édes Atyánk (Unser Schöpfer, unser lieber Vater)	-	368				X				
113	Térj magadhoz, drága Sion (Wach auf, lieber Zion)	179	407							X	
114	Térj pihenni fáradt vándor (Ruhe dich, müder Wanderer)	212	-	X					X	X	X
115	Tovább már nem kísérhetünk (Wir können dich ferner nicht begleiten)	210	-	X		X			X	X	X
116	Tudom, az én megváltóm él (Ich weiß, mein Erlöser lebt)	286	322	X		X	X	X	X	X	
117	Tudom, hogy Jézus él (Ich weiß, das Jesus lebt)	-	457		X		X				
118	Új szívet adj, Uram, énnekem (Gib mir ein neues Herz, mein Herr)	-	475				X				
119	Úr lesz a Jézus mindenütt (Jesus hat seine Herrschaft bestellt)	-	389		X						
120	Uram, segélj, törékenyek vagy. (Mein Herr, hilf uns, wir sind gebrechlich)	287	-					X	X	X	
121	Úrnak szolgái mindnyájan (Lobt Gott, den Herrn der Herrlichkeit)	248	134						X		
122	Utas vagyok e világban (Ich bin ein Reisender in dieser Welt)	191	324	X			X	X	X	X	X
123	Velem vándorol utamon Jézus (Jesus wandert mit mir auf meinem Weg)	-	482		X		X				
124	Vezess, Jézusunk, veled indul. (Jesu, geh voran auf der Lebensbahn!)	-	436		X		X				

2. Musikalische Bräuche an Beerdigungen

Ich halte es für unbedingt nötig zu erwähnen, dass oft auch solche Elemente zum Beerdigungsritual gehören, die die Leitung der Kirche nicht als obligatorische Elemente betrachtet. Diese sind oft volkstümliche Bräuche die auf Traditionen beruhen und die von Gebiet zu Gebiet immer wieder auftauchen, oder, ganz im Gegensatz dazu, nur in einer einzigen Ortschaft zu beobachten sind. Solche Bräuche an Beerdigungen können wir häufig auch im Gebiet am Bach Nádas bemerken. Eine dieser bekannten Bräuche ist das Diktieren der volkstümlichen und Beerdigungslieder.

2.1. Das Diktieren der volkstümlichen Lieder

Nicht nur in Siebenbürgen, sondern auch in Gemeinden von vielen anderen Gebieten gilt das Diktieren der Lieder als lebende Tradition. Dieser Brauch besteht daraus, dass ein kundiger Vorsänger mit einer guten Singstimme die Melodie und den Text des Liedes, was auch die Gemeinde zu singen beabsichtigt, Zeile bei Zeile vorspricht, und danach es die Gemeinde in Gruppe wiederholt.

Inwiefern das Diktieren ein „guter oder schlechter" Brauch war, zeigt nichts besser, als die Tatsache, dass es in vielen reformierten Gemeinden auch heutzutage geübt wird. Es lebt zusammen mit der Gemeinde, wie in den Dörfern von Kalotaszeg. Dass bedeutet also, dass auch die heutigen Menschen mit rührender Liebe auf den Erinnerungen der Vergangenheit bestehen[3].

Das Diktieren prägte sich schon in der Kindheit in das Bewusstsein und wurde zum entscheidenden und einflussreichen Teil des späteren Lebens auch. So wird man verständlich, dass ein Lied nur diktierend schön gesungen werden kann. Dass heißt, dass in den volkstümlichen Bräuchen kein Liederbuch nötig ist: einer bringt es mit, man diktiert, und die Gemeinde singt. Die Väter waren stolz darauf, wenn ihre Söhne das Diktieren in der Gemeinde von ihnen übernommen haben. An mehreren Stellen finden wir Hinweise darauf, dass die Vorsprecher als Kinder an jedem Sonntag mit ihren Väter in die Kirche gingen, und insgeheim darauf dachten, dass sie eines Tages das Diktieren von ihren Vätern und von anderen übernehmen werden.

Der schöne Brauch des Diktierens ging von Generation zu Generation über. Manchmal aber, wie man in den alten Texten lesen kann, musste es man „verbessern". Einerseits, weil die Kantorenbücher mit der Hand kopiert wurden und deswegen viele Fehler enthielten, andererseits, weil die Lieder von älteren Menschen gemäß ihrer Fähigkeiten, Talent oder

[3] Die Menschen – besonders die Alten – sind froh wenn sie von den Zeiten sprechen können, als sie kaum erwarten konnten, dass sie auch während des Gebimmels so viel wie möglich singen könnten.

gerade Eitelkeit geschrieben wurden. Die Jugend musste diktieren und singen, was sie von den Alten geerbt hatte.

Es war immer verurteilt, wenn jemand, der sich mit den Buchstaben und mit dem Lesen nicht gut auskannte, diktieren wollte. Denn es gibt Leute, die sich einbilden, dass sie diktieren können, obwohl solche Menschen, die nur von ihrer Auffälligkeit geleitet sind, imstande seltsame Sachen zu tun sind. Leider müssen wir feststellen, dass die Nummer der schön diktierenden und das Lied mit Sicherheit leitenden Menschen in den letzten Jahren sich stark verringert hat[4]. Gutes Diktieren und eine gute Leitung des Singens haben auch ihre eigene Regel, nur dass diese heutzutage nicht mehr unterrichtet werden. Es ist eine Frage der Begabung, entweder hat man sie, oder nicht. Das wichtigste ist natürlich die schöne, männliche Stimme. Der Text muss deutlich, verständlich und laut gesagt werden. Man meint, dass das fließende, sichere Lesen die Grundlage dafür ist, dass jemand die Aufgabe des Diktierens übernehmen kann.

Es ist bekannt, dass der diktierende Mann, wenn er seine Arbeit ernst nimmt, sich vor der Dorfgemeinde Anerkennung gewinnt. Deswegen bedeutete es immer eine große Mühe zu entscheiden wer genau diktieren sollte. Man kann bei den folgenden Gelegenheiten diktieren: vor dem Gottesdienst in der Kirche, bei dem Abendmahl, Totenwache und Bestattung. Der Text war üblicherweise handgeschriebenes Werk von volkstümlichen Autoren, anhand ihrer Glaube und gottesgegebene Sicht, aber es wurden oft auch Melodien aus dem Liederbuch diktiert.

In dieser Abhandlung untersuche ich von den Anlässen des Diktierens besonders das Diktieren bezüglich der Totenwache und Beerdigung.

2.2. Das Diktieren der Begräbnislieder

Nicht nur unter den geistlichen Liedern, sondern auch unter den Begräbnisliedern gab es einige Lieder, die der Diktierende auswendig kannte. Die Verwandten und Bekannten versammeln sich im Haus der Verstorbenen, bei der Aufbahrung, wo sie miteinander sprechen und singen. Das Singen geschieht in zahlreichen Gemeinden nach diktieren. Während des Diktierens pflegte man auch Pausen zu halten, dann wurden den Singenden Brot und Schnaps angeboten[5]. Es wurden üblicherweise drei-vier Strophen diktiert,

[4] meinen mehrere Bewohner der untersuchten Ortschaften

[5] Es wurde an mehreren Orten darüber berichtet, dass es auch passiert ist, dass diewachende und singende Menschen gestritten, sich besoffen und sogar sich geprügelt haben. In einigen Totenwachen war die Zigarettenrauch so dicht, dass man es schneiden konnte, man pfeifte, spuckte und machte die Luft unverträglich. Man hat in der Totenwache über alles gesprochen. Man kümmerte sich am wenigsten um den Toten. Es gaben auch Leute, für die das Glas zu klein war. Ein männlicher Verwandter des Verstorbenen musste von Zeit zu Zeit den Gästen Alkohol anbieten. Das musste man mehrmals wiederholen, damit man das Haus nicht in üble Nachrede bringt.

dann hielt man eine Pause. Es passierte auch, dass der Diktierende, wegen übermäßigem Alkoholkonsum nicht mehr diktierte, was in dem Liederbuch stand, sondern durcheinander alles, was gar nicht zur Totenwache passte. In solchen Fällen entstand eine Verwirrung, und es ist auch geschehen, dass der Diktierende von der Totenwache weggeschickt worden war[6]. Sogar unter den Alten mit einem ehrenhaften Leben gab es einige, die mit ihren Stimmen prahlten: sie standen abseits, hielten herausfordernd ihre Köpfe hoch, damit alle sie anschauen. Das gefiel der Gemeinde gar nicht, und sie zeigten ihr Missfallen damit, dass sie verstummten. Für das Diktieren bekam man in den alten Zeiten kein Honorar. Die Totenwache-Lieder waren im allgemeinen von den Mitgliedern der Gemeinde wohl bekannt.

2.3. Die Totenklage

Die ungarische Volksmusikwissenschaft hat jahrzehntelang eine bedeutende Aufmerksamkeit dem Klagelied gewidmet. Die Alter und der sondergleiche Charakter dieser musikalischen Gattung alleine begründen das verstärkte Interesse. Die Untersuchungsergebnisse haben bewiesen, dass die volksmusikwissenschaftliche Bedeutsamkeit der Klagelieder nicht außer Acht gelassen werden kann. Die Übersicht und die Analyse der Klagelieder in den Archiven von Rumänien wird vom Werk der klausenburger Volksmusikforscher Szenik Ilona durchschaubarer gemacht. Das Melodiematerial, was ihrer Band über diesem Thema zugrunde liegt, ist das Ergebnis der fast vier Jahrzehnte langen Arbeit von mehreren Sammlern.

Wenn mit Hilfe der heutigen, vollkommenen technischen Mitteln eine Aufnahme von guter Qualität der lokalen Totenklage gemacht würde, nichts würde es versichern, dass die erklungene Totenklage wirklich wertvoll wird, denn nicht alle schön klagen können. Wo die Tradition noch lebt, werden die Frauen, die schön klagen können genauso in das kollektive Bewusstsein aufgenommen, wie gute Sänger.

Die Funktion der Totenklage ist der Ausdruck des Schmerzes und des Leidens, die von dem Verlust ausgelöst worden, beziehungsweise die Aufhebung der emotionalen Spannung der Klagenden. [7]

Die von der emotionalen Spannung ausgelösten Laute (Weinen, Aufschreie, Überwechseln auf Sprache, usw.) sind spezifische Begleitungsumstände des Vortrages der Klagelieder, und sie kommen in den örtlichen Klageliedern natürlich viel öfter vor, als in den reproduzierten. Der

[6] Es ist auch passiert – erzählte eine alte Frau –, dass einmal von dem Nachbardorf ein alter Mann mit guter Singstimme kam, der aber taub war. Er war auf seine Stimme sehr stolz, aber er konnte den Text nicht begleiten, er blieb immer mit einem Takt zurück. Niemand traute sich ihn anzusprechen, aber in der Pause wurde ihm Schnaps gegeben, bis er so besoffen war, dass er einschlief.

[7] an Begräbnissen disponieren sie auch die Hörerschaft zu Mitleid

Brauch der Totenklage begann seit Jahrzehnten in mehreren Gebieten in den Hintergrund zu treten, und heutzutage verschwindet das Klagelied aus der Tradition schneller als alle anderen Gattungen.

Die Ausdrücke „beweinen", „wehklagen", „jammern" oder „jammernd beklagen", die von dem Volk benutzt werden, stellen die emotionale Ladung der Totenklage vor. Entsprechend des Gebrauches bedeuten diese Begriffe gemäß der volkstümlichen Deutung immer mit Melodie – oder wenigstens mit melodischer Intonation – *gesagten,* oft mit weinen untergebrochene Texte.[8]

In der mit dem Tod verbundenen, mehrere Tage dauernden Traditionsreihe – wovon die Beerdigung nur ein Teil ist –, eine Form der Ehrenbezeigung der allen Verstorbenen zuständig ist, ist das Singen und manchenorts auch die instrumentale Musik. In dieser Hinsicht hat die Totenklage eine distinkte Rolle. Laut einiger Forscher die ursprüngliche Funktion der Totenklage konnte die Beseitigung der Gefahr sein, der die Ruhe des Verstorbenen und seinen Verwandten bedrohte. Die Meinungen sind aber nicht einig. Wenigstens in der heutigen ungarischen Tradition lässt uns weder die volkstümliche Auffassung hinsichtlich der Totenklage, noch der Inhalt der Texte die Schlussfolgerung einer solcher schützend-abwehrenden Funktion zu ziehen. Man kann also sagen, dass die Rolle der Totenklage nichts anderes, als der Ausdruck des Schmerzes und der Liebe, bzw. die Ehrenbezeigung ist.

In traditionsbewussten Gemeinden ist die Totenklage die Aufgabe der nächsten weiblichen Verwandten. Die Frauen, die das Haus des Verstorbenen besucht haben, haben manchmal auch einen guten Nachbarn oder einen guten Freund beklagt. Wer seine Verwandten nicht beklagt hat, wurde nachgesagt, dass sie sie nicht geliebt hatte. Eine herzliche, innige, schöne Klage wurde jedoch für lange Zeit mit Anerkennung im Munde geführt. Bezahlte Klageweiber zu rufen zählte meistens als Schande, trotzdem lebte dieser Brauch an mehreren Ortschaften für lange Zeit.

In den Klageliedern strömen die persönlichen Aussagen frei, und sie entfalten sich während des Vorgangs der Improvisation. Der akzentuierten persönlichen Charakter und die Improvisation gehen Hand in Hand mit dem individuellen Vortrag, beziehungsweise mit der ungebundenen – oder jedenfalls losen – Struktur der Melodie und des Textes.

Am 14. Dezember 1937 hat Bartók Béla in der Siedlung Körösfő im Gebiet Kalotszeg ein Klagelied mit dem folgenden Text registriert:[9] *Oh, meine liebe Mutter ... oh die letzte Stunde ist gekommen meine liebe alte*

[8] Szenik, Ilona, *Erdélyi és moldvai magyar siratók, siratóparódiák és halottas énekek (Klagelieder, Klageliederparodien und Begräbnislieder von Siebenbürgen und Moldau)*, Kriterion Verlag, Klausenburg - Bukarest, 1996.

[9] *Pátria népzenei gramofonlemez-sorozat, Erdély (Patria Grammophon-serie).* Fonó records kiadó, 2001.

Mutter ... oh man muss in den kalten schwarzen dunklen Erde hingehen... meine liebe alte gute Mutter, kommen Sie, nehmen Sie Abschied von allen neun unseligen Waisen ... kommen Sie und nehmen Sie Abschied für das letzte Mal meine liebe gute Mutter … oh neun unseligen Waisen neun große Trauer meine liebe gute Mutter...oh denn die neun sind neun verschiedene Mühen und neun verschiedene Kummer ... oh meine liebe Mutter, selbst sich vorzustellen, neun Kinder aufzuziehen ist schwer, meine liebe gute Mutter … oh die neun haben in neun Richtungen gerungen meine liebe gute Mutter … kommen Sie, kehren Sie zurück, komm zurück zu uns in jenen traurigen Obdach meine liebe gute Mutter … oh meine liebe Mutter wie könnten wir Ihre viele Gutheiten vergessen … oh wir können jetzt irgendwo gehen, weil wir keine gute alte Mutter mehr haben … oh wir haben keine oh sorgsame Mutter … oh wer sammelt die neun Waisen von neun Richtungen meine liebe gute Mutter … oh Sie haben diese unglückliche hilflose kleine Waisen mir anvertraut … oh liebe gute alte Mutter warum haben Sie uns so früh verlassen … oh nette gute liebe.

2.4. Beerdigung mit Musikanten

Beerdigungen mit Musik können wir auf mehreren antiken – meistens griechischen – ikonographischen Darstellungen sehen. Es sind auch von der Kultur der Azteken Befunde erhalten, die uns von Beerdigungen mit Musik und von der Anwendung der Tanzmusik berichten. Die Musikinstrumente die auf den Schilderungen erkennbar sind, sind auch heute als charakteristische indianische Musikinstrumente bekannt (zum Beispiel Panflöte, verschiedene Trommel, Flöten usw.). Jetzt ist es aber die Darstellung solcher ikonographischen Daten nicht mein Absicht. Daten aus dem XVII. Jahrhundert bestätigen, dass die Fürsten und die Aristokraten gemäß dem aristokratischen Gebrauch mit der Teilnahme ihrer in prächtigen Trauerkleider gekleideten Orchesters, Chors beziehungsweise ihrer Trompeter und Trommler beerdigt waren. Nach einer Zeit wurde in der Pragmatik der einzelnen Städte geregelt, an welchen Begräbnisfeiern die Musikanten in ihrer Anstellung spielen mussten.[10] Aus einer Aufzeichnung am 12. Oktober 1809 in Kronstadt erfahren wir folgendes: *„Gelegentlich der Beerdigungen mit Musik, diese sollen im Weiteren nicht bei dem Kapellenmeister, sondern bei dem jeweiligen Kantor der Stadt bestellt werden, damit man Betrügereien vermeidet. Denn es ist schon mehrmals passiert, dass man den Pfarrer um eine besondere Beerdigung gebeten hat und das auch bezahlt hat, obwohl dazu keine Musik gehört. Trotzdem wurden die Turmmusikanten von dem Kapellenmeister erborgen, und – obwohl sie weiniger bezahlt haben – sie haben eine sogenannte „Generalbeerdigung", also Beerdigung mit Musik*

[10] Tari, Lujza, *Halottkísérő, halálmars – hangszeres zene a halott utolsó óráján (Trauermusik, Requiem – instrumentale Musik in den letzten Stunden des Verstorbenen*), www.sulinet.hu

bekommen, unverdientermaßen. Das konnte man vermeiden, wenn man von vornherein bei dem Kantor der Stadt die Generalbeerdigung bestellen würde, und dieser den Kapellenmeister (Abraham) benachrichtigen würde, die Turmmusikanten zu schicken."

Im Vorgang der Beerdigung kann man drei solche Etappen unterscheiden, wo die instrumentale Musik eine traditionelle Rolle hatte:

- instrumentale Musik bei der Totenwache
- die Begleitung des Verstorbenen mit instrumentaler Musik in den Friedhof
- musizieren am Grab (meistens während der Bedeckung des Grabes).

Laut betreffenden Dokumenten ist der Gebrauch von instrumentaler Musik an allen Ortschaften gewöhnlich. Die Bezeichnungen der Melodien die man während der Begleitung des Toten in den Friedhof, beziehungsweise während anderer Etappen des Begräbnisses spielt, sind abwechslungsreich. Es gibt, von Gebieten abhängig, folgende Bezeichnungen: Totenbegleitung, Begleitung, Trauermarsch, Marsch, Trauermarsch, Totenmarsch, Tod-Marsch.

Anhand der Analyse der lebenden volkstümlichen Traditionen können wir heute bereits feststellen, dass die Begleitung des Toten in den Friedhof mit instrumentaler Musik auch unter den Bauern mehr oder weniger allgemein üblich war. Hinsichtlich der Bezeichnung „allgemein" muss man natürlich berücksichtigen, dass die Verwendung oder die Vermeidung der Musikinstrumenten in enger Zusammenhang mit der Religion der einzelnen Gebieten war. Wo der Gebrauch von Musikinstrumenten kein Hindernis hatte, hat sich die Tradition der Beerdigungen mit Musik bis zu unserem Jahrhundert, oder sogar bis zu heute erhalten.

2.5. Kantorenbuch

An mehreren Siedlungen war die Benutzung des sogenannten Kantorenbuches üblich. Die Entstehung dessen kann auf die Zeiten zurückgeführt werden, wenn die einzelnen Lieder, Melodien noch nicht in gedruckter Form zur Verfügung allen Menschen standen, so dass die Kantoren von vielen Gemeinden eine eigene Liedersammlung erstellt haben. Diese Kantorenbücher, die mit der Absicht der eigenen Benutzung geschrieben wurden, haben im Fall von gelehrten Kantoren neben dem aufgezeichneten Text als Ergänzung auch die Melodie beinhaltet. Es gab Kantoren, die auf die Melodie nur verwiesen haben, während andere ganz lesbare Noten verfertigt haben. In zahlreichen Fällen haben die genannten Sammlungen ausschließlich Beerdigungslieder und Melodien enthalten. Während der Ausführung dieser Analyse habe ich solche Sammlungen unter anderen in Magyarvista und in Inaktelke gefunden. Die gegenwärtige Leitung der Kirche weiß über ein Kantorenbuch in Mákofalva, aber die Sammlung ist inzwischen verloren gegangen.

Mit Singen und mit volkstümlichen Beerdigungsliedern von dem Verstorbenen Abschied zu nehmen ist ein wohl bekannter Brauch in Magyarvista. András Erzsi hat mir ihre selbstgemachte Liedersammlung mit Freude gezeigt, woraus sie einige Lieder auch gesungen hat. Sie hat mir erzählt, dass einmal im Dorf ein Schäfer gelebt hat, der gerade seine Schafe weidete, wenn ein großer Sturm gekommen ist. Der Schäfer ist von dem Sturm unter einen Baum geflohen, wo er sein Leben wegen einem Blitzschlag verloren hat. Zum Gedenken an ihm hat András Erzsi, auf die Melodie eines Volksliedes von Vista, eine mehrere Strophen lange Ballade geschrieben (die Ballade von Simon Pista), wovon ich die ersten drei Strophen zitiere:

1. Beispiel

Simon Pista balladája



Magyarvista (Kolozs m.) András Erzsi Erdei 80, Gy.: Györgyjakab Miklós, 2011.

Zusammenfassung

Das Ziel dieser Abhandlung ist die Gestaltung eines einheitlichen, umfassenden Bildes der musikalischen Bräuche an Beerdigungen einer ungarischen Region von Rumänien. In dem ersten Teil meiner Arbeit habe ich die Vorschriften der Siebenbürgischen Reformierten Kirchen hinsichtlich der Beerdigungen in der Periode zwischen 1598 und 2012 untersucht. Im Laufe dessen habe ich zahlreiche Agenden- und Liederbücher durchstudiert. Der zweite Teil meiner Arbeit besteht aus der Vorstellung der Bräuche an Beerdigungen im Gebiet am Bach Nádas. Ich habe meine Beobachtungen auch in Tabellen zusammengefasst und ich habe statistische Aufstellungen und Darstellungen angefertigt, beziehungsweise habe ich die Beerdigungslieder die ich an den einzelnen Ortschaften gehört habe elektronisch registriert und gespeichert.

Ich hoffe, dass meine Arbeit mit Erfolg zur spirituellen Bereicherung der Kultur der ungarischen Minderheit von Rumänien beitragen wird, beziehungsweise dass sie als interessante Lektüre und Bericht für alle an Musik interessierten Personen dienen wird, ohne geschichtliche und geographische Grenzen.

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THE MUSICAL SCORE: FROM PAPER TO THE ELECTRONIC MEDIUM

CIPRIAN GABRIEL POP[1]

SUMMARY. The article presents several aspects regarding the evolution of the musical score. It touches upon a series of aspects of the development of musical notation support in consistency with technological evolution. The first part focuses on the traditional score, while the second one treats the close connection between the score and the electronic medium both from the point of view of its building and from the perspective of creation.

Keywords: musical score, notation, technology, printing, visualization, electronic music

1. Introduction

The evolution of the written word opened the way for transmitting information on material support in a timeless manner. That was a very important step in the development of human interaction from several points of view: that of transmitting information, of preserving it, that of education based on already written information etc. Information attached to a support, regardless of its nature, is and will be one of the most powerful tools in human evolution. From the writing on the walls of the caves to stone, clay or wood carving or writing on paper, information is now stored in an impalpable, but infinitely more secure medium – the electronic environment, which can host large quantities of information of any type. In principle, one of the main advantages of this environment is, first of all, the possibility to replicate information, making it accessible to everybody. Another benefit is the flexibility of information, therefore, with the right technology; it can shift from one form to another. For example, the same text can be, at the same time, projected on a large screen in Madison Square Garden in New York, broadcasted in real time by the Tokyo television network, read by someone in the same network for the visually impaired audiences, printed by a printing house in Paris and carved in steel in a metal workshop in Norway and all by means of the electronic medium. The evolution of fixating and

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transmitting information offered real help to music, being, at many points in time, not necessarily chronological, also a motor for its creation. Technical difficulties from the old times led to the loss of a significant part of old musical art. Therefore, we will never know exactly how the ritual songs of the Sumerians or of the Aztecs sounded. We can only draw a few conclusions based on folkloric scientific research, but the information itself is lost and their musical image is distorted and vague. We will always know exactly how certain Gregorian chorales or the music of Mozart or Wagner sounded, as they were fixed in an informative medium based on conventions, which can faithfully reproduce the pitches and the durations, as well as the indications of expression and timbre (instruments and voices). Nevertheless, we will never be able to hear Mozart himself play his piano sonatas on the instruments of those times, as not even the concept of audio recording was present at that point. Due to technical evolution, later on, besides fixating music on paper through signs, the recording of audio information became possible through various techniques which, regardless of their nature, make for the same thing: the repeated listening, at any point in time, of played or sung music. Consequently, because of these techniques, besides the written work, we have the huge benefit of accessing or creating audio recordings which can correct the main disadvantage of music as an art – its temporality. The concerto played on stage by an acclaimed pianist together with a famous orchestra conducted by a master of the wand in a concert hall with a limited number of seats can also delight the following generations due to the audio recording, (later audio-video without any obvious advantage), preserving the ephemeral moments of the interpretative act in an timeless manner, with the possibility of replicating it in an infinite number of copies. Alongside the traditional writing of music on paper, technological evolution offers the possibility of the electronic medium becoming the “pen and paper” of the composer. The electronic medium ends up as the only place where music is created and “stored”. We will analyse these directions as follows.

2. The Score on Paper

Since writing was invented, information was fixed on various supports: stone, wood, clay, animal skins, parchment, and paper. Regardless of the civilization using writing as a means of storing information or the language used, there were conventions which clearly established the way of writing and reading the written code. The writing parameters are the set of characters and the direction of reading them. The characters used by every civilization served especially to the specific phonemes of the language, with the exception of those based on ideograms. The Greek civilization had a set of characters which were read from left to right and downwards. The Roman civilization

had a different set of characters, but they were read the same way as the Greek ones. The Chinese civilization had a much larger set of characters and the reading direction differs from one period to another: downwards and from left to right. Another example is the Hebrew writing, which has a different set of characters and they are read from right to left and downwards.

When the need for the musical information to be fixated in writing appeared, the compulsory parameters were also established for the support. They were the pitch and duration of the sound, followed later by the timbral component. Later, more and more parameters were added, until the score we have today. The evolutional process of musical writing was slow. Naturally, the first scores were destined to the human voice, the notation conventions being applied to the literary text in the beginning; subsequently, special space was given to music by using neumes, tabulatures and different types of staves. The first musical scores were manually written and were for religious music. The development process of musical writing also improved from the point of view of efficient notation, which was absolutely necessary for economic reasons also. In the beginning, the process of obtaining the paper or parchment for writing the music and the text was difficult and expensive. The writing also, required much time and attention and the musical encoding had to be as simple as possible, with dense information content, in order for a large quantity of music to fit in one page. Later, during the 14th through the 16th centuries, when musical writing crystallized by using notes on the five line stave, which remained unchanged (proving the efficiency of this system), the multiplication of scores involved innovative technologies due to Guttenberg's printing press and engraved plaques. Although the typographic systems of copying have evolved in time, the way of writing notes for industrial printing remained the same until the 80s and 90s, zinc plaques being used, with the mirrored score engraved on them. The engraving process was manual, difficult and required sharp attention and precision from the engraver, who, in order to practice this trade, had many years of "master-disciple" apprenticeship behind. The result, however, was very good, both from the point of view of visual efficiency and from the aesthetic one.

Beginning with the 90s, with the evolution of the computing technique, software was created to replace the engraving technique for industrial multiplication. These programs are musical text editors which can generate highly complex scores with a great advantage – rapidity and fast specialization of the users. The writing of scores became thus team work, involving several technicians and any corrections could be made by or at the indications of the proof-reader.

The contemporary score, written/printed on paper, can contain various types of information/sonorous parameters which can be encoded through writing. Pitch and duration are the most important. Among others, the

following can be encoded: the metric – by indicating the measure, the tempo and character – through specific indications, the fixed tempo – through metronomic indications, the volume of sound - nuances, the gradual change in loudness, articulation, the mode of attack, the prolongation of a note, "respirations" – through specific signs, the presence of several voices on the same stave – through the convention of the position of notes, the phrasing sequences of sounds – through legato connections, the repetition of certain musical passages – through repetition signs, timbrality – through specific indications etc. all these encodings, on paper, have the advantage that, aside from an instrument or voice and musical reading knowledge, they only require a source of light. Nevertheless, the additional information brought by the performer, who does not play or sing mechanically, cannot be written on paper. It can be:

- of time – prolongations or shortenings of durations of fractions of seconds, as well as subtle acceleration/slowing down of the musical discourse;
- of volume of sound – subtle accentuations and changes in nuance, according to the performer's own knowledge and perception of the musical style of the work, which are not written in the score.

All of these make the written score the main medium of storage for musical information, with obvious advantages.

The disadvantages of this system are connected with the way information is stored and its limited quantity on paper. Another disadvantage is also the way of multiplying and distributing the scores to the users, as the work time is sometimes extended and the number of copies available at a certain point is limited.

3. The Electronic Music Score

When the musical product passed into the electronic medium the notation system proved inefficient from the point of view of the density of information to be efficiently represented and read. In each case the invention of new notation types was necessary, customized for each work. Electronic music brings an infinite number of possibilities of expression and technological progress, represented here by the permanent emergence of new devices producing and processing sounds demands for the generation of scores which are different from what is understood by musical notation.

In the beginning (the 50s and the 60s), when the computer was not involved in operating the sources of audio signal and the sound producing devices were analogue, the composer had to represent the scores as precise drawings on millimetric paper, time being presented by the timing. The respective drawings could also include notes and were representations

of the changes in sound parameters, of sounds and their successions. Timbrality was also precisely represented through descriptions of how the sounds are obtained. For example, the composer wanted a 12 seconds A^2 obtained by equal combination of 6 oscillators, each generating a sinusoidal wave and each being out of tune every 3 commas in relation with the next one. The sonorous result has to be passed through a tape filter where the cutting frequency should gradually pass upwards in the sonorous spectrum and downwards every three seconds. These requirements can be represented in various ways and it is clearly impossible to make a standardization, therefore each score will have its own individuality, depending on the composer and their way of making an efficient visual presentation. This type of score can only be multiplied by photocopying and scanning.

Subsequently, when computers penetrate in almost all areas, the way the electronic sound is conceived develops due to the invention of new synthesizers, both analogue and digital, available to the public. Computer science starts to gain ground, especially by redefining the concepts of manipulation and standardization of the set of signals to be used in the creation of electronic music. This is how the well-known and much used MIDI (Musical Instrument Digital Interface) standard appeared, and which initially was not necessarily envisioned as an interface between the computer and the synthesizer, but more like a standard communication language between synthesizers (digital or hybrid – digital-analogue) and sound modules, digital and generating sound effects. Later, following the appearance and spreading of the sound boards, computers begin to use the MIDI language/standard to communicate with all these devices. The MIDI standard is used not only to control external devices, but also to virtualize it in the form of software emulating work environments, synthesizers or even virtual recording studios which are very used nowadays. But this MIDI standard cannot be read and used as a score as it is an abstract table, with everything that happens from the first to the last bar of the musical work. It is a list which is read very rapidly by devices and that is why a new type of score was necessary for this electronic medium. This type of visual score was represented by the concept of *sequencer.* Basically, the sequencer resembles the cardboard or cloth music rolls of the barrel organs or player pianos, where sounds were triggered by rectangular holes of variable lengths. The rolls were unwounded with constant speed above hooks moved by the holes and acting upon the keys through heavers. The horizontal disposition of the holes represented the pitch and their length represented duration. The tempo was given by the speed of unwinding. The computer software sequencer assumed this concept, reversing the reading direction; therefore, the pitch is represented on a vertical axis, duration on the horizontal one and reading is from left to right, as in the Latin reading system.

We can fairly say that the sequencer is one of the most common and standardized types of musical score in the electronic medium. This pattern of electronic score can include all the elements necessary for the computer to "play" the respective work. This score fixates not only notes and their duration, but also the force of attack (the Velocity parameter) and the variations of notes (the Aftertouch parameter). The sequencer can note/record a multitude of curbs controlling the gradual increase/decrease of all specific parameters of each element of virtual or real devices controlled by computer. Moreover, the tempo, as well as its large or small variations can be encoded in the sequencer. The sequencers of certain programs can accept not only MIDI events, but also audio recordings, which can be easily modified/ edited/ combined by the composer to change their volume, pitch, length, tempo etc.

The sequencer is built around the tracks assigned to each instrument, virtual or real. These tracks can contain, in certain sequencers, sub-tracks (lanes), with sound events destined to the instrument of the track they are subordinated to. The sets of events or audio sequences of musical materials are on these tracks and sub-tracks, in the form of larger or smaller blocks. The sequencer also contains, in most cases, instruments for writing notes, curbs for the control of parameters and editing (duplication, moving, division, erasing, cutting or pasting). The existence of an adjustable grid for durations facilitates the work with a sequencer as all sound effects can be adjusted to it in the first phase of composition in order to obtain a very precise interpretation. Most sequencers offer the possibility to apply an algorithm to temporally move the sound events, in milliseconds, earlier or later, in order to "humanize" the electronic performance. All these are, of course, applicable only when the score is created directly in the sequencer, as there is also the alternative of directly recording the sounds with keyboards or MIDI controllers, where the problem of mechanical interpretation disappears.

Thus, having the control of all the parameters, the composer can create, in principle, with the help of the sequencer, the entire score and it will be rendered the same each time. Of course, the human factor of uniqueness of interpretation, of relation with the audience, disappears, but the score, with all the written intentions of the composer, remains flexible for any modifications. This type of score has multiple advantages.

The first advantage is that the modifications to the score can be made at any time and they can be quickly listened to. The electronic score can control an electronic musical instrument, real or virtual, through the computer, much more than a human being, as blocks containing any number of sounds can be "handled" in any tempo and with any number of parameters, limited only by the computing power of the computer, which lately has increased exponentially. Another advantage lies in how musical sections can be arranged, as flexibility is a very important factor in the architecture of the

work. The faithful way in which the electronic score is recorded directly in the computer, without any other intermediary, is also a step forward. The possibility of multiplication and transmission, in various forms, of the electronic score also favours the spreading of electronic musical creation.

4. In lieu of Conclusions

The way in which musical information has been fixed on various supports has represented an important challenge from the point of view of improving musical reading and rendering.

From the music passed on orally to that written and to the digitalized one, the road can be also correlated with the stylistic periods and the technological development from many points of view.

Although at first glance, the musical score on paper can be considered outdated, we can say that its main advantage still lays in the way it is read, without electronic mediators, while the performer only has to know musical notation. On the contrary, the electronic score, requiring at least a computer and amplification equipment, can also be created and controlled by numerous enthusiasts, talented but oblivious of musical notation, while effortless communication resulted from the omnipresent *online* energizes the experience exchange of the musical community.

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LE MASQUE COMIQUE DE L'OPÉRA DANS L'ITALIE DU XVIII[e] SIÈCLE

DIANA TODEA[1]

SUMMARY. ***The Comic Mask of the Opera in the Italy of the 18th century.*** Opera performances are characterized in the seventeenth century by heterogeneity which brings together in the musical-drama perspective, both tragic and comic situations. These make the serious scenes to constantly mix with various comic episodes. This approach is maintained until the early eighteenth century, when the former *dramma per musica*, which aimed to be entertainment for the aristocracy, removes from its librettos the comic element that is found to be irrelevant to the topic and not in accordance with the tragic style. During this period there was emphasised the need for the retrieval of verisimilitude and simplicity which were to be found in the comic opera emerged from the common people. These two trends will mark the final separation between the serious and comic styles that will begin to develop from now on towards two independent types, *opera seria* and comic opera.

Keywords: *opera buffa, intermezzo, commedia per musica,* dramatic ensembles, staging *opera buffa*

Pane amava Eco vicina,
Eco Fauno saltellante,
Fauno Lidia, e il proprio amante
Era in odio a ognun di loro.[2]

D'après la traduction de Giacomo Leopardi, nous voilà devant l'*idylle* du poète grec Mosco. Cependant Scherillo[3] considère qu'au début du XVIII[e] siècle la trame de cette histoire se distingue comme le prototype des premiers livrets d'*opera bouffa* napolitaine: amour illusoire, passions

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[2] Scherillo, Michele, *Opera buffa napoletana durante il settecento; storia letteraria (Neapolitan opera buffa during the eighteenth century; literary history)*, Napoli, Remo Sandron editore, 1883, p. 55. «Pane aimait sa voisine Eco, / Eco aimait le gai Fauno, / Fauno aimait Lidia et, quant à leur chéri / Chacune le détestait.», notre traduction.

[3] Michele Scherillo (1860-1930), professeur et home politique italien, professeur de littérature italienne à Academia scientifico-letteraria de Mialn et président de la Faculté des Lettres de l'Université de Milan. Il est aussi l'auteur de nombreux ouvrages, parmi lesquels nous mentionnons: *Opera buffa napoletana durante il settecento; storia letteraria* (1883), *La Commedia dell'arte* (1883), *La morte di Beatrice* (1890), *Alcuni capitoli della biografia di Dante* (1896), etc.

freinées, péripéties, dénouements heureux. Ce modèle représente la matrice qui a revivifié le spectacle lyrique; tandis que le sérieux ne cesse d'ennuyer; la verve du réel est celle qui incite et conquiert le public.

Le phénomène n'est pas inédit; à l'instar de la pratique d'improvisation propre à la *commedia dell'arte,* les comédies érudites témoignaient déjà d'une tradition ferme et leurs essais de transfigurer ses histoires en notes musicales datent de l'ouvrage *Amfiparnasso*, la *commedia harmonica* d'Orazio Vecchi (Mantoue, 1594). Toutefois, si nous avançons vers le XVIII[e] siècle, la comédie musicale se manifeste en tant que forme de théâtre musical apparemment isolée, en respectant les anciens modèles de composition et dépourvue de ses propres conventions. De par les modifications opérées au livret[4] et surtout à cause de son étrange profile spectaculaire, l'*opera seria* constitue le point d'évasion de la comédie musicale:

> Le sujet des mélodrames, notamment des mélodrames interprétés à Naples dans la deuxième moitié du XVII[e] siècle, est toujours mythologique ou héroïque. Le monde aspirait à atteindre une dimension supérieure, surhumaine, bercée par la lumière. Cependant le poète ne savait pas comment faire afin que les héros renaquissent dans leur monde: il prenait de ceux-ci seulement le nom au-delà duquel il cachait un homme de son temps. Par la suite, entre l'attitude héroïque du masque et la voix belle de l'acteur surgissait un contraste étrange qui créait plutôt un effet de parodie que de drame. Univers chevaleresque, païen et catholique; chevaliers médiévaux, dieux de l'Olympe, pucelles errantes sous des déguisements masculins, figures mythologiques et figures chrétiennes abstraites, superstitions, sensualité, épicurisme, idéalisme, spiritisme…: effervescence dans le creuset du mélodrame. Et le résultat en fût un monstre.[5]

Pour le public harcelé par la représentation surchargée de l'*opera seria* – des récitatifs, aires à *da capo* chargées d'ornements, personnages et situations invraisemblables, virtuoses vocaux qui se surpassent l'un l'autre en trilles et ornements, mises en scène excessivement naturalistes, action bombastique – les auteurs de livrets introduisent des pauses courtes (à la fin du premier et du deuxième acte et au milieu du troisième acte) où deux domestiques (un page et une nourrice) font l'objet des disputes comiques.

Soit pour capter d'une manière vraisemblable le monde des protagonistes et leur caractère, soit pour assurer certains moments de divertissement en contraste avec l'attitude moralisatrice de l'action principale, l'opéra a commencé à trouver, dès le baroque, un rôle pour les personnages appartenant aux classes sociales inférieures. Vu l'habitude de mêler les serviteurs comiques dans les intermèdes dansants, ces épisodes seront

[4] Lors de la réforme du livret déroulée par Zeno et Metastasio au début du XVIII[e] siècle, le comique a été considéré insignifiant pour le sujet et incompatible avec le style tragique. D'une certaine manière, cet aspect a contribué à délimitation des styles comique et sérieux.

[5] Scherillo, Michele*, op cit.*, p. 23-24.

connus comme *contre-scène* et leur tendance sera d'avancer vers les fins de l'acte. Au début du XVIII[e] siècle le modèle devient exclusiviste: l'autonomie narrative, linguistique et musicale de ces scènes va orienter leur transformation en *intermezzi* comiques, «c'est-à-dire des entités dramatiques indépendantes, interprétées entre les actes de l'opera seria»[6].

Intermezzo, interlude, intermède, intermedio – peu importe la terminologie, chaque époque de l'évolution de l'art lyrique est marquée par les formes variées revêtues par cette présence. En passant par les *intermedi* de la fin du XV[e] siècle ornés de musique vocale et instrumentale, de danse, d'allégories ou de pantomime, et attentivement élaborés par Bardi (1589) sous l'aspect spectaculaire et musical – chants solo avec accompagnement instrumental, ensembles madrigalesques, chœurs ou symphonies –, l'*intermezzo* des premières décennies du XVIII[e] apparaît comme une forme de théâtre musical gérée par ses propres règles, qui se remarque de manière particulière «de par l'humour, de par les récitatifs naturalistes rapides, de par les aires et les duos vivaces»[7]. Ce qui reste le même c'est sa fonction initiale évoquée par Rousseau: «une séquence de musique et de danse insérée dans l'opéra et parfois dans la comédie, entre les actes des pièces plus longues, afin de revigorer le spectateur attristé par la tragédie et la tension causée par l'intérêt manifesté envers la pièce proprement-dite»[8].

La libération de l'angoisse se fait par le ris et par le comique: comportant deux personnages vraisemblables qui chantent en dialecte napolitain et des situations variées, vives et gaies, le nouvel *intermezzo* représente la compensation exigée par le public (nobles, bourgeois, commerçants, manufacturiers) afin de balancer les anomalies rencontrées dans la représentation de l'opera *seria*. Amusant et naturel, l'intermède comique va s'imposer peu à peu dans les répertoires des théâtres d'opéra de la vaste Italie tout en familiarisant le public avec le théâtre musical comique et tout en préparant l'accueil de l'opéra *bouffa.* En outre, si nous faisons une incursion dans la recherche des origines de ce genre, nous observons que la forme d'*intermezzo* est considérée le plus souvent la source principale de l'opéra *bouffa* napolitaine. Par ailleurs cette hypothèse est partagée par Scherillo aussi: «notre opéra *bouffa* ne suppose que le développement des intermèdes par le biais de la musique, insérés entre les actes des mélodrames héroïques»[9].

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[6] Lorenzo Pestelli Giorgio Bianconi, *Opera Production and Its Resources*, vol. 4, Chicago, University of Chicago Press, 1998, p. 60. Notre traduction.

[7] David R. B. Kimbell, *Italian Opera*, Cambridge, Cambridge University Press, 1991, p. 295.

[8] Jeffry Pulver, «The Intermezzi of the Opera», in *Proceedings of the Musical Association*, 43rd Sess. (1916-1917) : 139-163, p. 141. Notre traduction.

[9] Dent, Edward J., «Ensembles and Finales in 18th Century Italian Opera», in: *Sammelbände des Internationalen Musikgesellschaft*, 11. Jahrg., (1910): 543-569, p. 545.

Cependant l'affirmation n'est pas dépourvue d'interprétations; des ouvrages tels *Il falcone*, *Chi soffre speri* (Mazzochi), *Dal male il bene* (Abbatini) ou *Lo schiavo di sua moglie* (Provenzale), viennent soutenir, d'une part, la perspective du musicologue Edward J. Dent et d'autres chercheurs. En effet Edward J. Dent soutient que l'opéra comique s'est développé en même temps que le genre sérieux d'opéra et indépendamment de l'*intermezzo* qui, dit-il, «a continué d'exister beaucoup d'ans après 1709 »[10], année où l'ouvrage *Patrò Calieno de la Costa* est attesté comme premier *opera bouffa* napolitain[11].

Ce témoignage de Dent est renforcé par le meilleur exemple que ce genre offre: l'intermède *La serva padrona* créé par Giovanni Battista Pergolesi et interprété en 1733 entre les actes de son opéra *Il prigionier superbo*. De manière surprenante, la majorité des études de spécialité retient le chef d'œuvre de Pergolesi sous la dénomination d'opéra *bouffa* aussi. Cet aspect nous encourage à considérer qu'une délimitation nette de ces deux formes doit être acceptée avec précaution[12].

Selon *The New Grove Dictionary*, la première occurrence de la notion d'*opéra bouffa* est saisissable dans la définition du genre de l'opéra comique italien, lorsqu'au XVIII^{e} siècle ce genre jouit d'une popularité particulière. Au début, la notion d'*opéra bouffa* est employée seulement de manière informelle dans les écrits, les conversations ou les différents exposés liés au spectacle en tant qu'événement considéré dans son entier. Par la suite, la dénomination *d'opéra bouffa* ne se retrouve pas dans les premiers livrets – afin de souligner leurs exigences littéraires, les auteurs intitulent leurs travaux tel que les circonstances l'imposent: *dramma giocoso*, *dramma bernesco*, dramma comico*, divertimento giocoso* ou *commedia per musica*. Le dialecte napolitain transfigure la dénomination d'*opéra bouffa* en *commedia pe' museca'*.

On sait que les gens qui habitent la région du Vésuve aiment rire. Par ailleurs, cet aspect renforce leur préférence pour le genre comique. En effet, sa liberté permet à la comédie d'exploiter un langage naturel et de présenter le quotidien tout en le ridiculisant de par l'optimisme du dénouement.

«On rit de» et «on rit avec»: cette impulsion démesurée de manifestation de l'être représente le vecteur qui va stimuler la création de nouvelles formes de comédie combinées de manière inédite avec la musique, formes essentiellement napolitaines.

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[10] *Ibidem*.

[11] Suite à la recherche entreprise à la Bibliothèque Nationale de Naples, Scherillo réussit à prouver que, conformément à une gazette hebdomadaire parue entre le 28 février 1708 et le 31 décembre 1709 et éditée par Domenico Antonio Parrino et Camillo Cavallo, le livret de Mercotellis de 1709 rédigé pour l'opéra d'Antonio Orefice, est antérieur à celui de 1710 de Francesco Antonio Tullio élaboré pour l'opéra *Le fenziune abbentorale* et mentionné par Napoli-Signorelli en tant que premier livret de l'histoire de cette forme.

[12] Pulver Jeffry montre que Otto Jahn, le biographe de Mozart, fait référence à l'ouvrage de Rousseau *Le Devin du village* de deux manières: il s'y rapporte en employant la notion d'*intermezzo* mais aussi celle d'opéra *bouffa*.

Il ne nous reste rien des premières manifestations du genre. Cependant les livrets préservés témoignent du même modèle de situations que ceux de *l'idylle* de Mosco: au début personne ne correspond aux exigences du bien-aimé. En passant par une multitude d'histoires plus ou moins compliquées, nous arrivons, en fin de compte, à une conciliation générale et à la clôture de la comédie dans un ton optimiste soutenu par une parade de noces. Les travestis ne manquent pas, les enlèvements, les turques ou le jeune inconnu dont deux filles de la région tombent amoureuses. C'est l'exemple offert par les livrets d'Agasippo Mercotellis ou de Francesco Antonio Tullio.

Du premier nous est parvenu l'ouvrage *Patro Calieno de la Costa – commedia pe museca* sur la musique d'Antonio Orefice (1709); *Lo'Mbruglio de li nomme aleas le doje Pope e li duje Luccie*, *e Pascale sotto nomme d'Ambruoso* (1714) – *commeddea pocerealesca* sur la musique de Giovanni Veneziano ; toujours en collaboration avec Giovanni Veneziano, *Patrò Tonno d'Isca, chélleta marenaresca a muodo de dramma pe museca* (1714). Du point de vue musical[13], les comédies de Tullio revêtent elles aussi des formes variées: des opéras *bouffa* tels *Li viecchie coffejate* (1710), *La danna* (1711), *Le pazzìe d'ammore* (1723), ou *Lo viecchio avaro* (1727); des comédies pastorales-héroïques comme *La festa de Bacco* (1722) et *L'aracolo de Dejana* (1725); la tragi-comédie *La Locìnna* (1723) ou des drames héroïques-bourgeoises – *Il gemino amore* (1718) et *Il triomfo dell'onore* (1718).

Le dernier ouvrage mentionné appartient à Alessandro Scarlatti et c'est la premier opéra comique napolitaine qui témoigne de son activité musicale. Même s'il n'est pas une *commedia per musica* – elle est écrite en respectant le toscan littéraire –, il a été spécialement composé pour le *Teatro dei Fiorentini*, institution qui a consolidé ce nouveau genre. De même, *Li zite 'ngalera* (1722), la première *commedia* préservée intégralement, a été mise en scène dans cette location, sur la musique de Leonardo Vinci (1690-1730). Sa partition se distingue comme la confirmation musicale de l'opéra créé en dialecte. De par l'emploi occasionnel des personnages et des situations sérieux, de par l'intrigue de type chevaleresque et du dialecte toscan, nous pouvons distinguer des réminiscences provenant de l'expériment toscan[14]. Cependant le caractère de l'histoire de Bernardo Saddumene est essentiellement napolitain – le dialecte, les personnages et le cadre. Le librettiste exploite la situation

[13] Les compositeurs qui ont créé la musique pour les livrets de Tullio sont: Leonardo Leo, Leonardo Vinci, Alessandro Scarlatti, Antonio Orefice, Giuseppe de Maio, Gian Paolo de Domenico, Michel Agnolo Faggioli, Francesco Corradini et Cola Melfiche.

[14] Dans l'automne de 1718 et dans l'hiver de 1719, le *Teatro dei Fiorentini* a essayé de mettre en scène seulement des opéras comiques en dialecte toscan, tous les ouvrages recourant aux livrets de Francesco Tullio: *IL Gemino amore* d'Antonio Orefice; *il triomfo dell'onore* de Scarlatti et *Forza della virtù* de Francesco Feo. Malheuresement, l'expériment n'a pas joui d'un très grand succès. Dans le printemps de 1719, le dialecte napolitain est de retour avec l'ouvrage *Lo cecato fauzo* de Piscopo et Vinci.

fictive d'une jeune femme (Bellucia) abandonnée par son bien-aimé (Carlo) qui lui avait promis de l'épouser. Déguisée en homme, celle-ci part à la recherche de son adoré et, jusqu'à devenir son épouse, elle est en même temps le protagoniste d'une aventure inouïe.

Les particularités de la musique locale se ressentent dès les premières pages: l'*ariette*[15] *Vorria reventare sorecillo* se distingue en tant qu'exemple d'influence de la chanson populaire napolitaine sur la musique de la *commedia per musica*. Le mode mineur et les phrases difficilement pliables aux modèles rythmiques de 12/8 suggèrent qu'il s'agirait même d'une chanson de la rue napolitaine. Dans ce cas-ci, l'emplacement d'une telle *canzonetta* au début de l'opéra apparaît comme une option plutôt symbolique et conventionnelle. En même temps cet aspect permet au compositeur et au librettiste de transmettre au public le message suivant: «Vous entrez dans le quotidien» - les histoires évoquées pourrait vraiment arriver.

En suivant le parcours de l'opéra, nous n'allons plus rencontrer ce type d'insertions musicales populaires – dans sa totalité ou presque, la partition va comporter une série d'aires *da capo*, d'habitude deux aires pour chaque personnage de l'histoire, reliées par des récitatifs *secco*. Les aires se caractérisent par une orchestration simple, dépourvue d'ornements. Elles comportent des mélodies simples et moins chargées d'ornements, la seule exception étant l'aire *Or più non mi fa guerra*. Dans ce cas, la légitimité des passages riches en ornements et de l'orchestration abondante – deux trompettes, deux hautbois, des instruments à cordes et la basse continue –, est assurée par leur association avec le seul personnage héroïque de la comédie: le capitaine Mariano qui parle le dialecte toscan.

À deux exceptions seulement, *Si date me la morte* (Carlo) et *Qual doppo lunga e faticosa caccia* (Bellucia), les récitatifs sont simples. Par ailleurs, le second récitatif, qui comporte un accompagnement orchestral d'instruments à cordes et qui se construit sur la récitation de certains vers de *Gerusaleme liberata* de Tasso (le VII^{ème} chant), est formé, de manière exceptionnelle, non pas des habituels vers libres, mais de «deux strophes de poésie narrative (la deuxième strophe commençant à la huitième mesure), chaque strophe recourant à la même musique tout en créant, ainsi, une forme fermée (a-a')»[16]. La formule mélodique répétitive semble être un modèle repris de la pratique des poètes contemporains de réciter des vers de Tasso en étant accompagnés d'un instrument à cordes – ce

[15] L'*ariette* est un chant monophonique qui contient des interludes courts, à l'unison, interprétés par l'orchestra des instruments à cordes, situés entre les phrases vocales. Ils imitent le style instrumental *colascione* – un type de luth à deux-trois cordes doubles, accordées en quarte –, rencontré dans les rues de Naples.

[16] Markstrom, Kurt, *The Operas of Leonardo Vinci, Napoletano*, New York, Pendragon Press, 2007, p. 34.

propos de Kurt Markstrom se retrouve dans la recherche dédiée aux opéras de Leonardo Vinci. En outre, le caractère archaïque de cette construction mélodique répétitive remonte aux anciennes formules de récitation, plus précisément au récitatif monodique florentin.

Certains ensembles solitaires se frayent le chemin entre ces formes privilégiées de la comédie musicale: deux duos, un trio, un quartet, un quintet et un *chœur* final en miniature. Entre les duos et le trio, le texte de chaque personnage est adapté à une seule mélodie partagée par les solistes dans le cadre d'un dialogue organisé seulement en cadences. Les péripéties gaies – *gliuòmmari* – des personnages comiques convergent vers la fin du premier et du deuxième acte. Du point de vue musical, elles prennent la forme d'un quartet et d'un quintet reconnus comme les prédécesseurs directs des clôtures bouffes d'acte qui vont se développer plus tard au nord de l'Italie.

Quant à l'aspect musical, la *commedia per musica* de Leonardo Vinci se remarque par une écriture simple. Le compositeur distribue les voix de manière symétrique et, en recourant aux rôles travestis, il obtient un équilibre entre les voix hautes et les jeunes amoureux (trois sopranos et un alto) et les voix graves et les personnes âgées – *vecchi* –, deux ténors et une basse. Naturellement, les fameux castrats de l'*opera seria* n'ont pas de place dans ce type de productions réalistes telles *Li zite 'ngalera*, qui exigent et imposent des voix masculines fortes, telles l'indispensable *basso buffo*. Peu à peu l'idée de vedette commence à disparaître des scènes napolitaines. Cet aspect est dû à l'alternative offerte par les représentations de la comédie musicale dont les interprètes sont fréquemment des autochtones sans formation technique et vocale exceptionnelle: le plus souvent leurs partitions ne comportent pas des passages de bravoure.

La même simplicité se retrouve dans technique de la mise en scène, technique qui élimine les machines scéniques, les vols ou les montages de scènes spectaculaires. La scène représente toujours un faubourg de Naples avec, en arrière-plan, la marine et les collines fleuries. Cette adaptation scénique est en accord avec la conception scénographique de ce genre de spectacle dans lequel la scène n'est plus chargée de décors surréalistes. De plus les rues, les places ou les coins populaires qu'on veut représenter sont plutôt suggérés: Borgo Loreto, Ponte della Maddalena, Porta Capuana, Taverna Penta, Fontana dei Serpi, Duchesca, Posilipo ou Vomero.[17]

Vu que nous ne disposons pas de suffisamment d'informations liées aux premières années des représentations de *commedeja*[18], il est difficile d'établir si l'action scénique avait un rôle important dans le succès du genre. Nous savons

[17] Les dénominations sont reprises de Croce, Benedetto*, I teatri di Napoli* [The theaters of Naples], Napoli, Presso Luigi Pierro, 1891, p. 241.

[18] La majorité des archives des théâtres d'*opéra bouffa* ont été détruites lors des bombardements de Naples de la Seconde Guerre mondiale.

au moins que les fins des actes étaient assez animées du point de vue de la dramaturgie et de la mise en scène. Cependant, en tenant compte des défauts de la formation professionnelle des chanteurs, nous croyons que leur interprétation était plutôt de type amateur, influencée, peut-être, par le jeu des comédiens[19] des spectacles d'improvisation de la *commedia dell'arte.*

La file de ces spectacles de *commedia per musica* qui vont fleurir dans les premières décennies du XVIII[e] siècle dans les petits théâtres napolitains, commence le 10 octobre 1709 au *Teatro dei Fiorentini*, avec la représentation de l'ouvrage *Patro Calienno de la Costa* d'Orefice[20]. Le genre est tellement apprécié par le public que le «petit théâtre en forme de fer à cheval et avec une musique excellente» – c'est la description que Stendhal en fait en 1817 –, se consacre exclusivement à la mise en scène d'opéras comiques[21]. En trouvant, ainsi, une niche profitable dans la vie théâtrale napolitaine, le *Teatro dei Fiorentini* soutient l'institutionnalisation de l'opéra *bouffa* par la création d'une compagnie permanente, spécialisée en répertoire comique, avec ses propres chanteurs, librettistes et compositeurs. Le succès sera imminent et ce modèle sera multiplié moins d'une décennie plus tard[22]. Selon Bendetto Croce,

> L'*opéra bouffa* était tellement à la mode que le *Teatro dei Fiorentini* ne tenait plus face. Ainsi, cette opportunité a été utilisée afin de construire deux nouveaux théâtres : un connu sous la dénomination de Pace, d'après l'avoisinage avec l'hôpital de la Paix […], l'autre "Teatro Nuovo de Montecalvario" ou "sopra Toledo" (sur la rue de Toledo, une des artères principales de Naples), qui devient, deux siècles plus tard, le Teatro Nuovo.[23]

Dans la ville de Naples, l'apparition de ces nouveaux théâtres d'opéra comique coïncide avec la multitude de représentations et avec la diffusion rapide de la *commedia per musica*, qui se définit en tant qu'opéra comique des premières trois décennies du XVIII[e] siècle. Quand même, jusqu'en 1729 ce genre n'est ni plus ni moins qu'un phénomène à circulation réduite et d'importance exclusivement locale, l'aire d'expansion se réduisant à la région napolitaine.

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[19] Selon Louis Jouvet, le comédien est la personne qui peut adopter tous les rôles et s'y confronter. De par cet aspect il diffère de l'acteur qui impose à chacun de ses rôles sa personnalité aisément reconnaissable. *Cf.* Ubersfeld, Anne, *Termenii cheie ai analizei teatrului* [Theater review key terms], Iaşi, Editura Institutului European, 1999, p. 9.

[20] Il s'agit de la première représentation publique d'une *commedia per musica*. Il y a, cependant, une mise en scène antérieure à celle-ci. C'est une mise en scène privée de *La Cilla* (1709), sur la musique de Michelangelo Faggioli et le texte de Tullio.

[21] Initialement le *Teatro dei Fiorentini* a été le théâtre du drame espagnol. Il a commencé à mettre en scène de l'opéra en 1706, avec *L'Ergasto*, *drama per musica* de Carlo de Petris. À partir de la saison 1714-1715, le théâtre met en scène seulement des opéras comiques.

[22] Le *Teatro della Pace* ouvre ses portes en 1718 et le *Teatro sopra Toledo* en 1721.

[23] Rossi, Nick et Fauntleroy, Talmage *, Domenico Cimarosa: his life and his operas*, Connecticut, Greenwood Press, 1999, p. 37. Notre traduction.

Dans le reste de l'Italie, le public connaissait le théâtre musical comique seulement sous la forme des *intermezzo* dont la création et la diffusion équivaut à leur vaste transmission: «comme type de spectacle facile à représenter – des exigences orchestrales minimales, peu de décors et budget réduit –, les intermèdes comiques étaient un produit très profitable.»[24] Ces productions, indépendantes ou présentées entre les actes de l'opéra *seria*, seront remplacées, peu à peu, par l'*opéra bouffa* qui devient un genre cosmopolite de par le renoncement au cadre et au dialecte napolitains et en gardant toutes les autres particularités, telles la représentation du quotidien, les situations et les personnages comiques et sérieux. Dans le même sens, ce genre détient aussi la capacité de représenter musicalement et de manière fidèle certaines dispositions morales et certaines émotions.

De Naples, l'opéra comique prend le chemin de Rome. En janvier 1729 on y joue *Li zite 'ngalera* de Bernardo Sadumene: la représentation est donnée sous le nom de *La Costanza*, sur une musique nouvelle appartenant à Giovanni Fischietti (1692-1743) et selon un nouveau schéma créé par le librettiste. Ce nouveau plan prévoit l'interprétation des rôles sérieux en italien et de ceux comiques en dialecte. Par le biais de ce type d'opéras «à la italienne», mais aussi par les nouveaux opéras créés comme leur imitation, Rome devient le nouveau centre de l'opéra *bouffa*. À partir de ce moment-ci, le genre commence à se répandre vers les villes du nord: il s'agit d'un noyau d'opéras, parmi lesquels *La finta cameriera* (1737) de Gaetano Latilla connaît un nombre remarquable de représentations, en transgressant même les frontières du pays – Graz, Leipzig, Hambourg (1745).

Entre temps, l'opéra comique est annoncé à Venise aussi, où, selon Carlo Goldoni (1707-1793), l'imprésario Giuseppe Imer «veut introduire dans les comédies quelques *intermezzo* musicaux qui ont été, pour longtemps, partie intégrante de l'opéra et ont été supprimés afin de faire de la place aux ballets […]; la nouveauté a beaucoup plu et elle a enrichi les comédiens»[25]. La troupe comportait deux actrices et un acteur (Imer lui-même), qui n'avaient pas de connaissances musicales mais qui avaient du goût, l'oreille musicale et qui chantaient parfaitement. La réussite des représentations dépendait de Goldoni lui-aussi. Et cela non pas seulement du point de vue du librettiste, mais aussi de celui de créateur de spectacle – il faut tenir compte des attributions détenues par les poètes qui travaillaient aux théâtres de la famille Grimani[26].

[24] Biancotti, L. - Pestelli, G. (éd.), *op. cit*., p. 63. Notre traduction.

[25] Goldoni, Carlo, *Memoriile domnului Goldoni menite să lămurească Istoria vieţii sale şi pe accea a Teatrului său* [Memoirs of Mr. Goldoni aimed to clarify its life history and that of his Theatre], Bucureşti, Editura pentru literatura universala, 1967, p. 150.

[26] Goldoni est leur employé entre 1734 et 1743.

La nouveauté ne résidait pas dans la profession elle-même, cette occupation datant d'avant le XVIII[e] siècle, mais dans le fait que le rôle du librettiste augmente suite au besoin de satisfaire les carences de la formation dramaturgique des chanteurs, ou afin de donner cours à l'impératif de la réadaptation des ouvrages (livrets et musique) à cause d'une distribution en changement continu[27]. Les mots attribués par Goldoni lui-même au personnage Macario – poète pauvre, dramatique, de la comédie *L'impresario delle Smirne* (1759) –, confirment cet aspect:

> Macario
> Dis-lui que j'apprends aux musiciens leurs gestes,
> Et je dirige la scène, et je cours derrière les coulisses
> Afin d'attentionner la protagoniste qu'il y a peu de temps avant son entrée,
> Que je m'occupe d'extraits et que je me comporte bien,
> Tout en annonçant à tous ceux qui sont impliqués que la scène va changer.[28]

En outre, le poète Goldoni détient aussi une formidable intuition musicale et, après son début au théâtre musical par une série de livrets spécialement créés pour les *intermezzo* de la troupe d'Imer – *La cantatrice* (1729), *La pupilla* (1734), *La Birba* (1734), etc. –, il fait sortir aussi *La fondazione di Venezia* (1736), son premier opéra comique mis en scène à Venise. Ces premières créations font partie d'une étape expérimentale de la carrière de ce dramaturge, lorsqu'il s'adonne à l'essai d'une multitude de genres et manifeste, en même temps, son intérêt pour reformer la comédie: il donne cours au renouveau en transformant la nature de farce improvisée caractéristique pour la *commedia dell'arte*, en comédie réaliste, de caractère. Par la suite, les livrets de Goldoni repoussent, eux-aussi, les sujets habituels, les masques[29] ou le dialogue improvisé de la *commedia*. Cette chose va marquer décisivement l'histoire de l'opéra *bouffa* qui est devenue, dès lors, «plus digne, plus ordonné comme structure et plus raffiné quant aux actions et au langage»[30].

Vers le milieu du siècle, lorsque les idées de Goldoni à l'égard de la réforme de la comédie se cristallisent, s'entame la collaboration avec le musicien Baldasare Galuppi (1706-1785). Le résultat en est représenté par une série d'importantes *drammi giocoso per musica*, à commencer par *L'Arcadia in Brenta* (1749). Par le biais de ces *drammi giocoso per musica*, l'opéra *bouffa* va

[27] Il s'agit plutôt des attributions des poètes des théâtres d'opera seria qui adaptaient souvent les anciens drames qu'ils devraient soit raccourcir, soit les adapter aux exigences du compositeur ou aux caprices des virtuoses.

[28] Bianconi, L. - Pestelli, G. (éd.), *Opera on stage*, Chicago, The University of Chicago Press, 2002, p. 137. Notre traduction.

[29] Goldoni considère nécessaire l'élimination du masque car, dit-il, «aujourd'hui les pectateurs veullent que l'acteur ait une âme et, sous le masque, l'âme est comme le feu sous les cendres.» in Goldoni, *op. cit*., p. 277. Notre traduction.

[30] Grout, Jay Donald et Weigel, Hermine Williams, *A short history of opera* , New York, Columbie University Press, 2003, p. 277. Notre traduction.

acquérir une de ses plus remarquables caractéristiques structurales: **les clôtures bouffes d'acte**, nommés aussi ensembles dramatiques ou finaux dramatiques d'acte. Pierre-Louis Ginguené décrit leur apparition ainsi:

> […] au lieu des duos, des trios ou des quartets qui clôturaient, jusqu'à présent, les actes des opéras *bouffa*, on introduit des ensembles amples, divisés par le poète en plusieurs scènes et par le compositeur en plusieurs motifs, ou en développements variés du même motif, qui décrivent les changements et les vicissitudes dans lesquelles se retrouvent les personnages.[31]

En Italie, cette nouveauté sera connue sous la dénomination de *finale* et apparaît comme une particularité qui relève du style de Goldoni.[32] La technique du librettiste de conclure les actes tout en introduisant des ensembles rapides, d'une longueur considérable et pleins d'action qui permettent un traitement musical continu, va produire le changement définitif de la manière dans laquelle les compositeurs vont achever, dès maintenant, le premier et le deuxième acte des opéras comiques. L'institution de ce modèle va s'accomplir une fois confirmée son introduction fréquente dans les opéras *bouffa* du duo Goldoni-Galuppi, voire dans: *Il mondo dell aluna* (1750), *La calamità de' cuori* (1752), *Il mondo alla roversa* (1752), *Il filosofo di campagna* (1754) ou *La diavolessa* (1755).

Galuppi est le premier compositeur qui répond à ce nouveau modèle et compose des finaux d'acte qui comportent une série d'actions séparées, en tonalités et tempos différents, et soutenus par l'orchestre à laquelle il confère le rôle de point d'appui pour le déroulement de l'action : les entrés ou les sorties des acteurs-chanteurs sont accompagnés, pour la première fois, par la musique. La fin du premier acte de l'opéra *La diavolessa* défend un traitement créateur vivant et cohérent. Voilà son schéma typique (ex.1):

Ex.1

Allegro C	E-Dur	49 mesures	Des discours formes appartenant aux trois personnages.
Andante 3/8	E-Dur	56 mesures	Giannino et Dorine se contredisent à propos du comportement adéquat en ce qui concerne Don Poppone.
Largo 2/4	E-Dur	19 mesures	Le flirt de Dorine et de Don Poppone.
Presto C	H-Dur	38 mesures	Giannino proteste.
Récitatif		12 mesures	
Largo 6/8	E-Dur	13 mesures	La morale
Allegro 3/8	E-Dur	48 mesures	

[31] Ginguené, Pierre Louis*, Notice sur la vie et les ouvrages de Nicolas Piccini* [Notice on the life and works of Nicolas Piccini], Paris, Ve Panckoucke, 1800, p. 14.

[32] Selon Carlo Gozzi et selon les dernières recherches, parmi lesquelles nous mentionnons aussi celle d'Edward Dent, Goldoni semble être, avec Galuppi, le premier créateur des ensembles de clôture. Cependant il y a aussi des spécialistes qui attribuent cette nouveauté à Logroscino (selon P. L. Ginguené et Jean-Benjamine de la Borde) ou à Piccini (selon Hermann Albert).

***La diavolessa,* premier acte, *finale*[33]**

En 1760 déjà, la nouvelle forme de livret introduit par Goldoni faisait le tour du pays par les créations de Niccolò Piccini, et, en Europe, elle devenait le pilier principal des compositeurs débutants en opéra *bouffa*, y compris Haydn (*Lo speziale*, 1768) et Mozart *(La finta semplice*, 1769*)*. À Rome, *La Cecchina* ou *La buona figliuola* (1760), l'opéra comique de Piccini basée sur un livret écrit par Goldoni en 1756, connaît un si grand succès qu'aucune autre musique ne pourra le concurrencer. La partition est remarquable de par ses amples et fines constructions finales de chaque acte, constructions où les vers étendus de Goldoni (2-3 pages) permettent au compositeur de donner aux clôtures une uniformité plus faible et une diversité plus grande: c'est aspect se concrétise par des développements longs de 360 et 280 mesures dont le style et la forme annoncent le très organisé *finale* de Mozart.

Au cours de la deuxième moitié du siècle, l'*opéra bouffa* se distingue comme un genre indépendant, ayant ses propres créateurs qui s'efforcent, sans arrêt, de consolider sa forme. Parmi eux nous mentionnons Pasquale Anfossi, Giuseppe Gazzaniga, Giovanni Paisiello ou Domenico Cimarosa et les nouveaux librettistes Giovanni Bertati, Giambattista Lorenzi, Pasquale Mililotti et d'autres.

Mais afin d'observer le mieux la structure actuelle de l'ancienne *commedia per musica*, nous nous retrouvons de nouveau à Naples, la ville où ce genre à connu la consécration. Dans cette ville, la représentation de l'opéra comique est sans défaut. Cette chose est possible tout d'abord à cause du talent prolifique des compositeurs Paisiello et Cimarosa. En effet, le dernier va enrichir le théâtre lyrique de 80 opéras, en commençant avec *Le stravaganze del conte*, opéra *bouffa* en deux actes dont la représentation a lieu en 1772, pendant le carnaval, sur la scène du *Teatro dei fiorentini*. D'ailleurs, encore 16 de ses opéras auront la première à ce théâtre renommé.

Jusqu'à ce moment-là, les exigences scéniques imposées par la mise en scène des opéras comiques ont subi peu de modifications. Auparavant, les scènes dédiées aux nobles et aux personnes de haut rang se déroulaient dans un grand salon ou dans une salle nobiliaire. Les scènes des serviteurs comiques se déroulaient dans ces espaces eux-mêmes. Maintenant, il y a un cadre général qui peut accueillir tous les personnages – nobles ou comiques. Le principe scénographique actuel apparaît dans un modèle de mise en scène d'un des opéras comiques de Paisiello, *Le astruzie amorose* (1777)[34], opéra qui comportait huit changements de scène – rez-de-chaussée / chambre / jardin / chambre / jardin somptueux / chambre / jardin / cour intérieure[35] – réduits à trois types de cadres habituels, quotidiens: la chambre, le jardin et la cour intérieure. Autrement

[33] Informations pris de Kimbell, David, R.B., *op.cit,* p. 329.
[34] Parmi les plus connues nous mentionnons : *Nina*, *La Bella Molinara* ou *Il barbiere di Siviglia* (1782).
[35] *Cf*, Bianconi, L. et Pestelli, G. (éd.), *op. cit*., p. 3.

dit, on pouvait utiliser et adapter les mêmes décors de manière répétitive. De plus, le peu de changements de scène pouvaient se réaliser par le changement des accessoires. La simplicité contrastait avec les nombreux changements de scène de l'opera *seria*. En même temps cette particularité scénique facilitait la transposition de l'auditoire et ainsi elle augmentait la popularité du genre.

À l'époque où Cimarosa se familiarisait avec l'opéra *bouffa*, celui-ci était un ouvrage composé de trois actes et six ou sept rôles principaux. Parfois, les noms des interprètes marqués dans les livrets étaient accompagnés d'une multitude de notions qui décrivaient le rang social des personnages et les catégories vocales-dramatiques appropriées. Par la suite, les différentes combinaisons de voix se réalisaient entre la *prima buffa* (ou la *prima buffa assoluta*), *primo buffo mezzo carattere* ou *primo mezzo carattere* (ténor ou basse haut) et *primo buffo caricato* (en général basse), suivi de *seconda buffa*, *secondo buffo*, *ultima parte* (basse) et le groupe d'amoureux formé d'*uomo serio* et *donna seria*. Même s'ils n'étaient pas si fameux que les vedettes de l'opera *seria*, les chanteurs comiques constituaient, c'est certain, un aspect qui influait sur le processus de création, une démarche régie par des conventions et des stéréotypes.

Voilà la manière dans laquelle l'opéra comique napolitain était décrite en 1766, dans la préface du librettiste Giambattista Lorenzi (opéra *Tra i due litiganti il terzo* de Gennaro Astarita) :

> Le système barbare introduit afin de soutenir l'ordonancement de ce type de drame [débutait] avec une ouverture bruyante pour plusieurs voix, une cavatine pour la première entrée de la *prima buffa*, ou un duo pour le premier rencontre entre celle-ci et le *primo buffo*. Un trio, un quartet ou un quintet dans la quatrième ou la cinquième scène de l'opéra, qui situait, assez souvent, le poète dans une posture inconfortable à cause du climax du scénario insuffisamment développé. Ainsi, le moment est dépourvu d'importance […] et l'acte se termine en sept ou huit scènes qui doivent se clôturer avec un *ripieno* où tous les acteurs prononcent les mêmes mots : peu importe si les mots conviennent ou pas à leur personnage. En outre, dans ce *ripieno* il y a une *sinfonia* bruyante formée de voix et d'instruments qui exécutent la mélodie en imitation, canons, fougues et strettos qui convergent en grande ampleur vers la fin de l'acte. C'est le moment où le rideau tombe comme si tout était fini. Ensuite, un quart d'heure plus tard, le rideau se lève et le deuxième acte commence. Après une scène courte, le personnage secondaire [*ultima parte*] doit interpréter quelque chose intitulée *aria del sorbetto*. Ensuite il y a, d'habitude, un duo entre les deux *buffi* et ensuite une aire pour le ténor, avec son *recitativo strumentato*. À la fin, un nouveau moment concertant entre les personnages principaux, suivi d'une fin similaire au premier. Dans le dernier acte, qui doit être très court (seulement si l'opéra ne doit pas se terminer après le deuxième acte, tel que cela arrive à présent, afin de réduire la tristesse de ceux qui viennent au théâtre non pas pour l'opéra mais pour observer les loges, pour fumer, pour somnoler), l'action ne finit pas avec un duo entre la *prima buffa* et le *primo buffo* qui, selon la tradition, doivent se marier.[36]

[36] Rossi, N. - Fauntleroy, T., *op. cit.*, p. 42-43.

Ce mélange dramaturgique-musical, inflexible sous multiples aspects, constitue, en même temps, le terreau favorable aux innovations. En effet, celles-ci ne se résument pas seulement aux améliorations permanentes opérées sur les clôtures dramatiques. Paisiello est un maître de la caractérisation musicale et son écriture orchestrale est variée et pleine de possibilités dramaturgiques. Cela se déroule dans une période où l'accompagnement instrumental ne pouvait être plus que transparent, formé, en général, des instruments à cordes et parfois d'un hautbois et/ou des fluttes, employés pour des numéros individuels; ou un basson utilisé pour le basso continuo, afin d'augmenter la combinaison entre le violoncelle et le clavecin. La contribution de Cimarosa este originale aussi : il élargit les paramètres de l'opéra *bouffa* et procède à son enrichissement mélodique par le biais des motifs rythmiques et des mélodies énergiques, des accompagnements pleins de vie et des tendances de caricatures musicales obtenues par une technique de répétition rapide des notes qui décrivent le bavardage sans sens des personnages. Le compositeur personnalise ses opéras de type *bouffe* par des titres tels *farsa per musica*, *commedia per musica*, *intermezzo in musica*, *dramma giocoso* ou *melodramma giocoso*. Ce sont des syntagmes qui correspondent, apparemment, aux exigences imposées par la personne ou l'institution qui commande l'ouvrage et qui a l'habitude d'imposer ses paramètres. Cependant, tous ces dénominations renvoient à l'*opéra bouffa.*

À Rome, Cimarosa est engagé afin de continuer un type d'*intermezzo* qui se différencie de celui napolitain de par son origine romane: surtout de par le fait qu'il avait été interprété plutôt entre les actes d'une pièce qu'entre les actes d'un opéra; de par le fait que son action se tissait autour de quatre ou cinq personnages au lieu de deux ou trois; de par sa fin amplement élaborée. Une telle adaptation est, par exemple, l'*intermezzo L'italiana in Londra*, interprété sur la scène du théâtre Valle, à Rome, le 28 décembre 1778.

En échange, à la cour de Vienne, les préférences semblent aller du côté du *melodramma giocoso*. Cette dénomination se trouve à côté du titre de l'ouvrage par le biais duquel le genre acquiert son autonomie et son créateur l'immortalité: *Il matrimonio segreto – Le Mariage Secret*.

Le succès inégalable de cet ouvrage, paru à un âge avancé de la carrière de Cimarosa – 1792 -, réside dans le fait que, par rapport à d'autres créations similaire, il se plie parfaitement sur le modèle de l'opéra *bouffa*, sans qu'il soit un intermède. L'entière partition du *Mariage Secret* représente le génie de Cimarosa, en commençant avec les aires qui comportent des sections de métrique, des tempos et des tonalités contrastantes en concordance avec les changements des situations ou d'état indiqués dans le texte. Inspiré de *The Clandestine Marriage*, l'ouvrage de Colman et Garrick, le sujet du librettiste Giovanni Bertati est dépourvu de déguisements et des péripéties excessives. Cet aspect à des conséquences évidentes sur l'écriture musicale rendue plus flexible et plus naturelle. Cependant, dans ce chef-d'œuvre de l'opéra

bouffa, la spécificité réside toujours dans la manière de composer les ensembles: jusqu'aux clôtures qui réunissent tous les six personnages de l'opéra, les ensembles comportent deux duos, trois trios, un quartet et un quintet.

Le succès de la première du *Mariage Secret* de Burgtheater (le 28 février 1972) a été immédiat. Enchanté par l'ouvrage commandé, l'empereur Léopold II dispose sa reprise le même jour. Une année plus tard, lorsque Cimarosa revient à Naples, le *Teatro dei Fiorentini* va accueillir plus d'une centaine de mises en scène de cette composition qui va imposer une nouvelle époque dans l'histoire de l'opéra *bouffa*. Avec cette création, le genre n'est plus «un théâtre musicalisé, mais un théâtre spécifiquement musical»[37].

En avançant, au début du XVIII[e] siècle, de simple divertissement à une forme aussi appréciée que celle de l'*opera seria*, l'opéra comique parvient à dominer, dans la deuxième moitié de ce même siècle, les scènes des théâtres lyriques de partout. À cette date-là, l'opéra *bouffa* dépasse, depuis longtemps déjà, les frontières de l'Italie, espaces où ce genre se développe indépendamment, en créant d'autres formes nationales telle que l'*opéra comique* français, le *ballad opera* anglais, le *singspeil* allemand ou la *tonadilla* espagnole. Toutes ces formes partagent les caractéristiques d'une origine commune, en empruntant des sujets bouffes, des personnages et des situations repris des comédies populaires ou du vécu, avec des dialogues parlés (excepté l'*opéra bouffa*) interférés avec des chansons, selon un style musical simple et souvent parodique.

Traduit par Anamaria Marc

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THE COLLECTION OF MANUSCRIPTS FROM THE NOUL-NEAMȚ MONASTERY

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SUMMARY. The new monastery, called "The New Neamț" (Romanian: "Noul Neamț"), established in 1864 by the monks who had left the old Neamț community, took over not only the name of the oldest and richest monastic foundation in Moldova, but also the secular traditions of this important cultural center. The monastery's abbot, Teophan Cristea, adopted both the traditions and the institution previously founded here by Saint Paisius from Neamț. The Neamț monks brought with them numerous precious manuscripts, documents and old Romanian books, which they also protected in this new location.

Keywords: Manuscripts, Romanian books, sacred music, New Neamt Monastery, cultural centre.

"Founded in 1864 by the monks departed from the old Monastery in Neamț, the new Monastery of "*Noul Neamț*" (meaning New Neamț) took over not only the designation of the oldest, richest monastic foundation in Moldova, but also the ancient traditions of this outstanding century-old cultural centre. The Father Superior of the monastery, Teofan Cristea adopted the traditions and organization established by Saint Paisie from Neamț. Adopting the organization of the Neamț community, the monks of the new monastic establishment also took over the old Paisian tradition of religious music, which provided that the "*cliros*" be sung in turn, in two languages: from the right, in Slavonic and from the left – in Romanian.

The New Neamț monks brought along and kept here numerous and precious manuscripts, documents and old Romanian books."(5)

A living proof of the intense cultural life in the field of sacred music and of a valuable spiritual patrimony is the catalogue of manuscripts drawn up by Hieromonk Andronic in 1884, which comprises 146 Slavonic and Romanian manuscripts found in 2,272 books printed in Slavonic, Russian, Greek, Latin, French and Romanian.

The 30 Slavonic and Romanian manuscripts from the 14th -19th centuries that Father Andronic brought along from the Neamț Monastery in

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1861, on his arrival in Bessarabia, were the basis for the foundation of the Monastery's Library, as well as for the setup of the manuscript catalogue found in this monastic settlement.

Starting with a very small number of yet highly valuable manuscripts, the "Noul Neamt" library acquired an impressive number of manuscripts and books, as they were donated or purchased by its librarian, Father Andronic.

In manuscript no. 88, dating back to 1886, whose content is entirely dedicated to the life and activity of Father Andronic, we can find his will, on pages 4-6, in which he wrote: "*I pray that all the holy books in Moldavian, Russian and Greek, printed and gathered here, through my efforts, as well as the psalm books written by my sinful hand (…) shall last in time and enrich the monastery's library*".

At the end of the 19th century, there were over 20 monasteries and hermitages operational in Bessarabia, all with their own library or archive. After World War II (1945), all the monasteries were closed, except for Monastery Japca, which still operated for a while. Nobody seems to know what happened with the manuscripts and books found in the libraries and archives of these monasteries. Some assume they were burnt up, devastated or, maybe, a few of them are still being kept somewhere.

Archive documents tell us that most of the valuable documentary materials from the state institutions, from monasteries or churches, as well as the entire monastic assets, including all the books, were evacuated from Romania and later returned, in 1945, according to a decision made by a special Soviet-Romanian commission. The lists of these materials are still kept to this day, but, unfortunately, their itinerary is interrupted, as we have no details. However, there is an exception in this matter, the Library and Archive of "New Neamț" Monastery. In 1959, as the activity of "New Neamț" Monastery was interrupted (out of political reasons), its archive and library were entered, in 1962, into the secret fund with inventory number P-2119 (research not allowed) of the State Archive of the Moldavian Soviet Socialist Republic. The secret storage of the manuscripts led some of the researchers from within and outside the country to conclude that the "New Neamț" manuscripts were also lost, as all the others.

One can talk about the cultural level of a people only by studying its national cultural and artistic treasury, created throughout the centuries. The manuscripts – both musical and literary – represent an important part of this treasury, as well as genuine monuments of the national culture, inestimable values of the cultural past. By themselves, they include real values of the past civilizations, reflecting the fruitful activity of the scholars, musicians and performers who contributed, in various ways, to the development and revitalization of the creation and performing process of their time.

Unfortunately, due to some disruptions, a significant part of the unusual and highly valuable documentary materials has been lost without a

trace. And this was because Moldova, as chronicler Grigore Ureche said, has always been "in the way of all misfortunes".

The oldest manuscripts found on Moldova's territory date back to the second half of the 14th century. The manuscripts of old Byzantine music from this period originated in Byzantium and they are characterized by a classical Byzantine style, namely a monodic vocal and unaccompanied homophonic style. It displays the distinct hallmark of the papadic or melismatic, vocalizing style, intertwined with the recitative style – in some works. In general, these creations have a miniature musical form, determined by the volume of the hymnographic poems underlying the musical text, deriving from biblical psalms or from the hymnographic creation of the chant composers. The melodic structures and functions of these works are variable and often repeated on various pitches, sometimes being common to several echoi. ***Echos*** (pl. *Echoi)* is the name in Byzantine music theory for a mode within the eight mode system (Oktoechos), each of them ruling several melody types, and it is used in the melodic and rhythmic composition of Byzantine chant. In the recitative style, particularly in the closing cadenza formulas of the recitative, there are specific formulas that pertain only to certain echoi. These formulas function as an introduction into the melodic structure of that particular *echos* or as a modulation of a musical passage, as a cadenza or as a closing of a musical section of the chant.

Another category of manuscripts and books that had emerged in Moldova by the beginning of the 17th century was written in a language unknown to the people – Old Church Slavonic, the language of church and literature. It used the Cyrillic alphabet, with Târnoveanu orthography and the wording was stable, since it remained the same for three centuries. Beginning with the second half of the 16th century, writings in the mother language also started to emerge, in parallel with the traditional Old Church Slavonic manuscripts. The writings in Old Church Slavonic gradually disappeared, so that, by the early 19th century, they were only an isolated phenomenon.

The Romanian manuscripts from the 15th-19th centuries drew the attention of many Byzantine analysts, antique collectors and bibliophiles, being purchased by various libraries and museums across Europe thanks to their content, as they provided valuable information about the art of psalm chanting from that period and because of their artistic look, their perfect calligraphy, the fine ornamentation and the correctitude of the texts, etc.

Part of the books and manuscripts were donated by the rulers of Moldova to important personalities and to monastic centres from abroad. Romanian manuscripts are presently being kept in Romania, Bulgaria, Yugoslavia, Poland, Russia, Vienna, Dresden, München, Paris and London and at the monasteries from Athos and Jerusalem. They have been the subject of many scientific investigations.

In 1905, the Russian researcher A.I. Iațemirschi published a series of catalogues of the Old Church Slavonic manuscripts from Romania and from the European countries' warehouses. He intended to compile another catalogue of the Romanian manuscripts from Russia's warehouses. Due to unknown causes, his intention never became a reality. Today, we have at our disposal a succinct investigation of the manuscripts collection, drawn up by Valentina Ovchinnikova - Pelin, the author of the *Catalogue of the Collection from the New Neamț Monastery*, printed in a bilingual edition (in Romanian – in the Cyrillic alphabet - and in Russian calligraphy). This represents a special part of the *General Catalogue of Romanian Manuscripts kept in the Former U.S.S.R.*, which comprises approximately 800 manuscripts in Slavonic language, from the 14th-19th centuries and around 200 Romanian manuscripts from the 17-19th centuries.

The information found in the *"General Catalogue of Romanian Manuscripts kept in the Former USSR"* starts with a description of the manuscript fund of the "New Neamț" Monastery's library. A large part of the books and manuscripts from this fund were brought in from the Neamț Monastery by the founders of the new monastic establishment: Father Teophan Cristea and Father Andronic. The latter wrote "*The History of New Neamț Monastery",* illustrated with numerous document copies.

Another part of the library contains printed books donated to the monastery, which are mentioned together with the donors' names in the *Diptych of "New Neamț" Monastery*. Some of the names listed are: Constantin Botezatu from Chişinău, who, in 1879, donated ten books with *The Lives of the Saints*, a *Book of Hours*, a *Psalter, the Holy Bible* and other books in Romanian; in 1884, Mihail Kogălniceanu bequeathed three volumes of "*The Chronicles of the Land of Moldavia*", etc. Some of the manuscripts and printed books were procured and donated to the monastery by Father Andronic, on his return from his journeys to Moldova and Kiev. A significant number of books and manuscripts from the fund belong to this tireless chronicler of the 19th century, who bequeathed over 60 books of his own writing to the "New Neamț" Library.

After 20 years since the foundation of the library of "New Neamț" Monastery, Father Andronic compiled the *Book Catalogue,* containing all the titles that existed in the library, so that in 1884, it held 146 manuscripts in Slavonic and Romanian and 2,272 books printed in Slavonic, Russian, Romanian and Greek.

A few inventory books were compiled in 1892, 1929, 1934-1938 and 1959-1961, which are presently kept in the monastery's fund, found at the National Archives. The latter contain very little information on the manuscripts.

Between 1954-1958, a lot of monasteries were closed, among them being Monasteries Curki, Hâncu, Garbovet and Căpriana. Some of the books and manuscripts from these monastic settlements replenished the "New

Neamț" library. All the manuscripts, books and documents from the monastery's library were deposited into the fund numbered P-2119 of the National Archive of the Republic of Moldova. Following a process of systematization and processing, there were compiled a few inventory books, as follows:

- *Inventory book No. 1* – comprises the documents of the monastery's archive between 1860-1962;
- *Inventory book No. 2* – contains 43 manuscripts in Old Church Slavonic from the 14th - 19th centuries;
- *Inventory book No. 3* – consists of 100 manuscripts in Romanian from the 18th – 19th centuries;
- *Inventory book No. 4* – comprises 76 manuscripts with musical notation in Greek, Slavonic and Romanian, dating back to the 18th – 19th centuries;
- *Inventory book No. 5* – comprising 78 books printed with musical notation in Greek, Bulgarian, Russian and Romanian, dating back to the 18th – 20th centuries.

The varied topics of the manuscripts portray valuable events that occurred from the beginning of the 15th century up to the 20th century.

We are introduced to the beginnings of literature in Moldova by means of a few original works by Grigore Țamblac, included in the *Miscellaneous Codex* from 1448, copied by Gavril from Neamț. Father Andronic also referred to the personality of the great scholar Grigore Țamblac in the *Diptyches of "New Neamț" Monastery* and in a few of his historical works, particularly in "*The life of Grigore Țamblac",* which he dedicated to this promoter.

The worth of the manuscripts stored in the monastic library of New Neamț lies not only in the content of the writings and hymnodies, but also in the manuscripts' footnotes. Hence, from the Gospel manuscript with liturgical content (*Tetraevangheliar)*, from the late 14th century – early 15th century, we find out of the existence of cultural values instilled by the Moldavian chroniclers of Ohrida. It is also the footnotes that describe the first issue of a manuscript or book, their circulation environment, authors and owners, certain personalities and historical events.

Of indisputable importance to the study of Slavonic literature in Moldova are the three manuscripts of copyist Gavril from Neamț Monastery, as they are the oldest books that appeared in Moldova in the first half of the 15th century. We learn more about copyist Ghervasie, the disciple of Gavril, thanks to his manuscript, "*The biblical books of the 16 prophets",* written in 1475.

Here are a few of the manuscripts of New Neamt Monastery dating back to the 18th century: *The Codices of Creations*, compiled by scholar Platon and the *Codices of Words and Teachings*, put together by scholar

Mitrofan. They were both disciples of Paisius Velichkovsky. They are important because they served as a model for the copies and translations of the texts into Romanian and their partial editing, in the 19th century.

Part of the manuscripts from New Neamț Monastery was compiled by chronicler Andronic into the ten-book cycle called "*The History of the Neamț and Secul Monasteries"*. The first book, *"The History from the Beginnings of the Old Sacred Monastery of Neamț until 1779"*, was written in 1864. After 25 years, father Andronic compiled and completed it into a new volume, with the same name. The second book, "*The History of the Secul Monastery 1560 – 1775"*, comprises historical events from the above-mentioned period, at a time when it was united with the Neamț Monastery. Books 3, 4, and 5 of this series include the work of Paisius Velichkovsky and texts that portray his personality. The third book, *"The life of Paisius Velichkovsky from this birth until the age of 25"*, dates back to 1872. Written in 1874 by Paisius Velichkovsky, the fourth book, *"The Historical Events in Athos and then, in Moldova for the Early Life at the Monastery",* describes the events that occurred until 1794. The fifth book dates back to 1880 and it is called "*A Comprehensive Account of Several Correspondences with Clergymen and Politicians".* The sixth book comprises historical events that occurred after Velichkovsky's life and it is called: "*The History of the Neamț and Secul Monasteries 1794-1856"*. The 7th book – *The Historical Events Following the Reforms"*, renders the author's own impressions regarding the historical events that took place in 1855-1867. The 8th book describes all the possessions of the Neamț Monastery up to the year 1859. The 9th book depicts the rites of the church service, the customs that were practiced at the Neamț Monastery and the Synaxarion for September. In the 10th book, Father Andronic describes the versicles that belonged to the Neamț Monastery. Some of the creations included in this series have been copied by Father Andronic from the 19th-century edition, but most of the texts are rendered from older manuscripts. Some of them appear in two versions: in Romanian and Russian, accompanied by short comments.

There are two works by Priest Andronic of historical importance: "*The Diptychs of the Neamț and Secu"* and "*The Diptych of the New Neamț Monastery".* The documenting sources for these books were the data and documents found in the archive of the monastery. These works resemble short historical chronicles and they comprise numerous auxiliary materials.

The most captivating and valuable part of Velichkovsky's work, found in the archives of the New Neamț Monastery's library is his correspondence. In the collection of the library there have been kept 18 letters, whose texts are included in several miscellaneous codices and the number of copies is between 6-8 pieces. Some letters exceed the regular letter dimensions and appear as some special works. The variety of letters familiarizes us with his

multifaceted activity and his various interests. Amongst these, we can mention: the issues of monastic life, aspects regarding the monks' behavior, the selection of manuscripts for his future translations, translation methods, the establishment and building of schools and so on.

A large part of the approximately 300 manuscripts containing translations of patristic literature from the library of Paisius Velichkovsky also appears in the library catalogue of the New Neamț Monastery. Amongst the Slavonic manuscripts, we can find: *The Miscellaneous Codex of Teachings*, drawn up by Mitrofan in 1781 (no. 29); *Questions and answers by Fathers Varsanufie and Ioan in the Third Quarter of the 18th Century* (no. 22); *The Works of Peter Damaschin and Ioan Damaschin*, *1799* (no. 39). Here are a few Romanian manuscripts: *The Miscellaneous Codex of Teachings and Sermons*, 1781, by copyist Timofei (no. 30); *The Miscellaneous Codex of Sermons and Monastic Teachings*, 1783-1784 (no. 31) and *Miscellaneous Codex of Teachings and Lives of Saints, 1794*.

The manuscript containing the writings of Isaac, the Syrian – *Words of a Hermit*, with the introduction "*For passing and peace"*, originating in the 3rd quarter of the 18th century, was in the possession of several persons in different monasteries, before reaching the New Neamț Monastery.

In the collection of book translations of the New Neamț Monastery there is also kept the translation, from the Greek Philokalia, of the writings by Grigore Sinait, Ioan Damaschin, Saint Maxim the Confessor, Peter Damaschin, Marc the Hermit, Calist Tilicuzi, carried out by Paisius Velichkovsky and his disciples, which was edited in Old Church Slavonic in Moscow, in 1793, under the title "*Dobrotoliubie"*. Simultaneously, translations into Romanian were also made, but, since they were unedited, they circulated as manuscripts. Some of them were included in the miscellaneous codices no. 35, 36, 42, 57 and 65.

The library from New Neamț Monastery also has original creations in its possession, which belong to Velichkovsky's apprentices and "fellow writers", namely Basil (Vasile), the abbot of Poiana Mărului Hermitage, whose writings are included in manuscripts no. 36, 56, 116, 117, 125, 127; Joseph – *The Rite for the Prayer of the Mind*, that we find in manuscripts no. 36, 56, 117; Teophan – *The ladder* (manuscript no. 36); Samon – *The Spiritual Lute* or *The Heavenly Trumpet* (manuscript no. 36, 56, 117), etc.

In the manuscripts that contain data about the life and activity of Paisius Velichkovsky, one can find several interpretations of the information regarding his life. After abbot Paisius died, his disciples - Isaac, Nicolay, Martirii, Platon and Grigore - wrote a few versions of his life. Of all these versions, only Platon's was kept entirely. This version was edited in Romanian in 1817 and in Slavonic in 1836. The fate of the other versions to Paisius's life is unknown; we have found only some accounts about them in two of Andronic's manuscripts, numbered 116 and 117.

The manuscript "*The Service and Life of Paisius Velichkovsky"*, compiled in 1858 by monk Calistrat from Neamț (no. 66) was read at the New Neamț Monastery on November 15th, although Paisius Velichkovsky was officially sanctified only in 1988.

A considerable number of the monastery's manuscripts were compiled in the second half of the 19th century, in a time when the manuscript tradition in Moldova was on the verge of extinction, due to the emergence of the printing press. The Monastery of New Neamț is considered one of the last remaining sources of 19th-century manuscript books. Most of the manuscripts are original works and some of them perpetuate the multi-secular book traditions. They are the first attempts of researching and interpreting the old cultural inheritance, the history of monasteries and churches and their historic and cultural importance to Moldova. Amongst such works we can enumerate the writings of the abbot from New Neamț Monastery – Father Andronic. Since he was the restless scholar that not only established but kept supplementing the library of New Neamț Monastery, this is a place that can generally define the interests and issues that he approached in his work. However, not all of his writings are original creations - some of them are translations and copies of other manuscripts and printed books. Some of Father Andronic's original works have a real and contemporary scientific value.

The New Neamț manuscript collection also includes a few works that are not of Romanian origin, which were brought here by Father Andronic and by other monks from the Neamț community or from other monastic centres. Such works are: two codices of patristic teachings edited by the Serbs, coming from Mount Athos monasteries – *Miscellaneous Codex of Teachings* (bearing a possession note from the 15th-century Ksenofont Monastery) and *A Collection of Monastic Teachings by St. Basil the Great from the beginning of the* 15th century, with a possession note from St Paul's Monastery in Mount Athos; *The Codices of works by Dionysius the Areopagite*, late 15th century – early 16th century, Serbian edition; *Miscellaneous Codex of Teachings,* late 16th century, Old Church Slavonic edition, coming from a monastery in Mount Athos; *The Hierarchical Prayer Book*, from the 60s - 70s of the 17th century, of Russian and Russian-Western origin, of liturgical character, which were purchased by the New Neamț Monastery in the late 19th c. – early 20th c.; *Apostol apraeos*, from the 16th century, which, according to the possession note, belonged to the Konev Monastery in Vaborg and four 18th-century manuscripts, of Russian-Western origin.

The worth of the manuscripts stored in the monastic library of New Neamț lies not only in the content of the writings and hymnodies, but also in the manuscripts' footnotes. Hence, from the Gospel manuscript with liturgical content (*Tetraevangheliar)*, from the late 14th century – early 15th century, we learn about the existence of cultural values instilled by the Moldavian

chroniclers of Ohrida. It is also the footnotes that describe the first issue of a manuscript or book, their circulation environment, authors and owners, certain personalities and historical events.

Overall, the New Neamț manuscript collection is of great cultural, historic and, last but not least, scientific value, revealing the Moldavians' highly spiritual and Christian pursuits, in the past.

A notable sector of the New Neamț monastic library, of increasing interest among researchers, is the *old music book* and *the psalmic music manuscripts*. Some of these provide details about the oldest stage of using the melodic embellishment, a time when only the text of the hymnodies was being written, with an indication of the musical mode, tact and a pattern used for adapting the music to the text. This stage of melodic improvisation based on mode, tact and pattern has been well represented in the manuscripts of this monastery, beginning with the 15th century. Here are some examples: *The Menaia* from 1448-1449, *Irmologion* from 1827, *the Oktoih (The Book of Psalms) with canons during the Apodeipnon (after-Vesper sermon)*, from 1816; *Oktoechos mega* or *Paraklētikē* and *the Small Oktoih* from 1836; *The Triodion* from 1833, *The Pentecostarion* - 1834, *The Menaia of the 12 months* - 1845-1847, etc. Their manner of interpretation has contributed enormously to the process of Romanization of the church chants. The first musical printed documents with psalmic notation or Guidonian notation, in Romanian, as well as the Greek ones, with psalmic notation were successful. The same was with the printed documents with Synodal notation, specific to Petersburg. The fact that they were practiced stands proof of their success. Among these, we can mention the works of Macarie the Hieromonk (printed in Vienna in 1823), of Suceveanu (printed in Iaşi and at the Neamț Monastery in 1848 and 1856-1857), of Nectarie Frimu, (printed in 1840 and 1846), etc. We can find important information regarding these manuscripts in the ten volumes of the *History of the New Neamț Monastery*, written by Father Andronic. Here, the author outlines the entirety of the church music forms – *monodic and choral* - practiced in a monastery. The first category includes the oral artistic creations and those with Cucuzelian and Chrysantic notation, and the choral category comprises the creations written in the characteristic form of Russian music, in Petersburg notation or in the Byzantine one. The ten historical volumes span the vast period of time between the establishments of the monastery until the period following Paisius's life (1846-1886). This was a period of great accomplishments, both historic and cultural: the choral chants become a regular part of the church services and books started being printed in Russian, Romanian and Greek, in different notations. In the monastery, the chanting was being executed according to the two notation systems – *psalmic* (Cucuzelian) and *linear* (the Synodal notation from Petersburg). The existence of Russian musical manuscripts, dated and undated, with linnear

notation, show us that choral music was indeed being practiced in the first half of the 19th century. Some of the undated manuscripts are: chants like *the Oktoih* and *The Triodion*, chants for Vigils and liturgical services, etc. The most important dated manuscripts are *the Irmologion* written by Justin, the Monk, in 1819. This work comprises a few local chants: a German Polyeleos (from the Neamț Monastery), a chant from Kiev and a voloh Cherubic Hymn. The manuscript "*The Vigils' procession and the Holy Mass*", written by Archdeacon Dometie Paulov in 1850 comprises all the versicles chanted by the pew and a Kiev-style chant. Another archdeacon, Amphilohie, wrote a choral manuscript in Russian which ended with the traditional "*Happy birthday*" song.

We can further document ourselves on the musical manuscripts by studying the catalogue compiled in 1884 by Father Andronic. After correlating it with the current catalogue, kept at the Moldavian National Archive in Chişinău and with the one from the monastery's archive, reopened at the initiative of Archimandrite Dormedont, there was discovered that many manuscripts and musical printed matter were missing, among these being the printed works of Anton Pann.

The new inventory book contains six dockets:

1. *Docket no. 1* – contains archive documents from the period between 1044-1059 and 1199, books from the inventory of New Neamț Monastery;
2. *Docket no. 2* – contains 43 manuscripts in Slavonic and Russian from the 14th – 19th centuries;
3. *Docket no. 3* – contains 100 manuscripts in Romanian from the 18th – 19th centuries;
4. *Docket no. 4* – describes 76 manuscripts in linear notation, in Russian, from the 18th- 19th centuries and 14 psalmic manuscripts in Romanian and Greek;
5. *Docket no. 5* – contains the presentation of 41 books in psalmic notation from the 18th – 19th centuries, written in Romanian, Greek and Bulgarian, as well as books with linear notation in Russian, dating back to 1846-1900.
6. *Docket no. 6* – it is reserved for historical manuscripts.

The catalogue compiled by Father Andronic contains important data on the manuscripts with musical notation and it mentions the following books:

- Book leaf no. 48 - 15 books printed in linear (Guidonian**)** notation, in Romanian, between 1860-1885 (the works of composer Gavril Musicescu are the most significant in this category);
- Book leaf no. 49 - 2 books printed in linear notation (in Russian);
- Leaf no. 49v - 11 linear manuscripts in Russian, dated between 1819 and the third quarter of the 19th century;
- Leaf no. 51 – psalm books printed in Romanian between 1823-1863, edited in Vienna, Iaşi, Bucharest, Buzău, at the Neamț Monastery

(among these, one can mention works by Protopsalt Macarie, Anton Pann, Dimitrie Suceveanu, Nectarie Frimu, etc);

- Leaf no. 52 - 19 psalm books in Greek, printed in Constantinople;
- Leaf no. 54 – two psalm books in Slavonic;
- Leaf no. 55 - 16 psalm-book manuscripts in Romanian and Greek, dated between 1823 and the third quarter of the 19th century.

Of great interest are the books of Greek Byzantine music printed in Old Church Slavonic, described at leaf no. 5 in Father Andronic's catalogue. It is about two collections of church chants, printed in Constantinople: the first in 1857, the second in 1864, which combine the psalmic Chrysantic creation with the Slavonic language. Yet, by the time they were published, the Slavic church had adopted the choral singing and the authentic Guidonian notation or the adjusted one, known as *the Synodal notation from Petersburg*. Hence, these works are important because they reunite the psalmic notation in the Chrysantic stage with Old Church Slavonic texts, translated from Greek originals.

The books printed in Romanian, mostly in linear notation, are acquisitions made by the librarian from New Neamț. This category comprises transcriptions from Byzantine into Guidonian notation, carried out by the following composers: Gavril Musicescu, Gheorghe Dima and Grigore Gheorghiu. Here, we can enumerate: *The Anastasimatarion*, with the chants of the Saturday evening and Sunday morning divine services, voiced on eight tones (or modes) used by the Romanian Orthodox Church, printed in Leipzig between 1884-1889, in the printing house of C. G. Röder; *The Rite of the Saturday Evening Vesper of the Eight Modes,* printed in Leipzig in 1883; *The Holy Mass with All the Necessary Chants and Hymns*, printed in Leipzig in 1885. The only book of this kind originating from Neamț is *The Divine Liturgy of Saint John Chrysostom*, dated in 1860 and printed by Ioan Cartu in Bucharest in 1865.

Especially interesting is the category of books written in Greek, with Chrysantic notation. They illustrate the constant strive of both the psalts from Neamț and New Neamț monasteries to maintain the relations with the Orthodox Center from Greece. These books are registered separately, both in Father Andronic's catalogue[2] and in the current inventory[3].

Worthy of musicological interest are the 15 Byzantine musical manuscripts (from the 2119R fund of the 4th inventory of the National Archives of Moldova). Not only are they the fund's most valuable possession, but they also help us determine the profile of the most important and oldest musical

[2] **Andronic**, *Ms. 85 from the P-2119R Inventory Fund* – The Catalogue of Books found in the Library of the New Neamț Monastery of monks, in the guberniya of Bessarabia (written in Russian and in the languages of the books catalogued), 1884, page 52, no. 1-19

[3] **Inventory Register on 2119R** Fund – *The New Neamț Monastery*, Moldavia's National Archives, Apis V.

cultural seedbed in Moldova – the Neamț Monastery. Dating back to the first and third quarter of the 19th century, these manuscripts comprise hymnodies in Greek and Romanian (with Cyrillic alphabet) in Chrysantic notation. Therefore, they belong to the period when "*the old notation system*" (in Romanian: *vechea "sistimă")* was changed into the *"new (simplified) notation system"*.

According to the linguistic criterion, we could divide them into three categories:

1. *bilingual manuscripts no*. 1, 7, 11, 12;
2. *manuscripts in Greek* no. 1, 3, 8, 9;
3. *manuscripts in Romanian* (with Cyrillic alphabet) no. 10, 14 and *An Anthology and Church Chants on Greek Notes*.

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CHORAL ACTIVITY IN RĂHĂU, ALBA COUNTY

DRAGOŞ IOAN ŞUŞMAN[1]

SUMMARY. The present study takes a journey into the musical life of Romanians in Răhău, a village on the outskirts of Sebeş[2], studying their choral activity during the first half of the 20th century. The material is entirely based on documents from the *Răhău Orthodox Parish* fund at the Romanian National Archives, Alba County Service. The information that is to be presented focuses on three aspects of the musical life in the above mentioned village: the choral activity of the students of the Orthodox confessional school, that of the church choir and that of the Sfântul Gheorghe Society choir. As the documentary references are not sufficiently extensive to allow for the separate treatment of the three subjects, we will only mention them chronologically.

Keywords: choir, archive, Sebeş, Răhău, document, parish, conductor.

At the meeting of the Răhău parish committee on November 25, 1898, vestryman Ioan Oncescu asked for clarifications on certain problems found inside the parish. The first two observations he made were about the musical activity at the Orthodox confessional school and how it should reflect in the religious services. Ioan Oncescu found that the church songs had been neglected during the school hours and, as a proof, the students' choir "had not been heard at the Holy Liturgy and holiday" and the students had not even been occupying their place in the church – the choir's attic.[3] In response, the parish committee declared that they had no knowledge of religious music being neglected in school and that, on the contrary, "this year students exercise enough in church singing". Nevertheless, they mention that it is necessary to pay more attention to church singing in all classes and students have the duty to come to church regularly. [4]

It appears that the Răhău parish had, besides the students' choir, an adult choir also and the first information to support that comes from the

[1]"Lucian Blaga" Secondary School, 49 Călugăreni Street, Sebeş, Alba, teacher, susmandragosioan@yahoo.com.

[2] Răhău is 6 km away from Sebeş, on the road to Sibiu.

[3] The home journal of the parish on 1904 refers to two attics in the church in Răhău, attic I being the one destined to the children's choir. Cf. Romanian National Archives, Alba County Service, fund of the *Răhău Orthodox Parish*, file 327, page 4 verso.

[4] Ibidem, file 330, pages 61 verso, 62 and 62 verso.

home journal of the parish in 1905. The document refers to "a bucketful[5] of wine given to choir members and amateurs to the school production on January 30, current year".[6]

A report on the pastoral activity of the Sebeş Archiepiscopate 1904 – 1906 mentions, among others, that only two localities had choral ensembles at the time – Pianul de Sus and Sebeş. In Lancrăm, although they tried to create such an ensemble, the initiative was abandoned as unsuccessful.[7]

In the December 21, 1909 meeting the Răhău parish committee allotted school-teacher Laurean Fleşeriu "once and for all" a remuneration of 50 koronas[8] for conducting the church choir.[9] The minutes of the parish committee meeting on April 19, 1909 refers to "the church choir recently created at the request of His Excellency Archbishop and Metropolitan", therefore we can say that the choral ensemble was created either at the beginning of 1909 or at the end of the previous year[10]. An argument in favour of the constitution of the choir in the second half of 1908 can be found in the home journal of the Răhău parish for that year, which mentions that, on November 8 the sum of 19 koronas and 40 fillérs[11] was paid for "a score and 16 parts" of G. Dima's liturgy, objects which were introduced in the church inventory.[12] The similar document for the following year mentions that, on September 4, the sum of 3 koronas and 34 fillérs was spent to purchase "notes" and "funeral songs" from the arch-diocesis bookstore.[13]

A clear argument for the fact that the Răhău parish had a school boys' choir can be found in the minutes of the parish committee meeting on February 21, 1916. During this meeting there is reference to two of the school's teachers, who were recommended to "execute the liturgical songs with the students in the church choir."[14]

In 1918, the problem of closing the confessional school in Răhău was raised, as the parish could not support it without financial aid from the state. In

[5] Ferie (in original) = volume measuring unit of approximately 10 l, used in Transylvania for alcoholic beverages (translator's note).

[6] Ibidem, file 327, page 8. Even though the document refers to a school production and does not explicitly mention that an adult choir also participated, we believe that is unlikely that student choir members would receive wine. The same document leaves it to our understanding that those who received the wine also paid 3 korona for it. A similar situation is mentioned by the minutes of the parish committee meeting on December 31, 1907: following a musical production, choir members were given 2 buckets (ferii) of wine "to relax". Cf. Ibidem, file 330, page 285.

[7] Ibidem, file 151/1907, page 3. The next page of the same report mentions that in the village of Daia a choir for two voices had been established. Cf. Ibidem, file 151/1907, page 3 verso.

[8] Official currency of the Austro-Hungarian Empire (1892-1918) (translator's note).

[9] Ibidem, file 330, page 320. According to the home journal of the parish for that year, the sum was given to the conductor on December 31, being mentioned as a "remuneration for setting up the church choir". Cf. Ibidem, file 327, page 30 verso.

[10] Ibidem, file 330, page 313.

[11] Small change coin of the Austro-Hungarian Empire representing $\frac{1}{100}$ part of a korona (translator's note).

[12] Ibidem, file 327, page 25 verso.

[13] Ibidem, page 29.

[14] Ibidem, file 331, page 48 verso.

the meeting of May 12/25, 1918 the parish committee decided that, if the state could not cover part of the expenses of the confessional school, it will be closed and the building will be rented. The renting will be made on the condition that one of its rooms should remain at the disposition of the church for its own activities, among which the "training of a church choir" is also mentioned.[15]

On April 5, 1925 another parish committee meeting took place, where the order of the Sebeş Archiepiscopate was read, referring to the objectives which needed to be attained by each parish and, among them, the founding of a church choir. Referring to these objectives, the Răhău parish committee declared that part of them had already been accomplished, as for the others – among which the founding of a choral ensemble – had been "partly" attained, without giving details.[16].

On June 30, 1926 priest Nicolae Cărpinişan from Răhău went to the principal of the normal school in Sibiu asking him to recommend "a graduate student with musical aptitudes who could form a church choir for us". Obtaining the addresses of six former students of the school, Nicolae Cărpinişan writes them a letter dated July 2, where he asks for their support to found in Răhău a "a church, maybe profane, church choir". This activity will not be without benefits, as the teacher who would accept the position at the school and will create and train the church choir was promised the annual revenue of 3-4 thousand lei. If he would also accept to lead the fanfare, already existent in Răhău, his revenue could be supplemented. In the end of the letter, the parish priest asked the young men to write him back regardless of their answer[17] (**appendix 1**). According to the minutes of the parish committee meting on August 1, 1926, the initiative of Nicolae Cărpinişan came in the context where there were two empty teaching positions at the elementary school in Răhău, therefore a good pretext to proposition at least one of the candidates to also create a choral ensemble. The same document mentions that three of the six graduates answered the call, but only one of them – Nicolae Lalu from Sibiel – also mentioned his requirements: "accommodation, fire wood and 2.000 lei as an annual salary". The committee agreed with the salary, but mentioned that "not having accommodation and wood, they cannot vote for that".

It is possible for Nicolae Cărpinişan's initiative to have been determined by a letter addressed on June 1, 1926 by archpriest Sergiu Medean to all the parishes in the Sebeş archiepiscopate. The document requested a report on the

[15] Ibidem, page 75 verso.
[16] Ibidem, pages 183 verso and 184.
[17] Ibidem, file 238/1926, pages 1 and 1 verso; see also file 325, page 11 verso. The structure of the letter is original: after mentioning in the beginning the names of the six addressees, the text continues in the singular, the Răhău parish priest addressing only one person. Consequently, we can take into consideration the possibility that the document cited might have been a draft for the six letters, addressed to each of the six graduates of the Sibiu normal school.

activity of each one of the Sfântul Gheorghe Youth Societies, recommending that they each form a choir "to sing in church and arrange productions and parties."[18]

Even though one of the six graduates of the normal school in Sibiu seriously showed his intention to handle the cultural life of Răhău, he is not the one mentioned as conducting the newly created choral ensemble. In a report sent by the Răhău parish to the Sebeş archiepiscopate in 1926 it is mentioned that "young people have formed a mixed choir, conducted by Prof. Nicolae Lupu". The ensemble organized a "choral party" on August 22, 1926 and sang in Câlnic, Săsciori, Cut and Laz, the sum of 1.500 lei gathered from the festivities being used – at the initiative of the conductor – to begin the fund of the Heroes' Monument.[19]

It appears that Nicolae Lalu did obtain the teaching position in Răhău, also fulfilling his musical duties, as the other serving priest in Răhău, Nicolae Floca, mentions in his annual activity report on 1926 that he had founded a male choir. Another choral ensemble is that of the school students.[20]

Two documents dated 1927 contain contradictory information regarding the choir in Răhău. One of them mentions that the choral ensemble "continues to sing", the other one notes: "the choir in the midst of striving stumbled into dissolve".[21] A third document of the same year refers to a musical production of the "funeral choir" on April 10.[22] The protocol of the parish on 1927 contains information which proves the preoccupation for enriching the repertoire of the church choir. According to the mentioned document, on February 14, 1927 dr. Vasile Petraşcu from Cluj sent for the choral ensemble of Răhău G. Dima's liturgy in12 copies.[23]

A report on the pastoral activity developed in 1928 in Răhău mentions the activity of the Sf. Gheorghe society. Founded on August 25, 1925, it was led by the priest Nicolae Floca. According to that report, in 1928 the society organized cultural meetings where the "mixed youth choir" led by school teacher Nicolae Lalu presented several choral works[24] (**appendix 2**).

On 21 April 1929 the archpriest of Sebeș, Sergiu Medean, paid an official visit to Răhău, on which occasion he found out that "school teachers attend the church and sing the Liturgy alternatively with the pupils and the newly established choir".[25] A list has been kept with the names of the people

[18] Ibidem, file 302, page 15.
[19] Ibidem, file 302, pages 10 verso, 16, 16 verso, 17 verso and 18 verso. The documents quoted look like drafts. The second document mentions that the performance of the choral ensemble has led to the creation of the Heroes' Monument fund in each of the communes mentioned. We reinforce that professor Nicolae Lupu was born in Răhău, which was probably the main reason he accepted to lead the choral ensemble, even if he did not live there anymore.
[20] Ibidem, file 302, page 17 verso.
[21] Ibidem, file 301, pages 24 and 25. Both documents are probably drafts used by the priests in Răhău in presenting the statistical situation of the parish on New Year's Eve.
[22] Ibidem, file 302, page 23.
[23] Ibidem, file 325, page 15.
[24] Ibidem, file 302, pages 33 verso and 34.
[25] Ibidem, file 331, page 254.

invited that year to the lunch organized on the consecration of the church. The document, written on October 10, includes the choir conductor Candid Popa.[26]

In the parish council meeting on 12 March 1931, the members of the church choir from Răhău informed that they had chosen the "young" teacher Dimitrie Munthiu as successor of the former conductor, the school teacher Vasile Arsin, who had left the local school, asking the council to pay the new conductor the due wages. The council, "weighing all the circumstances and the qualities of the young conductor, voted, for the time being, for an annual remuneration of 1.000 lei". According to the council's notes, the above said remuneration was meant for the period of the school-year of 1930-1931 (1.X.1930-30.VI.1931).[27]

During the official visit on November 26, 1932, the archpriest Vasile Oană found that in the Răhău parish the Sfântul Gheorghe reunion had a church choir and organized art performances.[28]

It is meaningful for our research to mention a letter sent by priest Nicolae Cărpinişan from Răhău to the "High Ministry of Instruction, Cults and Arts" in Bucharest. The document, dated 2 May, 1934, mentions that the Răhău parish, on grounds of art. 52, letter b) of the Statute for the Organization of the Romanian Orthodox Church, "has established a church choir, which came to life as a society on 15 November, 1926" and functioned without interruption afterwards, contributing to the solemnity of the divine service. The same document states that the choir's statuses were approved by the parish council in 1927. The choir conductor was remunerated by the church and its members participated voluntarily, receiving only "a minimal remuneration in nature (wine, fancy bread, candles, etc)". The activity of the choral group was chronicled annually in a detailed report directed to the eparchial council by the archpriesthood[29] (**appendix 3**).

The records of priest Nicolae Floca from Răhău from the year 1936 show that, on December 1 of the same year, a conference was organized on the importance of the day, accompanied by choral moments with the pupils' choir and the choir of the local Sf. Gheorghe's society.[30]

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[26] Ibidem, file 345, page 106. The name of this conductor is not mentioned by any other document belonging tot he fund of the *Orthodox Parish of Răhău*; it is therefore possible that he was only invited to the event mentioned. We do not know whether Candid Popa conducted the parish choir during the consecration ceremony or came with his choir in order to enhance the solemnity of the moment. The first of these hypotheses is less plausible, as, in our research, we have not identified any situation in which a conductor acted as the conductor of another group than the one trained by himself. This is explicable if we take into account the fact that most choral groups were formed of amateurs, and, in many cases, their conductors themselves did not possess much musical knowledge. In these circumstances, the communication between choir and conductor relied on gestures proposed by the conductor and learnt by the choir members, forming a closed system essential for the success of communication and, implicitly, for the success of the artistic enterprise.

[27] Ibidem, file 331, page 287 verso. The parish budget records that the choir conductor's remuneration remains the same for the year 1935. Ibidem, file 300, page 1.

[28] Ibidem, file 259/1933, page 1.

[29] Ibidem, file 260/1933, page 2.

[30] Ibidem, file 302, page 63 verso.

In the parish council's meeting of Decemebr 14, 1936, presided by archpriest Vasile Oană, the teacher Simeon Floca reported: "The church choir, established on November 15, 1926, can no longer sing after having functioned for 10 years". The same teacher describes the reasons that led to the situation: the choir members do not come to rehearsals and concerts, and when they do, they disturb the activity because of the fact that they are grouped "according to political views and they oppose one another when they should be solidary". After the choir conductor had repeatedly, but unsuccessfully attempted to remedy the mentioned disorders, he declared that he gave up conducting the choral group, justifying his decision by the fact that "he can no longer conduct such people." On proposal from the archpriest Vasile Oană, the parish council decided to completely dissolve the church choir, commissioning conductor Dimitrie Munthiu to organize a new choir "with new, obedient individuals, whose musical hearing shall be strictly verified, restricting the member number from the previous 46 to 24-28 people"[31] (**appendix 4**).

It seems that the establishment of a new choir was successful, since the records of the parish expenses over the following years note certain amounts of money destined for the remuneration of the church choir conductor.[32]

On May 20, 1937, parish priest Nicolae Cărpinişan from Răhău addressed the metropolitan Nicolae Bălan from Sibiu a letter structured into 13 issues describing the state of his parish, pointing to its precarious financial situation. On issue 11 of the document, the priest specifies: "I have in the church [….] a choir of 47 men (with Dima's liturgy - admired by Mr. Candid Popa)" supported from the parish's income which was very low anyway.[33] (**appendix 5**).

On January 1, 1940, a contract was signed by the Răhău parish to rent, for a period of 6 years, the school building to the local city hall situated on School Street no. 65. The document shows that the church reserves the right to use one of the building's rooms for the "cultural gatherings of the church", among which the church choir is also mentioned.[34]

On March 9, 1941, the school teacher Arsin Vasile from the state primary school from Răhău asked the local parish office to issue a certificate attesting that in the year 1930 he had conducted the choir of the local Romanian orthodox church.[35]

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[31] Ibidem, file 332, pages 26 verso and 27.

[32] According to the cited documents, the conductor received the following amounts of money: 2.000 lei (in the years 1937, 1940, 1941, 1942 and 1943); 3.000 lei (in the year 1944); 4.000 lei (in the year 1945); 20.000 lei (in the year 1946) Cf. Ibidem, file 300, pages 2 - 10.

[33] Ibidem, file 272, page 2.

[34] Ibidem, file 298, page 81 verso.

[35] Ibidem, file 283, page 2. The specification on the backside of the mentioned written request, "Issued on 1.III.1941", probably refers to the date of issue by the parish office of the document required by the teacher.

At the beginning of 1946, as every year, a presentation of the parish's achievements in the former year mentioned that "the director increased the number of the church choir and is working"[36]. Another desideratum fulfilled during 1945 was the introduction of electricity in the school building, to which the church choir society also contributed with donations.[37] The corresponding document from the next year mentioned that the parish choral group had increased in number by 12 people. During the same year the choir also gave four performances and was a constant presence in religious services.[38]

During the first meeting of the parish council on January 25, 1947, the budget project of the parish for that year was approved, specifying an annual remuneration of 200.000 lei for the choir conductor.[39] We found more information on the remuneration of the church choir conductor in a record of the real estate owned by the orthodox parish of Răhău, from December 1950. According to this document, beside the financial remuneration, the choir conductor also farmed a garden with a surface of 1630 sqm.[40]

In the drafts referring to the activity undertaken in the Răhău parish in the year 1949, priest Nicolae Floca records: "The church choir have completely fulfilled their duty this year, having quite often sung in the holy Liturgy. The number [of the members, our note] has considerably risen this year and we are glad that the same choir can also serve the cultural interests of the commune; also as it is also named the choir of the local Culture House".[41]

The minutes of the parish council of May 18, 1950 certify the establishment of a new institution within the Răhău parish, namely the parish committee, structured into six sections, of which one was the choral section, whose secretary was the teacher-conductor Dumitru Munthiu. He saluted the initiative of founding this structure and promised "his entire support for a successful activity.[42]

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[36] The term "director" found in the document most likely refers to the conductor, inappropriately named "director" of the choir. The second, less plausible hypothesis is that the term may refer to the director of the local school, who was also the conductor of the church choir.

[37] Ibidem, file 301, page 68 verso.

[38] Ibidem, page 75.

[39] Ibidem, file 332, page 12. The amount is not very large if we reckon that the same budget reserved for the sexton and the bell-ringer, a monthly „salary of expensiveness" of 100.000, respectively 50.000 lei.

[40] Ibidem, file 298, page 108. The document mentions the day it was issued, but only one of the figures is legible (namely figure 1; it probably stands for December 31).

[41] Ibidem, file 301, page 103. Even if the page containing this information is "cut", we think that this does not question its truthfulness, probably reflecting the priest's choice to eliminate it in order to shorten the document. We must specify that the cited document is a draft used by the priest Nicolae Floca to describe to the congregation the parish achievements in the year 1949. We have identified a similar reference to the church choir in the homonymous draft belonging to the year 1950. Cf. Ibidem, file 301, page 108.

[42] Ibidem, file 304/1931-1950, page 26.

In the parish council meeting of January 19, 1952, the church choir conductor, Dumitru Munthiu, asked from the church around 60 liters of wine for the choir singers and the right to farm the school garden. Only his second request was satisfied, the first being postponed as the church had no available wine at the time.[43]

On Sunday, August 5, 1956, the church choir from Răhău celebrated "50 years of existence and 30 years of continuous activity in its actual composition." On this occasion a jubilee festivity was organized with such guests as the metropolitan of Transylvania, Dr. Iustin Moisescu, the archpriest Ioan Besoiu from Sebeş and the regional representative of the Ministry of the Cults. The metropolitan of Sibiu answered the invitation by a letter explaining that he could not attend the event personally and will therefore send a representative of the archiepiscopate. According to the decision made in the parish council meeting on Tuesday, July 31, the guests were to be welcomed on Sunday morning at 8 o'clock at the parish office in Răhău by all the members of the parish council and the parish committee. In this meeting a proposal was made to ask the local school for permission to use the big hall of the school for the choir performance[44] (**appendix 6**). According to another document, the performance of the choral group was attended by all choir conductors, and the old members of the group were awarded merit diplomas.[45]

During 1955 and 1971, beside the above mentioned choir festivity of 1956, the only documentary records on the choral group are comprised by the descriptions of the parish achievements made by the priests from Răhău before their congregation on the occasion of the new year, most of which thank the choir for the activity conducted in the previous year, urging the choir members to continue to attend to the church in order to enrich the religious service with their singing.[46] In the speech he gave on January 1, 1958, the parish priest from Răhău mentioned two choral groups extant in the commune at that moment – the church choir, and the "emerging" choir of the local Culture House. After the parish priest recommended the members of the second choir "to follow the example of the church choir members", he exclaimed: "how wonderful it is to have two good choirs in one village."[47]

During 1959 the Răhău church was renovated and adorned with new things. The church choir members contributed to these endeavours buying an icon lamp amounting to 1.200 de lei.[48]

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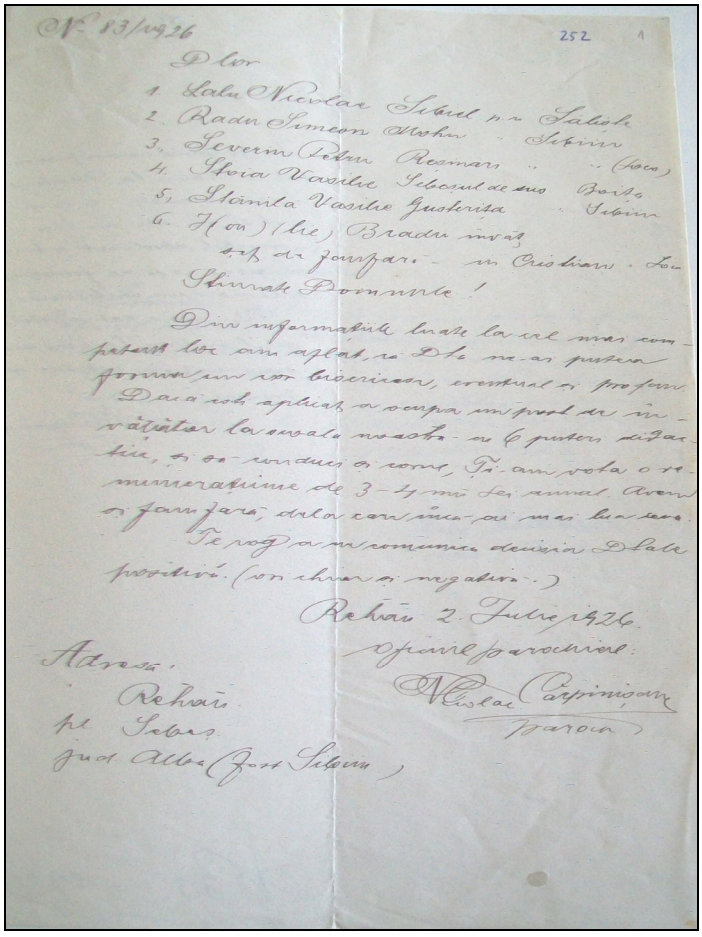
[43] Ibidem, file 332, page 150. The minutes of the parish council meeting on August 6 of the same year confirm that the choir conductor was farming the school garden situated in Răhău no. 294. Cf. Ibidem, file 332, page 155.
[44] Ibidem, file 332, pages 176 verso and 177.
[45] Ibidem, file 301, page 131.
[46] Ibidem, file 301, pages 124, 128, 139, 169, 175, 180 verso, 199 verso, 205, 211 verso and 219.
[47] Ibidem, page 135.
[48] Ibidem, page 152 verso.

Conclusions

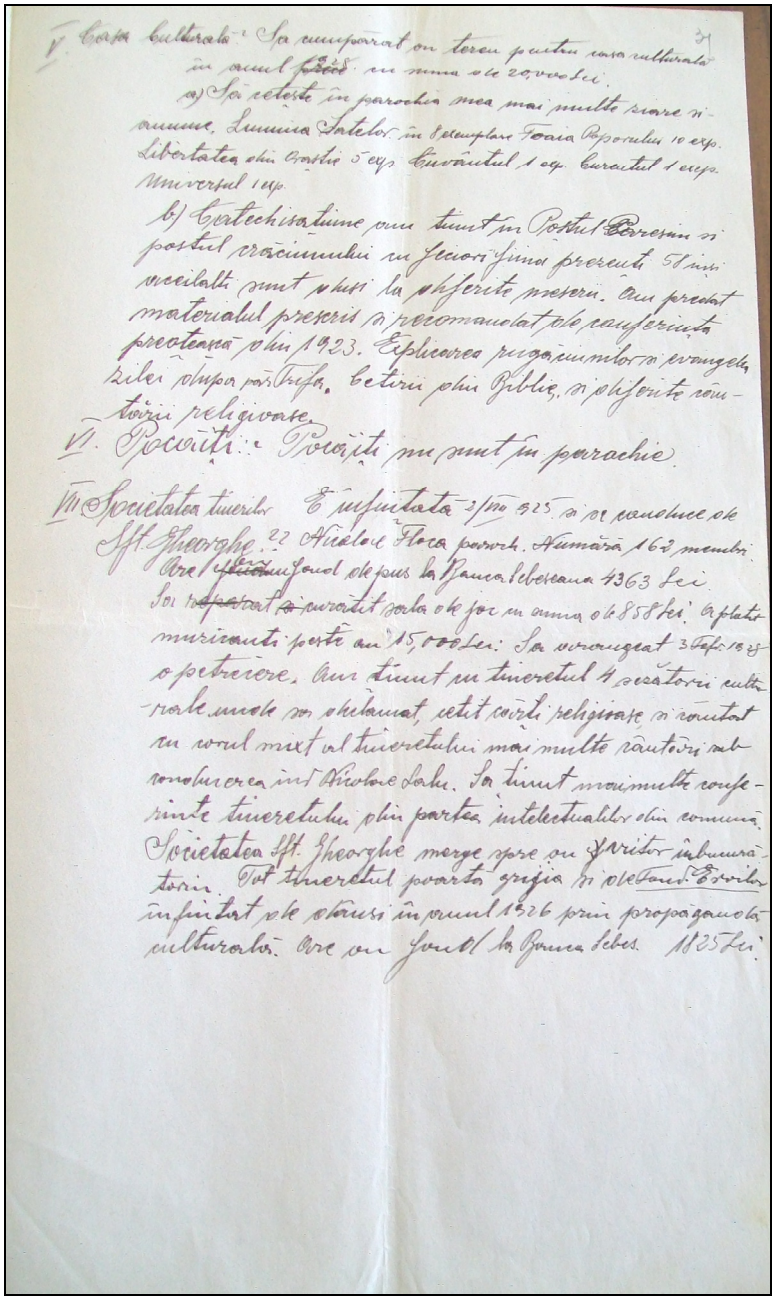
Even though Răhău is an administrative auxiliary of Sebeş, from a cultural point of view, its inhabitants have proven it worthy of an equal position. Its choral activity, briefly presented in the present paper, reflects the wish of modest people to rise from the status of land worker to that of artistic creator. Animated by this approach, the Răhău community managed to enter its name on the choral map of this Transylvanian region due to the activity of two or three choral ensembles at the same time for more than five decades.

Translated from Romanian by Roxana Huza

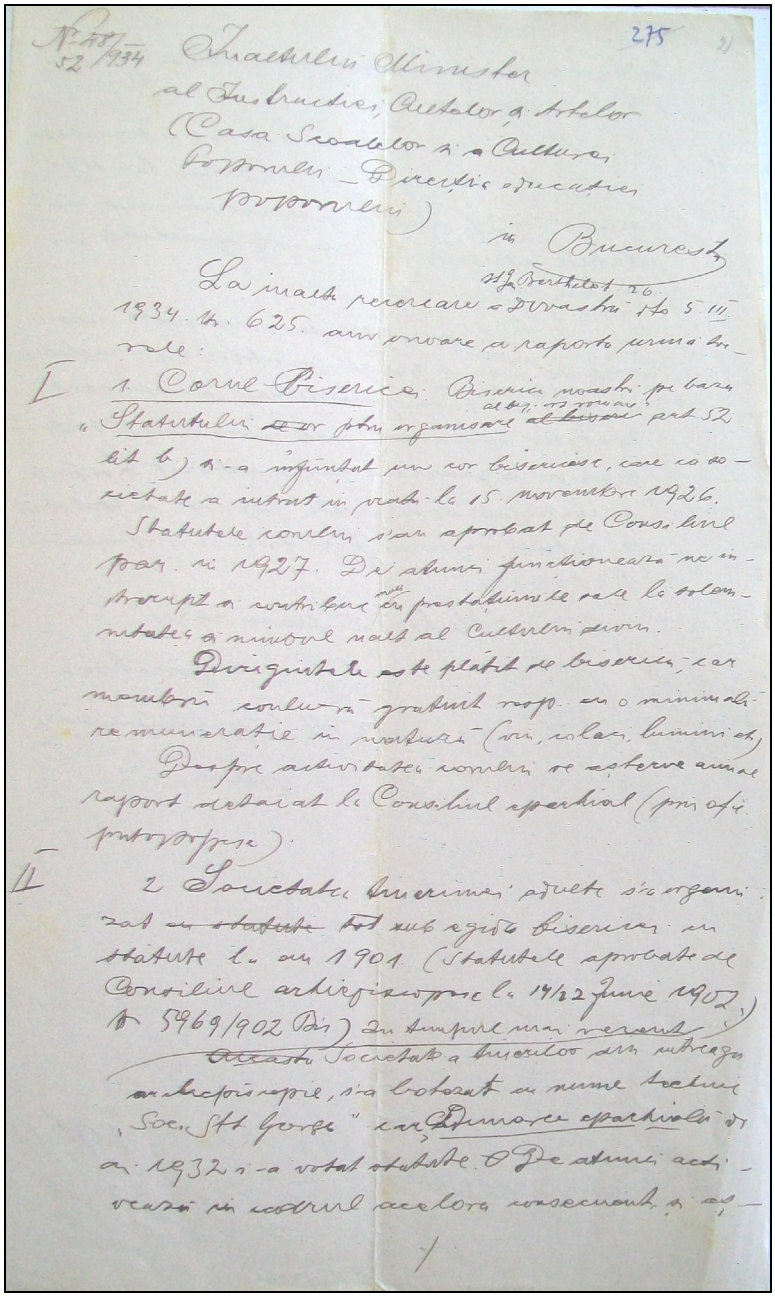
Appendixes



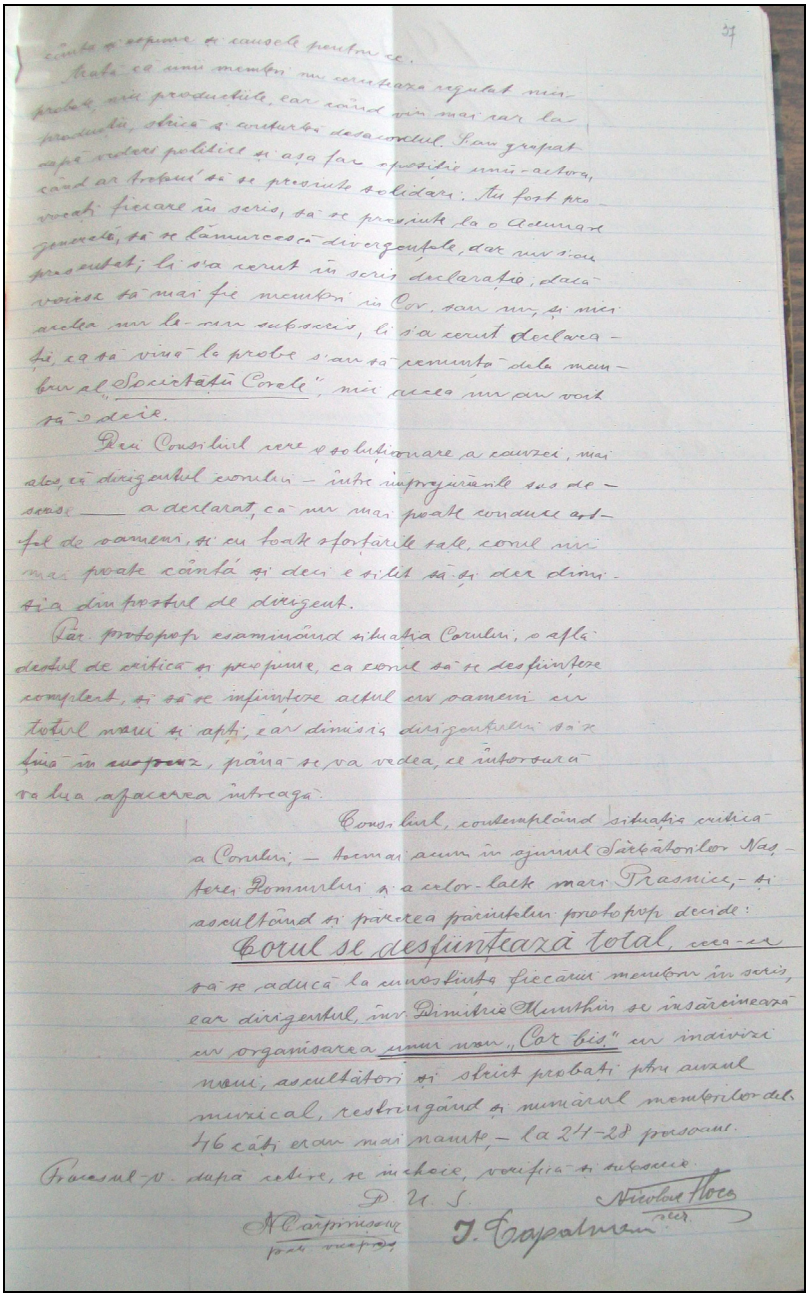
Appendix 1: The model text of the letter addressed by Priest Nicolae Cărpinişan to some graduates of the normal school in Sibiu



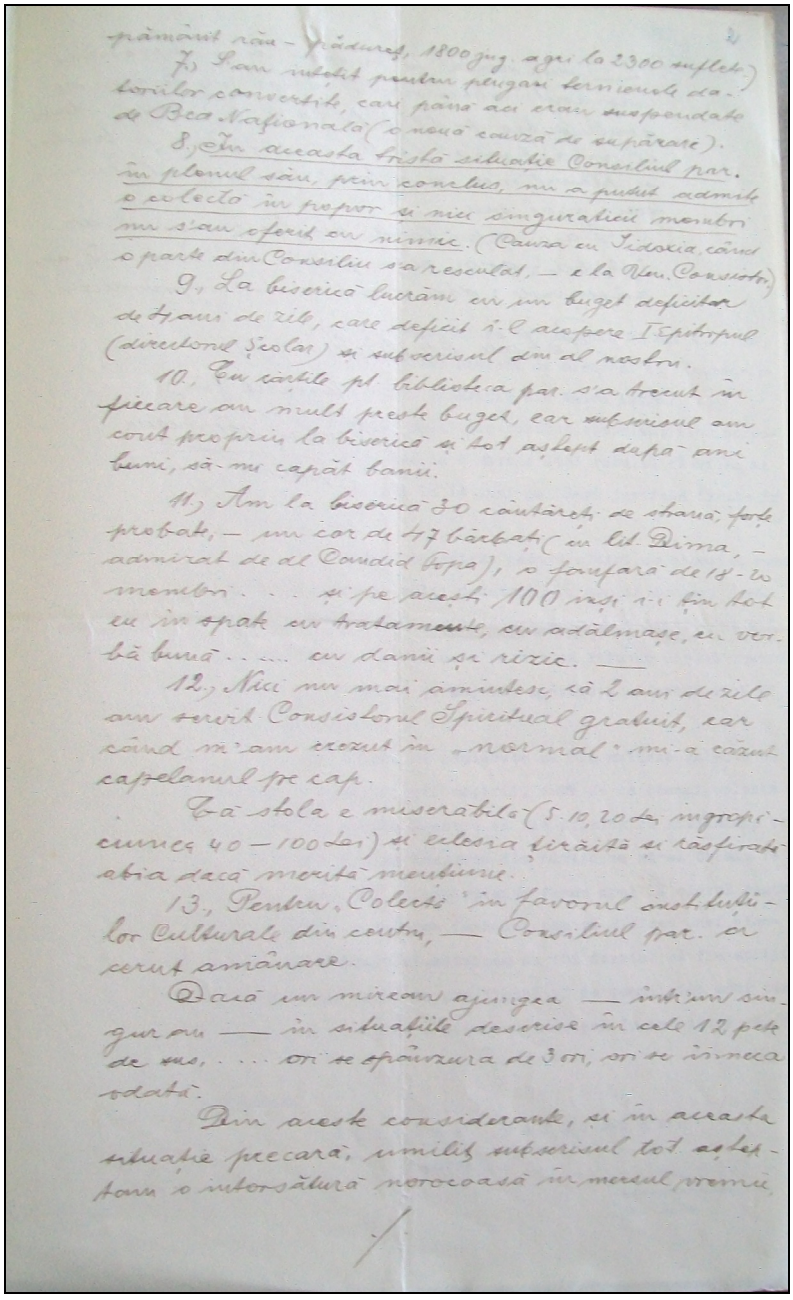
Appendix 2: The last page of the report on the priest's activity from the year 1928 within the Răhău parish



Appendix 3: The first page of the letter sent in the year 1934 by Priest Nicolae Cărpinişan from Răhău to the Ministry of the Cults



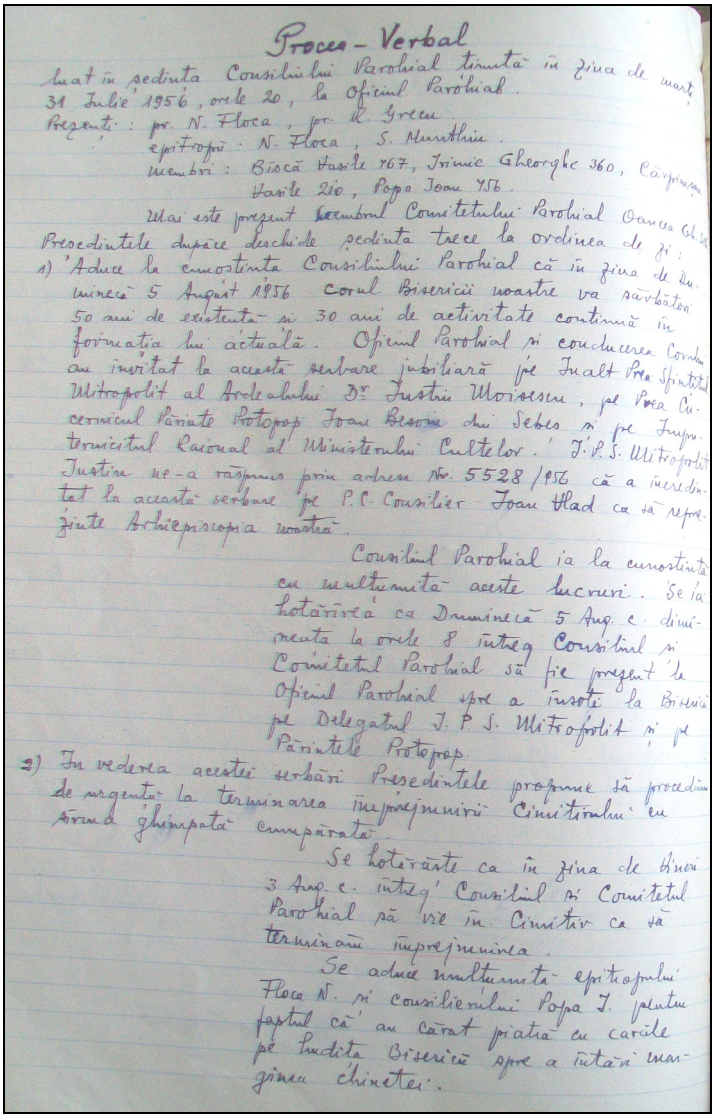
Appendix 4: Second page of the minutes of the parish council meeting of December 14, 1936



pământ rău - pădureț, 1800 jug. agri la 2300 suflete)
7) Am înființat pentru plugari terminele de-
bitorilor convertiți, cari până aci erau suspendate
de Bca Națională (o nouă cauză de supărare).
8) În această tristă situație Consiliul par.
în plenul său, prin consilius, nu a putut admite
o colectă în popor și nici singularilor membri
nu s'au oferit cu nimic. (Cauza cu Iidoxia, căruia
o parte din Consiliu s'a rescolat, — e la Ven. Consistor)
9) La biserică lucrăm cu un buget deficitar
de trei mii de lei, care deficit îl acoperă I. Spitorpul
(directorul școlar) și subscrisul din al nostru.
10) Cu cărțile pt bibliotecă par. s'a trecut în
fiecare an mult preste buget, car subscrisul am
cont propriu la biserică și tot așteptă după ani
buni, să-mi capăt banii.
11) Am la biserică 30 cântăreți de strană, forte
probați, — un cor de 47 bărbați (cu Ist. Dima,
admirat de al Candid Popa), o fanfară de 18-20
membri . . . și pe acești 100 inși îi fim tot
eu în spate cu tratamente, cu adălmașe, cu vor-
bă bună . . . cu danii și rizic. ——
12) Nici nu mai amintesc, că l am de zile
am servit Consistorul Spiritual gratuit, car
când m'am crezut în „normal" mi-a căzut
capelanul pe cap.
Ba stola e miserabilă (5.10.20 de ingropă-
ciune 40—100 lei) și eclesia țiriită și răsfirată
abia dacă merită menționată.
13) Pentru „Colecte" în favorul instituțiu-
lor culturale din centru, —— Consiliul par. a
cerut amânare.
Dacă un mircan ajunge —— într'un sin-
gur an —— în situațiile descrise în cele 12 părți
de sus, . . . ori se spânzură de 3 ori, ori se înnecă
odată.
Din aceste considerante, și în această
situație precară, umilișu subscrisul tot aș tep-
tam o întorsătură norocoasă în mersul vremii.

/

Appendix 5: Fragment of the letter addressed in 1937 by the parish priest Nicolae Cărpinișan from Răhău to the metropolitan Nicolae Bălan in Sibiu



Proces - Verbal

luat în ședința Consiliului Parohial ținută în ziua de marți 31 Iulie 1956, orele 20, la Oficiul Parohial.

Prezenți: pr. N. Floca, pr. I. Grecu

epitropi: N. Floca, S. Munteanu.

membri: Biscă Vasile 167, Irimie Gheorghe 360, Carpinișan Vasile 210, Popa Ioan 456.

Mai este present secretarul Comitetului Parohial Oancea Gh.

Președintele după ce deschide ședința trece la ordinea de zi:

1) Aduce la cunoștința Consiliului Parohial că în ziua de Duminecă 5 August 1956 corul Bisericii noastre va sărbători 50 ani de existență și 30 ani de activitate continuă în formația lui actuală. Oficiul Parohial și conducerea Corului au invitat la această serbare jubiliară pe Înalt Pre. Sfințitul Mitropolit al Ardealului Dr. Iustin Moisescu, pe Prea Cuviosul Părinte Protopop Ioan Bleoanca din Sebeș și pe Inspectorul Regional al Ministerului Cultelor. I.P.S. Mitropolitul Iustin ne-a răspuns prin adresa Nr. 5528/956 că a încredințat la această serbare pe P.C. Consilier Ioan Vlad ca să reprezinte Arhiepiscopia noastră.

Consiliul Parohial ia la cunoștință cu mulțumită aceste lucruri. Se ia hotărîrea ca Duminecă 5 Aug. c. dimineața la orele 8 întreg Consiliul și Comitetul Parohial să fie present la Oficiul Parohial spre a însoți la Biserică pe Delegatul I. P. S. Mitropolit și pe Părintele Protopop.

2) În vederea acestei serbări Președintele propune să procedăm de urgență la terminarea împrejmuirii Cimitirului cu sîrmă ghimpată cumpărată.

Se hotărăște ca în ziua de Vineri 3 Aug. c. întreg Consiliul și Comitetul Parohial să vie în Cimitir ca să termine împrejmuirea.

Se aduce mulțumită epitropului Floca N. și consilierului Popa I. pentru faptul că au cărat piatră cu carele pe lîngă Biserică spre a întări marginea Cimitirului.

Appendix 6: The first page of the minutes of the Răhău parish council on July 31, 1956

REFERENCES

* Romanian National Archives, Alba County Branch, the fund of the Răhău Orthodox Parish, files: 151/1907, 238/1926, 259/1933, 260/1933, 272, 283, 298, 300, 301, 302, 304/1931-1950, 325, 327, 330, 331, 332, 345.

STUDIA UBB MUSICA, LVIII, 1, 2013 (p.165-171)
(RECOMMENDED CITATION)

APPROACHES TO THE AMPLE-FORM WORKS IN MUSIC SCHOOLS

CĂTĂLINA GUȚANU[1]

SUMMARY. Working on ample-form creations is a process consisting of certain phases, which a professor must go through with his/her students. In order to be able to approach this type of work, the student must be instructed by his/her professor to take the following steps: 1.Practice and study the scales and the crosshatches thoroughly, so that the left-hand and right-hand techniques are equally developed; 2.Become familiar with the studies that contain crosshatches from the concerto, which will be approached later. In addition to the previously mentioned steps, we emphasize the fact that studying smaller works is also very important. Prior to exercising the concerto, the professor must explain to the student what an ample form is and what the specifics of this form are, that is its phrasing mode and its method of interpreting hatches, accents, nuances, the melodic course and rhythm. To help the student study the work more easily and approach it correctly from an interpretative and stylistic point of view, the professor should present him/her with information regarding the composer's biography, the style of the concerto and the period in which it was composed.

Keywords: Ample-form, music school, violinist, left-right hand techniques, steps of studying.

Due to the fact that performing ample-form creations requires thorough preparation and impeccable technique, beginners (students of musical schools) find this type of work challenging, which generates all sorts of problems. Overcoming all obstacles successfully is only possible if one prepares systematically and thoroughly before commencing the study of ample-form works.

These obstacles become visible when new interpretation tasks are created, such as understanding the ample form as a whole, sensing the connection between seemingly separated episodes of the work and being able to combine various types of interpretative techniques in the given work, which include musical images that contrast each other from the point of view of charter and means of expression.

Beginning the study of ample-form creations represents a determining phase in the future musical and technical development of the students.

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Practice shows us that, although they study a significant number of works, e students are often unprepared for such a task. The biggest problems one encounters are poor interpretative techniques and rather limited musical thinking. It is therefore necessary for the students to develop the ability to see the studied material as a musical language and form personal ideas about the work, its character, its melody, its rhythmic and dynamic plan, its emotional coloring and its shape.

In the absence of a deeper understanding and conceptualization of the work, its interpretation will be meaningless and constitute nothing more than a simple and primitive lecturing of the musical text. A major deficiency when studying ample-form works is represented by the unequal development of various types of interpretative techniques. The professor often pulsates more and emphasizes aspects of the interpretative technique that are already very familiar to the student, while neglecting to exercise, polish and work the other elements. The left-hand and right-hand techniques must be equally developed. We would like to point out the fact that one can often notice an underdevelopment of the right-hand technique, which is to say that the quality of the emitted sound, of the accents and hatches leaves much to be desired.

An important role in solving this problem is played by the thorough practice of the scales and of the studies. Studying these two elements helps us develop qualities such as a clear, soft, silky, balanced sound, an indistinguishable passing to positions, a perfect intonation in scales and the logical emphasis of dynamic nuances, accents, phrasing and impeccable crosshatches.

Ample-form works (such as concertos or sonatas) are very good means through which the students can display all of their creative capabilities. Nonetheless, the chosen work must correspond with the level of musical and technical development of the student. When working on previously studied miniature works, the student must master the notion of musical form and the bases of the logical artistic phrasing. In selecting these pieces and studies, we must take into consideration the ample-form work which will follow later. In this way, to help develop the student's technique, we will select the studies that contain hatches from the concerto, which he/she will perform in the near future.

For example: In the first part of Antonio Vivaldi's Concerto in A minor, we often find the following rhythmic formula (an eighth and two sixteenths + an eighth and two sixteenths), which will be studied and practiced by students with the help of the studies. His formula can be found both in G. Volfart's studies (Study No. 4) and in G. Kaizer's studies (Study No. 3). These studies are usually performed very phlegmatically by the students (without dynamics or accents), who often make erroneous allocations of the bow. The eighth does not gain an active, pregnant beginning, and the sixteenths from the lower part of the bow sound louder

than the ones which are performed at the tip of the bow. There are also cases when the students interpret the sixteenths with an ampler sound that the eighths. The bow must be correctly used proportionally, which means that for the eights we use the entire bow and for the sixteenths we use half of the bow, in the upper part or the lower part (talon). Pay attention to the rhythmic accuracy – the sonorous equality of the sixteenths with the eight belonging to that rhythmic group is not respected.

If these studies are exercised and practiced in order to be applied later in Antonio Vivaldi's Concerto in A minor, one will have to work on the rhythmic formulae in different parts of the bow, with different nuances, with a correct allocation of the bow, using various accents (from soft to energetic accents), while simultaneously combining the correlation between the power of the eighth note with its two sixteenth notes – this will prevent the emergence of new obstacles during the studz of the concerto. For the same purpose, we can recommend “Gavot” by Martini. The work on this particular piece helps in learning how to correctly distribute the bow and to execute the soft accents. The metric correlation of the sixteenth notes and eighth notes in this piece (Gavot) corresponds with that of the eighth and sixteenth notes from the first part of the Concerto in A minor by A. Vivaldi. Although the same rhythmic pattern persists in this concerto, it shouldn’t be played in the same way, from a dynamic standpoint, so as to make the interpretation expressive and dynamic. In Vivaldi’s Concerto in A minor we must draw the attention on the thematic material, which has a different character in the various episodes from the first part. Hence, the rhythmic and melodic formula (one eighth and two sixteenth notes) that can be heard at the beginning of the energetic, solemn concerto later turns into a softer fragment, more refined and delicate, in *piano.* Before starting to study ample-form works, it will be very useful to work on several small pieces, but of a different character. Assimilating and playing these miniatures develops the students’ ability to learn a more significant number of musical pieces. Most importantly, they also gain the ability to pass from one musical piece to another, each of them with their own various artistic, musical and technical problems to be faced. All these musical works must be chosen according to the student’s own abilities and degree of training. The violin variations are also very useful for the development of the students’ technique and musicality.

Further on, I will try to describe the preparation stage for the method of studying Bach’s A Minor Concerto (the first part). This work has earned itself a significant place in the teaching practice of music schools for children.

The Concerto in A Minor by J. S. Bach has a high-class melodicity, a harmonic clarity and a laconic style. The musical idea is very exact, the piece is lively, energetic. All these qualities are so attractive that this concert is not played only by virtuoso violinists, but also by children, who are not very familiar

with the character of Bach's music, yet study it with great interest and passion. When you start studying the concerto, it can be useful to give your students some information regarding this composer, for instance some biographical data and useful insight about his main works. Regarding the A Minor Concerto, we can say that it is one of his early instrumental works, written in a period when he resided in Cheoten (1717-1723). During this period, he also wrote the Concerto in E Major for Violin, the Concerto in D Minor for Two Violins, Sonatas and Partitas for solo violin, and so on. We should explain the musical character of the first part of the Concerto, so that the students can differentiate the three basic themes: - the 1st theme: lively, resolute; the 2nd theme: soft, lyrical, melodious; - the 3rd theme: gracious and danceable.

The technical elements that the student must master are: firstly, the use of the détaché stroke with great ease, in all the parts of the bow and, at the same time, attaining a varied sonority – from a lyrical, melodious exposition, which resembles a *legato* – to a lively, energetic détaché.

Working on perfecting the détaché stroke is essential in obtaining an equal sound, with the bow heading both downwards and upwards. Of course, one must not ignore the character of this manner of attack. Is it common knowledge that, during the interpretation of a détaché stroke with the bow headed downwards, the power of the sound decreases noticeably at the end of the bow. If the bow is not properly adjusted when it reaches the top, then, during its upward movement, we will have a rough sound and it will be much too strong, dynamically speaking. This is why, an important factor in this case is the auditory control, which helps us to correctly adjust the distribution of the right hand's weight on the bow.

The skillfulness in playing the strong accents with the bow going upwards is equally important, as, when we interpret the strokes with the bow upwards, on a strong accent – usually, the correlation between strong and weak accents is infringed or disturbed. In order to master these procedures, we recommend the studies of I. Mazas, namely Studies no. 5 and 6 or similar studies by other composers. In Study no. 5 by I. Mazas one must aim at executing a large détaché stroke, neatly opened, with no auxiliary sounds, carried out with smooth, free movements of the right hand and in coordination with the movements of the left hand. In the working process with the students, one must explain the structure of the study and relate it to the correct, prosodic accentuation of the musical piece. In the first 10 measures, it is not necessary to emphasize each group of four sixteenth notes through accents. In this study, the students get acquainted with the sequential-type movements starting with the third measure, which is also highlighted by the means of accents.

After analyzing the professor's explanations, the students will be able to execute a more logical and much clearer musical phrasing. In I. Mazas' No. 6 study, an emphasis will be made on the second, the fourth and the sixth

measures, particularly on the hard time signatures played with the bow oriented upwards, which must sound as strong and forceful as the hard time signatures from measures 1 and 3, which are interpreted with the bow oriented downwards. To produce accents with a qualitative sound, one will use the accelerated movement, simultaneously applying a light and elastic pressure with the help of the right-hand poignier. This way, the application of excessive pressure on the strings will be prevented.

In order to practice the accents, we can approach F. Mazas's No. 2 study. The beginning of each forth belonging to this study requires a soft and expressive accentuation, equally divided between the bow's upward and down movements. It is very important that one studies the combinations of *legatos* and *detaches* thoroughly. Any major errors occurring while executing these combinations of crosshatches become easily apparent because the separated sounds are sometimes louder than the ones connected through legato and break the smooth course of the melody. The use of auditory control and the formation of the habit to correctly allocate the bow and the bow pressure on the strings in correlation with the sonorous character demanded by the work, help the student avoid erroneous accents. To become familiar with the different constructions of crosshatches, one can analyze Dont's studies (studies 6, 7 and 10). A major improvement in the use of these crosshatches can be obtained by studying pieces such as J. S. Bach's "Gavot", Vivaldi's Concerto or A. Fiocco's Allegro. The intonation's stability and the mastery of the five violin positions are essential for the practicing of Bach's Concerto. When studying this concerto, educating the rhythm plays a particularly important role.

The stylistic features of Bach's music require that particular attention is paid to the rhythm, which emphasizes the content of the melody. While performing, special attention will be paid to the second and the fourth sound in each group of sixteenths. Orienting the bow upwards will prevent the contraction of time signatures. The tendency to speed up also appears in the group of sounds that are united through the *legato* crosshatch. We can execute these groups first through the *detache* crosshatch, and then through the *legato* crosshatch, thus obtaining an equal rhythm. In Bach's "A minor Concerto", the first musical theme has a strong character and must be played with an active and accentuate crosshatch. Very often, the students' desire to play in a dynamic and active manner makes them apply excessive pressure on the strings and gives the theme a cloddish character. It is necessary that one regains the active and free movement of the right hand. The eighth of the auftakt must not be executed curtly, like the sixteenth with a subsequent pause. The duration of the eighth must be played end-to-end, with a slight decrease in the power of the sound before the fourth. A major role within the concerto is played by the following rhythmic formula: the first sixteenth represents the hard time signature, but it usually sounds too

harsh, because it is being played with the separated bow together with the three sixteenths united by a *legato*. The sounding of the sixteenths united by *legato* often suffers from rhythmic inaccuracy. One needs to incline oneself towards the singing character of the separated formula and the improvement of the rhythmic inaccuracy of the movements of fingers in the left hand, especially when playing the three sixteenths united by legato. The special warmth, the singing character of the second theme and its development are all imposed by the procedures used to obtain a very expressive performance.

The third theme, delicate in nature, poses serious difficulties from a rhythmic and dynamic point of view. The thirty-second notes are usually played more rapidly than they should be and are transformed in förslag ("before-hit" ornament) towards the A sound, which, in turn, acquires a useless accent and will be perceived as the hard time signature of the measure.

We emphasize the fact that the normal combination of fingers – the changing of the first finger from F to D sharp – often employs an unwanted stop, in which the E chord gets touched. When using this combination of fingers, it is necessary to place the first finger on both chords.

In I. Ioachim's version, the *staccato* crosshatch is mentioned. However, the use of this crosshatch is not recommended, because it does not correspond to the nature of the work. When working on the concerto, it is important that the students are presented with the construction of the sequence, which was often used by Bach. This will help them to clearly understand the musical form and the logical phrasing of the work and will facilitate the retention of the musical text. Since the students must also know the part of the accompanying piano, they will be aware of the fact that the melody of the violin and that of the accompaniment are linked.

The musical schools' syllabus contains the first parts of the concertos of G. B. Viotti, P. Rode, L. Spor and of other late 18th century – early 19th century composers. The form and musical language of these concertos differ greatly from those of Vivaldi and J. S. Bach. The form of the Allegro used in the first parts of these concertos, contains a much larger set of musical images. When working on these concertos, the students must execute new assignments. The presence of high positions, of double notes and of *spicato* crosshatches, forces the professor to start preparing and developing the students' technique very early on. For example, the studies of Mazas, Dont and Kreutzer help the students develop both the left-hand and right-hand techniques. The scales and the double notes are also of great help to us.

To perfect and improve on the small details of the work, one needs to divide it into smaller fragments. During the working period, it is crucial that the student forms a clear image of the concerto and of the nature of the music. To the students of music schools, we can recommend the following repertoire of concertos, which are often used by these institutions:

Concerto in A minor by A. Vivaldi – part 1
Concerto in A minor by A. Vivaldi – part 2 and 3
Concerto No. 23 by G. B. Viotti – part 1
Concerto in A minor by J. S. Bach– part 1
P. Rode's Concertos 7 and 8.

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THE EXPRESSIVE POWER OF THE HARMONIC PARAMETER AND OF THE FORM IN THE CYCLE OF LIEDS *DIE SCHÖNE MÜLLERIN* BY FRANZ SCHUBERT

GABRIELA COCA[1]

SUMMARY. The purpose of this paper consists in the analyze of the unifying correspondences of structural, artistic, and musical content of the cycle of Lied *Die Schöne Müllerin* by Franz Schubert. The entire cycle of Lieds represents a unified whole, in which the Lieder which make up the cycle are combined in the form of chain although their shape, their tonal ethos, and their significance are different or even contrary. On the basis of this cycle of Lieds I tried to discover the effect of the internal energy forces, on a homogeneous structure, in the sensible world of Schubert's musical creation.

Keywords: Franz Schubert, Die schöne Müllerin, analyse, harmonic parameter, form, tonality, ethos

One of the most apotheosis works of his creation is the cycle of Lieds *Die schöne Müllerin* - op. 25, being, in the same time, one of the central works of his periods of mature creation. The year 1823 - a critical moment from the existence of Schubert - records especially vocal genres (operas, singspiels, Lieds), church works, and piano pieces. From the compositions of this year are missing the chorus parts (on equal and mixed voices), the orchestral pieces and the cameral ones.

The analyze of the cycle of Lieds: *Die schöne Müllerin* I made after the score published by Editura Muzicală, Bucharest, an edition taken care of by Ion Piso, the translation of the verses by Ana Voileanu-Nicoară. The form of the edition and that of the musical text is in its most part loyal to the original, and the translation in Romanian language of the poetic verses is made under the sign of a great skilfulness and literary sensibility, and an artistically one.

After the analyses of this cycle, we came across a series of interior laws regarding the harmonically-tonally structure and that of the form. They appeared from the skilfully reproduction of the poetical and the ideas content of the verses taken from the cycle of poems: *Die schöne Müllerin* by Wilhelm Müller. The tonal world of the entire cycle I synthesized under the form of a table of the existing tonalities.

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Ex. 1[1]

Lied:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Do#	*)						3													
la#																				
Fa#						7											5			
re#																				
Si		3,50				**30**										12	**28,50**			
sol#						1											1,50			
Mi					9		15		8	15								20		**66**
do#					5,50												0,50	4		5
La					7,50		**45**		**61**	**56,50**	16				1,25					25
fa#						1,50			8	4,50						9	3,75			
Re		12		1			10				**46**						2		12	
si		**45,50**	8	**30**		3	14		4							**47**	18,50			
Sol		14				2,50					6				32,50			10	31	
mi							15				9						2	**23**		
Do			**41,50**	2	12,50	4,50		**68**		1		1,50					2,25		4	
la		6	3	3	**40,50**					4,50										
Fa	7,50		2		7						2	9	6		9					
re			1,50		10			4		2,50	4				0,50					
Sib	**87,75**			2	2						15	**36,50**	**46**		16				4	
sol	8,75		4	3				4			5	10	3		**26,75**				**34**	
Mib					0,50									21	1,50					
do												2		**35**	1,50				4	
Lab												7,50								
fa								4						4						
Reb												5								
sib												1,50			4					
Solb																				
mib																				
Dob												3								
lab												5								
TOTAL MÅS.	**104**	**81**	**60**	**41**	**89**	**55**	**102**	**80**	**81**	**84**	**103**	**81**	**55**	**60**	**93**	**68**	**64**	**57**	**89**	**96**

***) Nr. de măsuri în tonalitatea respectivă.**
BOLD = Tonalitatea de bază a lied-ului.

[1] *) = Number of measures in each tonality.
BOLD = The main key of the Lied.

On the superior part of the table, there are numbered the Lieds, and, at the basement, there is the total number of the tonalities that are utilized in the each Lied. On the vertical ax there can be seen the tonalities - on the fifths scale. The main tonalities of the Lieds were highlighted by the bold.

Something remarkable is the fact that during the last quarter of the cycle of the Lieds, next to the main tonality, a special importance is given to the homonymous tonality. The dualism goes that far that some Lieds starts in a major tonality and they end in a minor homonymous, or the other way round. See the Lied no. 15, 17, 19 - the values of the homonymous tonalities comparing the main tonalities. Contrary to these things, in the Lied no. 18, named *Trockne Blumen* (*Dried Flowers*), where the homonym of the principal key is also, strongly highlighted, at the end of the Lied Schubert returns the musical discourse at the tonality of the beginning.

In order to find out the dramatically motivation of this tonal dualism of the homonym manifested during the last quarter of the cycle of the Lieds, it is enough to read with great attention the titles and to follow the line of tension of the sentiments. While in the first 14 Lieds, the main key of each Lied, regarding the number of the measures, it surpasses the other tonalities, in the Lied no. 14, there takes place the dramatic break, following the Lied no. 15 where the major homonym exceeds as a surface of extension the essential minor tonality. Paradoxically, this is a positive dramatic effect. We shall present shortly the expressive content of the Lied no. 14-20 that is suggested by their text:

In the Lied no. 14, there appears the hunter - the rival for love. The pride of the young miller in love does not permit him to tell his suffering. *The rivulet Songs of Lullaby* is that to which he cries his sorrow. In front of his lover, his tears are masked by a smile (the Lied no. 15). The colour *green* that symbolize the hope (Lied no. 16) is imbued of the feeling of the unhappiness (Lied no. 17). The withered flowers he weds with his tears, while he says goodbye to the song, the love, and the sunny sky. The soul searches for the rest in the nothingness. (Lied no. 18). The rivulet addressing words of reconciliation to the old miller, looking young man disappeared. (Lied no. 19). The heart that is hurt of the lover finds a rest among the clear and desirable waves of the rivulet. (Lied no. 20).

In this last Lied, Schubert did not highlight the homonymous tonality; the tonal pattern of this one is the same with the Lied no. 1. We wonder if this modal parallelism does not represent the human tendency towards fulfils? Meanwhile, of course, a contrast! Is it, maybe, an expression of our dual being?

Ex. 2

The statistics of the keys in the axial system

	S					T					D				
Nr.	at	s	t	d	at	at	s	t	d	at	at	s	t	d	at
1	La	Do	Mib	Solb	La	Mi	Sol	Sib	Reb	Mi	Si	Re	Fa	Lab	Dob
							8,75	87,75					7,50		
2	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
		6					14	45,50				3,50	12		
3	Si	Re	Fa	Lab	Dob	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb
		1,50	2				3	41,50					12		
4	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
		3	2					33	2				1		
5	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
			10	7				48	12,50	0,50			9		2
6	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa	Do	Re#	Fa#	La	Do
		5,50		2,50			1	33			4,50		8,50		
7	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
		14	10					45				3	30		
8	Si	Re	Fa	Lab	Dob	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb
		4	4					68				8	4		
9	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
		4					8	61							
10	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib
			2,50				4,50	61	1				15		
11	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab	Re#	Fa#	La	Do	Mib
		9	11	15				50	2				16		
12	La	Do	Mib	Solb	La	Mi	Sol	Sib	Reb	Mi	Si	Re	Fa	Lab	Dob
		3,50					10	38	5				9	12,50	3
13	La	Do	Mib	Solb	La	Mi	Sol	Sib	Reb	Mi	Si	Re	Fa	Lab	Dob
							3	46					6		
14	Si	Re	Fa	Lab	Dob	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb
			4					35	21						
15	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
		1,25	1,50	1,50				59,25	20				0,50	9	
16	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa	Do	Re#	Fa#	La	Do
								59					9		
17	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa	Do	Re#	Fa#	La	Do
		0,50	2				1,50	47	2		2,25		8,75		
18	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa
							4	43	10						
19	Fa#	La	Do	Mib	Solb	Do#	Mi	Sol	Sib	Reb	Sol#	Si	Re	Fa	Lab
			8					65	4				12		
20	Re#	Fa#	La	Do	Mib	La#	Do#	Mi	Sol	Sib	Fa	Sol#	Si	Re	Fa
			25				5	66							

TOTAL:

1543 măsuri

S 160,25					T 1174,75					D 208				
at	s	t	d	at	at	s	t	d	at	at	s	t	d	at
-	52,25	82	26	-	-	62,75	1032	79,50	0,50	6,75	14,50	160,25	21,50	5

Caption: 1543 measures; at = anti key note; t = key note; d = dominant; s = subdominant;

Making a statistics of the keys in the axial system, we note, that from the 1543 measures of the whole Lieder cycle, 1174,75 are tonal located on the axis of key note (tonic). This number is followed by the dominant axis with a total of 208 measures. The difference between the two numbers is really great!!! It follows the axis of the subdominant with 160,25 measures. By imposing the axis of the key note in so great extent in the tonal discourse, the composer wants to counterbalance the spiritual disequilibrium of the protagonist of the Lieder cycle.

A special tonal equilibrium secures for the whole cycle "the frame" which offers the relation of pole-antipole where there are the tonalities of the extreme Lieds (1 and 20), namely, *B major* and *E major*. **Only those two extreme Lieds use exclusively diatonic modulations**, both of them are in no. 15.[2] The Lieds no. 1 and no. 20, are expressions, on the one hand of the smooth, oscillating, homogeneously equilibrium, of the living being, and, on the other hand of the perfect equilibrium of the death.

In the 1543 total measures of this cycle, the golden positive section is greatly underlined. It is the same with the measure 73, 57 of the Lied no. 12, being interwoven on the pause (fermata) of the last two interrogative phrases of this one:

Ex. 3



"Ist es der Nachtklang meiner Liebespein?/ **+S.A. (Sectio Aurea)**
Soll es das Vorspiel neuer Lieder Sein?"

*

(There must be a voice of an old sigh? **+S.A.**
Or shall I dedicate to the suffering a new song?)

[2] The diatonic modulation is, in its own, the softest passing from one tonality to the other.

Only in these lines and in no other place in the entire cycle is the fact that Schubert utilizes the tonalities of ***a flat minor*** and ***C flat major* - the lowest tonality on the scale of the fifths!!!**

The Lied no. 12 – *Pause* uses, in the meantime, the greatest number of tonalities (10 for all). In a striking mode, all these are tonalities with flats. The tonal "Opponents" of this one are the Lieds no. 6 *Der Neugierige (the Curious Man)* and no. 17 *Die böse Farbe (the Ugly Colour)*. In these, Schubert, uses 8, and 9 keys respectively, all are with sharps. Comparing with the essential tonality, *B flat major* of the Lied no. 12, both the Lieds (no. 6 and 7) that I quoted above, have as an essential tonality the *B major*.

Although the Lied no. 12 is the one, which uses the most tonalities, it can not be found among the Lieds that have the most modulations.

Ex. 4

The Summary Table of the Modulations

Op.25/Nr.		1		2		3		4		5		6		7	
Nr.măs.		104		81		60		41		89		55		102	
Nr.de modulații	Diat.		**15**		1		1		6		7		6		**12**
	Crom.	**15**	-	12	11	9	3	10	2	25	16	**29**	19	**52**	**40**
	Enarm.		-		-		-		-		-		-		-
	Salt t.		-		-		5		2		2		4		-
Nr.tonalități/Lied		3		5		6		6		8		8		6	

Op.25/Nr.		8		9		10		11		12		13		14	
Nr.măs.		80		81		84		103		81		55		60	
Nr.de modulații	Diat.		-		4		9		7		1		6		10
	Crom.	16	-	24	20	36	20	31	17	27	4	12	6	**30**	8
	Enarm.		-		-		-		-		-		-		-
	Salt t.		16		-		7		7		22		-		12
Nr.tonalități/Lied		4		4		6		8		10		3		3	

Op.25/Nr.		15		16		17		18		19		20	
Nr.măs.		93		68		64		57		89		96	
Nr.de modulații	Diat.		4		3		8		2		4		**15**
	Crom.	26	8	18	9	**36**	6	18	14	14	7	**15**	-
	Enarm.		-		-		-		-		-		-
	Salt t.		14		6		22		2		3		-
Nr.tonalități/Lied		9		3		9		4		6		3	

Analyzing the table of the syntheses of the modulations, we can notice that the Lieds no 1 and 20 belong to the category of those Lieds, which use the lesser tonalities during their musical discourse. Next to these two Lieds: *Das Wandern (The Wandering)* and *Des Baches WiegenLied (The Rivulet songs of Lullaby)* there are also the Lied no. 13 *Mit dem grünen Lautenbade (With the Green Ribbon of the Lute)*, no. 14 *Der Jäger (The Hunter)* and no. 16 *Die liebe Farbe (The loved Colour)*.

There is also highlighted among other, the Lieds no. 8, *Morgengruss* which uses exclusively tonal leaps. This is a happy moment in the life of the young lover's life, as it is suggested by the main tonality of the Lied: the noble

and the brighter *C major*. There are two Lieds to which Schubert gives this main key: *C major* inside the cycle. The Lied that is presented above - no. 8 and the Lied no. 3 *Halt!* (*Stop!*). The atmosphere of the two Lieds is much the same.

In this cycle, Schubert does not use the enharmonically modulation at all. However, the Lieds, which have the most amounts of modulations, are:

Ex. 5

6.	***Der Neugierige***	*55 measures*	*29 modulations*
7.	***Ungeduld***	*102 measurea*	*52 modulations*
14.	***Der Jäger***	*60 measures*	*30 modulations*
17.	***Die böse Farbe***	*64 measures*	*36 modulations*

In a dramatic way, all the four Lieds are penetrated by a grave state of tension. In a global calculation, in the four Lieds, as a media, on an approximately **1.5 - 2 measures**, there is overlapped **a modulation**. Generally speaking, more than that, Schubert did not crowd the tonal changes. However, the real situation is that the modulations evolve in waves, the fragments with an intense modulation alternates with “plain” sonorous surfaces which contain one or two tonalities.

From the general level to the particular one, a special example of **taking and processing of the form** of the verses is given by the Lied no. 3 - *Halt! (Stop!)*.

Ex. 6

The Table of the Structure of the Lied *Halt!*

A	**a**	Eine Mühle seh’ ich blicken
	b	Aus den Erlen heraus,
	a	Durch Rauschen und Singen
	b	Bricht Rädergebraus.
B	**a**	Ei willkommen, ei willkommen,
	b	Süsser Mühlengesang!
	c	Und das Haus, wie so traulich!
	b	Und die Fenster, wie blank!
B	**a**	Und die Sonne, wie helle
	b	Vom Himmel sie scheint!
	c	Ei, Bächlein, liebes Bächlein,
	b	War es also gemeint?

So, the general form of the poem is **A B B**. It is outlined on the succession of the rhymes: in the first stanza **a b a b**, in the second **a b c b.**

Ex. 7

The Table of the Structure of the Poem in the Musical Form of the Lied *Halt!*[3]

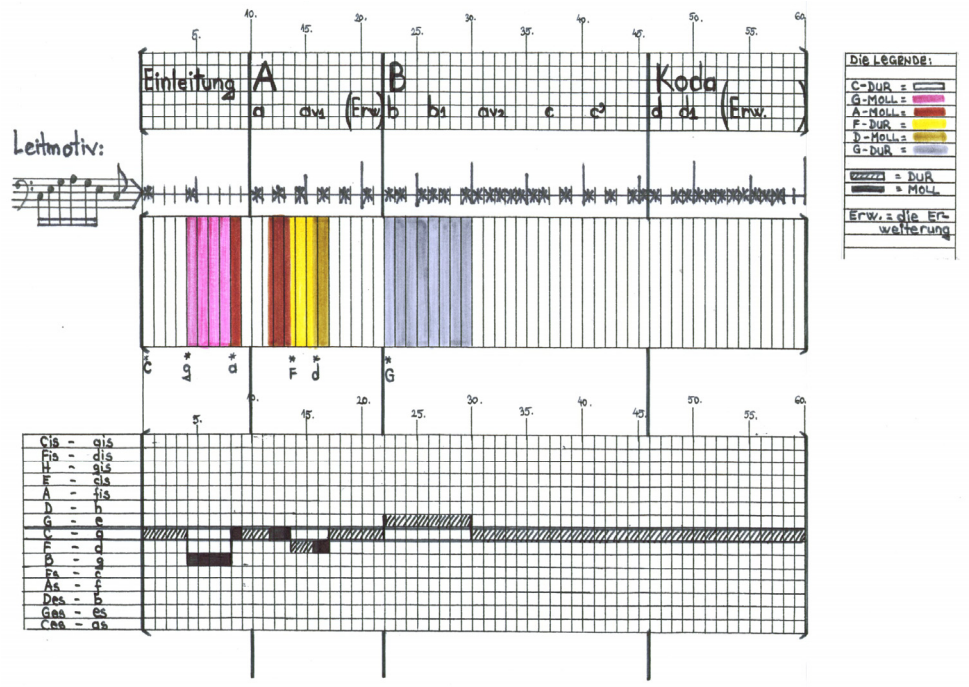
A	**a**	Eine Mühle seh ich blicken
		aus den Erlen heraus,
	av[1]	durch Rauschen und Singen
		bricht Rädergebraus,
	(Lărgire)	**bricht Rädergebraus.**[15]
B	**b**	Ei willkommen, ei willkommen,
		süsser Mühlengesang!
	b[1]	**ei willkommen, ei willkommen,**
		süsser Mühlengesang!
	av[2]	Und das Haus, wie so traulich!
		und die Fenster, wie blank!
	c	und die Sonne, wie helle
		vom Himmel sie scheint!
	c'	**die Sonne, wie helle**
		vom Himmel sie scheint!
CODA	**d**	Ei, Bächlein, liebes Bächlein,
		war es also gemeint?
	d[1]	**ei, Bächlein, liebes Bächlein,**
		war es also gemeint?
	(Lărgire)	**war es also gemeint?**
		war es also gemeint?

Schubert puts this form to numerous modifications. Let us follow, in the first place, the line repetitions which are introduced by the composer. We can notice that they have a gradual and asymmetrical realization. At the end of the Lied the line repetitions are multipLied, a fact that can be considered a dramatic expression of the word *Halt! (Stop!)* - that is in the title. The musical form is that of **bistrophic** with an *Introduction* and *Coda*.

[3] The bold lyrics in this table represent the repetitions inside the poem!
Lărgire = Widening.

Ex. 8

The tonal-harmonically spectre of the Lied



The tonal-harmonically spectre of the Lied (see: ex. no. 8) reveals an overlapping of the formal dimensions on a plenty of planes. On the one hand, we have bistrophical form with an *Introduction* and a *Coda*, a form that comes from a melodically preparation of the lines. However, following the succession order of the phrases that makes it: **a av^1 b b^1 av^2 c c^1 d d^1**, we can notice that in a latent state, there is also, **the form of Rondo**, present in here.

Ex. 9

Introduction	A	B	Coda
	a av^1	b b^1 av^2 c c’	d d^1

In this context, in the fluency of the Lied, there comes a single great *“respiro”*, the instrumental transition between the two component strophes, **A** and **B**, respectively the measures 21-22:

Ex. 10



The moment of the negative golden section, is the measure no. 22,92, the beginning of the section of the form B, the words are: *"Ei, wilkommen"*.

From tonal point of view, the Lied is sectioned perfectly symmetrically. While **in the first 30 measures** alternates between them **6 tonalities**, **in the 30 measures of the second part of the Lied** there is stabilized a single tonality: **C major!** This type of the tonal structuring is also a dramatically expression of the word: *Halt! (Stop)* from the title.

By the representations of the evolution of the keys on the scale of the fifths there comes, in a visual way, too, the fact that Schubert uses only tonalities that are in the central zone of this scale.

The formal structure of the melodically line

The Lied, in his whole, consists musically of 3 layers:

1. the vocal part (the real layer);
2. the pulsation of the semiquavers, of *tremolo* type, that crosses the Lied from the first measure to the last (an imaginary layer - rhythmic background);
3. the *Leitmotif*, who initially appears less, then during the Lied, return more and more often (a real layer).

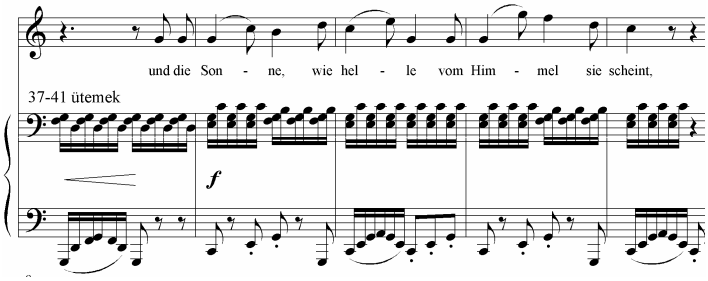
Similarly to layer 2, and 3, the melodically line (layer 1) also has specific rhythm. It consists of the following formula: ♩ ♪ .

The composer develops this formula during the Lied, by using the principle of repetition.

Melodically, the vast majority of the phrases are downward profile. This melodic descent is usually preceded by an upward jump.

The ambitus of the melodic line is: $\mathbf{F^4}$ – $\mathbf{G^5}$. From the graph of the melodic oscillation we clearly see that during the evolution of the stanzas, the ambitus gradually rises. So, in the first strophe, the lowest sound is $\mathbf{F^4}$, then in the second strophe $\mathbf{G^4}$, and in the Coda $\mathbf{A^4}$**.** Melodically, is noteworthy the dramaturgical solving that it offers by the composer, to the word *Himmel (The Sky)* from the text: the Lied here reaches its melodical climax: the sound $\mathbf{G^5}$ (see the measures 40-42.):

Ex. 12



Nowhere else during the Lied, Schubert do not use, in the melodically line this height sound, only here!

*

From the next table, there can be seen the presence of a melodically formula of the type “leitmotif”. This one, during 60 measures appears for 39 times! Every time it appears in the low register of the piano, and every time on accented part of the measure. It imposes with pregnancy his timbre on the overall sonority, and on the constant pulsation of the main accent. In fact, this third layer should not be taken into consideration as a fundament in the harmonic analysis. In the table below is interesting to observe the interval metamorphosis of the *Leitmotif*. Out of 39 cases, it appears of 19 times on the Tonic, of 9 times on the Dominant, of 5 times on the 2nd degree, of 4 times on the Subdominant and of 2 times on the 3rd degree. Dramatically - musically, this melodic figure of upward and downward tetraton symbolizing the wheel of the mill. See in the text:

“Ei, willkommen, ei, willkommen süsser Mühlengesang”.

*

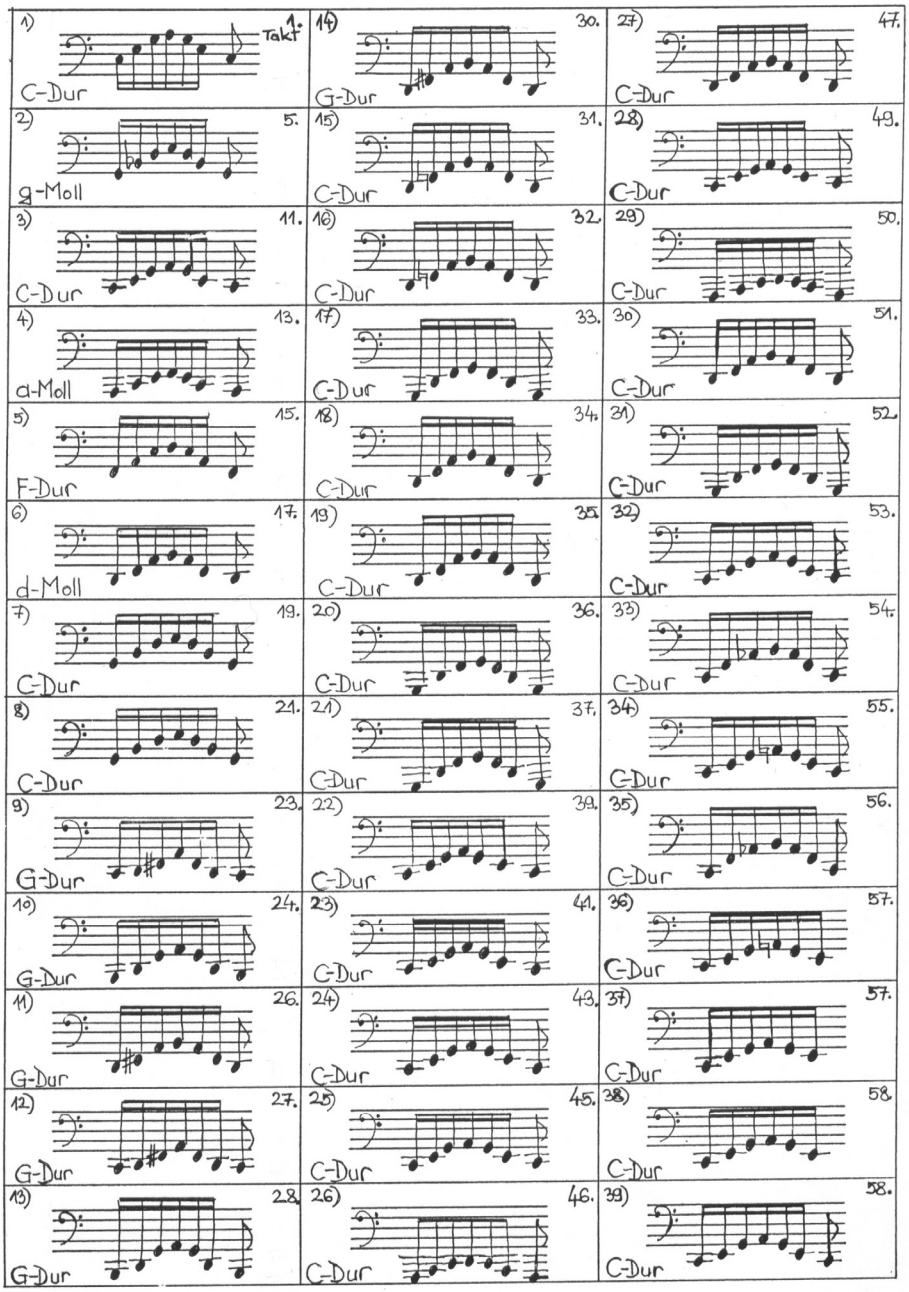
The purpose of our study was the analyses of the unifying, the structural, the artistically and the content correlation of the 20 Lieds. The whole cycle can be looked as a coherent unity, in which the Lieds tie each other as a chain, although the form, the ethos, their significance is different, or even it is contradictory.

Relying on this cycle, I tried to discover the efficacy of the inner forces on the homogenous structure in the sensible world of the creation that belong to Schubert.

Translated by Maria Cozma

Ex. 13

The table of the Leitmotifs



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BERCEUSES DU CHAT BY IGOR STRAVINSKY

RĂZVAN METEA[1]

SUMMARY. Berceuses du chat *by Igor Stravinsky.* *Berceuses du chat* by Igor Stravinsky for voice and clarinet trio - *picollo* clarinet, clarinet in *A*, bass clarinet - is a cycle of four vocal-instrumental miniatures that are part of the Russian period of the composer's work, being completed in 1915-1916. The timbral balance achieved between the voice and the instrumental ensemble, the lyrical manner of musical expression, the specific rhythmic-melodic typologies of writing, the chromatic versus diatonic dichotomy, the affiliation of the opuses to the comic aesthetic category are characteristics of this series of four micro-art-songs, cradle songs, dedicated to and apparently describing the characteristics of a cat.

Keywords: art song, chamber music, clarinet, lyrical

Prolegomena

The four miniatures for voice and instrumental ensemble, composed between 1915 and 1916, are part of a period when Stravinsky's rise was fulminating due to the completion of several representative works which had a major impact on the art music at the beginning of twentieth century. We obviously refer to such works as *Petrushka* and *The Rite of Spring*, opuses to be characterized by one word - *extreme* – in which "the expressive temperature is taken to the highest degree of incandescence; the emancipation of dissonance is total, the violence is dynamic, unprecedented."[2]

The obvious response regarding this expansion of the orchestra composition - involving the entire arsenal of musical, melodic, rhythmic, dynamic, and particularly expressive elements - is directing the attention onto chamber music, an equilibrium which Stravinsky needed, as proven by the long period in which he did not use a regular symphony orchestra. We refer here to the second decade of the twentieth century, a time when the composer wrote a series of works for small instrumental groups, which, by contrast to the timbral scope of the orchestra, offer the clarity and

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[2] Vlad, Roman*, Stravinsky*, Bucharest, Editura Muzicală, 1967, p. 48.

individuality of instrumental sounds. The vocal or vocal-instrumental miniatures we refer to – *Three Japanese Lyrics*, *Pribautki, Berceuses du chat* and *Four Russian Folk Songs* – sketch as well as complete an initial period of his work generically titled the "Russian period", due to the frequent employment of the Russian folklore, both in the choice of texts, and in the approach of the melodic lines. The above-mentioned series of works reveals a new facet of Stravinsky, namely his intimate-lyrical side that complements his expansive-explosive counterpart encountered in previous orchestral works.

Igor Stravinsky's musical works display a wide range of tonal concepts. Even if he does not entirely repudiate the elements of tonality, the composer most often chooses polytonality, by overlapping scales, resulting in complex sound conglomerates. The neomodal aspects are the result of his chromatic principles, where the phenomenon of scale oscillation - in this case the reversed chromatism – is apparent both within melodic lines and in the vertical chords. The path followed by Stravinsky along his three creative periods - the Russian period, the Neoclassical period, the atonal period - reveals the trajectory of his conception of the structural elements of music: his being anchored in the Russian folk modal system, gradually enriched by the synthesizing use of all diatonic and chromatic elements, which open up the world of polytonality – and even of metatonality - a system whose complexity enabled the establishment of the atonal period.[3]

Stravinsky is the continuator of a school permanently open to innovations, following the line commenced by the works of Rimsky-Korsakov and Mussorgsky. He distinguished himself as the most important innovator of rhythm. Russian folklore was once again the starting point, as the composer intuitively sensed, employed and fully exploited the principles of the *rubato* and *giusto* systems. Innovative elements are encountered particularly in the dynamic elements of rhythm, namely in the intensities, which are treated in multiple and complex forms as timbral, dynamic or metric accents. He thus triggered, at the beginning of the twentieth century, "the offensive of searches and discoveries in the field of rhythm, being regarded, next to Schoenberg, as a promoter of the grand musical innovations that the entire twentieth century subsequently accomplished."[4]

[3] Cf. Rîpă, Constantin*, Teoria superioară a muzicii. Sisteme tonale (The superior theory of music. Tonal systems)*, Cluj-Napoca, MediaMusica, 2001, pp. 281-283.

[4] Rîpă, Constantin*, Teoria superioară a muzicii. Ritmul (The superior theory of music. Rhythm)*, Cluj-Napoca, MediaMusica, 2002, p. 118.

***Berceuses du chat* – general features** **Photo 1**



Berceuses du chat – The Cat's Cradlesongs – is a cycle of four songs for voice and three clarinets – piccolo clarinet in *E-flat*, clarinet in *A* and bass-clarinet. The author also wrote a version for voice and piano. "It is necessary to point out the ingenious manner in which Stravinsky manages to use this unusual trio of clarinets to achieve a timbral counterpart for the cat's physical appearance: feline, graceful, lazy, and hypocritical. *The Cat's Cradlesongs* can be viewed as some of the most personal and typical expressions of Stravinsky's Lyricism."[5]

The specificity of these art songs lies in their timbral features: the author does not define the type of voice, the indication in the score is incomplete – *singing* – and in terms of accompanying instruments, three clarinets are used due to their specific timbre – as the closest to the programmatic-mimetic idea – velvety and warm, suggesting, maybe due to custom, in a highly practical manner, the idea expressed by the title of the cycle. Stravinsky also uses the three instruments in a surprising way by means of the registers employed, without extremes that might individualize them. Thus, the piccolo clarinet is found mainly in the low register, and the bass clarinet melodies receive the acute register, thus blurring the harsh sonorities. Practically, the three clarinets represent, rhetorically speaking, the multitude of cat-specific instances described by the four pieces.

Next to the score we find a dedication by Igor Stravinsky to Natalia Gontcharowa (1881-1962) – an avant-garde artist – with whom the composer worked in a project initiated by Sergei Diaghilev for a ballet – *The Liturgy* – which was unfortunately never materialized. The composer also dedicated the cycle to painter Mikhail Larionov (1881-1964) who, in turn, signed a sketch – one shocking at first sight - portraying a naked woman lying next to a cat. The correspondence created between the two characters of the sketch is more than obvious and directs the attention and the perception of the cycle of vocal-instrumental miniatures to the realm of eros.

[5] Vlad, Roman*, Op. cit.*, p. 51.

Photo 2

The sketch adjacent to the score, drawn by M. Larionov[6]



Berceuses du chat – analytic incursion

The cycle *Berceuses du chat* consists of four miniatures entitled: *Sur le poêle, Intérieur, Dodo* and *Ce qu`il a, le chat*. Overall they are characterized by brevity, as none of the four parts exceeds 20 bars. Regarding the main techniques of composition, we notice the frequent use of appoggiaturas, glissandos, exceptional rhythmic formulas, reversed chromaticisms, large leaps - especially the seventh - and alternative measures, a compositional principle specific to Stravinsky and frequently employed in his earlier works. The work with motives and the generating cells of the art songs is also done in an interesting manner: frequent combinations, overlaps, recurrences, augmentations and various combinations of accompaniment and vocal line.

The first number - *Sur le poêle* – consists of 16 bars structured as follows: the first four-bar phrase displays the generating motive, consisting in turn of three rhythmic-melodic cells corresponding to the three verses[7]; a three-bar cadential complement – belonging to the musical comment made by the *piccolo* clarinet and the bass clarinet (the second clarinet renders a perfect fifth-*tremolo* extended over the whole range of the piece); the second phrase is extended to five bars and stands for the first phrase presented in a varied and augmented form; a four-bar codetta - resuming the musical intervention of the bass clarinet.

[6] Strawinsky, Igor*, Berceuses du chat – Katzenlieder*, Wiener Philharmonischer Verlag, J. & W. Chester, LTD. London, 1925.

[7] The original verses are in Russian and the musical structure relies on them. The French translation belongs to C. F. Ramuz and the German to R. St. Hoffmann. The French and German texts do not abide completely by the structure of the rhythmic-melodic lines, hence the introduction of "auxiliary notes" is necessary, as the linguistic importance exceeds the requirements of the musical motives. Thus, we shall consider the correspondence of the music to the Russian text as more genuine.

We thus have three distinct levels: the melodic lines dedicated to the solo voice, the interventions of the two (*piccolo* and bass) clarinets, the sound foundation given by the *A*-clarinet.

One element that stands out is the 6/8 (3/4)-measure structure which seems to be employed unnaturally, given that the rhythmic-melodic lines pertaining to the voice have a binary structure – which is achieved by permanently resorting to the rhythm made up by two dotted quavers – whereas only the accompaniment is conducted in a manner characteristic of the 6/8 measure. This polymetric overlap, which is a defining aspect for Stravinsky, shows, once again, the inability of meter to be the coordinating governing element, gradually transforming into an element used exclusively in order to scrupulously abide by the requirements of verticality.

The interesting aspect at this point, is the "play" with the rhythmic-melodic cells. The second phrase begins with the same musical element that ends the first phrase; the perfect fifth-leap of – *A-E* – is present in an augmented manner, hence the longer consequential phrase made up of five bars; the finale represents fragments extracted from the melodic comments of the cadential complement.

Ex. 1

***Berceuses du chat* – *Sur le poêle* – structure and "play" with the rhythmic-melodic cells**



The second number – *Intérieur* – spreads over 19 alternative bars and is made of two periods of two phrases each, as follows: the first period is made of two musically identical phrases of five measures each, displaying the generating rhythmic-melodic elements along with characteristic compositional techniques – the hexachord with mobile steps, the *glissando*, the reversed chromaticism, the exceptional rhythmic formulas (the triolet and the quintolet); the second period is made up of two phrases of five, respectively of four measures, with new motivic elements extending the ambitus up to octave structures, preserving the alternating chromatic elements. The accompaniment becomes more dynamic during the piece, arched structures being frequently employed. At the end of each phrase, with a conclusive as well as a motivic role, the *piccolo* clarinet intones a rhythmic-melodic quintolet-cell, presented in the first instance without its first note, subsequently completed and transposed one tone above.

Ex. 2

***Berceuses du chat* – *Intérieur* – the four phrases; the rhythmic-melodic cell played by the *piccolo* clarinet which marks the limits of the four phrases**





Number three – *Dodo* – has 16 alternative bars, being made up of only two symmetrical 8-bar phrases with resembling thematic material. The first phrase consists of five bars followed by a cadential complement of three bars. The second phrase is a recommencement of the first, in a varied form, within the same structure of five plus three bars. The intensely chromatic writing specific to the preceding numbers is completely abandoned here; the

composer uses 'oligochordic', tetratonic and frequently anhemitonic pentatonic structures, everything hovering around note *D*. It is an internalized, lyrical moment, where the interval of the third represents the specific element, while the agogic gives the feeling of a *rubato* movement. The bass clarinet is also replaced with a second *A*-clarinet in order to further temper timbrality. Nuances lie mostly in the *piano* range, perfectly suggesting the lullaby idea expressed by the text.

Ex. 3

Berceuses du chat – Dodo

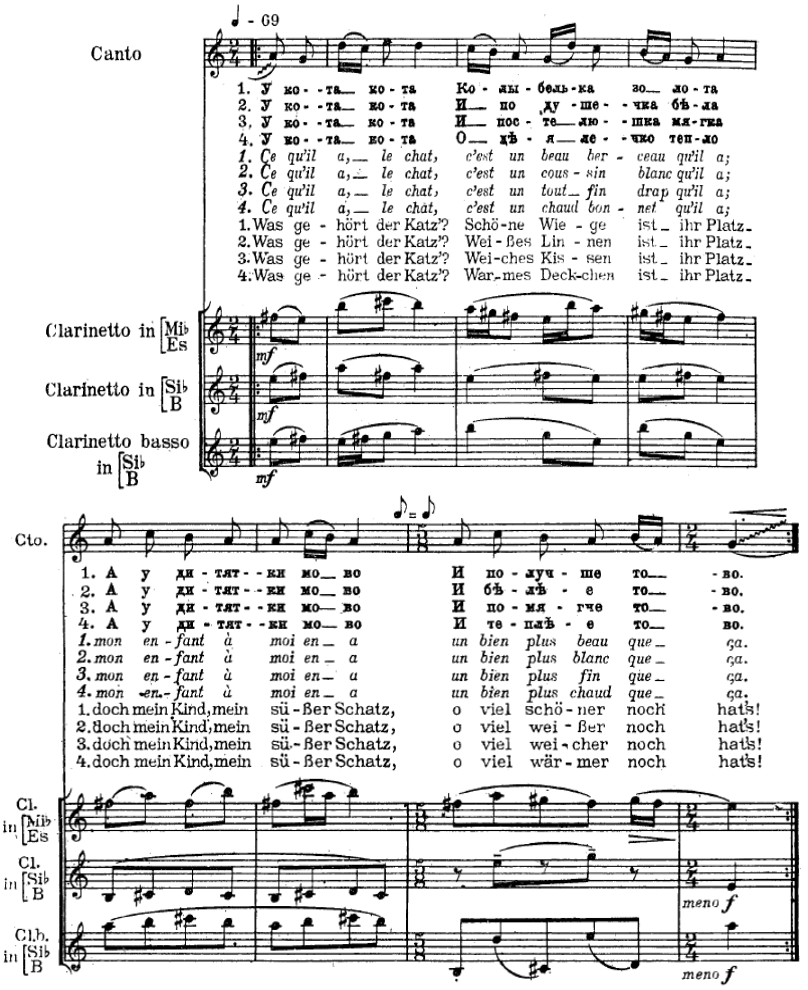




The final piece – *Ce qu`il a, le chat* – is a contrast to the previous ones due to its character, being a cheerful, rhythmic, four-stanza song made up of no more than seven bars. The square meter – 2/4 – is extended only towards the end by the introduction of one single 5/8 bar due to the number of syllables in the text. The accompaniment brings back the bass clarinet, permanently accompanying the discourse of the solo voice.

Ex. 4

Berceuses du chat – Ce qu`il a, le chat



Conclusions

The four miniatures for voice and clarinet ensemble belong to a time when the Russian composer had already gained fame. Moreover, they can be regarded as an experiment, a study for the composition of a small dramatic work entitled Renard (1916-1917), an opus written in the same manner established over time and defined by researchers as Stravinsky's "Russian period", mainly motivated by the frequent employment of the folklore of his native land.

What unifies all four pieces, besides the vocal and instrumental parts, is the frequent oscillation of the meter, the use of a restrictive ambitus without extremes, and the placement of the pieces within the comic range of the litotes, resulting in a cycle readily accepted by the general public. The specific differences group the four songs two by two - number 1 and 2, then 3 and 4 – due to the techniques of writing. Whereas in the first two parts we find intensely chromatic melodic lines, with frequent use of exceptional rhythmic formulas, the last two bring forward mostly diatonic melodic structures placed rather in the area of anhemitonic pentatones and hexachordic scales.

Fig. 1

***Berceuses du chat* – specific differences**

Berceuses du chat		
No. 1	*Sur le poêle*	- 16 bars - ♩. = 52 - phrase I – 4 bars; cadential complement – 3 bars; phrase II – 5 bars; *codetta* – 4 bars - chromatic writing - three sound levels – voice; accompaniment (piccolo clarinet and bass clarinet); clarinet pedal in *A* - permutation with rhythmic-melodic cells
No. 2	*Intérieur*	- 19 bars - ♪. = 88 - two periods of two phrases each - period I – 2 identical phrases of 5 bars each - period II – 2 phrases of 5 and 4 bars - chromatic writing - hexachord with multiple steps
No. 3	*Dodo*	- 16 bars - ♪. = 96 - 2 phrases of 8 bars, resembling thematic material - phrase I – 5 bar motive, cadential complement of 3 bars - phrase II – repetition of the first phrase, in varied manner - diatonic writing - anhemitonic tetratone and pentatone structures - modal center *D* - lyrical, *rubato*, low nuances - bass clarinet replaced by *A*-clarinet - cradle song
No. 4	*Ce qu`il a, le chat*	- 7 bars - ♩. = 69 - four stanzas - character contrast

As part of the series of vocal pieces from the Russian period, following the line of development inspired directly by the Russian folklore,

Berceuses du chat stand out by means of Stravinsky's specific lyricism reflected both in the melodic lines dedicated to the solo voice and in the simple and discreet accompaniment, with sinuous melodic lines, performed by the clarinet trio, meant to create a specific atmosphere, while the composer fully exploits the expressive abilities of the clarinets.

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Translated by Alina Pop

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ANALYTICAL JOURNEYS IN *THREE PIECES FOR CLARINET SOLO* BY CORNEL ȚĂRANU

CRISTIAN BENCE-MUK[1]

SUMMARY. *Three pieces for clarinet solo* by Cornel Țăranu carry the compositional impression of the '80s highlighting a perfect – micro and macrostructural – balance between construction and freedom. The first piece, *Toccata ostinato*, builds arrhythmic ostinato on a repeated sound, in alternation with a melodic "pattern" of modal-chromatic essence. The second piece, *Improvisazione*, was written long time before the other two and represents a median contrast, where the sonorous discourse is delivered in a quasi-improvisational development. The third piece, *Cadenza*, is based on a nucleous made up of (major and minor) second and augmented fourth, transposed and built on various sounds, serving to an expressivity close to that of the lament, suggestively presented by the descending glissando.

Keywords: clarinet, creation, contemporary, nucleous, elaboration, reprise"

The present analytical process is part of a more ample research project (with a total span of 3 years), focusing on the study of the expressivity of the clarinet (solo, with piano and/or electronic music, in an instrumental or vocal-instrumental ensemble) in the musical creation of the 20th and 21st centuries. Therefore, all interpretative, analytical and especially compositional activities in this research project had a common denominator: contemporary musical creation for clarinet.

During the clarinet solo recital[2] performed in the first year of the research project, representative works from the Romanian musical creation of the 20th century signed by leading names of our composition world were presented: Marțian Negrea, Liviu Comes, Tiberiu Olah, Valentin Timaru, Hans Peter Türk and Doina Rotaru. One of the important names who was absent from our program (which, for practical reasons, presented only a first possible selection of notable realizations from the Romanian creation for clarinet solo) is that of composer and Academy member Cornel Țăranu, whose works include several remarkable opuses for clarinet solo or soloist (*Three pieces for clarinet solo* – 1983, *Sonata Rubato* for oboe or clarinet solo - 1986, *Responsorial I* for 1-2 clarinets, piano ad libitum and percussion ad libitum – 1996, etc.).

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[2] Played by clarinetist Răzvan Poptean on November 22, 2010 at the "Gh. Dima" Music Academy in Cluj-Napoca.



As a leading personality of the Romanian musicology and composition of the second half of the 20th century and beginning of the 21st, Cornel Țăranu[3] was formed at the "Gheorghe Dima" Academy in Cluj-Napoca with the master Sigismund Toduță in 1951-1957. He accomplished his studies in prestigious contemporary musical centres, such as Paris (where he studied with Olivier Messiaen and Nadia Boulanger) and Darmstadt (taking courses with Gyorgy Ligeti, Bruno Maderna and Christoph Cakel). Professor of composition and musical stylistics at the Music Academy in Cluj (since 1975), doctor in musicology, member of the Romanian Academic Society (since 1993), artistic director and conductor of the contemporary music ensemble Ars Nova, artistic director of the "Cluj Modern" Festival of contemporary music, delivering master clases in the U.S.A., Switzerland, Germany and Israel, Cornel Țăranu has dedicated his entire energy and mastery to the composition and promotion of new music. Among the numerous awards and prizes celebrating his accomplishments we mention several prizes from the U.C.M.R. (Union of the Composers and Musicologists in Romania) and the "Koussevitzky" record prize (1982).

His vast musical work covers all the musical genres possible, by his two operas (*The secret of Don Giovanni* and *Oreste-Oedipe*), 5 symphonies (the last one being a *Simfonia da Requiem* – 2005), numerous chamber, choral and vocal opuses, as well as film music (signing no less than 10 motion picture scores).

His importance and originality in the contemporary musical world appear clearly synthesized in the following paragraph from the Larousse – Dictionary of Great Musicians: "Cornel Țăranu makes a synthesis between elements of the folkloric vocabulary and novel compositional techniques, integrating, thus, in the musical discourse the expressive characteristics of the doina (the 1st Symphony" The Aulodic") or of the lament (the 4th Symphony "Ritornele"), combining serial music with the modal-folkloric one and rigour with improvisation (the 2nd Symphony, "Wreaths", the 3rd Symphony, "Signs")."[4]

[3] All the information on the work and activity of the composer are based on the *Larousse – Dicționar de Mari Muzicieni (Larousse – Dictionary of Great Musicians)*, Ed. Univers Enciclopedic, Bucureşti, 2000 and the official website of the composer, http://www.corneltaranu.com/index.html, visited on February 25, 2013.

[4] Op. cit., p. 489.

We have chosen to take an analytical journey in the work *Three pieces for clarinet solo*[5] as it represents, in our opinion (as well as in the light of the research of the last 3 years), a remarcable accomplishment of contemporary composition for clarinet solo, representative, at the same time, for the personal style of the composer, combining, as mentioned in the quotation above, rigour with freedom (that is, improvisation).

The three pieces of the opus were initially composed separately, first the medial part - *Improvisatione* (1963, rev. 1975) and then the other two parts, *Toccata ostinato* and *Cadenza* (per flauto solo, clarinetto solo), both composed in 1982. Both the ostinato, as a counterpoint technique frequently used and present in the title of his works and the writing of *Cadenzas* for solo instruments are certain reference points of the composer's creation (see *Sonata ostinato per piano* (1961)[6], *Sempre ostinato I*[7] for soprano saxophone / clarinet and *Sempre ostinato II*[8] – for saxophone / clarinet and 7 instruments or *Cadenze per Antiphona* for flute solo – 1998)[9]. Also, the practice of writing several instrumental versions for the same piece[10] is a constant characteristic both of the international contemporary musical creation in general[11] and of the work of the Cluj composer in particular.[12]

The first and the third pieces are built more rigorously as compared to the second one (composed first), which stands out due to its profound

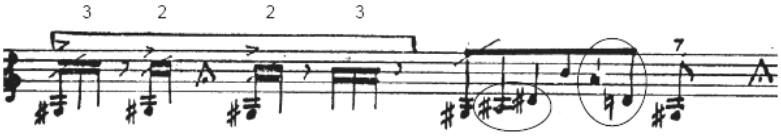
[5] Score published by the "Gh. Dima" Music Conservatory, Cluj-Napoca, 1983.
[6] Ed. Muzicală, Bucureşti, 1964.
[7] Ed. Salabert, Paris, 1986.
[8] Ed. Salabert, Paris, 1988.
[9] Cf. the website http://www.ucmr.org.ro/listMembri.asp?CodP=167&TipPag=, visited on February 25, 2013.
[10] Probably due reasons connected to performance in various artistic contexts, but also wishing to give the pieces various timbral attire, in search of the ideal instrumental solution (see also footnote 11).
[11] See article *Juggle for clarinet and piano by Cristian Marina – changing the semantics of contemporary musical creation from the point of view of various instrumental versions*, by Cristian Bence-Muk, STUDIA UBB MUSICA, LVII, 1, 2012, no.1/2012, p. 245-257.
[12] *Ofrande I (Offerings I)* for flute and 3 percussions – 1978 and *Ofrande II (Offerings II)* for flute, 3 percussions, piano and string quintet – 1978, *Rezonanțe I (Resonances I)* for guitar and *Rezonanțe II (Resonances II)* for guitar and instruments – both written in 1978, *Prolegomene I (Preface I)* for string quartet and piano – 1981 and *Prolegomene II (Praface II)* for string quintet/orchestra and piano – 1982, *Sempre ostinato I* for saxophone/clarinet solo – 1986 and *Sempre ostinato II* for saxophone/clarinet and 7 instruments – 1986-1988, *Remembering Bartók I* for oboe solo with piano ad libitum, *Remembering Bartók II* for oboe, string quintet, piano and percussion ad libitum and *Remembering Bartók III* for soprano saxophone and 4 saxophones – all the three vesions being composed in 1995, *Responsorial I* for 1-2 clarinets, *Responsorial II* for 2 saxophones – both written in 1996 - and *Responsorial III* for clarinet, bassoon, piano, percussion, violin and cello - 1997 (excerpt from the article *Juggle for clarinet and piano by Cristian Marina – changing the semantics of contemporary musical creation from the point of view of various instrumental versions*, by Cristian Bence-Muk, STUDIA UBB MUSICA, LVII, 1, 2012, p.245-257) .

improvisational character, in complete consonance with its title. Considering the reasons presented above, our analysis wil especially focus on the first and last pieces of the cycle and less on the medial one, which makes a welcome and distinct contrast of writing.

Therefore, **the first piece** –***Toccata ostinato*** begins with the rhythmic formula which will replace the ostinato, made up of a repeated sound (*g#*[13] of the small octave), and grouped in cells of 2 and 3 sounds. The *toccata* aspect of the first piece is revealed by the dictionary definition of the term, that is, "virtuosity musical work [...] is abounding in successions of notes (of passage) with small values, ample ornamental formulas, complementary figures etc. – and a final, culminating section [...]."[14] Immediately following the formula of 3 and 2 repeated sounds (bringing in from the beginning the dichotomy ternary-binary), reprised then recurrently (2 + 3), the basic modal-chromatic nucleous is presented, later to be enriched with new sounds. This modal-chromatic nucleous puts tension on the sonorous discourse from the beginning, through the contradiction of sounds altered with ascending sharps (*a# - d#*), as compared to their descending, natural state (*a natural - d natural*), the sound *g #* of the ostinato remaining unmodified in both cases. At the same time, we also notice the declared contrast, on which the piece is based, between the rhythmic element (ostinato on a repeated sound) and the melodic one (arched modal-chromatic structure, where the melodic outline is in the forefront, to the detriment of the rhythmic one, played in a uniform manner, as fast as possible, like a multiple appoggiatura).

Ex.1

The first sonorous "incision" of the piece, containing the ostinato and the modal-chromatic nucleous:



The comeback of the ostinato on the repeated sound g # will call on an increasing number of sounds, grouped into rhythmic formulas structured ascendingly, based on the prime numbers: 3, 5, 7, 11, while the melodic pattern gains a new sound, *e #* from the lowest octave, which becomes support for a newtransposed appearance of the ostinato, made up of 4 and 2 sounds, respectively. This second sonorous "incision" ends with a *g natural*, temporarily annulling the modal sonorous centre of the piece (this new sound

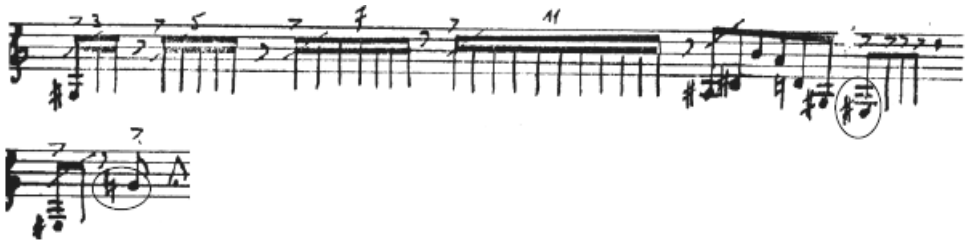
[13] We will name the noted sounds and not their effect in B flat in this analysis.

[14] *Dicționar de termeni muzicali (Dictionary of musical terms)*, Ed. Enciclopedică, Bucureşti, 2010, p.549, article belonging to Carmen Aurora Betea Mateiescu.

will be reprised in the beginning of the second section and twice in the end, in the penultimate stave, completing the chromatic total, otherwise avoided).

Ex.2

The second sonorous "incision" of the piece:



The first section – which we will call strophe A – continues, on the one hand, with the permanent melodic variation of the modal nucleous, also involving large melodic leaps (diminished octave, minor and major ninth) and, on the other, by transferring the ostinato in a vocal effect obtained through the interjection "ha!". The number of repeated interjections is also structured ascendingly, based on prime numbers: 1, 2, [1, 2], 3, 5.

Ex.3

The rhythmico-melodic evolution of the two sonorous paradigms in the end of the first section:

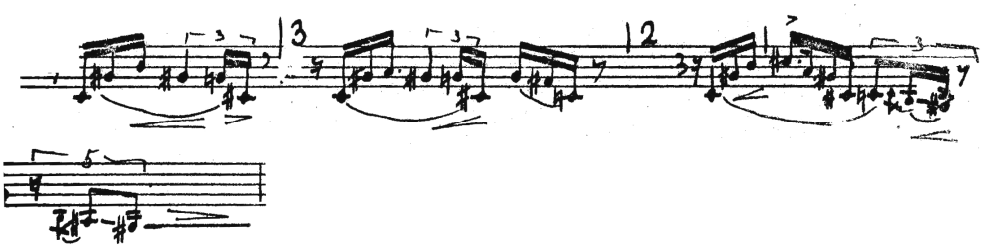


The second section of the piece, B, debuts with the indication Rubato, although it is the only moment where clear rhythms and bars are sketched, presented in the same dichotomy binary-ternary. In this

beginning of the second section an open confrontation will develop between *g #* as the main modal centre and its natural version, at the same time with the appearance of new sounds in the general modal chromatic context (*c – c # - f #*).

Ex. 4

The debut of the second section, segment noted in bar, but Rubato:

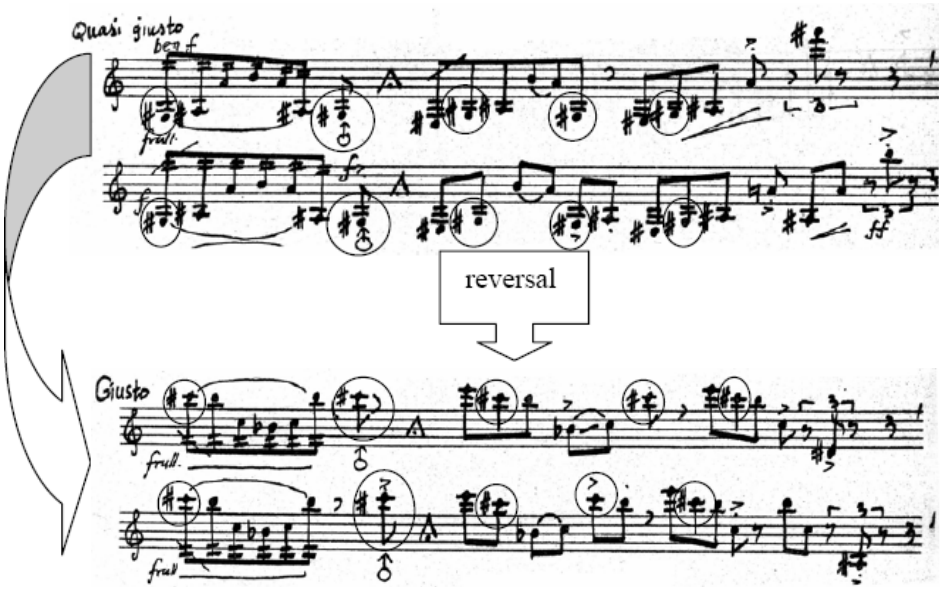


After only a few bars though, the writing returns to Libero, using the sounds from the modal-chromatic context of the first section, this time presented only ascendingly, the arched melodic profile being replaced by an expansive, “rocket”-type one, while the ending of each melodic drawing of such kind is a multiphonic. Effects will take over almost entirely the ending of this second section, the indication *mormorando* being added to the multiphonics. Nevertheless, the punctuation to delimit this section from the next one will use the melodic paradigm again, this time in a descending melodic profile (returning from the acute register to the grave one) of the ostinato on *g #*, comprising 2, 3 and 5 values, respectively. Although it has certain elements in common with the first section (in order to homogenize the form), we will call this section B, due to its beginning, which establishes a contrast with the previous sonorous development, but also due to the ample sonorous “effects”, which give a character of novelty.

The following section will be the section where form is elaborated, consequently we will call it A_1. The arched melodic profile of the first sonorous incision is submitted to free variation, but also to reversal, alternating, through latent polyphony, with the ostinato transposed on new sounds (*a#, c, d#, c#*), grouped in rhythmic cells with an even number of sounds (2 and 4, respectively). Therefore, the first segment of this section (Quasi giusto) is followed by its reversal (Giusto segment). The ostinato will be embodied by the sound *g#* in the case of the first segment and by *c# 3* in the reversal.

Ex. 5

The *Quasi giusto* segment and its reversal, the *Giusto* segment:



The following sonorous discourse tends to become more and more fragmented, by the succession of short cells (of only 2-4 sounds), maintaining the suggestion of reversal from one subsegment to the other, all being subordinated to the general latent polyphony:

Ex. 6

Cellular development through the suggestion of reversal:



The final section of the piece proposes a varied "reprise" of the first section, completing and rounding the form. The "reprise" will be dynamized by resuming the main melodic patterns from the first section, but separated by various new inventions, called on to continue cellular elaboration even in an apparently recapitulative section. We present below the beginning of this

recapitulative section, marking the elements in common with the first section, A (for comparison, see also example 3).

Ex. 7

The debut of recapitulative section A_{v1}, with the marking of the elements in common with the first section, A:



In fact, the comeback of the first section on a different plane, enriched by the experience of the elaborative sections mentioned above, has the purpose to reach a climax in the end of the section and of the piece, through "rocket"-type melodic patterns aiming to force the upper limit of instrumental range; the piece ends in a similar way with its second section, in a descending melodic pattern sliding until the gravest sound, *e #*, which, together with the interjection "ha!", represent the final stances of the ostinato.

Ex. 8

The ending of section A_{v1} and of the piece:



Therefore, we were able to identify four sections of the form: A B (derived contrast) A_1 (elaborative section) and A_{v1} (dynamized "reprise" of section A + a climax). Despite the apparent strophic structure of form, we constantly highlighted the compositional perspective based on continuous cellular elaboration, as well as the constant alternation – generative of contrast – between the rhythmic ostinato (repeated sound) and the arched or ascending-descending melodic "patterns" of the piece.

The second piece, *Improvisazione*, is in a high contrast with the rigour of construction in the first piece, seeming to allow free rhythmico-melodic imagination.

We notice the same very efficient use of registers, with constant preoccupation not to wear out a certain sonorous register. Therefore, a fairly extended melodic pattern, where a certain "area" of instrumental range is exploited, is followed by a "break" of the register through a large intervallic leap. Intervallic gradation supposes, as in the first piece, an accumulation, as well as an increased frequency of intervallic leaps towards the ending, covering the entire range of the instrument.

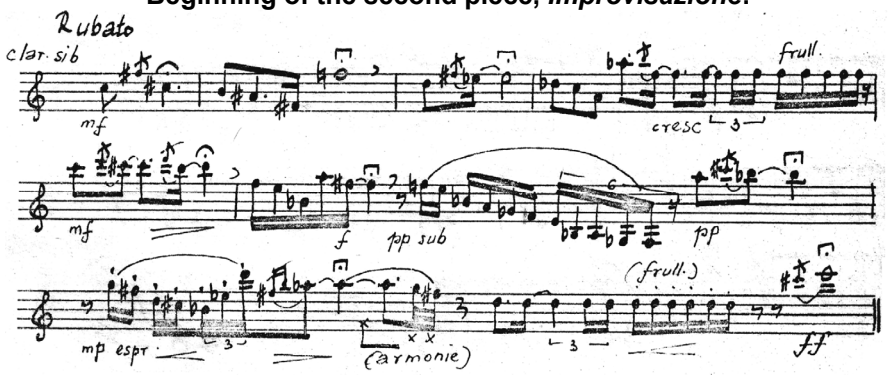
The composer's preferred sonorous syllables are to be found in the predominant intervallic structure. Consequently, the gradual development is organized around intervals of minor third (referring to a post-Enescu filiation by combining with the minor second), augmented fourth (diminished fifth) or augmented fifth. Intervallic leaps that "brake" discourse, projecting it into another sonorous register are the same major sevenths (diminished octaves), augmented octaves (diminished ninths), as well as minor sevenths.

Paradoxically, the second piece makes use of the most precisely noted rhythmic formulas of the entire cycle (revealing thus its older origin as compared to pieces 1 and 3), but in a general Rubato context.

We present the beginning of this atmosphere piece, where the rigour of construction rests, in favour of improvisational inspiration:

Ex. 9

Beginning of the second piece, *Improvisazione*:



The third piece, *Cadenza*[15] was written as homage to the memory of composer Mihai Moldovan, just like *the 4th Symphony*, *Ritornele* (1987) .

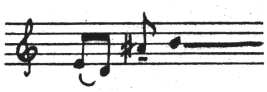


Even though he only lived for 44 years (b. Dej, November 5, 1937 – Bucharest, November 11, 1981), Mihai Moldovan is rememberd by his contemporaries and especially his fellow composers as an important and original creator, with an "extraordinary ability for synthesizing between novel compositional techniques [...] and the suggestions of some of the purest archetypes in our spiritual space [...] using melodic (ison), syntactic (heterophony) or tymbral (suggested bucium) archetypes."[16]

The musical construction of the third piece is based on a generative nucleous, built on intervals of second (major and minor) and augmented fifth (Ex.10), a nucleous to be exploited variationally throughout the entire piece, in various sonorous registers and transpositions. The procedure seems to be characteristic for the composer, as Ciprian Gabriel Pop also notices in the analysis of another work, *Saturnalia* for baritone, clarinet bass and piano: "variation, manifested constantly, is applied to a generative nucleous which will receive various representations."[17]

Ex. 10

The generative nucleous made up of second (major and, later, minor) and augmented fifth:



The generative nucleous experiences numerous transpositions on other sounds, involving different variation and permutation procedures on its sounds; to aid the clear recongnition of these transpositions, we present them bellow in the form of an ascending modal synthesis of their sounds:

[15] Also to be found in the version for flute solo.
[16] *Larousee – Dicționar de Mari Muzicieni (Dictionary of Great Musiciens)*, Ed. Univers Enciclopedic, Bucureşti, 2000, p. 321.
[17] *Cornel Țăranu – Valentin Streinu: Musical-Poetic connections,* in: STUDIA UBB MUSICA, LVII, 2, 2012, p.107-118.

Ex. 11

Transpositions of the generative nucleous in ascending synthesis of the sonorous scale type[18]:



The piece contains several *segments*[19] of form, each exploiting another modal-chromatic section, using only certain sounds.

Each segment is separated from the next one through a register "break" (intervallic leap) on a held (repeated, respectively) or sonorously individualized sound through various effects, such as *frullato, gorge, tril clappe*, etc. Generally, the sound marking the ending of each segment is not part of the modal section of that same segment, anticipating it. Inside each segment, the sounds of the respective modal section are used in a quasi-improvisational manner, where sounds are permuted, but also gradated, accumulating gradually, one at a time, as a natural consequence of continuous cellular-motivic variation. We present, as an example, the first segment of the piece, also relevant for the illustration of quasi-continuous cellular-motivic variation of the generative nucleous:

Ex. 12

Segment 1:

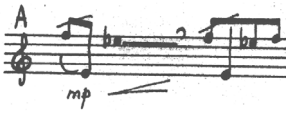


Another contrasting, sonorous paradigm opposes the generative nucleous, that is that of intervallic leaps of diminished octave (becoming minor ninth, but also diminished thirteenth), coming to dynamize the sonorous discourse in the end of various segments, but also becoming the main intervallic material for certain contrasting segments of form, such as, for example, the second segment.

[18] In the ascending sonorous synthesis of the generative nucleous, the intervalic leap of augmented fifth becomes augmented fourth.
[19] Visible shorter than the *sections* of form of the first piece of the cycle.

Ex. 13

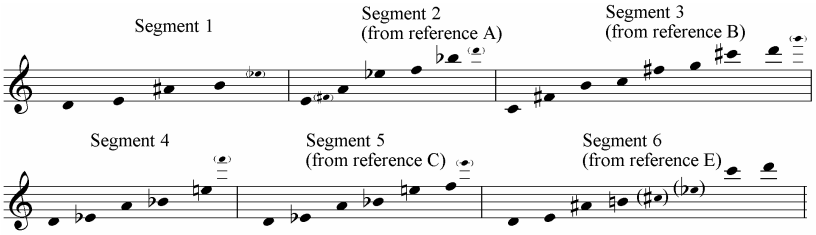
The incipit of segment 2:



The special attention of the composer not to wear out the various sonorous registers can also be noticed in the sonorous elements of each segment of form, which, with the changing of the sounds in the previous segment, usually also operates a change of register. We consider it therefore useful to present these sonorous elements in detail, also essentialized as a sonorous scale:

Ex. 14

The elements of each segment of form:



We notice an extension of range, by covering more and more sounds, in segments 3 and 5 (as well as 6), the final segment synthesizing the previous ones together with the new sonorous event, the glissando on descending semitone carrying the indication *piangendo*. Therefore, the fifth segment becomes the key and the expressive climax of the piece, valorizing, in agreement with the dedication accompanying the piece, the ethos of the lament, overlapped on the generative nucleous.

Ex. 15

Segment 5 entirely, from reference C:



Although segment five actually uses (cf. Ex.14) the sounds of the previous segment, the delimitation between the 2 segments is unequivocal, especially due to the *piangendo* effect, but also to the fact that the debut of segment 5 (see Ex. 15) focuses on the upper half of the modal sonorous scale of the segment, in contrast with the fourth segment, focused on the lower half of the modal scale presented above.

The final segment of the piece, the sixth, is a dynamized "reprise" of the first segment, debuting recurrently and continuing in free variation. The descending glissando (this time at major second), specific for the previous segment, the fifth, appears in the ending of this final segment.

Ex. 16

The sixth segment with the recurring incipit and descending glissando at major second in the end:



The construction of the piece is therefore based on six sonorous segments exploiting one generative nucleous, submitted to constant elaboration, while form is completed (exactly as in the first piece) by a dynamized "reprise", debuting recurrently and giving new meaning to the revision (becoming a synthesis) through the integration of the expressive element with the role of lament of the descending glissando.

Conclusions

The *Three pieces for clarinet solo*, though initially conceived separately, as solitary destinies, are subject to reciprocal inter-conditioning, establishing a perfect balance, based on the contrast between the continuous elaborative flow of the first and last pieces and the improvisational freedom of the middle piece.

This opus was finalized in 1982 and published in 1983, very close to the 3rd Symphony, *Signs* (1984), milestone of Cornel Țăranu's compositional work, representing at the same time the beginning of a new creative stage. Following our analytic journey presented above, we consider the following quotation to be extremely relevant in describing the stylistic characteristics of the new creative stage opened by the 3rd Symphony, but anticipated by the *Three pieces for clarinet solo*, "a stage which somewhat distances itself from constructivist rigour of previous periods tending towards a *synthetic style, embracing the essential of musical gestures as a balanced progress between reserve and feeling*[20] a play *between rigour and freedom* reflected throughout the creation of the composer as an organizing principle of the rhythms of increase and decrease, of growth for creation."[21]

Notice: "This article (specialty study) is part of the TE research project *The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience* (Project director: Lect.univ.dr. Cristian Bence-Muk), project financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010."

Translated by Roxana Huza

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[20] Ruxandra Arzoiu, *Dialog cu compozitorul Cornel Țăranu (Dialogue with composer Cornel Țăranu)*, in: Muzica, no.2 of 1994, p.154, apud Mirela Mercean-Țârc, *Articularea formei în simfoniile compozitorilor clujeni – compuse în cea de-a doua jumătate a secolului XX (Articulation of forms in the symphonies of Cluj composers – composed during the second half of the 20th century),* Ed. Universității din Oradea, 2007, p. 127.

[21] Mirela Mercean - Țârc, *Op. cit.*, p. 127.

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STUDIA UBB MUSICA, LVIII, 1, 2013 (p.215-222)
(RECOMMENDED CITATION)

REPETITION AND FANTASY IN *SPRING*, POEM FOR SOPRANO, CLARINET AND PIANO, BY CARMEN PETRA-BASACOPOL

ŞERBAN MARCU[1]

SUMMARY. The present study, part of the research grant The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience (project director Assistant Professor Cristian Bence-Muk, D.Mus.) investigates the structural and rhetoric aspects in the poem Spring, for soprano, clarinet and piano, by Carmen Petra-Basacopol, on the verses of poet Mariana Dumitrescu. The annalysis focuses on the relationship between musical techniques (tonal systems, rhythm, timbrality) and the literary text, highlighting the oscillation between rigour (leitmotifs, ostinatos, elements of reprise) and fantasy (improvisational writing – especially for the clarinet –, the madrigal-type discourse)..

Keywords: Carmen, Petra, Basacopol, Mariana, Dumitrescu, Spring, soprano, clarinet, piano, analysis

The research grant financed by the National Board for Scientific Research in Higher Education (Consiliul Național al Cercetării Științifice din Învățământul Superior - C.N.C.S.I.S. - presently C.N.C.S.) and the Executive Unit for Financing Higher Education and University Research (Unitatea Executivă pentru Finațarea Învățământului Superior şi a Cercetării Ştiințifice Universitare - U.E.F.I.S.C.S.U. - presently - U.E.F.I.S.C.D.I.), *The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience*, project director Assistant Professor Cristian Bence-Muk, D.Mus., engendered a series of diverse activities, bringing to the attention of the musical world in Cluj the old and new musical works for clarinet. Concerts were organized with the works of the most representative composers of the second half of the 20th century such as Marțian Negrea, Tiberiu Olah, Cornel Țăranu, Doina Rotaru, Valentin Timaru, Hans Peter Türk, Dan Voiculescu, the young generation of composers in Cluj (Cristian Bence-Muk, Răzvan Metea, Ciprian-Gabriel Pop and myself) composed pieces for clarinet in its various stances (as a solo instrument and

[1] The “Gheorghe Dima” Music Academy, Assistant Professor, serbaan@yahoo.com

as a member of chamber or vocal-instrumental ensembles), lesson-concerts and composition and music analysis competitions were arranged. All these activities had the purpose of bringing back into the limelight valuable works from the past, as well as encouraging the composition of other pieces.

The concerts with the works of the past century masters were wonderful occasions for analytic reflection, materialized by the members of the research grant into musicological studies discussing structural, rhetoric and stylistic elements and revealing significant aspects which are more difficult to be distinguished in the concert hall. The author of these lines has contemplated, in previous analyses, a few masterpieces of the Romanian musical creation: *Martie (March)* for clarinet solo by Marțian Negrea, *Fum (Smoke)*, also for clarinet solo, by Doina Rotaru and *Trei cântece de toamnă (Three autumn songs)* by Dan Voiculescu, for soprano and instrumental ensemble, on the verses of Emil Isac.

The work considered for the present analytical approach combines the creative virtues of two ladies. *Primăvara (Spring)*, with the subtitle "poem for soprano, clarinet and piano", belongs to composer Carmen Petra-Basacopol[2], and converts into musical sounds the verses of poet Mariana Dumitrescu[3], presented here:

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[2] Carmen Petra-Basacopol (born in 1926 in Sibiu) majored both in Philosophy, at the University of Bucharest (1945-1949) and in Composition, at the Music University in Bucharest, with teachers such as Paul Constantinescu and Tudor Ciortea. Carmen Petra-Basacopol exercised her creative talent in various genres, from the most intimate ones (lied, music for instrument solo, chamber music – she is a well-known composer for harp music) until the ample, symphonic and vocal-symphonic ones (ballet, opera, symphonies etc.). She obtained her PhD title at the Sorbonne, with the thesis *L'originalité de la musique roumaine à travers les oeuvres d'Enesco, Jora et Paul Constantinescu (The originality of Romanian music in the works of Enescu, Jora and Paul Constantinescu)*. She had all the academic ranks while at the Deparment of Forms of the Music University in Bucharest. Close friends with Mariana Dumitrescu, she wrote several works on her poems, such as *Zorile-ți mână cerbii de foc – The dawn sheperds its fiery stags* (1959), *Cinci lieduri pentru tenor şi harpă (Izvorul, Harfele confluenței, Bătaia inimii, Rădăcinile, Pietrele) – Five lieder for tenor and harp (The wellspring, Harps of confluence, Heartbeat, Roots, Stones)*, op. 22, no. 1 (1963), *Două lieduri pentru bas şi harpă (Cântec bizantin, Chiot) – Two lieder for bass and harp (Byzantine chant, Yowl)*, op 22, no. 2 (1971) etc.

[3] Numerous composers such as Mihail Jora, Carmen Petra-Basacopol, Marcel Mihalovici, Diamandi Gheciu, Mansi Barberis chose to write vocal-instrumental and choral works on the verses of Mariana Dumitrescu (1924-1967, wife of composer Ion Dumitrescu, graduate of the Faculty of Letters and Philosophy of the University of Bucharest and of the Conservatory of Music and Drama). Literary critic Şerban Cioculescu paints, in the preface to the volume *Poezii (Poems)* by Mariana Dumitrescu, published in 1967 at Editura pentru literatură, the following portrait of the artist: "Mariana Dumitrescu sings, with heartrending joy, the spectacular or secret beauty of Cosmos, its perishing, along with our own, the nothingness we are in this eternal and feeble world".

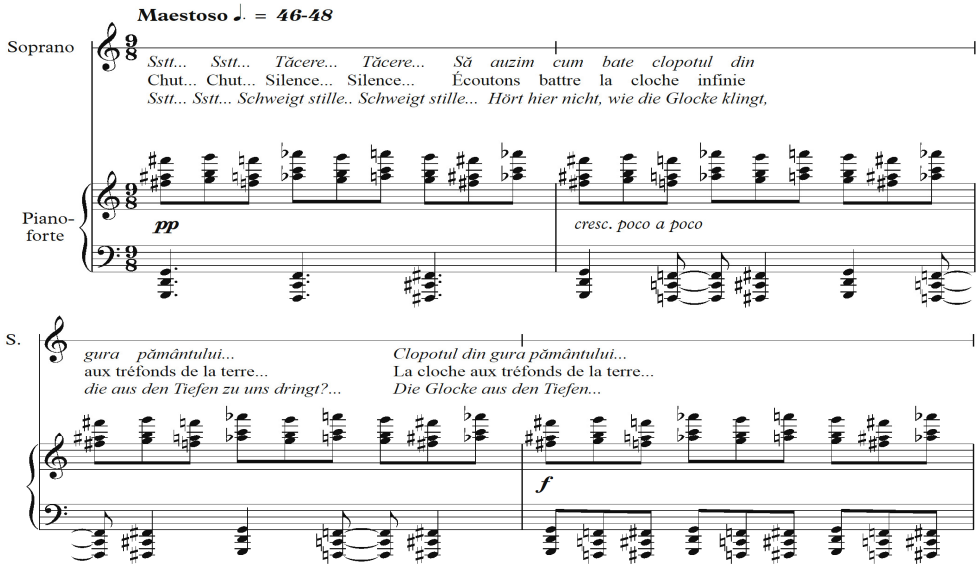
Sstt... Sstt... Tăcere... Tăcere...
Să auzim cum bate clopotul din gura pământului...
Pentru dezlănțuirea primăverii,
A izvoarelor albe şi-a caldului vântului.
Ce horă drăcească-ncins-au păsările mici,
Gândacii ca o cruce de arnici,
Şi şerpii de casă, născuți azi-noapte-ntre urzici...
Clocotesc văile şi ponoarele...
Râde îngerul cu aripa-ntinsă pe cer, râde soarele...
Mă aplec către păsările mici,
Către gândaci şi şerpii ca ațele de-argint
Şi tuturora le spun:
Sstt... Sstt... Tăcere... Tăcere...
Să auzim cum bate clopotul din gura pământului.

[*Sstt... Sstt... Silence... Silence...*
Let us hear the bell toll from the chasm of earth...
For the breaking of spring,
Of the white wellsprings and warm winds.
O, the devilish hora of the little birds,
Cross-stitch-like bugs,
And, newborn in the nettles, household snakes...
Ravines and valleys bristle and flare...
The angel with its wing brushing the sky is laughing with the sun...
I bow towards the little birds,
The bugs and silver chain-like snakes
And say to all:
Sstt... Sstt... Silence... Silence...
Let us hear the bell toll from the chasm of earth.]

The work, though brief, suits the literary text by a very suggestive, modal-chromatic musical discourse, a madrigal-type conception of musically "painting" the poetic content step by step. The reiteration of the first two verses in the end of the poem is musically rendered by a reprise of the first section, the only part where the vocal soloist diverts from singing, presenting the text in speaking (whispered) voice, with the rhythm of their choice. The vocal soloist's declamation is accompanied, at first, only by the piano, which plays a double *ostinato*, mixtural, in *pianissimo*, in the far ends of the register, in 9/8 bar, the empty fifths in the bass being, surely, the right image to musically suggest "the bell tolling from the chasm of the earth". The two *ostinato*s evolve at different speeds, one constant (in the upper plane of the piano, in equal eights), one in noted *accelerando*, by gradual diminishing of the note values, entering therefore "in agreement" with the discant of the piano. The melodic level is filled with reversed chromaticisms and this entire accompaniment exudes a marked atmosphere of mystery.

Ex. 1

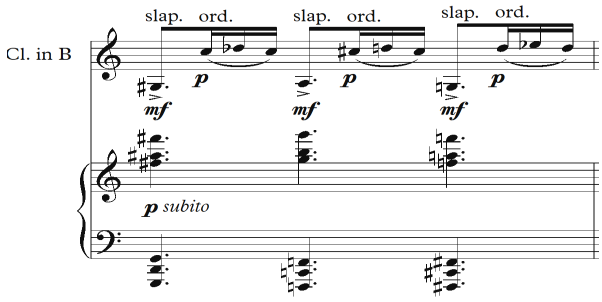
Bars 1-4, beginning of the work



The sequence of eights is interrupted by the entrance of the clarinet, foretelling a rhythmic motive which will become essential: the rhythm of the "hora". The clarinet alternates normal emission with the *slap tongue* effect, resulting in a percussive effect, also emphasized by the dynamic indications:

Ex. 2

Bar 5, hora rhythm

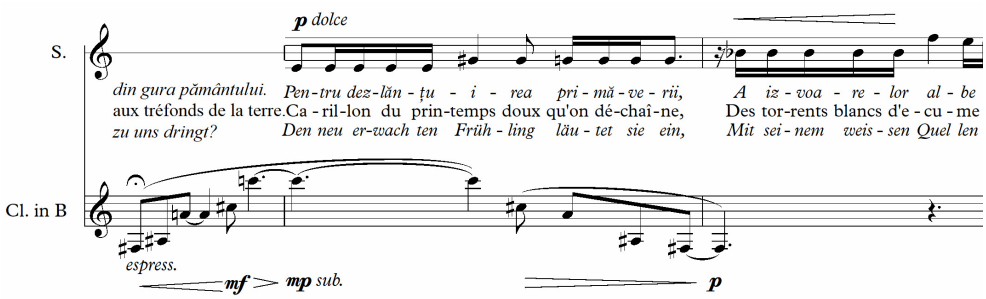


The musical development between these two whispered moments (the one in the beginning and the one in the end) concatenates a series of short, colourful musical images, which follow one another in an alert rhythm, the first one being a clarinet solo with a detached, improvisational aspect, alternating at the melodic level with consonant intervals and parts of arpeggios with dissonant intervals (augmented fourths, major sevenths). The soprano accompanies, from

a certain point, the solo development of the clarinet, with a recitative discourse. The entrance of the soprano is accompanied by an ample melodic "arch" of the clarinet, with a distinct succession of intervals (alternations of major thirds and major sevenths in ascending, then descending movement), a "solar" gesture, an explosion of light (not accidentally associated with the text "for the break of spring"), which will return as a leitmotif, four times (the returns only cover the ascending part of the "arch").

Ex. 3

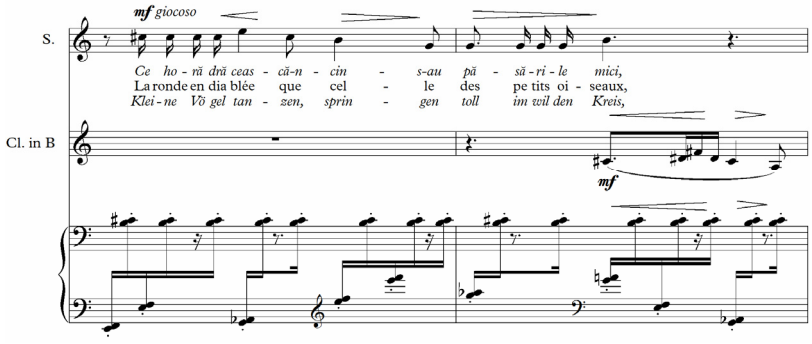
Bars 12-14, leitmotif clarinet



The hora rhythm from the musical discourse of the clarinet is adopted also by the soprano, in dialogue with the clarinet, becoming the central element of the following picture, this time on the text "the devilish hora of the little birds". In a more lively tempo, (*più mosso*, ♩. = 72) the piano opens this section with an accompaniment imitating the hammered dulcimer: notes in *staccato*, harmonic intervals of major and minor second, hora rhythm. The composer relinquishes the recitative writing for the soprano, adapting to the general, dance rhythm. The lively moment ends on a dissonant chord of the piano, in ***mp***, accompanied by the leitmotif of the clarinet mentioned above.

Ex. 4

Bars 20-21, "hora"



The following picture is of a more expressionist nature: the hora rhythm remains in the vocal discourse, but it is accompanied by a *tremolo* of *clusters* in *crescendo* which migrate from the medium register of the piano to its grave end, musically illustrating the text “ravines and valleys bristle and flare”, with the indication *poco agitato (rubato)*. The descending melodic gesture of the piano is counterbalanced by the already familiar, ascending melody of the clarinet, this time finalized with a *tremolo*.

Ex. 5

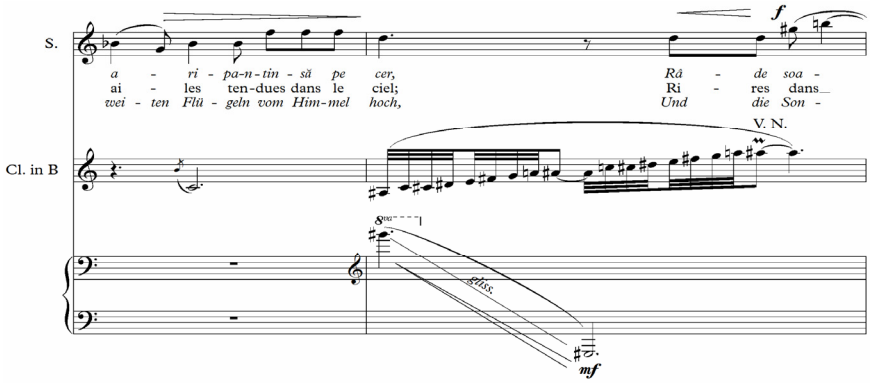
Bar 27, *tremolo* of clusters



“The wing brushing the sky” is also “painted” by the author with the help of an element of discourse specific to modern language: the scale alternating tones and semitones[4], in an ascending movement of the clarinet, accompanied by a descending *glissando* of the piano.

Ex. 6

Bars 32-33, “the wing brushing the sky”



[4] This scale was theoretically presented by Olivier Messiaen in his treatise *Technique de mon langage musical (The Technique of my Musical Language)* and classified as”mode 2 of limited transposition”, but had been intuitively used ever since Romanticism, in works by Liszt, Borodin, Rimsky-Korsakov etc.

The following clarinet solo prepares the reprise of the first section of the vocal-instrumental poem, by bringing clear echoes of the solo, improvisational moment in the beginning. From a psychological point of view, elements of musical reprise are perceived even from the indication *tempo primo*, although the composer will later introduce a clear reprise, a quasi-identical reiteration of the beginning of the work. Certain variations can be noticed though, as opposed to the first section: the more dynamic *ostinato* plane, in eights, is adopted by the clarinet, the plane in dotted quarter notes belongs to the piano, while the solo voice conveys a third plane, which brings back, more discreetly, the hora rhythm.

Ex. 7

Bars 39-40, reprise



The reprise follows this triple *ostinato* plane, with the two verses whispered by the soprano. There are differences as opposed to the beginning here also: the noted acceleration from the grave *ostinato* plane of the piano is replaced, this time, by a noted deceleration, involving the acute *ostinato* plane, finalized with the complete disappearance of this plane. The last bar brings, above a *B flat* from the counter-octave of the piano, the ascending leitmotif of the piano, with *decrescendo* to ***pp***.

We may wonder, at the end of this analytical process, whether the clarinet is a necessary presence in this instrumental ensemble. Wouldn't it have been sufficient timbral variety only by the use of the couple voice-piano, validated by 200 years of evolution of the lied? Could the score of the clarinet have been successfully adopted by the piano? We consider the clarinet necessary, as it is impossible to obtain its aulodic *legatissimo* sound, with a piano. On the other hand, we can notice that some of the most important elements of discourse, essential for the unity of the work (the hora rhythm, the ascending leitmotif described above) never migrate from the clarinet to the piano, remaining each time in association with the timbre of the former. Finally, we make note of the two "duo" soprano-

clarinet moments, the first one more ample (a fragment is presented in ex. 3), the second, indeed, shorter, a quasi-intuitive game ("the angel with the wing touching the sky is laughing"), sections which value the common timbral points between the human and the instrumental voice.

The poem *Spring* by Carmen Petra-Basacopol impresses by concision, by density of events and feelings crafted with the help of timbral, melodic, harmonic and rhythmic resources, as well as by the parsimonious use of the musical material. Discourse oscillates between rigour (*ostinato* planes, melodic and rhythmic elements with leitmotif character, elements of reprise) and spontaneity (in the solo writing of the clarinet, in the general madrigal-aspect), condensing in a little over three minutes a multitude of extremely evocative sonorous images.

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Translated by Roxana Huza

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THE CHORAL FRAMEWORK IN THE OPERA *DECEBAL* BY TEODOR ZGUREANU

LUMINIȚA GUȚANU[1]

SUMMARY. Zgureanu's entire work is influenced by the folkloric ethos. On the whole, the resort to the folkloric substance is one of the constant features of his work. For the most part, he uses rhythmic-melodic elements specific to the folkloric melodicity, elements that draw their essence from the century-long experience of the folk artist that he decants by subjecting them to his own, unmistakable language. The multiple-level contrasts (dynamic, rhythmic, timbral, of registers), the vitality, energy, tension, harshness and density are the main characteristics of this opera, in which we find clarity and self-confidence in composition, build-ups and tensions disrupted by breaks or by contrasting sections, but also a persistency in using melodic-rhythmic cells of folk origin. It is a style the composer has perfected with great toil, characterized also by timbral refinement and subtlety in the game of nuances. The entire structure is built either upon agglomerations or rarefactions, or upon sudden disruptions and contrasts.

Keywords: Opera, Teodor Zgureanu, choral framework, Bessarabian opera, Decebal.

Introduction

The entire score is built upon a bipolar arching, according to the principle *arsis*[2] and *thesis*[3], in which the sound images carry a poetic load that adds to the meanings and density of the poetic text, thus doubling the effect. The work evolves gradually from contemplation to the dramatic and then again to contemplation. In his work, the musical outline takes shape from quasi-relaxation and from the build-up of states of conflict. In a structural sense, the composer institutes his musical languages in obvious morphological units (themes, motifs, musical phrases).

His entire work proves to us the permanent complementarities of the horizontal outline (the melody) with the vertical one (the harmony), parameters meant to ensure the homogeneity and cohesion of the language elements used

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[2] *arsis* – ascent, fulfillment
[3] *thesis* – gloomy, burdening, painful atmosphere

by the composer. We must emphasize here the cohesion and interaction with the other language elements, as well – polyphony, rhythm, meter, etc. – within the entire whole represented by Zgureanu's work. In consequence, these types develop into some of the most important stylistic tools in Zgureanu's work.

By synthesizing, in his own original way, the innovations of universal and contemporary music, Zgureanu has revealed the artistic profoundness of the Romanian musical folklore, by adapting stylistic elements that make a synthesis between the modalism of folk music and the modern intonation trends. The entire language of this opera presents different rapports of the composer towards folkloric creation, from the transfiguration of the authentic melody up to a personal account of the atmosphere characteristic to the national sensitivity.

"In the second half of the 20th century, the acknowledgement of the value of folklore to the composition of opera music deepened even further. The Romanian folklore would thus be imprinted in the conscience of Bessarabian composers, in the monodic and vocal lines, becoming one of the main characteristics of the lyric genre.

Consequently, the gradual character of the autochthonous language was to be clarified, through a musical validation, an outcome that could already be depicted in the late 20th-century music.

The variety of sources of musical ideas resulted in a stylistic diversity in the lyric genre. Bessarabian opera reveals two stylistic paradigms that constantly alternate: *tradition* (pertaining to the great stylistic trends from Western European music) and *innovation* (pertaining to the Romanian folklore music).

The originality of the opera works lies in the perception of the sound parameters through folklore. They are characterized by a tonal-modal and modal-chromatic thinking."(7)

The choral framework in the opera *Decebal* by Teodor Zgureanu

The choruses in Teodor Zgureanu's opera, "Decebal" stand out through their musicality and their authentic power of interiorization, but also through their grandiloquence and drama. They draw their force from both the lyrical, serene, mild climate of ideas, as well as from the majestic, dramatic one.

The beauty of these choruses is of a melodic and harmonic nature. Thanks to a more advanced compositional technique, the composer brings forth an added expressivity and a dramatic or lyrical character, depending on the development of the action. We have to notice the composer's merit in making the melodic line very natural that moulds itself according to the expressivity of the words, as demonstrated especially by the choruses and some arias. The melodies have a folk, even modal nature.

A contribution to the choruses' expressivity is also brought by the differentiated harmonic language, which displays a certain personal touch. The harmony is tonal, modal, either diatonic or, sometimes, with scale degrees that are more or less chromatized. By using a complex harmonic language and augmented and diminished intervals, Zgureanu emphasizes the moments of maximum expressivity and tension. His contemporary choral writing is based on folkloric music.

The composer proves to be a good specialist in the choral field, using the following procedures:

- A game of timbres: he uses the vocal timbres to their full potential, by alternating the fragments of female voices with the male ones. Through the alternations and blends of voices, he achieved a gradation of colours and contrasts.
- parallel harmonic progression;
- imitation;
- divisions;
- unison;
- successive vocal entries, voice overlaps – thus creating clusters.

Teodor Zgureanu resorts to the following types of chorus:

a) **cappella** (*Nocturna; Lamento. Dona eis Requiem; The Shepherds' and* **Shepherdesses' Chorus**) and with **accompaniment** (*Vivat, Vivat; the Soldiers' Oath; Long Live; Hymn to the Dacian Land*). The *a cappella* choruses primarily manage to fill up - acoustically and psychologically – the artistic image, without the orchestral support.

b) **on equal voices** (*Soldiers' Chorus; Soldiers' Oath*) and **mixed voices** (*Nocturna; Soldiers' Oath; The Shepherds' and* **Shepherdesses' Chorus***; Long live; Lamento. Dona eis Requiem; Hymn to the Dacian Land*).

c) **harmonic choruses** (*Nocturna; Soldiers' Oath; The Shepherds' and* **Shepherdesses' Chorus***; Long Live*) and **polyphonic choruses** (*Hymn to the Dacian Land*).

We can notice that the "handling" of the choral ensemble is self-assured and the colors, densities, sound fabrics organically intertwine in the entire sound edifice.

In this opera, we can delineate the following types of choral character:

- choruses with an uncomplicated, subtle and expressive character (*Nocturna; The Shepherds' and* **Shepherdesses' Chorus**); they appear in a sombre, stable manner, without grandiloquence and a wasteful use of effects, creating an expressive climate that pretty much resembles a quasi - hypnotic state. They come to life predominantly in the lyrical fragments.
- choruses with a hymnal character (*Vivat, Vivat; Soldiers' Oath; Long Live; Hymn to the Dacian Land*). Through heroic, celebratory sonorities they accompany the opening or the finalization of a scene.

- choruses with religious themes (*Lamento. Dona eis Requiem*). The composer provides them with a very homogenous, well arched bearing.
- choruses that become a dynamic factor (*Chorus from Decebal's Monologue*); In Zgureanu's view, the vowel represents a proper means of displaying some musical moments, as well as for creating the atmosphere and the acoustic background

The choir is attributed multiple functions, as well, in correspondence with the development of the action. Hence, the choir has the following roles:

- active participant (*Soldiers' Chorus; The Shepherds' and S***hepherdesses' Chorus**).
- commentator (*Soldiers' Chorus from the Monologue of Decebal's son and from Vezina's aria*).
- role of sonorous background (*The Chorus from Decebal's Monologue*).
- it creates the ambiance (*Nocturna; The Shepherds' and S***hepherdesses' Chorus**).
- it dynamizes the musical discourse or dramatizes the expression (the choral intervention at the beginning of the dialogue between Decebal and Traian).
- complementary dramatic element (*Lamento. Dona eis Requiem*).

Nocturna

In this choral fragment, the composer actively expresses fundamental dimensions of nature's state, as well as, we could say, of a psychological state of mind (that of Dochia). Living in a dream is rendered as an artistic image of an existence at the brink between sleep and awakening – image that is achieved through a peaceful, mild and story-like incantation, in the absence of a tragic awareness. Everything is converted into beauty, into a fairy tale, into a delirious state.

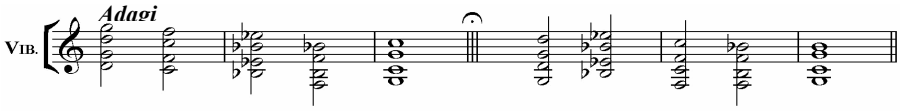
Of intense sensitivity, this *a cappella* chorus is written at a higher level, as, sometimes, the composer accepts the text as a pretext, and other times, as a suggestion for colour. In terms of melodic generosity and psychological torment, he inevitably directs the thoughts to a state of sonorous beatitude, which is more rarely found in contemporary works. The sound images confer a certain poetic load. We could even state that this chorus renders colours from the impressionist music era.

It is a remarkable chorus through its slow, organic evolution, through its sombreness, simplicity, through the permanent and refined cooperation between dynamics and timbre. It stands out through the lyricism and the sincerity in communicating an emotional content of meditation and reverie. In this chorus, a language with an ethnic colouring is used, in which the composer uses to full extent the timbre of each choral section, by alternating the female voice fragments with the male ones.

In regard to the dynamic level, we can notice the predominant use of low-intensity dynamic indications, according to the discreteness of the nocturnal atmosphere, with smooth alternations between *pp-p-mp*. These echo effects, the general *piano* indication, the long notes - all create the meditative, contemplative, calm character of this music.

This choral page starts off with a 6-measure introduction (*Adagio*) played by the *vibraphone*, an excellent sonorous effect that creates a calm and unbounded nocturnal atmosphere. Through slides of perfect fourths, Zgureanu creates a sense of tonal ambiguity.

Ex. 1



After this "landscape" depiction, the chorus starts off through gradual connections. Hence, by gradually overlapping one voice at a time [*Alto I, Alto II, Tenor* (at a major second interval), *Bass* (at an octave interval, from the tenor musical line)], the composer creates a diatonic chanting. Eventually, the tonality is defined *(C minor),* which serves as the basis for introducing the sopranos' melodic motif, in the next measure.

The entire sonorous edifice is built by using the procedure of *mosaic-like juxtaposition* of the melodic motifs distributed to each voice. Thus, Zgureanu uses the timbre of each choral part to its full potential. Whilst the melodic motif is being rendered in one voice, the others play the role of the harmonic support (creating the atmosphere). An interesting effect is obtained thanks to the timbral algorithm. Each motif does not exceed the range of an octave and it progresses freely, being dominated by leaps of perfect, augmented and diminished fourths and fifths, sixths, sevenths and octaves, octave or by successive seconds. The alternation of musical modes is also present.

For example, look at the melodic motif in the bass line:

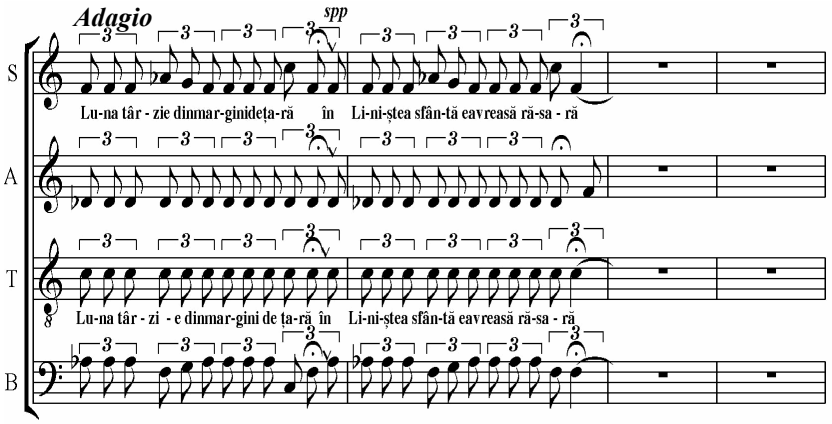
Ex. 2



Here, we can notice the alternation of the modes *C Phrygian (D flat), C Aeolian (D natural)* and the *harmonic minor (B natural).* The *augmented second* is intended to intensify the tension.

There are also present moments of harmonic exposition or of choral uniqueness (*"The late moon..."*). The composer gives it a very homogenous consistency, of a warm and sincere lyricism, with a meaningful *Aeolian* touch *(on F).*

Ex. 3



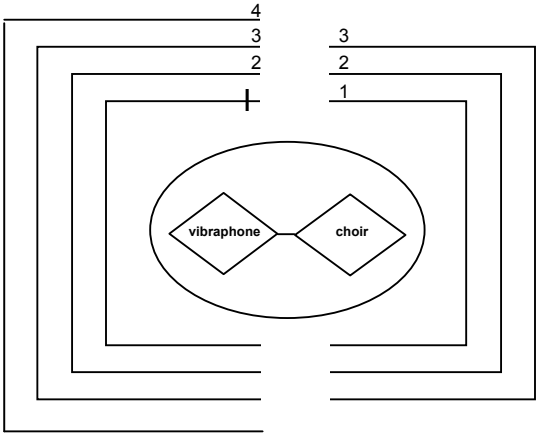
(Late moon upon the country's borders…)

Here, the music has a recitative-like nature, with the intention of increasing the dynamics and the agogics of the work. The tension is resolved by reintroducing the loose musical writing and the procedure of *mosaic-like juxtaposition* of the melodic motifs.

This choir piece is developed using a tripartite structure, in which each section is preceded by a vibraphone introduction.

The graphical representation resembles the following:

Fig. 1



Legend: I^1, I^2, I^3, I^4 represent the number of interventions (on the left side – the vibraphone interventions, on the right side – the choir interventions, which employ the alternation principle: *vibrafone→choir*).
[1]. the fourth vibraphone intervention performs the function of *coda.*

The macroform is in agreement with the poetical form. Sections one and two are constructed on the same principle, which was previously mentioned. The third section is nothing but a resumption of the first five measures of section one, with augmentation.

Lamento. Dona eis Requiem

Teodor Zgureanu emphasizes the moment of pain and sadness by using the *Requiem*, whose origin is the basis of the catholic liturgical text called *pro defunctis*. The author could have used the lamentation technique, whose origins, one might suspect, lies the Dacian mourning song called *torelle*, accompanied by a whistle[4], but he chose the *Requiem* instead, as it proved useful in underlining our Latin ancestry, a new beginning, the first merging between the native language and the Latin.

The *Requiem* is not a message, but a confession of the human soul, suggesting the inexorable passing of time, the tragic feeling of time or that of eternal silence, of death or of crowded situations. It is conceived in an atmosphere of rituals, to correlate invocation with meditation. We are presented here with a profound meditation upon death. It is an oscillation between pain and resignation.

The *Requiem aeterna... (Adagio funesto. Lamento)* outlines the dramatic moment of musical development. It is an eight-measure period of a harmonic nature. The thematic unfolding begins on the seventh cord, which indicates the tonic septachord of the F major tonality, and then continues with the prefiguration of F minor in measure 3 and C major in measure 4.

This section continues its musical development on a latent F minor layer (in measure 5), then employs G major (in measure 7) and ends in A major. The vertically-obtained sonorous result constitutes the determining factor in the development of musical images, employing a symmetrically-constructed melodic line, a slow rhythm and a sombre and profoundly meditative and introspective atmosphere, which gives a religious touch to the composer's creation.

The second subsection – Tempo I (*„Et lux perpetua..."*) consists of a nine-measure musical period, of a serene and lyrical character, in which the author employs a polyphonic procedure called *imitation*. It is a game of timbres developed by alternating the female parts with the male ones, thus capitalizing on often-divided timbres. Using this procedure, the choral fabric gains a wide sonority, with the ensemble sometimes achieving six mixed voices. This method is used in the first six measures of the musical period, with all the voices reaching common ground in the other three. In this way, the men's melody takes place on the women's *ostinato*, thus inserting a descending scale within the limits of an octave.

[4] Russu, I. I., *The language of the Thraco-Dacian people,* second edition, Bucharest, 1967.

We would like to suggest that you follow the tonal plane of this subsection: A *major flat* (measures 1-2) → *C major* (measure 3) → *F minor* (measures 4-9).

The final subsection *(„Ex audi...")* represents an indivisible seven-measure musical period *(F minor)* of a homophonous-harmonic nature, which ends in C *major (C major* belonging to the *F harmonic minor – E natural* tonality*).*

The vertical resultant of the entire choir denotes the rich palette of harmonic colors that is possesses: chords with *ajoutées* elements, the presence of tonal ambiguity, frequencies based on octaves and unisons, the presence of the *second* (musical interval) in the vast majority of chords.

The tension of the entire chorus is ensured by the kinetic energy of voice overlapping and harmony.

The ending – Hymn to the Dacian land

The ending starts off with an orchestral introduction (*Allegro tragico*) at 12/8. The melody exposed at unison by the group of wooden (*2Fl, Pic, 2Ob, C.ing., 2Cl*) and string (*2Vni, Vle*) instruments is seconded by a *tremollo-ostinato* at the *Cellos, Contrabass and Timpani sections* and a pedal at *BCl, 2Fg, CFg*, followed by a fugato (*From the tragic battle*) in *Andante tragico* interpreted by the choir backed by the group of string instruments and Campane. At this time, the composer displays a remarkable contrapuntal writing in fugal style. At its base there lies a true *proposta (F minor),* of a real suggestive force. Its beginning, centered on a perfect-fourth leap, happily overlaps this melodic leap with the collocation: *din tragica.*

Ex. 4



The main theme appears in the choral voices, with the structure of the fugato encompassing four entries, carried out in the ascending order of fourths (*bass* on C*, tenor* on F*; alto* on *C, soprano* on *F).*

This simultaneous development on four methodical plans drives everything towards the moment of maximum intensity (*A ballade was born – The Romanian people*), sustained by the sonorities born from the vertical encounters of these concomitances. By observing the evolution of the harmonic parameter, one can outline the following path *(F minor):* $t \rightarrow d6_4 \rightarrow t^n \rightarrow tsVI_2 \rightarrow s^n \rightarrow t \rightarrow t6_4$.

Each choral part belonging to this fugato has a corresponding element in the strings orchestra, in accordance with their timbre. Thus, the soprano voice part is supported by *violins I* and *II*, the *alto voice part* by *violas*, the *tenor voice*

part by *cello* and *the bass voice part* by *contrabass*. It is a successful correlation of ingeniously-used timbres. The composer replays this episode, this time gradually including the main characters of the opera. Everything gains the following composition: reference point 2*:* Queen –Zamolxis – Vezina + Bass; reference point 3*:* Armin-Duras Diurpaneus + Tenor; reference point 4*:* Dochia + Alto; reference point 5*:* Ninvana + Soprano.

Following the reiteration of this fugato, the musical discourse continues with a nine-measure phrase to which we can assign two functions: that of the *coda* of the fugato and that of a connecting bridge between the two choirs [a fragment that takes place in harmonic F minor, with a final resolution in the T tonic (T) of the *C major* tonality].

This fugato brings to light a profound sensitivity, which cleared away in the end, making way to a resounding rush of life and – to the *Miorița* poem. What I find relevant is the use of "*Miorița"* at the end of the opera, which reflects the bright image of life, resembling "a river that flows in a perpetual lack of determination"– to quote the French philosopher Henri Bergson.

It is widely known that *Miorița* – a symbol of Romanian spirituality – has polarized the attention of many writers and composers, who tried to make sense of its profoundly philosophical meaning. While deciphering the term "folk ballade", Vasile Alecsandri said that these "small poems about historical happenings and magnificent deeds" contain "priceless treasures of loving feelings, of great ideas, of historical notes, of superstitious beliefs, of ancestral traditions and, above all, of poetic expressions, which are original and unparalleled by foreign literature".[5] Enchanted by *Miorița's* beauty, Russo sincerely praised its anonymous creator by saying: „Next to these creators of ancient poetry (Virgil and Ovidius), a third poet was added, a shepherd of our fields and mountains, which created the most beautiful shepherd's epic in the world: Miorița. Virgil and Ovidius themselves would have been justifiably proud, had they composed this poetic wonder"[6]. In this spiritual climate, we recall the words of maestro Marin Constantin: „ (...) is a masterpiece in the truest sense of the word, meaning that it touches the dimensions of perfection. (...) the tone and the core of Miorița represent an invitation to analytical meditation…they represent a major philosophical invitation. (...) Miorița is, undoubtedly, the peak of our popular genius and only in this spirit is it fit to approach it."[7]

What made the composer focus on this jewel of folkloric creation? The determining factor may have been the profoundness of the popular philosophy expressed in Miorița's lyrics. According to Lucian Blaga: "Miorița

[5] Vrabie, Gh., *Romanian popular ballad,* The „Academie" Printing House, Bucharest, 1966
[6] Fochi, A., *Miorița*, The "Academie" Printing House, 1964.
[7] Constantinescu, Gr., *The Madrigal - the Magic of sounds.* The "Didactică şi Pedagogică" Printing house, Bucharest, 1996.

is the place in which the absolute is harmoniously intertwined with the relative, and the universal with the national".[8]

Miorița is indeed a symbol, a hallmark of courage and struggle, which comes from the millennial history of the Romanian people, of this peaceful and hard-working nation, of this people laden with too many of history's hardships.

Miorița's lyrics are emblematic, because they contain *in nuce* the essence of Romanian existence, the ideas of the whole opera: the hero's struggle to successfully carry out the assignment which was given onto him at birth.

According to Adrian Fochi's[9] typological classification, the composer used the first nucleus *"the initial epic framework"; the first theme – the place where the drama takes place:*

Near a low foothill,
At Heaven's doorsill...

The final scene could have appeared on the funeral versant of a chorus, but the composer chose Miorița – a melody which imprints a luminous allure and sublime serenity and which embodies our people's philosophical conception and mankind's philosophical ideas about life, death, creation and self-sacrifice. We can clearly see the composer's intention to offer a special monumentality to this section. Its atmosphere adheres to that "spatial horizon to which our ancestral Romanian spirit is sympathetic, a horizon about which we keep somewhere, in a teary corner of our heart – even when we long ceased to live on this land – a vague paradisiac memory...".[10]

The author uses an authentic melody, which he incorporates into the canvas of the opera like a precious mosaic. In this musical fragment, Zgureanu creates a mixture of *folklore* and *classical music* (folklore treated from in a polyphonic manner – the presence of imitative polyphony), in which the melody has kept its original folkloric profile and has not lost its national colours through the metamorphosis of its elements in the spirit of the classical rhythmical-harmonic syntax. The author overlaps two melodies: the authentic one (stated in the Soprano and Tenor parts) and the one created by the composer (stated in the Alto and Bass parts), in accordance with the morphological elements of the former. Thus, in this alternation, one can clearly see the opera's polyphonic elements (the imitative writing). By organically mixing the quotation itself with the elaborated sonorous material, the author produces a Romanian sonorous space, a complex melody. A game of timbres is present, obtained by alternating high voices with low ones.

[8] Blaga, L., The educated *Miorița* of the Romanian spirituality. *The* "Viitorul Românesc" Printing House, Bucharest, 1995.
[9] Fochi, A., *Miorița*, The Publishing House of the Romanian Academy, 1964.
[10] Blaga, L., *The educated Miorița of the Romanian spirituality,* The "Viitorul Românesc" Publishing house, Bucharest, 1995.

Ex. 5



(*Near a low foothill...)*

In the musical constructions of this melodic path, we want to point out the presence of polymodality, which has the following unfolding: C *Ionian* (measures 1-2), *C Aeolian* (measure 3), C *Mixolydian* (measure 7), *C Aeolian* (measure 9), *F Mixolydian* (measure 11), *F Aeolian* (measure 19), and, at reiteration, it ends in *C Ionian.*

The entire sonorous architecture clothes the literary text in adequate structures and emphasizes its content of ideas. The harmony that sustains the sonorous edifice is of a tonal-diatonic nature. It is based on the evolution of the following tonal plan: C *major → F major → B flat major →* C *minor →C major → B flat major → C minor → F major* (the coda – *C major).*

This musical fragment is supported by an orchestral *tutti*, in which each instrument maintains a rhythmic *ostinato* throughout the entire melodic development, with changes taking place in harmony. Thus, *Vni I, II* and *Vle* maintain a continuous movement, with an active rhythm of sixteenths, which institutes the pulsation of the fragment, *trumpets I, II* – of eighth notes, *Vlc, Cb, Timpani* – a movement of quarter notes, *2Fl, Pic, 2Ob., C.ingl.* – doubling the choir, and the other instruments hold the harmonic pillars – this is why hearing this theme produces the impression of a block, monolithic structure. This fragment is followed by an *Andante Cantabile* (centered on natural *F minor* and on *F harmonic minor* – measures 9-10, reference point 10), which continues to maintain the idea of growth and of straining in the sonorous discourse, in which the unison plays a special part. In fact, the composer used the procedure of transitioning from unison to harmonic exposition and then back to unison. It is a

fragment for a male choir, supported by orchestra, which takes place on a homophonous-harmonic writing, of an aerated nature, after which the composer retakes the first phrase of the fragment "*Near a low foothill"* ending in unison (on the C tone, in *molto crescendo* style, taking it until *fff)*. At this moment, the composer offers us a model of ending the opera, through which he once again proves the unison's capacity to sustain a moment of maximum tension.

Teodor Zgureanu fully penetrated the interior universe of Miorița, thus entering its delicate and emotional inner space.

The ending – *Hymn to the Dacian land* denotes a note of professional honesty, as it is characterized by the following features:

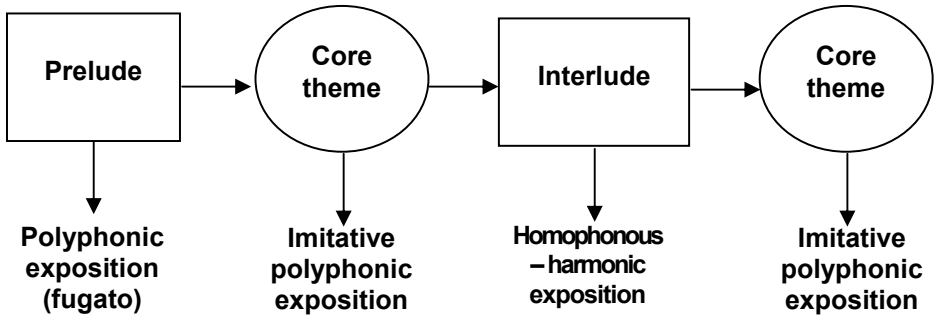
The presence of alternations of:

- tempo;
- character;
- rhythms;
- meter;
- timbres

The presence of polymodality, all of which contributing to the variety of the musical discourse.

The macroform of this opera ending is depicted in the following image:

Fig. 2



Conclusions

Teodor Zgureanu acts as a musician that has found his own style, his own way of expression, thus bringing an original voice to the Bessarabian music. The author expresses interesting spiritual depths and inner tensions built upon the sonorous framework of the Romanian specificity. Resorting to the folkloric substance is one of the constant features in Zgureanu's work. He mainly uses rhythmic and melodic elements that are specific to the folk melody, which he decants by subjecting them to his own, unmistakable language.

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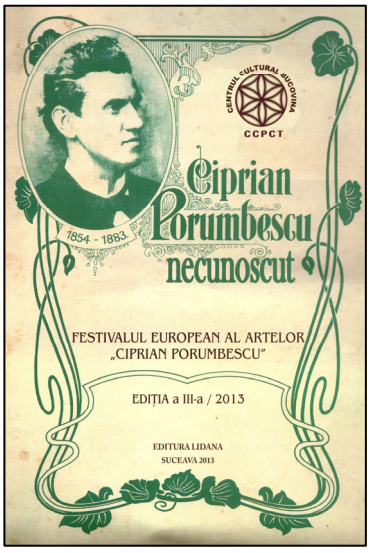
Zgureanu, Teodor, *Decebal*, reduction for piano, manuscript, 1998.

Zgureanu, Teodor, *Decebal*, score, manuscript, 1999.

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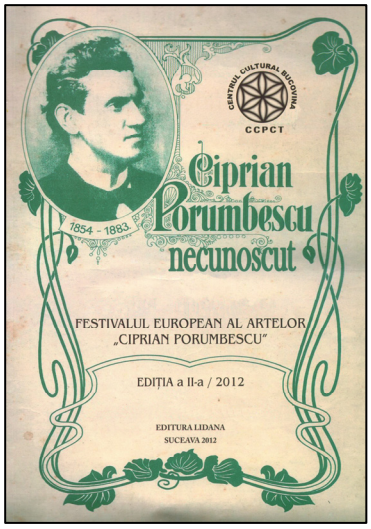
BOOK REVIEW

CIPRIAN PORUMBESCU NECUNOSCUT (CIPRIAN PORUMBESCU UNKNOWN), PUBLISHING BY ED. LIDANA, SUCEAVA, 3 EDIȚII, 2011-2013 (ISSN: 2284-712X)

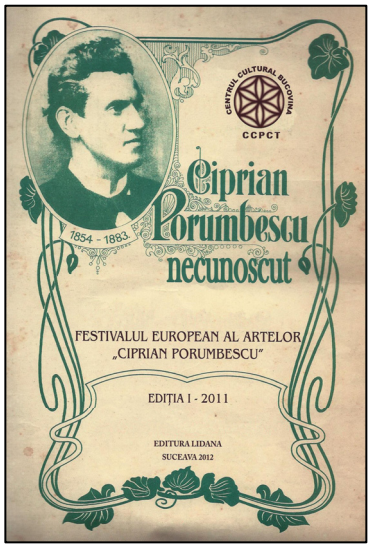


In late May and early June of this year, organized by the Bucovina Cultural Center from Suceava, took place **the third edition (2013)** of the "Ciprian Porumbescu" European Festival of Arts, having among the guests of honour the Porumbescu's family descendant, Mrs. Nina Cionca, author of a vast, detailed and richly illustrated monograph about Ciprian Porumbescu. Among a series of notable cultural representations made to celebrate 160 years of the birth of Bucovinean composer Ciprian Porumbescu, in June 1st at Stupca (today: Ciprian Porumbescu), at the Ciprian Porumbescu Memorial Museum, also held at the National Musicological Symposium. Within it have been presented the following papers dedicated to the composer's life and activity: *Leca Morariu and the Monumental Monograph Worshiped to Ciprian Porumbescu* (author: Vasile Vasile – from the University of Piteşti); *The Architectural and Tonal Support of the Dramaturgy of the "Crai nou" (New Philanderer) Operetta by Ciprian Porumbescu* (author: Gabriela Coca – from the Babeş-Bolyai University of Cluj-Napoca); "*Balada" (The Ballad) of Ciprian Porumbescu – a Representative Creation of the Art Music of Bucovina (19th century)* (author: Zamfira Dănilă – from the "George Enescu" Academy of Art - Iaşi); *The Reception of Ciprian Porumbescu's Creation in Banat* (author: Constantin Tufan Stan – from the Filaret Barbu School of Fine Arts of Lugoj); *„Altarul Mănăstirii Putna" (The Altar of Putna Monastery)* (author: Sever Paraschiv Dumitrache – from the Bucovina Cultural Center of Suceava); and *The Musicological Trilogy "Ciprian Porumbescu Unknown" to an end* (autor: Constanța Cristescu – from the Bucovina Cultural Center - Suceava). These papers are all included, in this presented volume, with other two studies: *Ciprian Porumbescu – Friends and his Collaborators of Braşov* (author: the regretted musicologist professor Constantin Catrina from the Transylvania University of Braşov) and *The Aspects of the Musical Language and of its Architecture in Compositions by Ciprian Porumbescu* (author: Ozana Kalmuski-Zarea – from the "Mihail Jora" Philharmonic of Bacău). In a special chapter, entitled *Documenta*, this volume contains the facsimile of the manuscript of the orchestra score of the vocal-symphonic work *The Altar of Putna Monastery* by Ciprian Porumbescu.

This volume finalizes the series of three volumes dedicated to life and creation of the composer Ciprian Porumbescu. The series was initiated, and it appeared under the guidance of the musicologists Constanța Cristescu and Sever Paraschiv Dumitrache.



Apart from the volume described above, in the symposium was released, also, **the volume of the second edition (2012)** to the same series, *Ciprian Porumbescu Unknown*. The papers of this volume shows other important aspects of the life and the creation of the composer, that deserves to be mentioned: *The Violonist Ciprian Porumbescu* (Sherban Lupu); *Ciprian Porumbescu in Several Documents and Existing Testimonials of the Citadel of Braşov (19-20 centuries)* (Constantin Catrina); *Ciprian Porumbescu – Militant for the Union* (Vasile Vasile); *Ciprian Porumbescu – Inner Alchemy* (Ozana Kalmuski-Zarea); *The Religious Musical Creation of Ciprian Porumbescu* (Titus Moisescu); *Considerations about the Religious Choir Music of Ciprian Porumbescu* (Irina Zamfira Dănilă); *The "Crai Nou" Operetta by Ciprian Porumbescu – an Analysis from a Modern Perspective* (Laura Vasiliu); *Ciprian Porumbescu's Piano Creation - Integration into the Era; Gender and Formal Aspects* (Elena Maria Şorban); *About the Piano Creation of Ciprian Porumbescu* (Enea Borza); *The Folklore Harmonization in the Piano Creation of Ciprian Porumbescu* (Constanța Cristescu). The volume contain, also a chapter entitled *Documenta*, having as author the musicologist Constanța Cristescu. This chapter includes facsimiles by the composer, respective creations for violin and piano, and for orchestra.



The first volume of this series includes the following studies: S*ong for the Top Country* (author: Viorel Munteanu); *Viorel Munteanu – Scores, CD-s, radio recordings* (the Editor's Note); *Homage to Ciprian Porumbescu to Suceava and to Stupca in 1993 (Remembrances by the Museographer)* (author: Nicolae Cârlan); *East – West. The Porumbescu "Case" Between Parallel Mirrors* (author: Gheorghe Duțică); *The Religious Creation of Ciprian Porumbescu* (author: Vasile Vasile); *The Genesis of the Musical Ideas in Ciprian Porumbescu's Opera* (author: Ozana Kalmuski – Zarea); *Ciprian Porumbescu and the Composing Revaluation of the Folklore* (author: Constanța Cristescu). In the second part of the volume, entitled *Documenta*, the readers can consult the *Folk-Inspired Creations* by Ciprian Porumbescu, in facsimiles, admiring the composer's very neat, clear and beautiful musical graphics, as well MSS and collection prints.

The initiative, and especially the successful completion of this project - which comprises analytical and documentary the musical activity and the creation of the composer Ciprian Porumbescu – by the musicologists Constanța Cristescu and Sever Paraschiv Dumitrache, deserves all the praise. From the desire to provide as complete as possible an image about the volumes, I wanted to present in detail, the contents of each of them. Anyone who wishes to deepen, or analyse the creation of the Bucovinean Romantic composer Ciprian Porumbescu, will find in these volumes a particularly rich and well documented source of information.

In the foreword of the third volume, the musicologist Constanța Cristescu highlights the importance of publishing the composer's original manuscripts, because many works have been copied by musicians and non-musicians, and "corrected" by various and diverse conceptions. These three volumes promote the authentic in order to elucidate the correctness of the music writing and counterfeiting music. Parallel with these, the rigorous musicological exegeses projects a clear light on the creation of the composer, by promoting the assessment of the artistic quality of his musical works.

The organized live performances inside of the *Ciprian Porumbescu European Festival of Arts*, with the participation of famous performers, like: Ilinca Dumitrescu, Vasile Macovei, Sherban Lupu, Doina Grigore and others, were aimed to reintroducing the Bucovinean composer in the contemporary artistic circuit.

The musicologist Constanța Cristescu also remarks the need for printed publication, in the form general score and parts of the orchestral works: *Hora Prahovei (Prahova round dances), Ah, suflete (Ah, souls)* and *Altarul Mănăstirii Putna (The Altar of Putna Monastery)* in order of upcoming orchestral performances. At the same time, she points out the importance of the translation and publication of the present volumes in an internationally used language, essential fact in worldwide promoting of the Bucovinean romantic composers personality.

Also, there is a necessity in the perspective of achieving reputable interpretations, and in printing them on CD, proving in this way, too, the outstanding contribution of the composer to the development of the local musical culture.

GABRIELA COCA

STUDIA UBB MUSICA, LVIII, 1, 2013 (p.241-245)
(RECOMMENDED CITATION)

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lectures, The authors edition, Cluj-Napoca, 2008, *"Ede Terényi – History and Analysis"*, Ed. Cluj University Press, 2010, *Harmony, Counterpoint* and *Choir Arrangements* – Three Supports of Courses - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

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Cătălina GUȚANU was born in Chişinău, the Republic of Moldova. Starting with 2010, she has been pursuing a Master's program in Violin performance, at the Academy of Music, Theatre and Plastic Arts in Chişinău, after having graduated from the same academy, within the Faculty of Musical Performance, Specialization: Violin. She was awarded the *Honorable Mention Diploma* at the National Olympics "W.A. Mozart" in Chişinău, the *Honorable Mention Diploma* at the "Red, Yellow and Blue" Competition in Chişinău, the *3rd Prize in Musical Theory Disciplines* in the Republican Competition of Graduates from the "Music and Art" Schools in Ialoveni; she is also the representative of the Republic of Moldova in the International Youth Project *"Experience the culture"*, in Joniskis, Lithuania. She has participated in national and international conferences, such

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Stela GUȚANU was born in Chişinău (*Kishinev*), the Republic of Moldova. In 2004, she was awarded a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of Development in the Religious Music in Moldova and Bessarabia, in the Tradition of Romanian Orthodoxism from the 18th – 19th centuries". In 1999, she successfully completed the post-university course "Choral Points of Reference", led by the eminent conductor Marin Constantin. In 1998, she was awarded a master's degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chişinău, the Faculty of Musical Pedagogy, at the specialization: "Academic Choir Conducting". Between 1995-1996, she earned the "George Enescu" merit scholarship. She started her **didactic activity** in 1992 and has been teaching ever since. Since 2011 to date she is *lecturer at the "Spiru Haret" University in Bucharest.* As regards her **conducting activity**:In present she is conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli - Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. As regards her **scientific activity**, Stela Guțanu has published articles in specialized magazines both from Romania, the Republic of Moldova, Greece.She has participated in numerous national and international conferences in: Republic of Moldova, Bucharest, Brashov, Oradea, Pitesti, Alba-Iulia, Germany, Greece, Lithuania.

Miklós-Csaba GYÖRGYJAKAB was born in 1986 in Sfântu Gheorghe (Transylvania / Romania). Between 1993 and 2001 he studied violin at the Arts School of Sfântu Gheorghe, from 2001 to 2005 he became a student of the local Reformed High School, where he had the opportunity to widen his basic musical knowledge in the field of church music as well. Subsequently he attended the Reformed Theological Faculty of the Babeş-Bolyai University, where he studied Religious and Musical Pedagogy and later, thanks to a German organization, he had the opportunity to complete his acquired musical knowledge with studies in foreign church music. After the German training he enrolled in a master's program on Theology-Music-Pedagogy at the above-named Faculty. He graduated from the master's education program in 2011. Subsequently he was involved in several German and Romanian educational projects.

Şerban MARCU was born in Braşov, in 1977, and attended the local Art High School. In 1996 he became a student at the "Gh. Dima" Music Academy in Cluj-Napoca, in Cornel Țăranu's Composition Class. He graduated in 2001 and remained a teacher in the above-mentioned institution, teaching Harmony. He publicly defended his PhD thesis entitled Aspects of contemporary writing in vocal-instrumental own works in 2006 and was conferred the prestigious title. He participated in several summer courses (in Český Krumlov - Czech Republic and Breaza - Romania). His work includes songs (Five art-songs for mezzo-soprano and piano on verses by Lucian Blaga), chamber works (Echoes for solo clarinet), choral works (Cherubic Hymn, Mournings), an oratorio (Youth Without Old Age and Life Without Death), a chamber opera (The Lesson), two ballets (Arachne and orfeuridice) and Acteon, a poem for chamber orchestra. His works have been played in Cluj and other cities (Brasov, Bistrița) as well as in some Romanian major festivals (Cluj Musical Autumn, Contemporary Music Week - Bucharest).

Răzvan METEA was born in 1978 in Oradea, where he graduated from the Arts High School. During his middle and high school studies he took part in competitions of instrumental interpretation – piano, in piano recitals (winning prizes and honourable mentions). In 1996 he became a student of the "Gheorghe Dima" Music Academy in Cluj-Napoca, department of composition, studying with Professor Hans Peter Türk. During his studies he attended the courses of "J.S. Bach" Academy (editions 1996 and 1997, 1998 and 2001, with tours in Poland, Russia, and Germany), also touring with "Transilvania" State Philharmonic Orchestra and the orchestra of the National Opera House Cluj-Napoca in Germany, Italy, Hungary, Austria and Switzerland. He also had a workshop in Luxembourg with his own composition based on onomatopoeia (1999), and a composition recital in March, 2002. In 2002 he graduated from the Music Academy, remaining at his Alma Mater to teach Counterpoint and, later, Harmony. He took part in national and international grants (*Prelude, Vemus*), in national festivals: "Toamna Muzicală Clujeană"/"Cluj-Napoca Musical Autumn" (*Sonata for strings and percussion*) and international festivals: the "Lucian Blaga" International Festival, 18th edition (with the ballet "Inviere"/"Resurrection"). His musical creation includes vocal, instrumental, cameral, symphonic and opera works.

Ciprian Gabriel POP, born in 1977, he studied Composition with Cornel Țăranu, Orchestration with Cristian Misievici, Music Harmony with Ede Terenyi and Counterpoint with Dan Voiculescu at the "Gheorghe Dima" Music Academy in Cluj- Napoca. He took his BA in Composition in 2000 and his MA in Composition Stylistics in 2001. In 2005 he obtained the title of Doctor in Music, majoring in Music Composition under the supervision

of Cornel Țăranu. He is presently Assistant professor Mus.D., teaching Electronic Music Technology, Music Harmony, Musical Forms and Analysis, Score Reading, Theory of the Instruments and Musical Informatics at the "Gheorghe Dima" Music Academy in Cluj-Napoca. He was awarded the Special Prize of Romanian Composers' and Musicologists' Union (RCMU) - 2003, RCMU Prize – 2007, Third Prize at the International Composition Contest *Reinl Stiftung* – Vienna – 2008 and the *George Enescu Museum* Prize at the George Enescu International Festival – 2010.

Dragoş Ioan ŞUŞMAN, 2002 through 2006 followed in parallel the courses of the Orthodox Theological Faculty in Cluj-Napoca, majoring in Pastoral Theology, and those of the "Gheorghe Dima" Music Academy in Cluj-Napoca, Theoretical Faculty, majoring in Musical Education. After graduation of the Bachelor studies, in 2006, he passed the entrance exam for the Master studies at the Orthodox Theological Faculty in Cluj-Napoca, majoring in Historical and Practical Theology, as well as at the "Gheorghe Dima" Music Academy, majoring in Vocational Education. He presented his dissertation theses in 2007 (theology) and 2008 (music) and is now a doctoral student at the "Gheorghe Dima" Music Academy in Cluj-Napoca, preparing the thesis entitled "Monografia muzicii culte din zona Sebeş-Alba" (The monograph of cultured music in the Sebeş-Alba area).

Diana TODEA has graduated the Faculty of Arts, within the "Gheorghe Dima Music Academy" in Cluj-Napoca. Her special field is opera stage management. She has an M.A. degree in Musical Arts, with the specialization of the Arts of Play and working at her PhD-dissertation on problems of directing opera. She is an assistant at the Faculty of Psychology and Educational Sciences at the Babeş-Bolyai University. She teaches basic musical education and the teaching methods of musical education. Her principal interest field is the staging of opera; her last performance was staging Hänsel und Gretel by Humperdinck at the Romanian Opera in Cluj.

Bianca ȚIPLEA TEMEŞ is a musicologist and Reader Ph.D. of Music Theory at Gh. Dima Music Academy in Cluj-Napoca. She holds a degree in Piano and Musicology recognized by the Ministry of Education in Madrid, an M.A. in Musicology granted by the Gh. Dima Music Academy, leading to a Ph.D. earned from the National University of Music in Bucharest. As she holds separate degrees in Musicology and in Business Management (M.B.A. granted by Babeş-Bolyai University), she combines her academic career with her post at the Transylvania Philharmonic, where she is currently head of the Artistic Department. She also held the temporary position of supervisor at the Symphony Orchestra of the Principality of Asturias, Oviedo. Her writings cover the historical, stylistic and analytical spectrum of a wide range of composers. A special emphasis is placed on contemporary music, her principal area of research being the oeuvres of Ligeti and Kurtág. Her books have been published in Romania, and her articles in leading journals in Switzerland, Spain, Lithuania, Czech Republic, Romania, and the U.S.A. She participated in conferences in Romania, as well as in Oldenburg, Vienna, Vilnius, Dublin, Rome, and Cambridge/U.K. Since 2010 she has been visiting professor at the University of Oviedo and in 2012 at *Istituto Mascagni,* Livorno. She was awarded an Erasmus Grant at the University of Cambridge/U.K., studying with the renowned musicologist Nicholas Cook, she received a research grant from the Paul Sacher Foundation and obtained a DAAD Scholarship at Humboldt University in Berlin, her application being supported by Prof. Dr. Dr. h. c. Hermann Danuser.

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